EVENTPROGRAM

MANHATTAN EDIT WORKSHOP
PRESENTS

SIGHT, SOUND & STORY

NYIT AUDITORIUM ON BROADWAY

1871 BROADWAY, NEW YORK CITY
SATURDAY, JUNE 10, 2017
9:30AM – 8:00PM

Welcome to
SIGHT, SOUND & STORY 2017

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

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 four years of successful runs of **Sight, Sound & Story**, including two years of our Cinematography focused event in December; we are bringing back another event that digs even deeper into the concepts of storytelling - not only television and film editors, but behind the scenes of cinematic 360/VR, and one of the industry's best editors, Dylan Tichenor, 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

SCHEDULE

9:30am **CHECK-IN**

10:00am - 11:30am

ANATOMY OF A SCENE: DECONSTRUCTING DOCUMENTARY FILMS

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

SPEAKERS: **Amy Foote** *(The Work, Mavis!, A Matter of Taste: Serving Up Paul Liebrandt)*, **Maya Mumma, ACE** (*O.J.: Made in America, Restrepo*), & **Sam Pollard** *(Four Little Girls, When The Levees Broke)*

11:45am - 1:15pm

CINEMATIC 360/VR PANEL: 360 DEGREES OF STORYTELLING

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

SPEAKERS: **Ulrike Futschik, PhD** (Chief Operating Officer at Koncept VR), **Graham Roberts** (Senior Editor at *The New York Times*), & **Julina Tatlock** (Co-founder 30 Ninjas)

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

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*All speakers are schedule permitting.

2:00pm - 3:45pm

TV IS THE NEW BLACK: TELEVISION'S CINEMATIC REVOLUTION

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

SPEAKERS: Kabir Akhtar, ACE (*Crazy Ex-Girlfriend, Arrested Development, New Girl*), **Suzy Elmiger, ACE** (*Mozart in the Jungle, Master of None, Casual*), and **Julius Ramsay** (*The Walking Dead, Battlestar Galactica, Outcast*)

4:00pm - 6:00pm

"INSIDE THE CUTTING ROOM WITH BOBBIE O'STEEN": A CONVERSATION WITH EDITOR DYLAN TICHENOR, ACE

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

SPEAKER: Dylan Tichenor, ACE (*There Will Be Blood, Brokeback Mountain, Boogie Nights, The Town*)

6:00pm - 8:00pm

NETWORKING PARTY & TECH LOUNGE

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THE ART OF THE CUT: WITH MICHAEL BERENBAUM, ACE

By Steve Hullfish

Editor **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 HBO's *Divorce* with Sarah Jessica Parker, the hit FX series, *The Americans*, starring Keri Russell and Matthew Rhys, and Netflix's *Marco Polo*. 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*.

STEVE HULLFISH (SH): You cut a bunch of feature films and you cut a lot of television. What is going on in television right now? Are you just as happy as an editor cutting TV as you are a feature film?

MICHAEL BERENBAUM (MB): I'm just happy editing anything really. People ask, "What's the difference between cutting a feature and a TV show?" It's really not the way I approach the project or editing the scenes per se, it's more about the politics of who you're working with and for. On a feature your allegiance is to the director. You and he or she go through the entire process locked in a room together. Obviously you have to deal with the producers and studio

v *Thomas Haden Church and Sarah Jessica Parker in the HBO Series* Divorce

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but your director is your cohort throughout. On a TV show, the directors don't really have the power that they do on a feature. They come and shoot. They work with you for a few days and then they're gone and you work with the producer to lock the shows and mix them. Usually the producer is the show runner or one of the main writers. The studios and the network are involved but you work more with the showrunner than the director.

SH: That's a tricky political situation, right? Because though your real alliance or allegiance is to the producer/showrunner there still has to be a temporary allegiance to the director because you are trying to achieve his vision, but you're also the steward for the way the show goes together and you know how it's supposed to work.

MB: That's exactly right. And a lot of times the director doesn't. They'll be in the cutting room and say. "Oh, let's cut that line out. That seems a little draggy." And I'll say, "That is kind of the most important line in the show," knowing what's coming up in the next few episodes. In his director's cut I will obviously do whatever he wants to do, knowing that two days later that line will come back once the producer sees the cut. Directors will watch previous episodes but they're not really 100 percent in tune with what's going on with the show.

SH: Do the politics or the different deadlines affect your approach to cutting the scene, between features and TV?

