



	EDIT	20
	CON	18
T O R O N T O		



**Directors Second unit directors First assistant directors
Second assistant directors Third assistant directors Fourth
assistant directors Production assistants Production
managers Unit managers Assistant production managers
Production designers Art directors First assistant art
directors Second assistant art directors Trainee assistant**

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**art directors Art department coordinators Location
managers Assistant location managers Location
production assistant Picture editors First assistant picture
editors Assistant picture editors Trainee assistant picture
editors Sound editors Trainee assistant sound editors
Production accountants First assistant accountants Second
assistant accountants Third assistant accountants Trainee
assistant accountants**



Canadian Cinema Editors

WELCOME TO CCE EDITCON 2018!

We are thrilled to present our first ever, national conference on the art and craft of Canadian picture editing.

This year's panelists and moderators have joined us from Toronto, Montreal and Los Angeles, and we couldn't have asked for a finer line-up—they have edited some of the biggest Canadian and International series, features, and documentaries of recent years. Today they will share with us their tricks of the trade, behind the scenes secrets, and edit room wisdom.

The CCE has been growing in membership and influence across Canada *and* beyond. As we get bigger our duties to fulfill become even greater, so with this event we proudly offer something grand to our members, industry and community. This EditCon is the start of something great, bringing us together to share what we've learned, celebrate our diversity, and elevate the dialogue around editing in Canada to all new heights.

We owe an incredible debt of gratitude to all of our generous sponsors—they are at the heart of our community and believed in CCE EditCon's premier year. We also owe thanks to you in the audience who have trekked from near and far to participate with us here today. We'd like to recognize the work of our board members, with special thanks to committee members Sarah Taylor, Bryan Atkinson, Stephen Philipson, and Jonathan Dowler who dedicated themselves over the past months to make this happen. Finally, we owe a very special thanks to Alison Dowler for her incredible dedication to organizing this event, and to the CCE.

As we move into 2018, please keep your eyes open to our programming and join us at our events from coast to coast, as we come together to network and celebrate the art and craft of Canadian picture editing.

We hope you enjoy the show!

A handwritten signature in black ink, reading 'Kelly Morris'.

Kelly Morris, CCE
President/Président

A handwritten signature in black ink, reading 'Dino Harambasic'.

Dino Harambasic
Vice President/Vice Président

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and their contributions to great

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PROGRAM

- 9:30 – 9:45 AM **WELCOME SPEECH**
- 9:45 – 11:30 AM **DOCUMENTARY CONFIDENTIAL + Q&A**
- 11:45 – 1:30 PM **TV EDITING IN THE GOLDEN AGE + Q&A**
- 1:30 – 2:15 PM **LUNCH**
- 2:15 – 4:00 PM **BEHIND THE CUT + Q&A**
- 4:15 – 6:00 PM **CROSSING THE 49TH: CA TO USA + Q&A**
- 6:00 – 10:00 PM **COCKTAILS @ LUMA**



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OVERVIEW

Narrative, character & emotion—how do we as storytellers bring these elements to an audience in a compelling and dramatic way? In documentary filmmaking, there are the added challenges of ethics, honesty, and “truth”, in however we are able to define them for ourselves. Editors in doc have such a deep involvement in shaping the films that they can become credited co-directors or co-writers. Our panelists explore the profound level of authorship editors can have in crafting a documentary.

MODERATOR: JAY PRYCHIDNY, CCE

Jay Prychidny is an award-winning picture editor and producer who has worked across a variety of scripted and factual programs. Most recently, his projects have included *Orphan Black* (BBC America), *Killjoys* (SyFy) and *Into the Badlands* (AMC), as well as the reality programs *Canada's Next Top Model* (CTV), *Top Chef Canada* (Food Network) and *The Amazing Race Canada* (CTV).

MEET THE PANEL



MIKE MUNN, CCE
STORIES WE TELL

Mike began his career with the Toronto New Wave, editing features for Bruce McDonald (*Roadkill*), Srinivas Krishna (*Masala and Lulu*) and Peter Mettler (*Tectonic Plates; Picture of Light*). His many television credits include *The Shields Stories* and Sienna Film's mini-series *Diamonds*, nominated for 9 Gemini awards.

Mike's work has screened at Cannes, Berlin, Venice and Sundance, among other festivals, with 11 features accepted at TIFF. Sarah Polley's *Stories We Tell* was short-listed for the documentary Oscar.



