

EVENTPROGRAM



**MANHATTAN EDIT WORKSHOP
PRESENTS**

SIGHT, SOUND & STORY

NYIT AUDITORIUM ON BROADWAY

1871 BROADWAY, NEW YORK CITY

SATURDAY, JUNE 11, 2016

9:30AM - 8:00PM

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A wide-angle shot of a large lecture hall filled with students. The students are seated in rows of blue upholstered chairs, facing the front of the room. They are dressed in casual attire, and many are looking towards the front, suggesting a lecture or presentation is taking place. The room has a high ceiling and large windows or screens at the front.

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.

*Edit Workshop
Owner and Founder*

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SCHEDULE

9:30am **CHECK-IN**

10:00am - 11:30am

VISUAL EFFECTS: BEHIND THE GREEN SCREEN AND THE INTEGRAL ROLE OF THE VFX TEAM

MODERATOR: **Ross Shain**, Chief Marketing Officer at Boris FX & Imagineer Systems

SPEAKERS: **Sean Devereaux** (*Hardcore Henry*, *The Magnificent Seven*), **Ed Mendez** (*The Leftovers*, *Sin City*, *X-Men 2*), **Alex Lemke** (*The Hobbit: The Battle of the Five Armies*, *Into the Woods*)

11:45am - 1:15pm

ANATOMY OF A SCENE: DECONSTRUCTING DOCUMENTARY FILMS

MODERATOR: **Livia Bloom**, editor of "Errol Morris: Interviews," writer for *Cinema Scope*, *Filmmaker Magazine*, and *Film Comment*

SPEAKERS: **Erin Casper** (*American Promise*, *The Last Season*), **Mona Davis** (*The Farm*, *Running From Crazy*), **Gabriel Rhodes** (*The Tillman Story*, *Newtown*)

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*All speakers are schedule permitting.

1:15pm - 2:00pm **INTERMISSION**

2:00pm - 3:45pm

TV IS THE NEW BLACK: TELEVISION'S CINEMATIC REVOLUTION

MODERATOR: Michael Berenbaum, ACE (*The Americans, Sex and the City*)

SPEAKERS: Kelley Dixon, ACE (*Breaking Bad, Better Call Saul, The Walking Dead*), **Kate Sanford, ACE** (*Vinyl, Boardwalk Empire, The Wire*), **Leo Trombetta, ACE** (*Narcos, Mad Men, Temple Grandin*)

4:00pm - 6:00pm

"INSIDE THE CUTTING ROOM WITH BOBBIE O'STEEN":

A Conversation with Oscar Winning Editor Anne Coates

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

SPEAKER: Anne V. Coates, ACE (*Lawrence of Arabia, The Elephant Man, Out of Sight, Erin Brockovich*)

6:00pm - 8:00pm

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THE ART OF THE CUT: WITH LEO TROMBETTA, ACE



By Steve Hullfish



Leo Trombetta, ACE has professional credits dating back into the mid 1980s and has been in the editor's chair since the early 1990s. He has edited more than a

dozen feature films, like *Twin Falls Idaho* and a range of TV shows like WB's *Roswell*, Michael Mann's *Luck* for HBO, AMC's *Mad Men*, FOX's *Wayward Pines*, and Netflix's *Narcos*. He has also worked as a sound editor on such films as *Bonfire of the Vanities* and David Mamet's *Homicide*.

Trombetta won an Emmy and an ACE Eddie for editing *Temple Grandin* for HBO Films as well as additional Eddies in 2011 and 2012. He will appear at the Manhattan Editor's Workshop's "Sight, Sound and Story" event in NYC, June 11th.

Usually I do these interviews over the phone or Skype. Trombetta was in the middle of a project and it was difficult to schedule an interview so we discussed his work through email.

HULLFISH: Tell me a little bit about your approach to editing.