MB: For me, personally, I'd say "no." Every editor has their own way of working and when you work in television you have to learn to work very quickly. I find that when I go back to doing a feature it's so luxurious: to have the time to experiment and try different things and screen them for people. You don't get to do that on TV. The audience doesn't see it until it is on the air, meaning there are no previews. Just the producers, maybe the writers, and the network get to see it. They're your audience and they're the people who provide feedback. It's just a much quicker process.

SH: So with your fast approach to the scene on a feature, where you do have that luxury, are you still working as fast with the same methodology? You just have more chance to experiment? Or do you slow down and take more time with dailies or spending more time on a specific cut?

MB: I have to really, consciously think to slow down. I know that I will have plenty of time to do what I need to do. I set my own pace. I know where I need to be at any given point. I know the schedule. I know where I need to be by a certain date. So if I have a really big scene I know I can watch the dailies… ingest them… think about them… maybe put that scene aside and let it gel in my mind before I actually jump into it. And I'll go back and do some shorter scenes that I know I can knock out pretty quickly. Then one day I'll just be inspired to jump into that big scene. Get into the zone and just zoom through it. When you're finished with production (principal photography) on a feature there's a

v *Lorenzo Richelmy from the Netflix series* Marco Polo

period of maybe a week or two after the last day of dailies before you're going to show the film to the director. That is two weeks on a feature versus maybe two days on a TV show. You still want to get through the dailies and have a chance to put it together… watch it a couple times yourself, put some temp music in, some sound effects and just get it to an air-able state before you even show it to the director. That's what the job has become; to get almost to a locked fine-tuned product before anyone sees it. On a feature after you show it to the director you have 10 weeks to just work with the director and go through every scene again. On a TV show, for a half hour show, maybe you're only with the director for two days, or four days for an hour show. It's really up to that particular director how involved he wants to be. Sometimes I have directors come and sit with me for two or four days and sometimes they'll just watch the show and send me an email with some notes or even just chat on the phone.

SH: How do you edit audio? Do you only use one audio track when you're cutting your original rough? Or do you have an audio cut on a simple scene that's seven or eight tracks deep of production audio?

MB: I never work with just one track. On my current show (*Divorce*, for HBO) I have up to 16 tracks sometimes for each episode. For dialogue two or three tracks is all I usually use. I have a couple of tracks for stereo backgrounds and sound effects and a couple tracks for music. I usually use the mix track and I checkerboard. If a line or two happens to have been off-mic on the mix track. I'll go back into the lavs.

^ *Kristen Davis, Sarah Jessica Parker, Cynthia Nixon, and Kim Cattrall in the HBO Series* Sex and the City *(from l to r)*

SH: So let's talk a little bit about performance. It's always something that interests me: not only the determination of best performance but why the editor needs to craft the performance. What situations might you - even with a great actor - need to help them?

MB: Every actor - Good bad great - You always need to help along a little bit. There may be sections where they're just on fire. And I tend in those cases to just let 'em go. You don't want to cut away. You don't want to interfere. But even the greatest actors occasionally flub a line or repeat themselves and you want to keep the flow going. So you cut away to a reaction. Not arbitrarily but where reaction is needed. And under that reaction you can change takes, take out

^ *Keri Russell and Matthew Rhys in the FX Series* The Americans

some air, make it flow. I mean that's just the basics of editing.

SH: The director's own take of which take is best is very different sitting in a screening room or sitting in the edit suite than when he's sitting on set.

MB: Exactly. It's hard to say that's the best take because if it's a three minute take, it might be great for the last line or the first line but you have the whole rest of the scene where maybe the other takes were better for that section. You really have to scroll through everything that was shot to verify what you have. Down the road when you're trimming things down, compressing, you go back and find a complete and utter mistake where they re-blocked the scene. Things are completely different. That's what saves you because you've changed it so much that what they thought didn't work on set and they changed it is what will work exactly the best when you come to your final version of your scene. Or the actors will have overlapped and the director will say, "No. Take your time there." And you find that the overlap was exactly what was needed there. That happens more often than you may think. Sometimes there's a camera bump or something that just adds a little bit of anxiety or it just puts the audience a little off guard and it may not have been good on set, but it's that little bump that maybe takes the scene to the next level.

SH: You mentioned handing stuff off to your assistant. Do you find yourself handing sound effects or music or….

