

Sarah Taylor:

This episode was generously sponsored by Filet Production Services and Annex Pro Avid. Hello and welcome to the Editor's Cut. I'm your host Sarah Taylor. We would like to point out that the lands on which we have created this podcast and that many of you may be listening to us from are part of ancestral territory. It is important for all of us to deeply acknowledge that we are on ancestral territory that has long served as a place where indigenous peoples have lived, met, and interacted.

Sarah Taylor:

We honor, respect, and recognize these nations that have never relinquished their rights or sovereign authority over the lands and waters on which we stand today. We encourage you to reflect on the history of the land, the rich culture, the many contributions, and the concerns that impact indigenous individuals and communities. Land acknowledgements are the start to a deeper action.

Sarah Taylor:

Today's episode is the online master series that took place on July 21st, 2020. CCE partnered with BIPOC TV and Film to bring you in conversation with Jeremy Harty CCE and Cory Bowles about the movie Black Cop. On its release in 2017, Black Cop garnered critical acclaim as an unapologetic challenge of race and police. With a range of visuals from body cam to camera phones, cam dash, to traditional camera work, Black Cop made use of multiple techniques to bring a fast-paced hyper-connected narrative to life.

Sarah Taylor:

Black Cop was edited by Jeremy Harty CCE. It was the directorial debut for Cory Bowles. This panel was moderated by Shonna Foster.

[show open]

Shonna Foster:

Thank you, everybody, for joining us today. Of course thank you, Cory and Jeremy and the CCE for hosting this. I'm very excited. It's my first time moderating something. See how it goes.

Jeremy Harty:

My first time attending one, so.

Shonna Foster:

Excellent. We're in the same boat, Jeremy. I guess I'm going to assume maybe that everybody's watched the movie, but for those who haven't, my little spiel about Black Cop is it's a film which explores racial profiling and police violence through its main character Black Cop played beautifully by Ronnie Rowe, who goes through an entire work shift interacting with people and choosing to treat white civilians that he encounters the way that black people are often treated by the police.

Shonna Foster:

The film incorporates archival footage, as well as dash cam, body cam, and cell phone footage to tell the story almost entirely from the POV of Black Cop. What I most appreciate about this film is how

unapologetic it is and how it's strategic and unconventional in the way that it handles insular moments of Black Cop. Just a black man, in general, moving to the world, whether he's in uniform or not.

Shonna Foster:

I love that Black Cop truly takes up the space in this film, and that it's us, like we're invited to live in his head and in his car and in his space and experience his life through his own vantage point as we go on this journey with him. I guess we can start there, a kind of two-part question. So a lot of the film is internal dialogue and monologue. Those are several moments where he's speaking directly to camera and I guess I would like to know what challenges did this present in the editing process?

Shonna Foster:

In discussing that, did you craft the story around the running monologue when you were in the cutting room and how did that all go down?

Jeremy Harty:

Really, this is Cory's vision, so I went with his lead. There were times where we were doing little bits and messing around on certain sections, because he had a copy of all the footage and I had a copy of all the footage. We came to certain things that maybe my perspective being a white male, being out of the process I could ask him things, because I haven't lived the life of a black person in these troubling times and stuff. I had to like fall back on him.

Jeremy Harty:

I'd like to think, maybe, that sometimes I could bring a different perspective to certain things too. It was a good collaboration though, I think. I'm not really great at answering questions, because I don't get out much. I stay here behind my desk and I've got a wall of monitors here and a desk that rises, so when people come in the room they can't see me and this is new for me.

Cory Bowles:

That's true about the wall. There's a wall just behind you.

Jeremy Harty:

Yeah.

Cory Bowles:

Yeah. It was a really good collaborative process. I find it when I'll explain certain things to Jeremy and I have a hard time articulating exactly what it is that I want. So, a lot of times we'll play around and he might say, "Well, why don't you show me kind of what you want with an edit?" Then, he'll take it and sort of tighten it, flip it, turn it, give me some things, and then I find a lot of the discovery of the piece, obviously, for anyone that's interested in making films, a lot of the movie is built, that's your third part, basically, your edit is making sometimes a whole new movie.

Cory Bowles:

So, with this one it's always surprising and we really push each other to get something new. It always changes as well, because we had such good performances by Ronnie, we were like, "How do we

enhance his performance and pull it out even more?" It can get frustrating, because you have all these great options when you have-

Jeremy Harty:

A lot of great options. This is the first dramatic piece that I've done that's been this long, and seeing Ronnie on camera and seeing all the dailies and stuff, it was really nice to have the options that we had. Even when he's not speaking his face is just speaking volumes. He's just got that presence of him. It's really strong, really strong. Amazing casting, so lucky to get him. But Cory has that ability of... He's worked with enough different people in all the aspects of his life that he can bring them in when he has a project and this was the big first one. Hopefully, not the last.

Shonna Foster:

Not at all. Off that note, Jeremy, so Cory, he described your relationship as one where you both push each other as much as you can in the process. He shared with me that you are a cinephile who will often use references from classic movies to inform your process, and that you also do research on films that a director likes. What were some of the references you may have used for this film and from those references, what are the elements that would have influenced cutting this film?

Jeremy Harty:

Really, Cory's the lead for that. I like to watch a lot of different films, and basically, because I'm cutting comedy all the time, I find that watching more and more comedy, so it doesn't really relate to this, but when Cory says, "Okay. There's this film, there's this scene that I'd like to talk about. They did this and that film."

Jeremy Harty:

I would go with him and whatever library of stuff he was talking about, I tried to watch them all again just to get a refresher of what's going on. There's so many things you can cherry pick little bits from other films that are out there and stuff. I really just look to him for that kind of stuff.

Jeremy Harty:

Then, I like to noodle things in the suite and mess around. I'm trying not to curse here. I tend to curse like a sailor. But I'm pulling it back as best possible. There's certain things... One memory I have is I was listening to different songs on iTunes one day while I was cutting and looking through dailies and stuff, and a song was recommended in my iTunes list, and I really gravitated towards it.

Jeremy Harty:

Then, I played it to Cory and he was like... You should tell the story, man, because you got the connection there.

Shonna Foster:

Yeah.

Cory Bowles:

Which one is it? You had a lot of songs lined-

Jeremy Harty:

Well, it's the Zeal & Ardor stuff.

Cory Bowles:

Oh, yeah. Well, I loved Zeal & Ardor too. It was like-

Jeremy Harty:

But I've never known about them that like from you and I just heard them by chance in my iTunes stream.

Cory Bowles:

Right. Yeah. They ended up basically almost soundtracking the whole movie. I just reached out to them and asked if I could use a song, and then Aaron took over, our producer, and was like, "Let's get a jam." All of a sudden we had... His whole album was ours for free almost. I think we made them take money from us. They were giving it to us for free.

Cory Bowles:

Yeah. I guess was that [inaudible 00:08:00]. I mean there's so many music stories, I didn't even know that one. I just remember when you were throwing me like beans and cornbread, some other tunes like-

Jeremy Harty:

Yeah. Well, how did I get that in my head? I don't know. It's been a while like the Zeal & Ardor stuff is really what struck me, and then we've had... There were other sections that we tried some of their other songs and they stuck into. Then, you had some other songs that you were working on because you write and you do your own stuff too.

Cory Bowles:

Yeah. It's funny because I remember going after Charles Bradley song for the very first part. It was how long for the... I remember not being able to let go of that song. I remember calling up, at that time, we were so excited, because we were just calling up people out of the blue and being like, "Can we use your songs?" Explain in the thing.