MICHÈLE HOZER, CCE
SPONSORLAND

With two films on the Oscar shortlist, Emmy-nominated and Gemini-winning Michèle Hozer has been working as a filmmaker and editor in Canada since 1987, having worked on over 50 documentaries. Her work has received accolades from the most prestigious film festivals in the world, including Sundance and the International Documentary Film Festival in Amsterdam. *Shake Hands with The Devil: The Journey of Roméo Dallaire* won both an Emmy for Best Documentary 2007 and the Sundance Audience Award 2005.



NICK HECTOR, CCE
SHARKWATER: EXTINCTION

Nick Hector is a DGC, CCE, HotDocs and multi-Gemini Award winning film editor, story editor and consultant. He's cut more than two-dozen feature and one hundred TV documentaries for filmmakers across the globe. Perhaps Nick's best known work stems from his long creative relationships with legendary Canadian filmmakers Allan King, Yvan Patry, and Sturla Gunnarsson. With 2 films on Criterion, 3 Top Ten Canadian films, 5 films at MoMA, 10 at TIFF, and 15 at HotDocs, the first 30 years have been a lot of fun.

Bell
Media



OVERVIEW

Some of the most impressive series of 2017 included *The Handmaid's Tale*, *Big Little Lies* and *Anne*. What is it like to collaborate with television's finest creators? How does Jean- Marc Vallée work with his editors, having been one himself? What's it like to cut the performance of a National Treasure? How does it feel to share your Emmy onstage with Margaret Atwood? The panel will examine the editor's contribution in creating original, provocative and beautifully made television.

MODERATORS: ROSLYN KALLOO, CCE & TERESA DE LUCA, CCE

Roslyn's television projects can be seen on NETFLIX, HBO Canada, ABC, Syfy, Lifetime, Global and the CBC. Her feature film work has been screened at TIFF, Berlinale, and Hot Docs. Roslyn's recent drama series include *Haven*, *Hemlock Grove*, *Ten Days in the Valley*, and *Mary Kills People*.

Award-winning editor Teresa De Luca has been editing TV drama for over 20 years. She worked on the multiple-CSA-nominated series *Cardinal*, which garnered the DGC award for best editing. Prior award-nominated work: *19-2*, *Bomb Girls*, *Camelot* and the influential *Durham County*.

MEET THE PANEL



WENDY HALLAM MARTIN, CCE
THE HANDMAID'S TALE

Multiple award winning editor Wendy Hallam Martin is presently working on the Emmy and Golden Globe winning series *The Handmaid's Tale* where she has received an ACE Eddie award for the pilot entitled *Offred*. Her prior work includes the upcoming cable series for MGM entitled *Condor*, Showtime's *The Tudors*, *Borgias* and *Queer as Folk*, History's *Camelot* and *Vikings* and hit Canadian dramas like *Saving Hope*, *Rookie Blue* and *Dark Matter* to name a few.



JUSTIN LACHANCE
BIG LITTLE LIES

Raised on Star Trek, Justin's original plan was to push flashy buttons on a starship as an actor. Fortunately, he found his calling pushing colourful keyboard buttons in a dark room. His work has been seen 'round the world in festivals such as Sundance, Berlinale, SXSW, TIFF, and most recently on HBO with the Emmy winning mini-series *Big Little Lies*.



VÉRONIQUE BARBE
BIG LITTLE LIES

Over the past decade, Véronique has edited a wide range of projects including short films, music videos, documentaries, advertising, and TV series. Most recently she contributed to HBO's *Big Little Lies*, and is currently working on Jean-Marc Vallée's next HBO series *Sharp Objects*.



D. GILLIAN TRUSTER, CCE
ANNE

Gillian has worked in a variety of genres with many prominent and celebrated producers and directors including Moira Walle-Beckett, David Shore, Naren Shankar, Mark Fergus, Vincenzo Natali, and Helen Shaver. Gillian's credits include the highly acclaimed CBC/Netflix series *Anne* and *Orphan Black*, for which she received two CSA Awards. *Orphan Black* has also garnered her a DGC Award and two CCE Awards nominations.