TROMBETTA: The truth is I find answering questions about editing difficult because, for me, editing is an intuitive process. I don't really know why some things work and some don't. I just know what feels right. It's been my experience that the less I think about what I'm doing and trust my gut, the more successful I am. That's not to say that there aren't rules. It's just that the best work always seems to come from a place deeper than my conscious brain. It's difficult to analyze and, whenever I'm asked to do so, I find myself making shit up, pretending, after the fact, that there was an overriding phi-

losophy or formula dictating the choices I made when, in fact, I was just "winging it" – responding to the material in a personal way and doing my best to deliver the intent of the scene as best I could.

HULLFISH: What got you interested in editing?


TROMBETTA: I've been editing since I first started making my own 8mm movies when I was 10 years old. Then, as a teenager, I used to take my camera to rock concerts and shoot roll after roll of Kodachrome -- putting the footage together later in my bedroom, learning by osmosis about screen direction and matching cuts.

HULLFISH: Do you have any editing heroes? Who are they and why?

TROMBETTA: I never had any editing heroes growing up – editors being the unsung heroes in the filmmaking process – but there were certain sequences and moments that made an impression on my young mind. Frank Mazzola's montages in Peter Fonda's *The Hired Hand* made a huge impression on me (and, I suspect, others as I seem to detect some influence in the editing of *Apocalypse Now*.) I also enjoyed Peter Hunt's bold jump cuts in the early James Bond films.

HULLFISH: What is your basic approach to cutting a scene? How do you begin to attack it? Do you use selects? What sense tells you that you're done working on a first pass at a scene and that you're ready to show it to a director or move on through the process?

TROMBETTA: A question I occasionally get when I'm interviewing for a job is "how would you cut this particular scene?" and my response is always "it depends on how the director shoots it." That said, I approach



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▲ Matt Dillon and Juliette Lewis on *Wayward Pines*.

every scene as if I were directing or storyboarding it. Having read the scene to understand its intent, I look at the material that's been given me and choose the shot that I feel will open the scene best. Then, it's a matter of choosing the best place to be, moment by moment. Of course, I often have to make adjustments based on my not having a shot I would like or because of a performance that is either so compelling that you can't cut away or, conversely, so lacking in emotion that you have to protect the actor and convey the emotion through other means – either by judicious cutting around the weaknesses or sometimes by taking more emotional line readings and placing it in their mouths. (I once cut a scene where the emotion on the actor's face was so powerful that every other take paled in comparison. However, the actor's voice was far too shrill and was pushing too hard. We ended up replacing every line of dialogue from various other takes and, amazingly, that scene was cited in a number of reviews for its emotional power.)

HULLFISH: When you watch the editing work of others - maybe to vote in the Emmys or Eddies or Oscars - what makes one movie or TV show stand out against the others as being well edited? What appeals to you in the editing of others? What stood out for you when you watched a movie or TV show and felt the editor did a great job?

TROMBETTA: As editors, we practice what

my high school English teacher referred to as "the art that conceals art." It's impossible for anyone to know how difficult a scene was to cut without having access to the original dailies to see what problems he or she might have had to work around. This is why it's understandable, although no less frustrating, that the flashiest, most apparent, editing is the one that usually gets the kudos.

HULLFISH: Discuss the importance of the sound editing and sound design in helping to sell the visual cuts and in keeping the audience in the story.

TROMBETTA: I'd like to make a distinction between editing and cutting. First of all, let me say I hate when editors are referred to as "cutters" like we work in the garment industry or something. It's a term that goes back to the old studio system – the "dream factory" -- and implies that all we do is take someone else's pattern and mindlessly assemble it for the "more creative people." Maybe I'm taking this whole thing a little too personally. Unfortunately, there are a number of producers who see us that way.

To me, cutting is the technical end of what we do. Not that it isn't important and doesn't require a certain imagination, but it is basically a skill that can be acquired and perfected the more experience you gain.

Editing, on the other hand, requires an understanding of story structure along with a sense of music and even, if you'll excuse the pretention, poetry. A talented editor can help tell a story by removing unnecessary beats or lines of dialogue, by restructuring scenes or changing their sequence; often eliminating them completely. It may be a cliché but it's also true: the editing room is where the final re-write is done.