Cory Bowles:

People are like, "Yeah. Sure, man." Publishing is going to be cool with it. If anyone makes a movie, and it's really hard to secure music. We didn't have the time or the money to actually like... We had a music supervised. We didn't really have the time or money to go through these insane label contracts. We were just like, "Look, can you like... We will give you kit back, whatever you need, but can we use the song?" I remember that how long song at the beginning, I was so married to it-

Jeremy Harty:

Yeah. You had it in the cut for a while, man. You were like not letting go. You're like, "Oh, we're going to get it. We're going to get it."

Cory Bowles:

Then, they-

Jeremy Harty:

Let's have an alternate.

Cory Bowles:

... they stayed shape. They're like, "Yeah. We want 35k for the song." I was like, "Well, that's more than my lead actor is going to make and that's like one third-"

Jeremy Harty:

That's more than the post budget.

Cory Bowles:

Yeah. He's like, "[inaudible 00:09:30] part of my movie?" I was like, "Take a hike, man. Give it to us for free if you're going to be like that much. I'll give you some..." They were like, no. Then, I was... Zeal & Ardor to the rescue. It actually ended up being a stronger song with black spiritual death metal. It was really nice. It's always fun when we lay music in to tracks. We always experiment quite a bit.

Jeremy Harty:

Yeah. Like in the workout scene, just like changing the cuts a few frames here to land on certain beats and stuff like that. Sometimes I'm not 100% sure whether or not my system is perfectly in sync. I'm looking to Cory saying, "Does that seem like bang on to the beat for you and, or on the offbeat?"

Jeremy Harty:

I'm not musically inclined, but Cory was like, "Dude, you got that on the offbeat." I'm like, "I don't know what the heck you're talking about, man. I just cut it because it kind of worked for me. That's it." But that was a fun scene. Yeah. I also have a copy of the film here if you want me to pull up anything too, Cory. We can show people or two.

Cory Bowles:

Oh, yeah. Oh, you know what? If you want to show the workout scene, that's great.

Jeremy Harty:

Yeah. We can show anything, man.

Shonna Foster:

We could show the whole movie.

Cory Bowles:

This was right after he gets profiled. So, this is like the sort of triggering incident in the movie where a Black Cop gets profiled, if anyone hasn't seen it. Then, after he stands for... We have a two-minute scene where he's just standing and he's recollecting, and it's everything coming to a head, and then the next scene we show him venting out his energy and we put it on...

Cory Bowles:

Actually, the first song we got for Zeal & Ardor, which is the Devil is Fine. Which we even named our company after the song. Yeah. This was a fun one to cut and play music to. It was a really strong scene.

Jeremy Harty:

I have it kind of queued up here.

Speaker 12:

[crosstalk 00:11:14] (singing)

Speaker 13:

My dad used to say that a change in attitude is due to blacks-

Shonna Foster:

Can we talk a little bit about the scene before the one going, the one where he gets profiled?

Jeremy Harty:

Yeah.

Shonna Foster:

Can you talk a little bit about cutting that process? What's very interesting about this scene is you don't really see the cops who... We never see the cops who stop him in full, and can you talk a little bit about that choice and what it was like cutting that? Because there's focus on elements of them, but we never get to experience who those men are, we're really focused on just Black Cop himself, and so how did you choose, Cory, the things you were going to focus on in that scene?

Cory Bowles:

Okay.

Shonna Foster:

Like hands and radios and these sorts of things.

Cory Bowles:

Sure. That whole scene is an example of the collaboration of the whole team. I had a certain way that I knew what I wanted going into that scene, and the main thing I wanted was to focus on his confusion, the frustration, the fear, and what it's like in that moment and how where someone is like, "Oh, you're just being pulled over by the police."

Cory Bowles:

It's like, no, what's really happening to you at that moment and what's that, so many things. So my original way I wanted to shoot it was just basically never seeing the cops. I always just wanted to keep it on him. I wanted to do the thing where I pushed in close. The cinematographer, Jeff Wheaton, who had come with this scene. We need to do really extreme close-ups. We need really hard stuff.

Cory Bowles:

He's like, "I want to slow down the frames. I want to like really pop in." Then, we were able to sort of... Once I knew what he was trying to interpret, I was like, "Okay. We went with him and we just played that night." It was a lot of times where I'd be like never put this person in focus. We'd be like pop into the mouth, get the car.

Cory Bowles:

Then, I think we ran the scene quite a long time. It was really challenging. When it came time to cut, that's where it was like, "Okay. We're going to from a nice free scene into something really claustrophobic and something panicky." We played with that, actually, in different cities. Yeah. We spent a long time-

Jeremy Harty:

There was a lot on that one. Yeah.

Cory Bowles:

It might have been the first scene, the first actual thing we really spent time on cutting in the movie, I think, when I went to Calgary.

Jeremy Harty:

Yeah. That was one of those scenes that kept on getting reworked, because there was certain elements that we're just missing the focus here or you want to make the tension a little bit more, so you want to use this shot and insert something else. Man, I just remember the last shot of him just putting the earbuds on. That was a conversation you and I had a lot of times about keeping that one shot for the whole way.

Jeremy Harty:

I was like, "No, man. It's killing me. It's strong. But it's like so much time where nothing really changed." That's a different decision that really pays off when you're in the theater. The uncomfortable silence and awkwardness of that long shot, but I had digitally pushed in on parts of it, try to change it up, try to jump cut parts just so that one shot, the top of that whole scene is like mostly Cory coming back with a note here.

Jeremy Harty:

Then, we try something else or trim a few frames here and there. There's a lot of messing with frames just to get it where it is now I guess.

Cory Bowles:

Yeah. I learned a lot. I learned so much just on that scene alone. I still have the old cut of it and comparing to what I built and was like, "Here, I want something like this." I'm looking at it now I'm like, "Oh, my god. I should never make a movie again."

Jeremy Harty:

No. It's a team effort, man. It's a team effort.

Cory Bowles:

Yeah. For anyone watching the long scene, if you haven't seen what Jeremy's talking about, it's after the profiling scene which is tension, tension, tension. We just have a shot where we linger on him and it's the aftermath of the scene, and we hang there close to... Almost two and a half minutes. We just use a build of music and Ronnie's acting, he made a choice.

Cory Bowles:

I said, "Take your time with what you want to do in this." He took his time. He played it real. He didn't do what I was expecting to do, which I thought he was going to freak out or something or do some sort of... He went so far away from that, that it was actually perfect, and that scene that we did, there was a lot of big debate on it.

Cory Bowles:

It was one of those things where it was so real and raw, I didn't want to change it, but I was really scared. I remember being worried about that shot, because I was like, "How are people going to watch this for two minutes?" But then the reactions came in and Chicago, there were some men crying during that scene because they had that experience as well. That's when I was like, "Okay. We made the right choice." It was a risk, like Jeremy said that paid off.

Jeremy Harty:

That's an example of what I was saying earlier where I don't have those experiences, so I have to fall back on Cory for that to really understand how impactful that will be to the black community or people that have been racially profiled, because I'm a white male. I've been blessed in that regard. I just haven't had to deal with that, but that long awkwardness and his brain just processing what just happened.

Jeremy Harty:

Then, he just kind of like switches and jogs off, but then, obviously, it's still affecting him because that's the rest of the whole film, right?

Shonna Foster:

Jeremy, do you go on set?

Jeremy Harty:

Did I go on set? Yeah.

Shonna Foster:

Do you go on every day?

Jeremy Harty:

Ah, no. Not every day. I think I was still working on this other show at one point. I can't remember, but they were shooting in my neighborhood because Halifax is relatively small. I think I walked down from my house, one or two days on set and just checking it out, make sure they're going to get it all. Like I have any power there, but I did it. Show the team that we're in it together, because most people don't see the editor, right?