MB: I do hand over to my assistant for sound work and sometimes they take the initiative and put in music. It's great to see the cuts after they do their pass. It makes it easier for me to see the pacing of the scene and what maybe isn't working so well…What needs to be sped up. The sound just gives you so much more information as to where to be and where to go.

SH: The sound does affect pacing.

MB: Absolutely. Stuff that seems as tight as it could possibly be before you put sound in, becomes "Oh, there's an extra 12 frames in there to get rid of. What was I thinking?" That happens all the time. I also like to give my assistants the opportunity to cut scenes and then look at them together and give some pointers. Sometimes they do stuff that is great that I would never have thought of and I'll use parts of it and other times I'll say "Try this, try this, try this."

Read more from Steve Hullfish's "Art of the Cut" series on www.ProVideoCoaltion.com or follow him on Twitter at @stevehullfish.

SH: What are some of the things that you found that your assistants are doing wrong? What is some of your advice?

MB: A jarring sense of flow. Cutting for continuity. Slow pacing.

SH: Now the big question here is - when you say cutting for continuity - do you mean that they don't cut for continuity or they're too drawn to cut to continuity?

MB: I think that's the biggest mistake any beginning editor makes. You're waiting for something to match to go to your next shot and in doing so you're killing the pace. Walter Murch has that list of priorities and continuity is the last one. That's really true. I think part of my job is being a magician where the hand's quicker than the eye. My job is to say, "Look over there!" while I have a bad match over here. You can get away with a tremendous amount of bad continuity if the scene is moving and the scene is flowing and you're involved in what's happening—the emotion of the scene. I had to cut a scene with four actors standing outside all smoking cigarettes. You can imagine the disaster with every cut whether the cigarette is in their mouth or their hand is by their side. I got a note from the studio and the executive said, "Is there a way you can fix that one mismatch in that smoking scene?" And I said, "So you didn't notice the other hundred mismatches? Great!"

SH: So that's one thing you mentioned; not necessarily waiting for continuity, but to cut when you need to - when continuity is correct. What are some other mistakes?

MB: Being in the wrong angle. You know certain shots are shot because they're complementary to other angles. Sometimes the eyeline will be wrong - not that eylines always have to be right. Those rules are meant to be broken but you have to hide the fact that that's what you're doing and to have the scene continue to flow and not be jarred by what's happening. Holding too long. It's usually a pacing thing.

SH: And that's another interesting idea, the idea of pacing not just shot to shot within a scene but also the pacing of the entire story from from the opening credits the closing credits.

MB: Ultimately that's where the magic lies. Somebody may say, "It's boring about halfway through the movie." What does that mean? Part of the job of an editor is to be able to say, "OK, they think it's being boring in the middle of the movie. Why is that? Maybe there's something happening about. 15 or 20 percent into the movie that's slowing down the pace that's affecting the middle of the movie." And if you fix that earlier scene, maybe now the middle is not so boring. It's really a lot of analysis. I think I've learned over the years and I've become much better at being able to look at something and say what's not working. ■

PROVIDEO COALITION

THE ART OF THE CUT: WITH MAYA MUMMA, ACE

By Steve Hullfish

Maya Mumma, ACE, began her career in the edit room of the Academy Award nominated documentary *Restrepo*. The film won the Grand Jury Prize at the 2010 Sundance Film Festival and received a News and Documentary Emmy for Outstanding Editing. Most recently, she was an editor on the Academy Award winning documentary *O.J.: Made in America*, for which she was honored with the Best Editing award from the LA Film Critics Association and the ACE Eddie Award for Best Edited Documentary Feature.

She has also edited the Emmy nominated films *Which Way Is the Front Line From Here: The Life and Time of Tim Hetherington* and *Whoopi Goldberg Presents Moms Mabley*, the Peabody Award winning *Mr. Dynamite: The Rise of James Brown*, and *A Journey of a Thousand Miles: Peacekeepers*.

STEVE HULLFISH (SH): It's always kind of interesting to me in documentary filmmaking that organization is obviously so much a part of it. You get so much material. Tell me a little bit about what you do, and what you direct your assistants to do on a typical documentary project.