HULLFISH: I don't parse the words "cutting" and "editing" quite so finely... But I see your point on the importance of differentiating the technical from the artistic. Discuss the importance of the sound editing and sound design in helping to sell the visual cuts and in keeping the audience in the story.

TROMBETTA: I was a sound editor for a number of years and can't underestimate the importance of sound in creating an environment or even allowing you to disguise some outrageously bold cuts that would be jarring without it. (Try watching *GoodFellas* with the sound muted and you'll see what I mean.)

HULLFISH: How do your assistants prep scenes for you?

TROMBETTA: On the technical side, due to the advent in digital cinematography, even a relatively-simple dialogue scene will be covered by 2, 3, and even 4 cameras. In

these cases, I always like to work in "group clips" where all the angles from the various cameras are linked together in one clip making it possible to switch between angles with the touch of a key.

HULLFISH: What affects your sense of the micro-pacing or shot-to-shot pacing of a scene? How do you know you're "in rhythm?"

TROMBETTA: Pacing is a recurring issue when I'm editing a scene. Sometimes an actor will pause a little longer than you'd like while delivering a line and, in a case like that, rather than cut away from him to pace it up, I often rely on two effects in particular: the fluid morph and the split-screen. The fluid morph allows you to make a jump cut and then "morph" both sides of the cut so that the jump is imperceptible. I use the split-screen in conjunction with the fluid morph when there is someone else in the frame whose face or position would not noticeable shift at the jump. This of course only works if the camera is steady or, in the case of a hand-held close-up, if you choose a spot to make your cut where the camera would be in the relatively same position. A lot of trial and error goes into this as you can imagine. ■

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▼ Wagner Moura as Pablo Escobar in *Narcos*.



OPTIMIZE THE MOST POWERFUL OPERATING SYSTEM YOU HAVE... YOURSELF

By Zack Arnold, Creator, Fitness In Post

If you are reading this, that means you have consciously made the choice to spend an otherwise free Saturday to further your professional education. This immediately places you amongst the elite because so few people are willing to put in the work necessary to learn from those who have already been down the path you wish to travel. Be proud of yourself for taking this first step!

If you truly aspire to become one of the film editing greats, attending panel events is a great place to start, but then what? Many people mistakenly think the next step to being successful has everything to do with spending thousands of dollars on the right tools.

- They need the best editing software and the fastest hard drives.
- They need the latest graphic cards and giant 40" UHD monitors.
- And of course, they need every single plug-in package on the planet.

What the majority in our industry fail to recognize is that the number one asset you need to invest in is yourself. Having the best tools means nothing if you aren't creatively performing at the highest level possible. Until recently, there were no resources available to those of us working ridiculously long hours in dark rooms who need to have inhuman amounts of creative focus and mental stamina on demand.

Until now.

Having spent the last fifteen years as an editor, I know what it takes to survive. I've cut over 100 movie trailers, numerous indie & studio feature films, documentaries, web series, and for the last six years I've worked in scripted television editing shows such as *Empire*, *Glee*, and *Burn Notice*. I know how demanding this industry can be (especially if



you also have a family). Several years ago after fighting suicidal depression and burnout, I decided I was tired of surviving.

I wanted to thrive.

I then spent years learning everything I could about physiology, nutrition, psychology, productivity, and stress management so I could become a high performance machine. Most editors treat themselves like Ford Pintos. I began treating myself like a Ferrari.

This investment has paid off for my own career, and now I want to help you advance your career. As the creator of the wellness program 'Fitness In Post,' it is my mission to show you how to sit less, focus more, eat better, and survive the brutal stress of post-production. It's possible...and it's easier than you might think.

Be well! ■

Zack Arnold is a Film & TV editor with credits such as Empire, Burn Notice, and Glee. He is also the creator of Fitness in Post. To find out more information on Fitness in Post, please go to www.fitnessinpost.com.