Shonna Foster:

Cory, do you guys work in that you'll take the pass, and then Cory will give notes or are you in the room together in the end? Can you talk a little bit about your process, how you work together?

Jeremy Harty:

It's kind of all of it, right?

Cory Bowles:

Yeah. I think there's a question here that is on that vein as well.

Jeremy Harty:

Yes. Cory was in the edit suite sitting like two feet from me. That's not going to happen now with COVID. We were working, and then at some points he was working wherever he was traveling around the world doing his thing. I was locked here in my little room and sending files back and forth. I'd tweak a scene or whatever, send it off to him see what he thought. Got his notes, take another crack at it and stuff, and then he'd come in and we...

Jeremy Harty:

Did we sit and watch the whole thing a few times here in Halifax?

Cory Bowles:

Yeah. By the building when I watched cuts, so I remember pacing and Jeremy's all being like, "It's going to be fine and-"

Jeremy Harty:

Cory is like that in general though. He's got energy that I just don't have, so.

Cory Bowles:

Well, I'll tell you with Jeremy, as a director, I will say I'm really, really fortunate because most directors want to be involved in the edit, for sure. I want to be right in there, but you have to give trust to your editor as well. He presents you something, he always has to explain to me like... I always have to explain to other people when I'm mentoring at CFC or something. It's like, "Never worry about your first cut." Because he's like, "This is just an assembly pen. This is to show you what you have and we're going to work through from there."

Cory Bowles:

A lot of times what I find Jeremy does, which is a natural thing that I don't really get from another editor is that he'll say, "Why don't you have a crack at cutting the scene?" It's not judgmental on how I'll cut it, because I cut it terribly. I don't know how to use the software so good and I'll send it back and he'll be like, "Okay. Let's now let's tweak it. Let's work it." Me takes that and adds in something, and then we really start to cook. A lot of times by him allowing me that freedom to sort of explain what I'm looking for, really helps, because a lot of times as directors, we can't articulate like an editor.

Cory Bowles:

We can think about the edit, but to actually specifically articulate something to someone, and then someone to present it back to you, you can get locked in just sitting down and going, "Well, I'll settle for it because I don't know." But Jeremy's always like, "What do you want?" Let's look at what you want and let's see what you can play with. I really appreciate [crosstalk 00:20:28]

Jeremy Harty:

Thanks, man. But it's really hard... I can relate. It's hard to convey a thought sometimes, just articulating it with words. I really enjoy the process of just noodling stuff, throwing it around, and if Cory has the same access to the same footage as I do, and he can put it in an order that I haven't thought of, why would I get upset, right?

Jeremy Harty:

It's his project. It's his vision. I'm there to help with other stages that maybe he has some difficulty with, and at the end of the day, it is a team effort. If he comes away after cutting something feeling self-conscious about it and I go, "No. No, man. That worked."

Jeremy Harty:

But I have the same problem too. There's scenes I cut and I was like, "I don't know about this, man." He goes, "No. It's great." Or that, "No. That's it. That's it." Then, we work from there.

Jeremy Harty:

Another thing that we did was he shot a lot of little stuff in the black box, the mic drop is what I'm thinking of Cory. You had the footage of the mic being picked up, him using the mic, dropping the mic. I think at one stage, it wasn't fully finished. It just didn't feel like it was its own thing. Then, I was like, "What if he dropped the mic?" Correct me if I'm wrong because I'm going by memory and it's a little ways ago. I've had kids since then and all sorts of stuff, brain just gets mushy at some point.

Cory Bowles:

Yeah. You were talking about when you move the mic scene around.

Jeremy Harty:

Yeah. Because we tried to like bookend that into the film its own way.

Cory Bowles:

Yeah. Well, I mean you did that a lot. You did a lot of little things that really sort of popped. I mean some of the other things too was I'm really about having a lot of space in the scene. I want to have space and I want to have time and I want to have beats, but we also have to keep the scene moving. I found that I would...

Cory Bowles:

This is where things I don't know as the directors are so good at going, "Okay. We could keep your space, but we can tighten up this." We like to work on an intensity graph through a scene that kind of has ups and downs and a lot of slopes in it and I find that I can cut a sort of dynamic scene, but the meat's not there and that's where when we get together and we start digging things and Jeremy will

suggest something, move something around and we solved a lot of problems in the edit room, because the other thing about shooting a movie like this, and Andrew to your question about spending time.

Cory Bowles:

I spend a lot of time as much as I can with Jeremy, and it's so exciting when you go away from a room and you see us, you get something back. That's like one of the... Regardless if it's good, it's just exciting to get something back, because you live with it and it's daunting. It's really hard, but I find... I was going to say one thing that happens when we play, we solve a lot of problems in the set that we... There's a lot of things that aren't necessarily going to work in the movie and you have to build it from scratch in the edit.

Cory Bowles:

That's what I think we do. We've always done well together was create things when we just had no scene at all, like nothing was going to work and we made it work.

Jeremy Harty:

There are still examples of things where, because it was only shot within what? 12 days. There was one shot I was like I really wish we had, but we just didn't have the opportunity of when a white cop gets his uniform taken, you remember that, Cory? I was like-

Cory Bowles:

I sure do.

Jeremy Harty:

I just want to see him in the garbage naked or in his underwear, whatever, but I just wanted to see that visual. We just... One, you're asking a lot for the actor to do that, and the time frame to do that and would it have been the best use of our time to get that one shot or to go out and shoot an insert or whatever? But, yeah, you can get bogged down by those kind of wish lists, but then you start thinking of other things to help solve that problem. That's one of the reasons why I like editing, because you really do get to shaped the whole film. I also color correct. We're tweaking stuff and trying to make things punch and fix issues.

Cory Bowles:

What did we have for the first kind of the movie was like, an hour? Like 66 minutes or something like that, right?

Jeremy Harty:

Yeah. One shortcut and it was like, "What else is going to go in this film, Cory? I don't know..." But you-

Cory Bowles:

I was like, "My career is over."

Jeremy Harty:

No. But that was a problem solving... You had to solve that problem, so you were forced into it. You already had the idea of having the radio through stuff, but then some of the narration, some of the black box stuff, doing a little montage helps pepper that in throughout and it helps too.

Jeremy Harty:

Then, those cards with the white text, you had two or three different versions, different quotes, at one point it's like, "No. We can't go with that quote. We're going with this quote." I'm like, "All right. Does that work now or does that make it better? I'm lost. I don't know anymore." Spending so much time in the edit suite too, at some point, I could see Cory's point about being away from the edit, coming back and seeing something that's like fresh eyes.

Jeremy Harty:

I think that's important too. We did have a little break here and there where we were busy with other things, and then came back to finishing Black Cop or working on another scene or-

Shonna Foster:

I know the film started as a short. Cory, did you make it with the intent to make it into a feature? Did you know making the short that you were going to make a feature film?

Cory Bowles:

Yes and no. Originally, I conceived it as a feature back in 2014 maybe, and then I did the short in 2015. I kind of just thought that was it. It was a very... But the thing I was like, "I need to do now." I think I went and shot it at a weekend that we were doing [inaudible 00:26:01] boys went home, shot it, and then grabbed the GoPro.

Cory Bowles:

I think it was the following year, coming through the following year when I figured... I was actually told by a few people that, and a friend of mine, Nelson, Nelson McDonald who said, "Yo, I think they should be actually expanded. So if you know what you think you want to say." Because I talked about it. I talked about the character and why he did what he did in the short film.

Cory Bowles:

Yeah. It kind of came back around to the feature, but I didn't expect it. It was kind of an unexpected thing to happen. Suddenly, I was paired up with Aaron and we were going to write a movie... I was going to write this film, we were going to go after it, and suddenly, we were doing it. I had another project that I was trying to do too, actually, and then this one just swept everything else away.