MAYA MUMMA (MM): I feel like each project is it's own animal that you discover very early on, how you approach it and organize it and how all the footage sorts itself out. I have a fairly strict way of organizing verite footage, and I do go back and forth between verite projects and archival-based projects. In verite projects I love to have stringouts. When I started as an assistant we were still working on tapes. I always like to capture those fully as an hour, or whatever was on them, and then start to divide those up. So I still think in that way, in like hour chunks. Nowadays with the way that cameras work, pretty often you can get 500 clips of a shot in an hour with some five seconds and some ten seconds long; but I like to string all of those out. So I usually do breakdowns by shoot, and then by day. Then I take those days, and I break them down into events and what was shot over the course of that day, because very often a shoot is organized by different locations. So in the morning maybe there is some B roll of the sun coming up over a city that they're shooting in; then they go to an event maybe where the main action of the day takes place, and then they may sit down and interview somebody associated with it. I then will make sequential breakdowns of each shoot day, and for me those are the beginnings of seeing where potential scenes are because the more you go through the footage and the more you organize it, you see repetition in what the filmmakers are shooting. You start to get to know the characters. You start to get to know the locations. Then I'll often take all those breakdowns and sort them by character, by location, by B roll, by everything the footage sorts itself into.

SH: I think that's even true for a lot of narrative feature editors who will say the organization process is critical. A lot of people think, that a lot gets handed off to an assistant because it's grunt work, but doing that work of organization helps you wrap your brain around, it right?

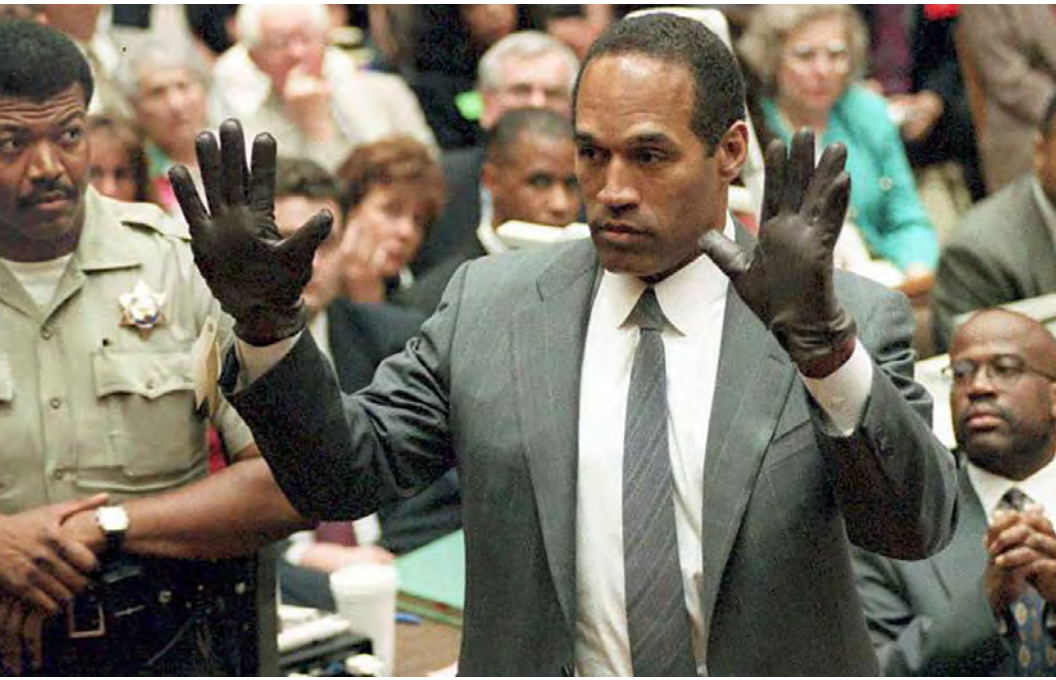
MM: Exactly. In the film *Mr. Dynamite: The Rise of James Brown*, we were covering these really complex, and some of them fairly un-

known, civil rights stories. In 1966 there was an event called the "March Against Fear," which hasn't been covered a ton in other documentaries that I have seen. That was an incredibly complex historical event and it's mostly well known because it was the first time that the phrase "Black Power" was uttered in public. Laying out that march and seeing the evolution that got them to the night where "Black Power" was uttered is incredibly important. When we first sat down with all the archival materials, it was hours of people marching down roads in Mississippi. It's

^ *James Brown performing, from the documentary* Mr. Dynamite: The Rise of James Brown

hard to feel the story out until you really dig in and look for the signs that tell you what city that they're in and you lay it out chronologically and feel it as you go through. So that part of the process is so important to understanding. I think in documentaries, looking at somebody's

v *Tim Hetherington with Sebastian Junger at Forward Operating Base Restrepo from the documentary* Restrepo



^ *O.J. Simpson at his trial from the documentary* O.J. Made in America

life unfolding in front of the camera is drama. You just have to really dig in deep, find it, and find a way to bring out that drama for the audience to understand.