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THE ART OF THE CUT: WITH KATE SANFORD, ACE



By Steve Hullfish



Editor **Kate Sanford, ACE** has been working as a professional in post since 1987 and has been in the editor's chair since 1994. Her credits include *Sex*

and the City, *American Buffalo*, *The Wire*, *Boardwalk Empire*, *Show me A Hero* and – most recently – HBO's *Vinyl*. Her next project is David Simon's *The Deuce* starring James Franco.

HULLFISH: Tell us a little bit about the schedule for an episode of *Vinyl*? How long were they shooting? You were getting dailies and then how much time did you have to cut? And then they'd go into on-line. Give us the nuts and bolts of it. Is it different from a network TV schedule?

SANFORD: The schedule for *Vinyl* was vastly extended, much more so than even the most liberal cable schedules. Each episode shoots for about 12 - 14 days and, like most shows, we have 2 more days to get our editor's cut ready, and then we invite the director of the episode to come in and work with us for four or five days. It's usually about three weeks of cutting and then a week with a director and typically, two or three weeks with the producers before it goes to HBO. After that we wait for notes and that typically takes a week or so. In this case, it took even longer. So by the time we got notes back I was already well into dailies on the next episode or even the director's cut. There was a lot of overlap.

HULLFISH: Wow.

SANFORD: On the one hand, it was very exciting, just Tim Streeter and myself editing the remaining 9 episodes. Alongside that, David Tedeschi was with Marty (executive

producer Martin Scorsese) in a different location, finishing the pilot. When we came on to start *Vinyl* a year ago, we were invited to see the pilot in progress. They hadn't finished cutting their first pass yet and they showed us about half of it. But because it wasn't finished, everybody had a little bit of a different interpretation of the tone and style of the show. So it was not only a creative project, finding the balance of style, music and drama, but also trying to find consensus among all of these different producers and all of their ideas.

HULLFISH: It sounds like collaboration wasn't so much with the director as with some of the producers and the other editor on the show.

SANFORD: We, as editors, really do enjoy the benefit of collaboration with directors. It's a mini movie. We really had a very intense relationship with each director. But then like all television shows, that relationship has to end. They move on to do something else and our primary relationships are with the showrunner and executive producers and our music supervisors.

HULLFISH: Let's talk a little bit about the nuts and bolts of actually editing. How do you approach viewing dailies?

SANFORD: I really do try to sit down and watch all the dailies. Especially at the beginning of the episode, I watch from start to finish. I really find that the best take could be anywhere and I want to make sure I'm thorough. What's really scary is, sometimes I'm the only one watching, right? The director doesn't have time to watch everything. The producers definitely don't have time to watch everything. So, I really want to know the footage well enough to have a meaningful conversation with the director.

HULLFISH: I talked to Joe Mitacek, the editor on *Grey's Anatomy* and he was talking about his technique. Nowadays with digital, they'll roll right through twelve resets in a single take and he said, "I actually don't just jump to the next start of action. I listen to what the director is telling the actors in between resets because it's a great clue for me."

SANFORD: Oh, yeah. Absolutely, that is a huge clue. My other secret weapon is that I make friends with the script supervisor. That person is my eyes and ears on the set taking notes for me. Or I'll sometimes call the script supervisor and say, "Can you give me a little hint here? Like, what happened on the set?" Or if I think there's a problem- sometimes they can help me by saying, "It's okay, the director intentionally wanted a time jump." Or they'll say to me, "Yes, that didn't make sense. We had an enormous argument. They shut me down and we had to move on." So when the director comes in, I'm armed with enough information as possible to help solve the problem.

HULLFISH: Well, what you're talking about is a huge amount of social engineering and political wrangling, which I think is critical.

SANFORD: You have to be a very patient, empathetic and social person. Your career is going to be partly based on your creative

skills, and a little bit of technical ability, and a great deal of tenacity. But ultimately, I think it's going to be your patience and your interpersonal skills that are going to determine whether people want to collaborate with you. It can be a very difficult and intimate experience. Your job is to take all that energy from them, all of their emotion, all their passion, and all their creative resources, and help weave that together and express their ideas to other people. It's really tough. It's not only your job to manage the footage, it's your job to manage the feelings in the room. It's also your job to be somewhat critical of the material. Make sure that you understand the story that they're trying to tell. It's your job to absorb all the ideas and thoughts and feelings and put them into action. What you want to do ultimately is have a relationship where the director can trust you and they know you're not criticizing them personally. I'm also very respectful of the script and the dailies process. I want to put together a complete cut as scripted the way the director intended. I don't believe that you can cut corners.