Shonna Foster:

Yes. Is your project's still going to get made?

Jeremy Harty:

I'm hoping these projects get made. Maybe I can hang out with him again. I don't know.

Shonna Foster:

I'm going to pull a question from the Q&A. Did you have test screenings with friends and family and crew before picture lock?

Jeremy Harty:

I think there were quite a few people watching it, weren't there?

Cory Bowles:

Yeah. We are like a tight-knit group. I'm really afraid of that. This is going to sound really funny, but I only showed it to, personally, myself. I only showed it to a few people. I tend to not believe what my team says, and that's not that I don't trust them. It's like Aaron, the producer is like, "It's looking good." I'm like, "You're lying." I don't like-

Jeremy Harty:

He does say that.

Cory Bowles:

I shout to my partner or you show it to a couple of close friends. I think I showed it to my friend, Mark Claremo. I sent it to Clark Johnson as well, but that's generally about it. Mostly because I'm really afraid of it. So, even like I'm so afraid to do it. I don't want to know. I don't care if they show it, but I'm like I don't-

Jeremy Harty:

I'm a little different with my assistant editors or people I'm working with in the building. I'll show them scenes, but I won't show them the whole thing, mostly because we're not there yet, and when we were close to picture lock, I don't know if I showed them the whole film then, because there's still things that were going to be worked out or the color timing would be done.

Jeremy Harty:

I felt strongly that if we had too much input from people who weren't in the whole part of the process, it might get watered down or there might be weird notes that come out of nowhere. Dealing with broadcasters, and then broadcaster goes, "Yeah. Do you have any takes where they say these lines?" You're like, "What do you mean these lines? Like now? We've already locked the picture. Like you want to rework a whole scene? No. We don't." That's what we got to work with so... That's the fear that I have by bringing in a bunch of people and saying, "Okay."

Jeremy Harty:

They'll watch the cut, and then they'll be like, "Yeah. What if you had this shot? What if you had that shot?" This a small budget, 12-day shoot, and this is what we got. We're making it work and it worked with this one I think.

Cory Bowles:

Yeah. I'm of two minds of that. I think in some cases you need to have test screenings and you need to do those things, but in some cases when you're doing a project that's like, it's you're doing a different thing, you're doing something that's like... In one case, it was like, "We really couldn't care. We had to actually be like..." It just has to be really good, it has to flow well and it has to be honest.

Cory Bowles:

We tried to stay away from anything that was like, "Well, this doesn't work because the rule is..." Sometimes, if you get into too much of that type of viewing, that people don't understand rules. We were doing something that, at the time, we were like, "We don't want this to be conventional in any way. We just want you to be affected by it when you see it."

Cory Bowles:

It's a challenge, but I do believe in testing. Just that was a tough one for me. I'd give-

Jeremy Harty:

[crosstalk 00:29:45]

Cory Bowles:

It was so hard to even hit the send button when I showed someone the link.

Shonna Foster:

It does seem like a challenge though because the film is unconventional, because you both seem to work that way. Navigating notes from producers, how do you go about that when you're getting... Did you get a lot of notes back from producers as you were going and-

Jeremy Harty:

We got notes. I get notes from a co-worker, and then I found myself saying, "Well, you're not really seeing it from Cory's perspective, right? It was the confrontation, the Skittle scene or however you want to refer to it with the big fence that shot. There were a lot of people in my shop they were like, "That shot so long."

Jeremy Harty:

I was like, "Oh..." That's why I did other versions, because I was so listening to them, and at some point I just had to step back and go like, "You got to trust Cory and Ronnie. That they did that shot, they want that length, and everyone else their perspective is valid, but we have to push something."

Jeremy Harty:

To me, that's one of those shots that's really pushing that urge of an editor to cut. There's some people that just cut every three seconds. It doesn't matter. It's like cutting cut, cut, cut, angle, angle, angle, angle, angle. And to fight those urges of just cutting the shot, it's hard. It's a hard thing to do. Trusting the process and getting people's notes is important.

Jeremy Harty:

I want to know why I have to defend it sometimes, but then with this project, I'm kind of just along for the ride with Cory.

Cory Bowles:

Oh, stop. That's funny. Because I trust so much of what he does... But I'll tell you on top of that-

Jeremy Harty:

We got so much history too. That's probably why. We've known each other since '99, '98, '99.

Cory Bowles:

Yeah, and we had on top of that, we have one producer with Aaron. Aaron was always in the room, but Aaron as producer was totally like, he totally trusted us too. He's just like, "Yeah. I think this..." Any time he did give a note, it was... It's like one of those things where you... He's like that player, you bring him to take the shot right at the buzzer who knows that they're going to hit the shot at the buzzer.

Cory Bowles:

He's one of those note givers. He drops the note when the note really needs to be given. It's usually one that's just like... For example, in that scene that we did in the fence, his note... I was ready to, because we had to send it off to Tiff, because we've been in at that time, but we had to give them the actual version.

Cory Bowles:

I wasn't happy with the music we'd scored. We've done the improv score with the band. I just threw a piece in and Aaron had said, "I don't think you're happy." I was like, "It doesn't matter if I'm happy, we have to get it." He goes, "Well, you're not happy and this isn't what you said you want to do."

Cory Bowles:

I was like, "What am I supposed to do?" Then, he goes, "You'll figure it out." He left. [inaudible 00:32:30] I'm so mad. I was just like I wanted to go hit him. I was so angry I was like, "I can't do this. We're never going to do it in time." Then, I ended up taking two pieces of different versions of the same song, flipping them, making stuff go backwards. I put up a mic and started doing my own vocal things in it.

Cory Bowles:

Then, I came back and he comes and listens. I show him the scene. He just goes like this. He's like, "Yeah."

Jeremy Harty:

Why didn't it occur to me why you did the reaction? No one wants to see me watching you do the reaction.

Cory Bowles:

Oh, sorry. Anyway-

Jeremy Harty:

That's bad editing right there.

Cory Bowles:

[crosstalk 00:33:02] you just did a head nod, but those notes, he would give us both. He was really trusting. It's really important.

Jeremy Harty:

Yeah. He's in the building where I am and I've been cutting and stuff. He could drop in any time. See what I'm working on, and see what it is. I could go to him and say, "Okay. I've retackled this. What do you think?" We're not really hung up on a power struggle or anything, which is good. I think there's too many people that get bogged down by that, and that's the really great thing that Aaron brought to the project.

Jeremy Harty:

Ego could just put you in such a bad place. I don't want to have a big ego, but I do sometimes.

Shonna Foster:

I'm going to pull another question from the Q&A. How did you time the scene where the student is in the distance and Black Cop shoots him with his finger as a gun? Very good question.

Jeremy Harty:

I was not on set that day so I don't know how it was done, but I suspect I do know how it was done.

Shonna Foster:

Share your secrets.

Cory Bowles:

Yeah. That's my dance background, timing, rhythm, and two really good actors with experience on stage and experience in blocking and timing where I could say, "Hey, you're going to take... You're going to run till you get to there." Ronnie's going to watch him go. He's going to take a deep breath and shoot.

Cory Bowles:

That was sort of a thing that they were pretty linked up and you can, they felt it. We just ran it. They nailed it, and yeah. There was no sound effects or anything like that. It was one of those things where you... It's so hard to say to an actor like when you get around this area, you have to feel like when you get hit.

Cory Bowles:

Then, the person shooting the person in the back, but they were on the same wavelength. That's very much how dancers work, right? Dancers work with instincts and trying to feel each other's time as you spread out. They just nailed that. Lots of rhythm. I like to work with-

Jeremy Harty:

I thought you had someone out on the side just waving them down to fall like an AD?

Cory Bowles:

No.