SH: Tell me a little about trying to construct story from all of these disparate elements.

MM: Well for me a lot of story comes from juxtaposition. I think I'm drawn to projects where I'm able to juxtapose storylines or different people's trajectories. We definitely did that with *OJ: Made in America*. I'm doing it on my current project where you're looking at parallel narratives and how they influence each other. From the very beginning in *OJ: Made in America*, we knew we were weaving OJ's personal story with the history of race relations in America, especially in Los Angeles. From day one it was the overarching driving force of that, and in finding the connections through looking at the material and interviews; we were able to make those connections and be able to pull back and forth between the two stories. This is what moves you forward and tells a much more complex story than just the story of a man.

Similarly with *Mr. Dynamite: The Rise of James Brown*, the same kind of the organizing principle with what was going on in James Brown's career. What music was he recording? What was the sound of his music and how was that changing? What was going on in America at the same time and how was America changing as well? How did those two things intersect? For us, that created a really rich a tapestry to lay down the film. That's often where I find stories to be the most interesting.

SH: I'm struck by the fact that when you watch a lot of these documentaries people are thinking that it just naturally flows, but that's just simply not the case right? Tell me how much discovery, how these things are being built, how these little moments are being found and woven into a story; if that's something that's possible to talk about.

MM: For me it's really interesting, because I think the more you dig in the more you find those connections. I feel like often with films I'm working on, we're looking at people, people who have transcended some-

Read more from Steve Hullfish's "Art of the Cut" series on www.ProVideoCoaltion.com or follow him on Twitter at @stevehullfish.

thing. There's a reason we're making a film about them, speaking primarily about the James Brown and OJ films. They both intersect with culture and society in a way that maybe a film about somebody like a farmer in Nebraska wouldn't necessarily have that same backdrop. But looking at OJ's story as we were laying it out, we were looking at race relations in Los Angeles and the relationship between the African-American community and the LAPD.

SH: One of the things that I find is interesting with these documentaries (*Mr. Dynamite: The Rise of James Brown* and *OJ: Made in America),* is how much of it was there's the text and the subtext. The text being OJ and James Brown and the subtext is civil rights in America.

MM: For both of those films the subtext was always the reason for making the film. From day one when I sat down to talk about the film at the interview for the job, or my first week on the job; it was why we were looking at these people. It seems there have been many documentaries made on both James Brown and OJ Simpson, and especially with OJ people were always saying, "Why OJ? Hasn't there been enough on OJ?" We hadn't looked at OJ through this particular lens before, and James Brown hadn't been looked at through the lens we wanted to look at him at. I think, I don't know for sure, that a more interesting film is made in setting somebody in a new context or ultimately surprising the audience that they think they are going to see a film about one thing, and we end up showing them a lot more.

SH: Talk to me a little about building scenes. At some point you have to turn them into scenes. How do you do that and how do you actually build a scene from something that you know in real life is not necessarily made to be edited together?

MM: For me, I find often the things that I think are scenes end up becoming multiple scenes in a way. They each become a section and there are different beats within each of those sections. I often look at how a story needs to be told from start to finish for us to understand something that's happening and how it relates and ties to the greater narrative of the film. I'll lay everything out in one big swath. I'll start with the archival and look for words that can tell the story. I also look for people that are telling us the story as well. If that's a newscaster or even a man on the street, I look for the words to tell us what's going on.

A lot in the OJ film is planting ideas that are going to be carried through later in the film. It was incredibly important on that project to create true characters from the interview subjects, allowing them to relay their personal experiences so that it's not just a bunch of experts telling us something that happened; it's people relaying their personal experiences. Very often if there was a good, strong personal story that was being told about an event, I would focus on that.

SH: Is there a big difference between the verite work that you started on and these more archivally-based pieces you've done lately?