HULLFISH: When I'm cutting, I'm like, "This line is never going to make it in the

v Steve Buscemi and Patricia Arquette from the final season of *Boardwalk Empire*.





final movie, I might as well just cut it now" and the director is like, "Where's the line? Why did we start twenty seconds into the scene?" I'm like, "Because, the first twenty seconds don't matter."

SANFORD: It's hard. I find I sometimes lose trust if I don't show them the whole scene. As an assistant, I remember observing an exchange where my editor cut off the beginning of a long crane move that was taking too long, and the director was really offended. So, having seen that, it kind of planted the idea that you have to be careful.

HULLFISH: As you said: It's that trust factor. If you lose that person's trust because you cut off the beginning of that jib shot. It's gone.

SANFORD: I tell my students, "What's really important is get every beat. It's okay if it's too long. You have plenty of time to shorten it, but if you shorten it first, the director won't have a chance to see what you've seen. Let them catch up." On the other hand, if you have a network show that has a formula and a rhythm and you have a director come in who directs it a certain way, as an episodic editor, you may know the rhythm and the shorthand of the show much better than the director. You really work for the producers. So, project to project, you have to also be very sensitive and smart and evaluate what your job is. On *Vinyl* our main job was to keep open and

▲ Bobby Cannavale as Richie Finestra in *Vinyl*.

keep recutting because nobody really knew exactly what it was yet.

HULLFISH: Since we're talking about *Vinyl* and about pace, what is informing pace in this TV show? There's a chaos to it. There's a Rock 'n' Roll attitude to it.

SANFORD: Well, the first week or so I was there, Terry did say to us, "We don't want this to be a static period piece. We don't want that pace." In the writers' room they had posted some big cards saying: "Funny. Sexy. Rock and Roll." Also, we're all such huge fans of Scorsese, so, we've all tried to absorb his rhythms and strategies.

HULLFISH: I find it fascinating that one of the things that informed your pace and rhythm was knowing Scorsese, his feeling, his sensibility. But you can really alter the way two actors interact between each other.

SANFORD: I found that there were very few actors who needed a great deal of help. Steve Buscemi knew who his character was. Bobby Cannavale is brilliant. I really take my cue from these tremendous actors. I worked on *Show Me A Hero* before *Vinyl*, and Oscar Isaac never had a false note. Mainly I'm controlling the timing and pacing of the scenes. If there is a prob-

lematic performance, it's very often improved by cutting down the scene and the lines. With some actors, less is more.

HULLFISH: How are you organizing your projects? How are they setting up your bins so that you're ready to work when you sit down?

SANFORD: We're on Media Composer with ISIS-shared storage. Each episode has its own project and within that I like to have each scene broken down into its own bin and set up in frame view. I also use the lined script a lot.

HULLFISH: Are you talking about lined script that the script supervisor made or are you talking about the lined script in the Avid Script Integration?

SANFORD: Not Script Integration. I find I would rather make my way through a scene and use my assistant to do creative work rather than spend their labor on Script Sync. Because if they're doing Script Sync, that's all they're doing. I like my assistant to actually do some cutting and a lot of sound work, to help bring the scene to life.

HULLFISH: How important is sound design in selling the visual edits that you're making?

SANFORD: If you don't get your scene to play properly with sound, I don't think it's going to communicate. When I work for David Simon, the standards are even higher because his work is based almost exclusively on sound design and not on music. There's almost never score. For instance, in *Show Me A Hero*, the crowd was a character in that mini series and we had to put as much layering and screaming to get it to be as loud and as crazy and specific as we could before David would feel that the scene was going to work.

HULLFISH: Where does music fall in? What are you using for score? How critical is it to you?