Jeremy Harty:

You didn't yell behind camera, fall?

Cory Bowles:

No.

Jeremy Harty:

No?

Cory Bowles:

No.

Jeremy Harty:

No?

Cory Bowles:

No.

Jeremy Harty:

All right. That was what I was guessing.

Cory Bowles:

To be authentic you got... I mean sometimes if we were in TV, we would have to and AD would come over and be like, "Nope. You're doing it this way. I have someone here. They're going to get queued. Go back to the monitor. See you later." Like by that. No. For this it was just the whole movie is as organic as possible, so.

Jeremy Harty:

What was the crew size? How many people were on the crew? I put you on the spot there.

Cory Bowles:

Yeah. I want to say 20, maybe 22 max. Yeah. Because we had two camera assists, we had two electric, we have... We basically have two of everybody, except the hair and makeup, wardrobe, there's three, and so I would say just around 20 max maybe.

Jeremy Harty:

What gets me is with all the different camera formats too, we had to worry about frame rates, aspect ratios, all that stuff, just the file formats themselves bringing them in to the system, I can only imagine how much pain in the butt it was on set having to chase cameras, getting them all set up with a smaller crew.

Shonna Foster:

What kind of camera did you shoot with?

Jeremy Harty:

FS7, wasn't it?

Cory Bowles:

Yeah.

Jeremy Harty:

Yeah. Sony FS7.

Cory Bowles:

Yeah. Then, GoPros. GoPro Hero. Was the Hero 5 or 4?

Jeremy Harty:

I think it was 4 at that time. Yeah.

Cory Bowles:

Hero 4 and my iPhone.

Jeremy Harty:

iPhone.

Cory Bowles:

Yeah.

Jeremy Harty:

Did you have like a Samsung in there too or some other phone?

Cory Bowles:

No. I don't think I used the... I thought I'd just use my phone. I might use something else, but, yeah, I think just those three. Then, yeah, the GoPros were all the dash cams as well.

Jeremy Harty:

Yeah. We tried to muddy up some of them to look a little bit different even though they were shot on some of the same cameras.

Shonna Foster:

I have a question for Jeremy.

Jeremy Harty:

Oh, no.

Shonna Foster:

Did you go to film school?

Jeremy Harty:

I went to a community college taking radio and television broadcasting for two years. I was originally going to be in radio production. I was going to do commercials on tape to tape. That was my plan. Then, I asked one of the guys working at the local radio station how much they made per year, how long he'd been there. At that time he was there for maybe 15 years and he was making 38,000 a year. I said, "Okay. Screw this shit. I'm out."

Jeremy Harty:

Luckily because of my program, we did journalism. We did radio, and we also did television. I just gravitated halfway through my first year into the television side of things, which really pissed off the radio teacher, because he thought he had another radio convert early on in the process, because that's how I came into the program.

Jeremy Harty:

I'm just one of those guys with a blessed mind for tech. I started learning all the tapes and the systems. We had a non-linear system. It was a light wave I believe. It was just after the EditDroid. It was on an Amiga. It was cumbersome. Painful as hell, but it was dead when I got to the school and we resurrected it when I was there.

Jeremy Harty:

Then, I never used it because it sucked. I just really enjoyed the creative side of editing, taking different footage. One of my major projects I got a bad mark on, but I loved it. I took a song by Stone Temple Pilots to Return of the Jedi. It's the song Tumble in the Rough. I took that song that was cutting it to the walkers being crushed. Oh, so cheesy. I wish I had it soon.

Shonna Foster:

Okay.

Cory Bowles:

This is pre YouTube, so that's the stuff now that will get like [crosstalk 00:38:31]-

Jeremy Harty:

Oh, god. Yeah. Oh, yeah. I'd probably have 100 million easy, easy views on that, right? Probably had some take down notices. Probably would have put it up somewhere else, still got another 100 million. Would have been DMCA, got in trouble for that I'm sure, but that's when I really thought, "Okay. Audio editing was great in a sense, but video editing is so much more, because you have audio, you have picture, just twice as good." That's how I got into working in the biz.

Shonna Foster:

In biz, and what advice would you have for any upcoming editors and now everything's digital and software and things can be very expensive, and so what are some tools that you use?

Jeremy Harty:

Oh, now is amazing. Now's an amazing time, because you can get the DaVinci Resolve for free. You can edit, you can color correct, you can do some special effects and some audio editing in there too. If you were starting out and you're in high school or junior high or something like that, if you got like an AV

Club or something extracurricular that you can do like that, you should watch as many movies and TV shows as you can get your hands on.

Jeremy Harty:

You got to watch some of the really bad stuff to realize what not to do sometimes, but try to watch the really classic stuff, so that you can really appreciate and get into that mindset, but with YouTube and all the other platforms of people offering tutorials on everything out there. I would kill, kill to be starting my career at this point being much younger because there's just so much more to learn.

Jeremy Harty:

Film school is good for certain people. I don't know if I could gone through film school and be where I am now. I think I'm one of those people that has to do it, has to have my hands on, and suffering through it, and working long hours, and getting punched in the arm when the director wants me to make an edit. That's not Cory. That was another director I worked with early on in my career.

Jeremy Harty:

Every time he wanted me to cut was [inaudible 00:40:26] right in the arm. You have to go through that stuff. I think that will shape you into it, but don't be afraid to work long hours and research and watch as much as you can.

Shonna Foster:

A question from Andrea. What is your preferred editing platform?

Jeremy Harty:

I use Final Cut Pro. I've used it since it was beta. Before that, I used the Media 100. Oh, my god. That was painful. We only had two tracks of video and a graphics track and we used to cheat the graphics track to be a third layer of video by exporting all our footage, and then re-importing it and putting it in this graphics, but then when I made the move to Final Cut, it was the beta version and I've been on Final Cut or Final Cut X ever since.

Jeremy Harty:

Now, I've dabbled in Avid and Touched Premiere. When we finish our shows, we generally use DaVinci Resolve to do the final color and send it back to Final Cut for our export and our mastering.

Cory Bowles:

Andrea, he is a Final Cut snob.

Jeremy Harty:

I am.

Cory Bowles:

I mean it in the sense that when the Final Cut came out and it was like a glorified iMovie. He was raving about it and I was like, "Yo, man. This is kind of like what's up?"

Jeremy Harty:

Whack.

Cory Bowles:

[crosstalk 00:41:34] taking the old Final Cut style and this is awesome. He was just like not having it. He's like basically Final Cut could have been just like... It just could have been like one [inaudible 00:41:45] it would be okay. He'd be like Final Cut, he'd find the... He would find the positive in it.

Jeremy Harty:

I'm a Mac snob what it really comes down to, so, just straight up Mac snob.

Cory Bowles:

He taught me how to use the new Final Cut very well.

Jeremy Harty:

Yeah. I suffered greatly when they switched from Final Cut 7 into Final Cut X. I was doing a short film and I was trying to do all these multi-layer stuff and it was crashing, and then I was just... But I found that having a project to do in it, I learned it, and if I was forced to use another software, I'd just be like, "Oh, I want to go back to Final Cut," because it's what I know.

Jeremy Harty:

What it comes down to is go with the tool that you feel strongest in, but be aware of the other tools, because they all have their advantages and disadvantages. One of the things I really like about the Final Cut is being able to create roles where you assign different things, and when I go to output, I can output five or six different versions of the same timeline with just a few keystrokes.

Jeremy Harty:

It'll do export of different files like if I had a German language and a French language on the same thing, I could do two exports. So a German one and the French one, but only have to have one timeline if you prepared your project properly and stuff. That's why I stick with Final Cut. Sorry.

Shonna Foster:

Another question. What is your decision-making process in approaching pacing in your edit? I guess that's for both of you actually.

