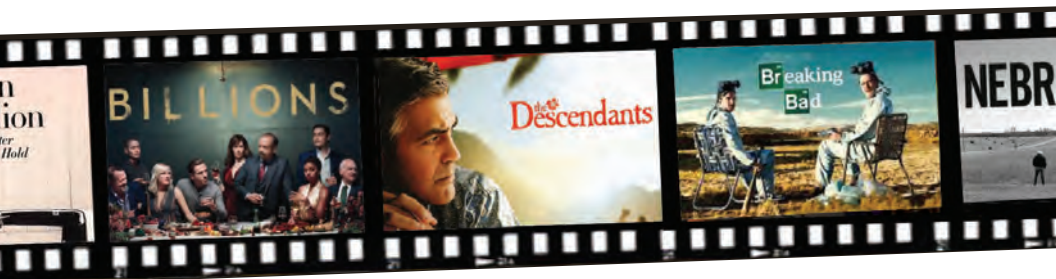


EVENTPROGRAM



MANHATTAN EDIT WORKSHOP
PRESENTS

SIGHT, SOUND & STORY

POST PRODUCTION SUMMIT

NYIT AUDITORIUM ON BROADWAY

1871 BROADWAY, NEW YORK CITY

THURSDAY, JUNE 14, 2018

3:30PM - 10:00PM

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Welcome to SIGHT, SOUND & STORY 2018



In 2005, we launched a series of public events with prominent film editors - providing an intimate and casual environment where both students and members of the local film community could gather and explore the art of visual storytelling.

From those events, we began co-producing ACE's EditFest NY, an all-star lineup of the industry's most exciting and expressive talent. Over time, June became a beacon - a welcome friend we looked forward to seeing each year.

After five years of successful runs of "**Sight, Sound & Story**," including three years of our Cinematography focused event in December; we are bringing back another event that digs even deeper into the concepts of storytelling - from television and documentary editors to one of the industry's best editors, Kevin Tent, ACE.

"**Sight, Sound & Story**" is where we hope many pieces of the post puzzle fit together, a familiar enclave for the creative exchange of ideas and a celebration of the collaborative process of making movies and television.

—**Josh Apter**
Manhattan
Edit Workshop
Owner and Founder



Photos on this page
from past Sight, Sound
& Story events

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SCHEDULE

*All speakers are schedule permitting.

3:30pm: **CHECK-IN**

4:00pm:
OPENING

4:15 - 5:15pm:

ANATOMY OF A SCENE: DECONSTRUCTING DOCUMENTARY FILMS

MODERATOR: Garret Savage (*My Perestroika*, *Karen Schmeer Film Editing Fellowship*)

SPEAKERS: Bryan Chang (*Brasslands*, *Narco Cultura*, *A Year in Space*), **Ann Collins** (*Joan Didion: The Center Will Not Hold*, *Swim Team*), and **Matthew Hamachek** (*Cartel Land*, *The Trade*, *Amanda Knox*, *Meet the Patels*)

5:30 - 6:30pm:

TV IS THE NEW BLACK: TELEVISION'S CINEMATIC REVOLUTION

MODERATOR: Michael Berenbaum, ACE (*Sex & The City*, *The Americans*, *Divorce*)

SPEAKERS: Naomi Geraghty (*Billions*, *Bloodline*, *Treme*) and **Lynne Willingham, ACE** (*Breaking Bad*, *Ray Donovan*, *The X-Files*)

6:45 - 8:30pm:

"INSIDE THE CUTTING ROOM WITH BOBBIE O'STEEN": A CONVERSATION WITH KEVIN TENT, ACE

MODERATOR: Bobbie O'Steen ("Cut to the Chase," "The Invisible Cut")

SPEAKER: Kevin Tent, ACE (*Sideways*, *Election*, *The Descendants*, *Nebraska*, *Blow*)

8:30 - 10:00pm:

NETWORKING PARTY & TECH LOUNGE

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American Cinema Editors



MODERN EDITING STYLE

Originally written for aotg.com by Linton Davies

When we discuss editing style we generally end up having one of two conversations. Either we talk about the very very old, the Kuleshovs and the Eisensteins, *Birth of a Nation* and *The Great Train Robbery*, or we focus on the new, circling around the catch-all concepts of fast-cutting and 'The MTV Generation'. Both of these conversations are ultimately pretty boring, which is probably why we don't talk about editing style very often.