MM: I did start in verite as an assistant on Restrepo, so I kind of cut my teeth in that world. I always had thought that archival films were so different from verite and I feel like there are different ways of approaching them in terms of organizing things. In the end, it's about compelling storytelling. I've found them both equally challenging and rewarding, but I love both and will switch back and forth between verite and archival films for my next projects. ■

SPEAKERS AT SIGHT, SOUND & STORY

KABIR AKHTAR, ACE is an Emmy-winning director/editor whose work includes *The Academy Awards*, *Arrested Development*, *Crazy Ex-Girlfriend*, *New Girl*, *Speechless*, and *Unsolved Mysteries*. A three-time Emmy nominee, Kabir won the award in 2016 for editing the pilot of *Crazy Ex-Girlfriend*; he is now directing episodes of the show as well. The pilot is one of nine he has edited that have gone to series.

He was also nominated for editing Billy Crystal's opening film for the 2012 Oscars, and for his work as supervising editor on *Arrested Development* (which was also nominated for an ACE Eddie Award). Kabir has directed comedy segments of the Academy Awards and the Primetime Emmy Awards, as well as episodes of the half-hour comedy series *Mumbai Calling*, distributed internationally by HBO.

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, JohnTurturro, 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.

SUZY ELMIGER, ACE, is an accomplished editor who has worked with some of the most revered and respected directors of our time. She was second editor on two films by the legendary Robert Altman: *Short Cuts* and *Ready to Wear* and edited three films for Alan Rudolph including *Mrs. Parker and the Vicious Circle* and *Afterglow*, both produced by Altman. Suzy edited the Bruce Willis star-er *Breakfast of Champions* from the novel of the late, great Kurt Vonnegut. Suzy has edited three films for Stanley Tucci including his debut *Big Night*, along with his follow-ups *The Impostors* and *Joe Gould's Secret*.

Suzy has worked with James Toback, for whom she cut *Harvard Man* and *When Will I Be Loved*, with Dan Algrant on *People I Know* and on David Duchovny's feature film debut: *House of D*. Other projects include *Milarepa*, the story of an eleventh century Tibetan Buddhist saint directed by a Bhutanese lama, Choling Rimpoche; *Spinning into Butter* starring Sarah Jessica Parker and directed by acclaimed theater director Mark Brokow and *Accidental Husband* directed by Griffin Dunne.

Suzy's recent work includes two seasons of Amazon's *Mozart in the Jungle*, Hulu's *Casual*, and Netflix's hit comedy series *Master of None*. Suzy is currently editing the feature film *Bel Canto* starring Julianne Moore and directed by Paul Weitz. Suzy also serves as a creative advisor at the prestigious Sundance Director's Lab where she helped spearhead the "Sally Menke Fellowship for Editors."

AMY FOOTE is a documentary editor based in Brooklyn, NY. Her editing credits include; *The Work* (SXSW Grand Jury Winner 2017), the Peabody Award winning film *Mavis!, 1964*, the Emmy-nominated film, and James Beard Award winning film *A Matter of Taste*: *Serving Up Paul Liebrandt, For Once In My Life*, (SXSW Audience Award 2010, IDA Best Music Documentary); the Emmy-nominated film *Finishing Heaven*,

Mosuo Sisters and *The Least of These: Family Detention In America*. Her co-producer credits include *A Matter Of Taste* and *Flying: Confessions of a Free Woman*.

ULRIKE FUTSCHIK, PhD, Chief Operating Officer at Koncept VR, supervises both creative direction and operational capabilities at Koncept VR. Ms. Futschik brings an expert VR narrative skill set as well as cutting-edge technical expertise acquired through years of designing and optimizing 360° VR gear. While managing pre-production, location scouting, and training – she continually pushes the craft of immersive filmmaking.

MAYA MUMMA, ACE, began her career in the edit room of the Academy Award nominated documentary *Restrepo*. The film won the Grand Jury Prize at the 2010 Sundance Film Festival and received a News and Documentary Emmy for Outstanding Editing. Most recently, she was an editor on the Academy Award winning documentary *O.J.: Made in America*, for which she was honored with the Best Editing award from the LA Film Critics Association and the ACE Eddie Award for Best Edited Documentary Feature.

She has also edited the Emmy nominated films *Which Way Is the Front Line From Here: The Life and Time of Tim Hetherington* and *Whoopi Goldberg Presents Moms Mabley*, the Peabody Award winning *Mr. Dynamite: The Rise of James Brown*, and *A Journey of a Thousand Miles: Peacekeepers*.

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.

SAM POLLARD is an accomplished feature film and television editor, and documentary producer/director whose work spans almost thirty years.