Jeremy Harty:

Well, for me, I generally slap together everything dialogue based in the order of per script or whatever, and re-watch it, and then see if there's duplicate thoughts being said or expressed, and then looking at how to pepper in the coverage over top of that. So, if I want to go to someone's reaction and stuff. That's how I tend to build it. Worrying about the actual script first, and then worrying about coverage and all the other angles or the timing of things, but as of late, in the last year or so, I've been working on Trailer Park Boys animated series.

Jeremy Harty:

It's totally different. You do your audio cut and you send it off, and then they do the storyboards and all that stuff. It's like four or five months later, it comes back to you and you're like, "Oh, that's how they drew that. Okay. Well, let's maybe cut these lines out now that I thought I needed." Tossed. So, different experience, but interesting. Cory, yourself?

Cory Bowles:

Oh, for me, rhythm is really important. I like to try to find a natural emotional rhythm and everything and if I can't find it in the scene, I don't want the scene, but if I really want the scene, I have to find the rhythm. I believe in a lot of space and a lot of time, but I don't want anything to be sluggish.

Cory Bowles:

I guess it's always hard to find the right balance and you kind of know... Actually, we played a lot with the pacing and there's a scene where Black Cop is stopped by a rookie cop in the movie. We played a whole... I think we have like six different versions of that scene or just-

Jeremy Harty:

Yeah. There's a lot.

Cory Bowles:

... [crosstalk 00:44:52] what we were cutting, what we're dragging out? What are the most tense? One of them was like snappy and one of them was like boring. One of them was like exciting and hype. Then, we were like, "Okay. Well, how do we find the right balance of each one?"

Cory Bowles:

Again, we really try to find peaks and valleys as much as possible in a scene. If something ramps up, you find the ramp up and if something is supposed to have the, just hold you there. We make sure we build it with a hole or we might pull out when you don't want to get pulled out. It's kind of things like that.

Cory Bowles:

On Jeremy's other point about, it's different in television. I get to sit on the edit, I do a lot of the edit, the Director's Cut for Diggstown. I show I work on, Diggstown. I'm really adamant about sort of not doing a cut that the network is necessarily going to like. I always try to find and I cut it as tight as possible. I shouldn't say this because... I cut it as tight as possible so they can't make very many changes.

Jeremy Harty:

You just told a trade secret, man.

Cory Bowles:

Yeah. Usually, you give a long cut and give it, so the producers can have their cut. I'll cut it really tight. Then, they'll have some things they can change, but usually the essence is there. Then, it usually shifts some... There goes my dog. I got to just pause.

Jeremy Harty:

To further Cory's point there, there's a thing when you're working with a broadcaster where certain broadcasters after you've worked with them for a while they might trust you, but other ones you know they're going to just need to make a note, even if it's not a note that should be made. They just have to be part of the process.

Jeremy Harty:

You kind of have one obvious bad scene or edit or line and you kind of just leave it there for the first pass where they see it, and then that's going to be the thing that they focus on. You go, "Oh, yeah, yeah, yeah. Great note. We'll take that out." You cut it out. Then, they look like a hero.

Cory Bowles:

[inaudible 00:46:51] networks in there, but sometimes [inaudible 00:46:54] and sometimes in some cases it's like I would try to keep a little bit there, but I also want to make sure that they hire me to direct the show and they hire me to put my touch on it. I want to make sure they get what is my touch, and if they go, "Okay. Well, this isn't what we want."

Cory Bowles:

Then, I'm like, "Well, then, I'll learn what you want, but this is... I want to make sure you get the most that I can give you in an edit. I always will push, push, push as well for that." It usually turns out well. Everyone is happy at the end. There's some things that may work or may not, but I think that's important to experiment there as well.

Jeremy Harty:

Yeah. In regards to what I was saying with the note process that I'm used to. I'm used to working on a series that has been going for so long, has the same director, and Cory's coming from it from he's the hired gun. You're hiring him for his perspective. You should get his perspective. You should get what he thinks and feels is best.

Jeremy Harty:

I've worked with other directors on other series where that's what they do. They do their thing, and of course, the producers and everyone else overrules them at some point and things get changed, but at least you know where that person's come from and their vision is there, and generally you hire them because you want their vision.

Cory Bowles:

Yeah. In a show like Trailer Park, I direct Trailer Park and Jeremy edits that. I'm not actually involved in the edit. I'll shoot for the edit to give him options, but really it's about... In that case, I'm trying to get as much dynamic and as much good material in the scene, so then they can play with everything they want.

Jeremy Harty:

Yeah. There's not complaints in that regard because Cory's been in the family or the show for so long. He knows the characters and knows the crew and everything. It just works. It's so easy. He just walks in, bangs it all out. We're done. Right, Cory, no pain?

Cory Bowles:

Yeah, but you've also given me some lectures about things that I may or may not have gotten or things that-

Jeremy Harty:

I choose not to remember those moments, but, yeah. I'm sure they'd happened. In that regard, that series, I cut in a trailer near the set. It used to be the point where I'd come out to set and everyone would go, "Oh, shit. Jeremy's here." Because I guess I'm just that big a dick when I come out on set or something's gone wrong and I caught it in the suite and I'm coming out to say, "It'd be really nice if you shot a color chart or you gave us a few more seconds when you say cut, like this really sucks to be in this room over there."

Cory Bowles:

Jeremy is known to come out to set, stand there, and then leave. If he does that, you know something that like... Everyone's like, "What did we do? We did something."

Jeremy Harty:

There's always a department going, "Something went wrong. Was it our department? I don't know." Sounds messed up-

Cory Bowles:

[crosstalk 00:50:04] everyone sees it.

Jeremy Harty:

Did we have a continuity issue? I don't know. He didn't talk to me so I think we're good. Okay.

Shonna Foster:

Jeremy, do you have an agent? How do you get gigs?

Jeremy Harty:

I do not have an agent. I get all my gigs word of mouth. Luckily, I keep busy just because of that, but I haven't been out there doing... I don't sell myself. I don't peddle my wares. I've just been blessed to be able to be working Trailer Park stuff and working on Cory's stuff and working with people who were with Trailer Park and moved on to other projects at some point and said, "Hey, yeah, let's bring Jeremy along."

Jeremy Harty:

But Nova Scotia is hard to get some gigs sometimes. It's really painful for other editors out here and teams. Especially now with COVID, it's tough for everyone.

Shonna Foster:

For both of you, is there a genre that you haven't worked in that you want to? I know Jeremy you've done animation shorts.

Jeremy Harty:

Mm-hmm (affirmative). It's going to make you sound like the biggest wimp ever. I don't watch horror movies. I don't think I could ever cut a horror movie. I don't know. For me, I would like to do more dramatic stuff. I really enjoy the dramatic stuff. I find it sometimes a little bit more restrictive though than comedy. Comedy just have such... There's so much more we can mess with.

Jeremy Harty:

That's why Black Cop really worked for me is because even though it was so dramatic, there was a lot of freedom. There's a lot that could be reshaped and juggled around. It wasn't so fixated on shot by shot by shot as per his list or the script. It was a little bit more free-form.

Cory Bowles:

I would trust Jeremy with any genre of film. I would trust him with horror. I would trust him with-

Jeremy Harty:

No. Horror.

Cory Bowles:

I would trust him do a Hallmark movie. I actually think [crosstalk 00:51:55]-

Jeremy Harty:

Oh, Hallmark movie [crosstalk 00:51:57]

Cory Bowles:

I actually think Jeremy is an absolute gifted editor. I think that he is one of the very few editors, and I've worked with really good editors and I love my relationship with everyone, but I think there's something that Jeremy taps into that I find very rare and I find really special that I think that he has an extremely open mind.