The truth is that we've probably got all we need to get out of discussing the beginnings of editing, there's not much more to be gained from looking back at this stuff beyond day one of film school. Similarly, continuing to sum up modern editing as being born out of MTV is both reductive and inaccurate. Maybe it's just me, but when I go to the

cinema not once have I felt like I was watching a 90s music video.

It's obviously difficult though to talk about common styles in filmmaking given the huge variety of work being produced, and particularly difficult to do so during the era it's being created in. These things are much easier to define in retrospect, to go back and explore through the prism of what's been remembered and what hasn't. Did people in the 70s think about the films they were watching as being from the 'American New Wave'? Did audiences in 1941 interpret *The Maltese Falcon* as the pinnacle of the film noir era? Doubtful. But retrospective analysis has the disadvantage of lagging behind the present, and film theory is only really interesting through the ways it can be interpreted in practice, the

▼ Benedict Cumberbatch from *Sherlock*





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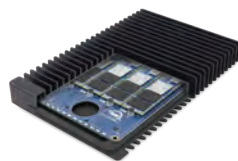
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out their downsides, and I'm not sure that as filmmakers we're thinking about them enough. All these cuts in their different forms, sometimes subtly and sometimes forcefully, come packaged up with a message to the audience. They remind us that we're watching something that has been constructed, created. You're experiencing a story being told to you, not something that's really happening, and that's kind of what movies have always been about — the suspension of disbelief, a portal into another reality.

The effect of this lies beneath the surface, but the consequences are significant. When added together these choices have the potential to become a barrier between your characters and your audience. Perhaps as a culture we now know too much about how films are made to react to them as we once could, but surely that makes it all the more important not to remind us of their artificiality. We should be wary of sacrificing the intimacy between viewer and performer, especially if it's just for the sake of a superficial layer of extra-pacing.

An excellent counter-example to this trend is *The Imitation Game*, the only best picture nominee this year to not employ 'post-classical' editing in one form or another. Its plot is obviously strikingly similar to the film *The Theory of Everything*, a great man trying to achieve great things while battling forces beyond his control. Unlike *The Theory of Everything* though, *The Imitation Game* is cut traditionally, invisibly, and I find it a more striking, more memorable film. Watching *The Theory of Everything* I felt detached, an outsider look-

ing in through the window, but in *The Imitation Game* you feel closer to, more invested in the central character, willing him to succeed. Editing played an important part in these differing experiences. I understand why so many moments in *The Theory of Everything* are cut in this overt way, in fact being honest with myself I'd probably have done more or less the same thing, albeit less competently. But overall it was style over substance, and for me it doesn't completely work in this context.

Ultimately I think we should be extremely upbeat about where editing is today. Films are generally being cut better than ever before, and our toolbox is expanding, allowing us to craft stories in new and interesting ways that weren't previously possible. *Whiplash* and *The Grand Budapest Hotel* for instance lean heavily and repeatedly on foregrounded editing techniques, and are all the more interesting, unique and exceptional for it. It's just also important to occasionally take a step back and think about the effects of what we're doing, whether the way we're cutting is really being dictated to us by the material itself, or whether we're just following a trend. Because no edit is ever really as simple as just 'taking out the bad bits'. ■

About

Linton Davies:

Linton is a London-based Film and TV Editor. He is also the author of the book *The Editing of Star Wars*. You can follow him on twitter: @lintondavies.





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JOAN DIDION, EDITING, AND HOW BOOKS CAN INFLUENCE YOUR CUTTING

By Gordon Burkell



It's fitting that the relationship that brought **Ann Collins** on as the editor for *Joan Didion: The Center Will Not*

Hold, began in a New York City coffee shop where she bumped into the producers. It raises the image of an old, bohemian-ridden space, with college students lounging and reading books, while Ann builds on a chance encounter.

Many people have their relationship with Joan Didion and Ann's started

▼ Director Griffin Dunne with his Aunt Joan Didion in 2011

with an English teacher breaking the rules, and slipping her a copy of Didion's work. "...He opened up his briefcase and handed me *Play It As It Lays*, which was one of her early novels and he said, 'Here, you can keep this'." Thus began her life long relationship with Joan's work. More importantly, this helped lay the foundation for her to become an editor, "...a lot of editors I think start out as big readers, as kids, because ultimately we've become storytellers... the nuance of telling the story is something that happens in the editing room, the putting together and the piecing together and the telling of the story happens in the editing room."