SANFORD: Well, in *Vinyl*, it's the Scorsese model. Source music, whether that means

that it was playing in the room and then it gets louder and expands and grows to fill the scene or the other way around. And there's another way that we use a song as score, which is that it's just playing. It's just sort of scoring the world, no one's necessarily listening to it. On other things, like movies, I will work with temp scores from other films and try to get the tone right so that a composer can come in and we can start to have a conversation about creating an original score.

HULLFISH: How are you determining where you're going to pull temp score from?

SANFORD: Just tone. I don't necessarily stick to one composer. I find things from any place that have the kind of instrumentation and the tone that I'm looking for, and I'll use anything that I think works. I'm working on a documentary set in China, Korea and Japan, and we're looking at other movies that are set in similar locations. When I worked on a romantic comedy, we found other tonally similar films. *Eternal Sunshine Of The Spotless Mind* was a score we went to quite a lot.

HULLFISH: Kate, thank you so much for a really informative interview. I thoroughly enjoyed it.

SANFORD: Me too. Thanks for including me in the series. ■



> Oscar Isaac in *Show Me a Hero*.

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*, and Netflix's *Marco Polo*. 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*, *Life Is Wild*, *The Comeback*, *The Wire* and *Ed*, as well as several telefilms.



LIVIA BLOOM is a film curator

and the Vice President at Icarus Films, a documentary distribution firm representing work by directors including Chantal Akerman, Shohei Imamura, Heddy Honigmann, Patricio Guzmán, Chris Marker, Bill Morrison, Jean Rouch and Wang Bing. She has presented films at organizations including Film Forum, IFC Center, The Film Society of Lincoln Center, Maysles Documentary Center, The Museum of Modern Art, the Nantucket Film Festival and the Museum of the Moving Image, where she served on the curation staff for four years. Bloom's film programs have been featured in *The New York Times*, *The Guardian*, *The Village Voice*, *The New Yorker* and *TIME Magazine*. She is the editor of "Errol Morris: Interviews," a book on the Academy Award-winning director, and has contributed to the journals *Film Comment*, *Filmmaker Magazine* and *Cinema Scope*. A graduate of Cornell and Columbia Universi-

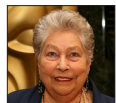
ties, she currently lives with her husband, pianist-composer Randy Ingram, in Brooklyn, New York.



ERIN CASPER is an Emmy-nomi-

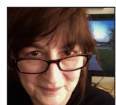
nated documentary editor based in New York. Erin's recent editing credits include *The Last Season* (2015 Truer Than Fiction Independent Spirit Award nominee); and *American Promise* (POV 2014, Special Jury Prize for Achievement in Filmmaking at the 2013 Sundance Film Festival, Official Selection of the 51st Annual New York Film Festival). Erin also edited *The New Black* (Independent Lens in 2014, GLAAD and NAACP Image Award nominee); *Our School*, (winner of the 2011 Sterling Award for Best US Feature Documentary at AFI DOCS); and short nonfiction pieces for *NY Times Op-Docs* and *The Intercept*.

In 2011, Erin was the inaugural recipient of the prestigious "Karen Schmeer Film Editing Fellowship" and has had the distinct honor of attending the Sundance Documentary Edit & Story Lab in 2009, 2011 and 2015.



ANNE V. COATES, ACE, is a

renowned British editor who has worked on over sixty films, including the classic epic *Lawrence of Arabia*, for which she received an Academy Award. She has garnered four additional Academy Award nominations for *Becket*, *The Elephant Man*, *In the Line of Fire*, and *Out of Sight*. She was awarded BAFTA's highest honor, The Academy Fellowship, as well as the Career Achievement Award from American Cinema Editors – and last year, Coates was only the second editor besides Dede Allen to receive a career achievement award from the Los Angeles Film Critics Association.