Cory Bowles:

He's not afraid to go away from his comfort zones and just try something. That's one thing that I've always noticed is that he never approaches it by rule. He approaches it, but this is what's in front of us, this is what we can work with, and let's start from there.

Cory Bowles:

I find that that's great when you have your toolbox and you have your methods and you have your go-to's. I don't like to work that way myself. It's like we have our toolbox, we just go for it. I feel that is one of Jeremy's strengths is that once he understands what the pacing is or gets an eye for something, then he pulls out stuff that I hoped for, but also wouldn't have been able to think of. I think he'd be good at anything really.

Jeremy Harty:

Thanks, bud.

Cory Bowles:

That's why he's on my team.

Jeremy Harty:

Cory loves me so much he named his dog Jeremy.

Cory Bowles:

Well, her name is Peanut.

Jeremy Harty:

Oh, damn.

Cory Bowles:

She's named after Peanut [inaudible 00:53:15], Shannon.

Jeremy Harty:

I don't know.

Cory Bowles:

Actually, a choreographer I love so very much.

Jeremy Harty:

Okay. Maybe your next dog, right?

Cory Bowles:

Maybe, yeah, my fish. Maybe.

Jeremy Harty:

Yeah. I have to say over my career I've been very blessed to work with people that are very creative types and are kind of on the fringe, not that mainstream. I think that's helped me mold myself into something where I am now, but I definitely can't do horror. I don't think I can do horror. I could maybe do a slasher, but not like the jump scares.

Jeremy Harty:

I don't know. I'd be probably curled up in a ball in the edit suite crying after seeing some of the footage. I don't know. Maybe it's just all in my head because I haven't been forced to do that.

Cory Bowles:

[crosstalk 00:54:01] to trigger something then, hey, don't ever do horror.

Jeremy Harty:

But, yeah. But comedy and drama and even maybe action, stuff like that. I think I could do a half decent job. Just haven't had that many opportunities. I don't know if Cory and I have done anything really action driven. Maybe the lightsaber battle between Leahy and Ricky.

Cory Bowles:

Yeah. No. I mean besides those little things like, no. I mean because most of my stuff is satire drama and it has a bit of comedy, but we've... No. Not really, but I also, again, like it would just be... I would just expect it of you, because we will be doing it. It's like, if I'm doing an action movie, you're right, you're cutting it.

Jeremy Harty:

Yeah. If I'm there I'm doing it. If I say I'm going to be on the project, I'll give it 110% and I'll watch a movie I've never heard of before or-

Cory Bowles:

I think it's safe to say that a lot of people will sort of like you look at a Trailer Park is a sort of mock or a dog or things like that. Like a mock dog or that... That show even is full of action. We explode cars. There's guns. There's [crosstalk 00:55:09]-

Jeremy Harty:

Oh, yeah. That's true.

Cory Bowles:

The only difference is as if a live camera crew was there so, yeah.

Jeremy Harty:

Yeah.

Cory Bowles:

Action is timing and energy and pacing. I think that's something Jeremy is really, really good at, so.

Jeremy Harty:

But that said, I don't tend to watch my old work, even though like it's been so many years ago that we worked on Trailer Park and stuff like that. I have re-watched some things and I don't want to get bogged down into this like, "Oh, I wish I did that." Now, that I know this, because at the time, that is where I was as a creative type. That's where my skill set was. That's where the gear and equipment and technology was.

Jeremy Harty:

I have to live with what that is. It can help mold me to the next stage. Maybe there's a moment where I go and say, "Oh, yeah. That scene I cut years ago, that really worked." Maybe that kind of thing we could discuss or do again. I don't know what else to say.

Shonna Foster:

Well, Andrea's asking how about documentary? Good question.

Jeremy Harty:

Oh, yeah.

Shonna Foster:

Cory, what about you, would you do docs?

Cory Bowles:

Yeah. I mean I think that's more about what type of things you'd edit. But I personally I'm going to... The way Jeremy is with horror movies, I feel like I'm not sure as much... I've wanted to do a couple talks. I've been tapping them and I'm afraid I would just ruin everything. I think I would do it, editing wise, if this was an editing question, I think Jeremy would do it well, because he understands story.

Cory Bowles:

I mean which is essentially what doc is. It's story and engagement and understanding that. I think that's a whole other art form that as personally as a director or filmmaker, writer even, that's just a whole different unique beast that I just didn't... In awe of all the time. Personally, I don't think I'd be good at it. Maybe I would, I doubt it.

Jeremy Harty:

In my early career I did do some doc stuff. I worked on a series that was for Vision Television maybe, where a bunch of people were on a ship, a tall ship sailing across the world, and that was really one of the first doc style things that was truly doc because they were just documenting what happened on the ship, but I've never done like a biopic doc or anything like that.

Jeremy Harty:

Basically, just building the story from whatever is available is what Trailer Park kind of was from the beginning too. It wouldn't be far stretch for me to jump into doing a doc series or something.

Cory Bowles:

I'd tell you, I would want to do something like McMillions or The Last Dance. Any type of drama doc series, those things are next level. That would be like-

Jeremy Harty:

Yeah, but getting all that footage and access to that archives and stuff, that's what makes your edit, man. You could be, you really have to have the production team behind you and access to all that to really make those rock.

Cory Bowles:

Yeah. Well, I think there's-

Jeremy Harty:

You could do it.

Cory Bowles:

Yeah. There's something to be said too about depending on... I guess I was called recently or last year to do a doc to be part of a doc series of hip-hop. I had a lot of really... That I actually saw. I had a real vision of how I wanted it to be or what I thought I could do with it. That would have been fun. Something like

that I think would have been fun because I would have been able to play with the elements of hip-hop and how that worked.

Cory Bowles:

I think one of the most recent things, our friend, Jason, who really sort of took the dark side of the ring and he has such a childlike mind that he made this incredibly dark series, but had the sort of the mystique and the wonder of what it was like to be a kid watching wrestling. That's like doc, filmmaking has that sort of blend that's like a win for me, which [crosstalk 00:59:11]-

Jeremy Harty:

He just knows that content too, right? When you know the subject matter and you've lived and breathed it for so long, I think that kind of storytelling just comes so naturally, right? I could see you doing hip-hop from your days back in the hip-hop community.

Cory Bowles:

Yeah. We'll move on.

Jeremy Harty:

All right. Any other questions? I guess not. I must have covered everything in the world.

Shonna Foster:

We've covered everything. Everything. We did it in an hour and 20 minutes.

Jeremy Harty:

Record-breaking, right?

Cory Bowles:

Are we that long, really?

Jeremy Harty:

Yeah. I think so.

Shonna Foster:

This is great. Let's see if anyone else has any questions. Feel free to pop them into the Q&A chat.

Cory Bowles:

I'm going to say something because I think that Jeremy is such a good resource and I'll say one thing I really appreciate about him that he does, that he did with Black Cop. I think I told you this Shannon is that he would send me scenes to look at and see what I thought, and they were scenes that he would give to... If you asked if he had worked with assistants, as I guess he has assistants and people he works with at Digiboyz, his company.

Cory Bowles:

He would give them a crack, cutting a version of my scene, a scene in my movie. I would get a version from each of those people and they would have their own crack. He was teaching them as well. They were learning how... I've said notes back and do cut, that used elements of each one or we do things like that. I found that was a really... I really strongly believe the mentorship, obviously.

Cory Bowles:

I think that that's imperative of people in our position that we use that position that we have to be able to share. I feel like we're in such a constrained time to make this movie that we did in 12 days and we had under a year to get it ready for TIFF. It was just a few months. The fact that he's going to give that time and that space for them to get those cuts, hear those notes, do all that.