▲ Joan Didion pictured with her husband John Gregory Dunne, and their daughter, Quintana Roo Dunne

With such a strong relationship to Joan, it's important to make sure that she gives an honest opinion and not just a "Love letter" to Joan. Joan's writing bared all, and knowing this Ann used Joan's writing to help frame and structure the story for them, "in a way we were following the traces of things that she wrote, but on the other hand [her writing] kind of saved it from being a valentine to Joan." This exploration of Joan's writing and inclusion in the film helped ensure that there were, as Ann said, "no skeletons in the closet," and that helped lead to the film's more real depiction of Joan and her life.

Ensuring a realistic depiction was important, but the team also wanted to make sure the film was more personal and less an academic exploration of Joan's work. To do this, director Griffin Dunne, who is also Joan's nephew, focused his interviews on people who were close to Joan. This allowed Ann to cut with a more personal focus and make it more a reflection of how her work and life were intertwined.

"We were talking more about how her writing was functioning and where it was coming from and really trying to get into the more incisive kind of thoughts..." Ultimately, Joan's writing is what helped guide them through the process, "we turned to her writing... we looked for things that might also tie into that moment biographically."

Like writers, every editor is different and has their own unique approach to building a story and structuring things in the timeline. Ann is no different. So how did she tackle the large amount of footage? She started “with Joan’s interviews...” on the timeline, breaking it up into subjects with title cards, then she did the same with the other interviews. “Once we knew who said what that gets paired really quickly because, you know you want Joan to tell the story.” This got the footage down to a manageable size and that’s when Ann could begin to give it more of a style.



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SPEAKERS AT SIGHT, SOUND & STORY



MICHAEL BERENBAUM, ACE, served as editor on both *Sex and the City* and *Sex and the City 2*, the box office hits based on the HBO series, on which Berenbaum also worked. His other recent projects include the hit FX series, *The Americans*, starring Keri Russell and Matthew Rhys, HBO's *Divorce* with Sarah Jessica Parker, Netflix's *Marco Polo*, and *Hap and Leonard* for Sundance. Berenbaum also edited *What to Expect When You're Expecting*, whose cast includes Cameron Diaz, Jennifer Lopez, Anna Kendrick, and Chris Rock; *War, Inc.*, starring John Cusack, Marisa Tomei, and Hilary Duff; and *Hollywoodland*, starring Adrien Brody and Diane Lane. He has worked with such directors as Joel and Ethan Coen, John Turturro, Al Pacino, Julian Schnabel and Martin Scorsese. During his six-year stint on the series *Sex and the City*, Berenbaum received two Emmy Award nominations and two American Cinema Editors (ACE) Awards. In addition, he received an Emmy for his work on the pilot episode of *Desperate Housewives*. Berenbaum's other television work includes the hit series *Nurse Jackie*, *Running Wilde*, *The Comeback*, *The Wire* and *Ed*, as well as several telefilms.



BRYAN CHANG is a documentary filmmaker whose award-winning films have been featured in *The New York Times*, *National Geographic*, *TIME Magazine*, *The Atlantic*, MoMA, Sundance Film Festival, and distributed theatrically. His feature-length documentaries include *Brasslands* (director/DP/editor), *Narco Cultura* (editor), *Dark Money* (additional editor) and *Island Soldier* (producer/editor). He was an editor for the Emmy-winning documentary series *A Year In Space*, and is currently editing on a Netflix original documentary series about genetic engineering. He is a co-owner of Meerkat Media, a cooperatively-run production company in Brooklyn, NY.



ANN COLLINS is a New York based documentary film editor. This year, she was nominated for an American Cinema Editor's Eddie award for her work on Griffin Dunne's *Joan Didion: The Center Will Not Hold* which premiered at the 2017 New York Film Festival. Prior to that, she co-produced and edited *Swim Team*, an independent documentary which has won numerous awards and premiered this fall on PBS's POV series. Ann's career began more than twenty-five years ago when she edited Gini Reticker's independent documentary, *The Heart of the Matter*, which premiered at the Sundance Film Festival, winning the Freedom of Expression Award.