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BEHIND THE CUT

3

AN INTERVIEW WITH RICHARD COMEAU, CCE

As part of this masterclass, Richard will be discussing his work on *Polytechnique*, *War Witch*, and *Eye on Juliet*, which recently won the Best Film at the Venice Film Festival's Giornate degli Autori section.

Based in Montréal, Richard has been editing since the early nineties. He won the Genie Award for Best Editing two years in a row, for *The Necessities of Life* in 2008 and *Polytechnique* in 2009. He also won the Jutra Award for *Gabrielle* (2013), was nominated for *My Internship in Canada* (2016), and won a CSA for *Two Lovers and a Bear* (2017).

MEET THE MASTER



RICHARD COMEAU, CCE *POLYTECHNIQUE*

Richard Comeau has been editing feature films for over twenty five years. Projects like "War Witch", "Maelstrom" or "The Pillars of the Earth" have garnered awards and nominations at the Oscars, the Golden Globes, and throughout the world in major film festivals like TIFF, Cannes, or Berlin. Richard himself has won numerous awards for best achievement in editing. He's worked with some of the finest filmmakers in Quebec, like Denis Villeneuve, Philippe Falardeau, Kim Nguyen, and Louise Archambault.

MODERATOR



JIM ALLODI *THE UNCLÉS*

Writer-Director Jim Allodi is a graduate of the NYU film program, and the CFC Director's Lab. He wrote and directed the acclaimed feature *The Uncles* (Odeon Films), named one of Canada's Top Ten by the Cinematheque Ontario. His directing work for television includes the pilot for *The Republic of Doyle* (CBC), *Call Me Fitz* (HBO Canada), *ReGenesis* (TMN), and he has won a Gemini award and nominations for both drama and comedy (*Naked Josh*, *Showcase*), and a DGC Award for Best Miniseries/TV Movie (*The Best Laid Plans*, CBC).

OVERVIEW

As the Canadian and American film industries become more intertwined, what challenges and opportunities arise for Canadian editors wishing to work south of the border? How does the work differ? How is it the same? For those who wish to remain in the land of Mounties and free medicare, what can we learn from our American editor friends? This panel will examine the creative and practical concerns of working down there versus working up here.

MODERATOR: CHRIS MUTTON

Chris Mutton brings over 12 years of film and tv experience to the table. He is a 2015 CFC alumnus and has since been cutting music videos, commercials and the highly anticipated *Porcupine Lake*, which premiered this year at TIFF. Also premiering at TIFF was the feature documentary *Silas*, which Chris came on board to complete. The documentary *Popcorn and Maple Syrup* that Chris co-edited for the CBC, won the Special Jury Award at Worldfest. Chris recently completed a series of projects for TIFF as supervising picture editor.

MEET THE PANEL



MATT HANNAM, CCE
SWISS ARMY MAN

Matthew Hannam is a film editor from Winnipeg and began his career as an assistant editor for Guy Maddin. Since then he has been lucky to work on such diverse projects as The Daniels' *Swiss Army Man*, Denis Villeneuve's *Enemy* and Sundance hit *James White*. Most recently he edited Paul Dano's directorial debut *Wildlife*.



STEPHEN PHILIPSON, CCE
AMERICAN GODS

Stephen is an award-winning editor and proud board member of the CCE. His credits include *American Gods*, *Hannibal*, and *Orphan Black*. He also cut Canadian film favourites such as *The Wild Hunt*, and *Grown Up Movie Star*, a prize-winner at Sundance.

A graduate of the CFC and Emily Carr University of Art and Design, Stephen's break came on the 2009 documentary *Prom Night in Mississippi*, which premiered at Sundance, broadcast on HBO, and screened at The White House.



ANDREW COUTTS
STAR TREK: DISCOVERY

Andrew has enjoyed a career working on popular shows such as *Sleepy Hollow* and *Bull*. His work on the pilot episode of *APB* with Director Len Wiseman secured a first season pick up order from Fox Television.

Andrew has sliced through numerous feature films including comedy/horror *Bloodsucking Bastards*, post-apocalyptic thriller *The Day*, and the hugely successful *Saw VI* and *Saw 3D*. He is currently living long and prospering, editing the recent chronicle from the celebrated Star Trek franchise, *Star Trek: Discovery* for CBS All Access and Netflix.

Editing is where movies are made or broken.

Many a film has been saved and many a film has been ruined in the editing room.

Joe Dante, Director [*Gremlins*]

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