MONA DAVIS is a feature docu-

mentary editor based in New York with a passion for verite films with character driven stories. Her credits include the critically acclaimed *Love and Diane* which premiered at the New York Film Festival, the Emmy nominated *A Perfect Candidate*, *Dream Deceivers* and *The State of Arizona* and the Acad-

emy Award nominated *In Our Water* and *The Farm: Angola USA* (Grand Jury Prize winner at Sundance), for which she won an Emmy for Best Documentary Editing. She has consulted on numerous films including *51 Birch Street* and *First Comes Love*. Her work has shown theatrically and on HBO, Showtime, CBS, PBS, BBC and Arte.



SEAN DEVEREAUX tells stories with moving images and creates the art and technology that powers them. He co-founded ZERO VFX in 2010, which has grown from his basement into studios in both Boston and Los Angeles. Sean has worked with some of today's most influential filmmakers including Antoine Fuqua, David Ayers, Peter Berg, David O. Russell and has created visual effects for more than 50 films, including *The Magnificent Seven* (2016), *American Hustle*, *Transformers* and *Fury*. Prior to ZERO, he worked at some of the biggest VFX studios in the world, including Digital Domain and Industrial Light+Magic.

Part of this journey led Sean to co-invent ZYNC, a cloud-based storage and rendering platform, which was acquired by Google in 2014. Sean is passionate about storytelling and he loves to help artists and filmmakers harness their talent to create work that matters. Sean is a frequent speaker and has shared his passion and techniques in the art of cinematic storytelling for over a decade. He is husband to Jenny and father to Skylar and Summer.



KELLEY DIXON, ACE got her start in post-production in multiple capacities in the editing room on the features *Reservoir Dogs* and *Good Will Hunting* as well as TV's *Without a Trace*, and *Revelations*. Kelley got her big break after many long years as an assistant when her editor, Lynne Willingham cut the *Breaking Bad* pilot and she became the series' second editor. She's been nominated for four ACE awards and six Emmys - winning one Emmy in 2013 - for her work on *Breaking Bad*.

Kelley also edited on HBO's *Luck*, Showtime's *Shameless*, AMC's *The Walking Dead*, *Halt and Catch Fire* and *Preacher*. And she's currently working on the *Breaking Bad* spin-off, *Better Call Saul*.



ALEX LEMKE started his career in traditional optical effects work before moving into the digital world in 1994. Since 2000 he has been working as a freelance Compositor and VFX Supervisor at some of the most respected international facilities such as Weta, Double Negative and Framestore, as well as his in own VFX office in Germany. His credits include *Dark City*, *The Lord of the Rings* trilogy, *Sweeney Todd*, 2012, *Inside Llewyn Davis* and *The Hobbit* trilogy. From 2009 to 2012, he also taught the course "Digital Arts and Compositing" at the Vienna Film Academy, Austria. Since 2011 he has been living and working in New York. He founded east side effects, Inc. in 2012 together with his partner Michael Huber.

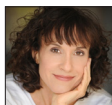


ED MENDEZ is the Senior Visual Effects Supervisor and head creative for the Visual Effects division of Alkemy X. Ed's vast experience working on Hollywood Features and Episodic Television spans a 15-year career in Visual Effects. He provides technical mastery, a team-building attitude, and an award-winning artistic eye for Alkemy's amazing crew.

In addition to an impressive list of Feature and Television credits including: *Mr. Robot* (USA Network), *Power* (Starz), *Silver Linings Playbook*, and *Dead Man Down*, Ed most recently served as VFX Supervisor for M. Night Shyamalan's film, *Split* starring James McAvoy and several pilots for the likes of ABC, FOX, NBC and Warner Bros. He also served as VFX Supervisor on Robert Kirkman's paranormal drama *Outcast* for Cinemax and Damon Lindelof's drama, *The Leftovers*, for HBO. In addition, Ed supervised Edward Burn's 1960's cop drama, *Public Morals* for TNT.

Before coming to Alkemy-X, Ed was Compositing Supervisor at Café FX and provided the 17th century backdrop of Boston Harbor for the HBO award winning mini-series *John Adams*. His work on *John Adams* earned him a Primetime Emmy for Outstanding Visual Effects for a Mini-Series.