Her credits include the documentaries *Belly Talkers*, *The Charcoal People*, and *Sound and Fury*, all of which premiered at the Sundance Film Festival before receiving theatrical and television distribution. *Sound and Fury* was nominated for an Academy Award. For television, she edited *Frontline: Merchants of Cool* and *Porgy & Bess: An American Voice* as well as productions for Martha Stewart, MTV, Lifetime, CBS, and PBS. She has edited web projects for Etsy and Johns Hopkins University. She has also worked extensively as a story consultant and consulting editor on numerous independent documentaries.

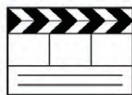


NAOMI GERAGHTY has had a wide ranging career in television and film. Her TV credits include *The Showtime series Billions*, *Bloodline* for Netflix and David Simon's *Treme* for HBO.

She is known for her work on movies such as Academy nominated *Hotel Rwanda* and *In America*. As an editor she has had a long collaboration with director Neil Burger on films such as *Limitless*, *The Illusionist* and most recently and soon to be released *The Upside* starring Bryan Cranston and Kevin Hart.

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MATTHEW HAMACHEK's films have been nominated for two Academy Awards, won three Emmy Awards, and his work as an editor has brought him two Sundance Film Festival Editing Awards. His resume includes Marshall Curry's *If a Tree Falls*, Dawn Porter's *Gideon's Army*, Brian McGinn's *Amanda Knox*, and Matthew Heineman's films *Cartel Land* and *City of Ghosts*. He just finished editing Liz Garbus's *The Fourth Estate* about the New York Times.



BOBBIE O'STEEN is a writer and film historian, dedicated to sharing the editor's invisible art. She is an Emmy-nominated editor and author of two acclaimed books: "Cut to the Chase," based on interviews with her late husband and colleague, legendary editor Sam O'Steen; and "The Invisible Cut," which deconstructs classic movie scenes through a cut-by-cut analysis. She is a frequent moderator for American Cinema Editors' EditFest panels and host of her own "Inside the Cutting Room" event series.

She has also taught at the American Film Institute, graduate film workshops at NYU's Tisch School of the Arts and has created an ongoing course, "Making the Cut," based on her interviews with over sixty editors. O'Steen's next project is a media-rich eBook called "Making the Cut at Pixar" about the editor's pioneering role in computer animation.



GARRET SAVAGE is an award-winning editor and producer. His documentary editing credits include the Peabody Award-winner *My Perestroika*, HBO's *How Democracy Works Now* series, *Ready, Set, Bag!*, and *4-Cylinder 400*. He is the producer of *One October* (Full Frame 2017) and was an associate producer of the Emmy nominated *Pressure Cooker* (Participant Films). He has worked on projects for Paramount Pictures, ABC/

ESPN, Discovery, IFC, AMC, MTV, and more. Garret was a Sundance Documentary Edit and Story Lab Fellow, the Program Director of the Nantucket Film Festival's Teen View Film Lab and is a founder and current President of the Karen Schmeer Film Editing Fellowship.



KEVIN TENT, ACE began his career editing educational films, then moved into the world of low-budget horror films, working on several projects with legendary producer Roger Corman. Tent has since gone on to edit many high-profile films. He is known for his long-standing partnership with filmmaker Alexander Payne on films such as *Nebraska*, *The Descendants*, *Sideways*, and *Election*. Tent has been nominated for an Academy Award for best editing for *The Descendants* and won an ACE Eddie award for the same film and received three other ACE Eddie Award nominations for *Election*, *Sideways* and *About Schmidt*.



LYNNE WILLINGHAM, ACE, won back to back Emmy and ACE Eddie awards in 2007/2008 and 2008/2009, for AMC's critically acclaimed *Breaking Bad* Pilot episode and the *Breaking Bad* Season 2 finale, "ABQ".

Over her almost forty year career, she has cut numerous television series, mows, mini-series and pilots. Some of her work includes the mini-series, *Revelations* and *Empire*, as well as the series *The Guardian*, *The X-Files*, *True Blood*, *Revenge*, and *Bloodline*. She cut the Pilot for the TNT series *Claws* in 2017.

In the first year of her five year stint on *The X-Files*, she was nominated for an Emmy and an ACE Eddie for the legendary, black and white episode *Post Modern Prometheus*. She is currently working on *The Son* for AMC and will begin her sixth season of the series *Ray Donovan* for Showtime in May. ■



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