Mr. Pollard has edited a number of Spike Lee's films: *Mo' Better Blues, Jungle Fever, Girl 6, Clockers,* and *Bamboozled*. As well, Mr. Pollard and Mr. Lee co-produced a number of documentary productions for the small and big screen: *Spike Lee Presents Mike Tyson*, a biographical sketch for HBO for which Mr. Pollard received an Emmy, *Four Little Girls*, a feature-length documentary about the 1963 Birmingham church bombings which was nominated for an Academy Award and *When The Levees Broke*, a four part documentary that won numerous awards, including a Peabody and three Emmy Awards. Five years later in 2010, he co-produced and supervised the edit on the followup to Levees *If God Is Willing And Da Creek Don't Rise*.

Since 2012 as a producer/director, Mr. Pollard has completed *Slavery By Another Name* a 90-minute documentary for PBS that was in competition at the Sundance Festival, *August Wilson: The Ground On Which I Stand* a 90-minute documentary in 2015 for American Masters, *Two Trains Runnin'* a feature length documentary in 2016 that premiered at the Full Frame Film Festival and in 2017 *The Talk: Race in America* for PBS and CPB.

JULIUS RAMSAY is an Emmy-nominated editor and director who has worked on some of the most popular shows on television. He began his career as an editor on documentary series, such as VH1's *Behind the Music* and ESPN's *SportsCentury*. He moved on to such blockbuster reality shows as *American Idol*, *The Bachelor* and its spin-off *The Bachelorette*. In 2006, he began editing episodic dramas, such as *Alias*, *Battlestar Galactica* and *FlashForward*. From 2010 to 2015, he edited 23 episodes of *The Walking Dead*, the highest rated drama in the history of cable television. His work as an editor has earned him three Emmy nominations, once for *The Contender*

and twice for *Battlestar Galactica* ("He That Believeth in Me" and "Daybreak, Part 2").

Mr. Ramsay began directing episodes of *The Walking Dead* in 2014. His directorial debut in Season Four "Still" was voted the season's fan favorite; his Season Five episode "Them" aired in 2015. He has also directed such popular series as MTV's *Scream* and Cinemax's *Outcast*. In 2017, Mr. Ramsay made his film directorial debut with the feature film *Midnighters*, a noir thriller set on New Year's Eve that will screen at film festivals later this year.

GRAHAM ROBERTS is a 5-time Emmy Award nominated Senior Editor at The New York Times, focusing on innovation in visual journalism.

He leads a team that explores new approaches in video, motion graphics, virtual augmented reality, and immersive visual storytelling.

He has received recognition for this work from a number of award-giving bodies, including the Society of News Design, the Cooper Hewitt National Design Awards, the Edward R. Murrow Awards and the Pulitzer Awards.

Graham teaches motion graphics at the CUNY Graduate School of Journalism, and speaks internationally at schools and conferences.

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.

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.

JULINA TATLOCK founded 30 Ninjas with Doug Liman in 2008. She is Executive Producer and a Director of the six-part VR mini-series, *Invisible*. Tatlock's awards and nominations include: Two Shorty Awards, three Emmy Nominations (2 Outstanding Original Interactive Programming and Outstanding Work in Long Form Investigative Journalism), one SXSW Nomination (Best Interactive Film/TV Campaign), one TV of Tomorrow Award (Most Significant Content Offering), winner of Gracie Award for Outstanding Documentary, both the Grand Prize and Best Mixed Media Award at the World Internet Animation Festival, and was nominated for Best Animation Award at the Ottawa International Animation Festival. Prior to founding 30 Ninjas, Tatlock spent 15 years in television working at Martha Stewart Living and Oxygen Media.

DYLAN TICHENOR, ACE, began working on films as an assistant to editor Geraldine Peroni in the 1990's. One of the films he worked on was Robert Altman's *The Player*. When Peroni passed away in 2004, Tichenor stepped to finish her work on Ang Lee's *Brokeback Mountain*. Tichenor was first credited with Paul Thomas Anderson's *Boogie Nights*, for which he was nominated for a Satellite Award. Tichenor was nominated for two Oscars; one for his work on Anderson's 2007 film *There Will Be Blood* and one for co-editing Kathryn Bigelow's *Zero Dark Thirty* with William Goldenberg, ACE.

Some of Dylan's other work includes *Magnolia*, *The Royal Tenenbaums*, *Unbreakable*, *The Town*, *Doubt*, *The Assassination of Jesse James by the Coward Robert Ford*, *Whip It* and *American Made*. ■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