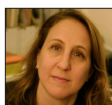
Always with an eye towards true photographic integrity and a scrupulous attention to technical detail, Ed continues to lead a talented team of artists at Alkemy whose reputation is one of a trusted, high quality VFX partner to content creators industry wide.



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. O'Steen's next project is a media-rich eBook called *Making the Cut at Pixar* about the editors' pioneering role in computer animation. She is a frequent moderator for American Cinema Editors' EditFest panels and host of her own "Inside the Cutting Room" event series.



GABRIEL RHODES' feature documentary credits include *Newtown*, *The Witness*, *1971*, *The Tillman Story*, *Without Shepherds* and *Quest For Honor*. His work has premiered at Sundance and Cannes among many other international festivals and has been broadcast on Sundance Channel, A&E, Animal Planet, CNN, PBS and on the NPR radio show *This American Life*. In 2011, two of his edited films (*The Tillman Story* & *Quest for Honor*) were shortlisted for the Academy Awards. He was a fellow at the 2015 Sundance Documentary Edit & Story Lab and was awarded a fellowship from the New York State Council for the Arts in 2004. He received his Master's Degree in Documentary Film from Stanford University in 2000.



KATE SANFORD, ACE, is a feature film and television editor whose most recent project is the new HBO series *Vinyl*, executive produced by Martin Scorsese, Mick Jagger and Terence Winter. Her previous project was co-editing the 6-part HBO miniseries *Show Me A Hero*, written by David Simon and directed by Paul Haggis. Last year, Kate wrapped up work on HBO's *Boardwalk Empire*, editing half the episodes during the 5-year series run. Kate also worked on all five seasons of HBO's *The Wire*, and received an ACE award and another ACE nomination for her work on the show. She also won an ACE award for her work on the pilot episode of David Simon's series *Treme*.

Kate's selected film credits include *Man-agement*, a romantic comedy starring Jennifer Aniston and Steve Zahn, directed by

playwright Steven Belber; *Outside Providence* for director Michael Corrente, written by Peter and Bobby Farrelly; and the film version of David Mamet's play *American Buffalo*, starring Dustin Hoffman. Kate worked with actor-director Tim Blake Nelson on the movie *O*, a modern retelling of *Othello*, and on Nelson's first independent feature, *Eye of God*, which screened in competition at the Sundance Film Festival. Among Kate's other television credits are episodes of *Sex and the City*; *The Black Donnellys* (NBC); *Queer Eye For the Straight Guy*; *Now and Again* (CBS); *Kings* (NBC); and *Michael and Michael Have Issues* (Comedy Central).



ROSS SHAIN is an accomplished post-production specialist and the chief marketing officer of Imagineer Systems. In 2013, Ross was recognized by the Academy of Motion Pictures with a Science and Engineering Academy Award for his work on the development and design of mocha planar motion tracking software. With 20 years of creative and technical experience in post-production, visual effects and the software industry, Shain has held responsibilities ranging from senior compositor, colorist and effects supervisor to product and user interface designer. Prior to his role at Imagineer Systems, Ross held positions with Avid Technology, On2 Technologies, Northern Lights Post and New York University's CADA Program.



LEO TROMBETTA, ACE has over a dozen credits as a Film Editor including *Little Children* for director Todd Field and HBO Films' *Temple Grandin*, for which he won both an Emmy and an ACE Eddie Award. His latest feature, *An Ordinary Man* starring Sir Ben Kingsley, is scheduled to be released in the Fall. Leo's television work includes *Narcos*, *Wayward Pines*, *Mad Men*, and the Michael Mann/David Milch series *Luck*. Leo also has an extensive background as a Sound Editor, having worked with such directors as Brian DePalma (*Casualties of War*, *Bonfire of the Vanities*), Sidney Lumet (Q&A), David Mamet (*Homicide*), and Spike Lee (*School Daze*). Leo currently resides in Los Angeles and is a member of the American Cinema Editors, SAG-AFTRA, the Academy Of Motion Picture Arts and Sciences, and The Television Academy. ■

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