Cory Bowles:

It's really and I'm all for it too, because I learn as well, because I'm seeing other perspectives as well as ones that we have ourselves. I feel that that's really important and a really great quality in Jeremy. I think he's really strong-

Jeremy Harty:

I definitely picked that up by my early days editing and stuff, giving opportunities like first Trailer Park film, the Black and White was cut in a week. We just had 13-hour day straight, but I was given that project because no one else at the company felt comfortable and didn't really want to jump into it and commit that much time in such a short time to it. I was keen, but mentorship is definitely important.

Jeremy Harty:

I try to take interns from the community college and the other schools locally for a few weeks to get them into our environment and feel comfortable and put them through some paces. I'm not going to shove them in the room and make them paint a wall. I actually give them footage and say go to town. Like here sink a whole bunch of stuff, start cutting the scene, noodle it, and try to go from there, because I don't have all the answers to every cut.

Jeremy Harty:

Like Cory said, it's nice to see different people's perspectives too, because you might get something that you just couldn't see because there's just so much footage and you couldn't process it or wrap your head around. It's nice to... I want to give them more opportunities and stuff. Right now we don't really have many opportunities, for me, so, maybe I'll give them some old projects and tell them to recut Black Cop, the Assistant Editor's Cut.

Shonna Foster:

Let's do it.

Jeremy Harty:

I don't know what that would be, man. I mean pretty gnarly I think. They wouldn't have the elements that Cory put into it or maybe they get married to the cut.

Cory Bowles:

That's a cool idea. We did a lot of shorts together too. I mean I think that would be really a fun project to be like, "Here's our footage of our other short. Here's the 10 tracks and the music we had and here's the music we use. These are the music tracks like cut it. That'd be kind of fun. I mean, of course, it's a lot of work though, but-

Jeremy Harty:

I remember decades ago when GarageBand first came out. That put up a whole song and all the elements for the song and let people remaster the song in GarageBand. That's been done before, but it would be definitely interesting to see the content produced by it. Maybe we'll do that with Righteous or something or your next film.

Cory Bowles:

Yeah.

Shonna Foster:

Speaking of which, we have a question. What's next? What's next for both of you?

Jeremy Harty:

Oh, well, my answer's going to be shorter than Cory's. I'll go first, Cory. Right now I don't know what's next. I was on a project. It's on hold for a little bit now. There's some other things because I'm affiliated with the Trailer Park boys and their web components and stuff that they do, I supervise some of that, putter around on some of their stuff, but there's nothing really set in stone. So, summer's almost over and I don't know what the next gig is.

Cory Bowles:

I'm going to be his agent and try to get him to work.

Jeremy Harty:

Thank you. I need it for now. For sure. But what's your answer, Cory?

Cory Bowles:

Well, I'm, of course, we were all on hold because of COVID up here in Ontario and Diggstown was delayed for a while. So, now that's not going in until actually a year from now. Actually, a little earlier, thank you. Yeah. I'm about to do a show called Nurses. I'm about to direct an episode of that. Then, I'll move on to a new show called Lady Dicks, which is knock on wood if [inaudible 01:04:46] I'll be going back to Nova Scotia to do something through the winter, otherwise, I just finished another feature that I've been working on for a bit and we're trying to get Aaron and I in the same team.

Cory Bowles:

We're trying to get the team together to do that. We'll see how things work as time goes. Now, I actually had another project that was very contained, which now seems to be a good idea with two people. Now, it's like we'll see. I was also working on an animation, developing an animation called... Well, it's called Spacism now, which is like a play on racism, but it was called Maze in Space, but now it's Spacism.

Jeremy Harty:

That is a project I've heard about, how many years now, bud? You got to get it off the ground.

Shonna Foster:

Did you change the title [crosstalk 01:05:32]-

Cory Bowles:

Yeah. It's maybe 2000... I don't know, '10. But I've had it for a long time. Yeah. It's basically, it's a social commentary in space. It's a satire, but it's a cartoon that takes place there. Yeah. Been noodling with that.

Jeremy Harty:

Yes. You chose to change the name, which Shonna asked about.

Shonna Foster:

Yeah.

Cory Bowles:

I like Spacism. I think Spacism is a cool name, but-

Jeremy Harty:

Oh, no. I think it's a good name. It definitely works better I think than the other one for stability.

Cory Bowles:

Probably, yeah. Probably.

Shonna Foster:

We have another question from Andrea. Technically the long distance showing of scenes to Cory for-

Jeremy Harty:

Oh, how did we do the technical side for showing?

Shonna Foster:

Yeah.

Jeremy Harty:

This was before Frame.io. Cory could correct me if I'm wrong, but I think at the time I was using Sony Media Share, Sony CI at one point it was branded, where you just dump it out, password protected, and then they could access it or we were using Dropbox. It was one of those two, but now all the shows that I'm working on... Sorry. Was working on, we were using Frame.io.

Jeremy Harty:

We would push out our cuts, the producers and the other writers or whoever else was involved in the process would leave all their notes there and we reimport them into Final Cut, right onto the timeline, and it makes note taking and giving way easier for me, because nothing sucks more than getting four different emails from different people and trying to figure out, one, what they're talking about because there's no time code stamp, two, just in general what they're talking about like they say, "Yeah. Ricky says this line."

Jeremy Harty:

Okay. Where? You're searching for it and you got four other people saying, "No. I like that." You're like, "Uh." So who overrules who? But I think we were doing Dropbox, submitting the whole scene, and then you just... Did you call me and we talked about it on the phone most of the time?

Cory Bowles:

Sometimes we'd have a chat and we would chat on Messenger too, by Message or Messenger or whatever it's called now. I'll tell you, Andrea, that Jeremy and I have been working remotely for years and when I see years, I mean like a decade. We were figuring out how to do iChat. I used to teach you-

Jeremy Harty:

Oh, yeah.

Cory Bowles:

Yeah, man, because [crosstalk 01:07:47]-

Jeremy Harty:

Oh, my god. Yeah.

Cory Bowles:

We were cutting my movie Heart of Rhyme while I was... I've finished class. I'd go home. We'd be on iChat and we'd be working remotely like figuring out... You bring up how we share screen and we'd be just doing it that way. I didn't know that wasn't a way that you worked so suddenly it's like when I got to other places like in the Canadian Film Center, it was like I would go home and I'd be like, "Well, there's no reason why I can't do this remotely?" Which we would set up, set up with my, the person I was working with there to do the same thing, which wasn't happening at the time.

Cory Bowles:

It's been a thing for us to be able to do that and just be able to chat or talk on the phone and see how things work. We were pretty on that ball for 10 years.

Jeremy Harty:

Yeah. I totally forgot, which is funny, because there's other things too that one thing, to my own horn. I developed doing dailies that were a podcast, but they're password protected. You just use iTunes. You had one little link that I'd emailed to each user, and they would access that link and subscribe to the iTunes podcast and all the dailies would just get pushed out right to their phone or their iPad or whatever they were using at the time.

Jeremy Harty:

They could watch the dailies, and at one point, Technicolor, called me up, and they're like, "How are you doing this? How are you building it into a website?" I'm like, "I don't know if I want to tell you without getting money." They're like, "Ah, don't worry about..."

Cory Bowles:

We'll figure it out.

Jeremy Harty:

Yeah, and they did. They figured it out. They did it differently, but for a time. But, yeah, the iChat video thing was... Yeah. It was just screen sharing and pushing that out to Cory through iChat, so he would see full screen, whatever we were cutting. We'd talk about it. I could scrub through a little bit. It worked really well. Then, at some point it kind of just chunked. It just got chunky and it wasn't working as well.

Jeremy Harty:

Then, they changed the software a little bit and it was gone. Now, we have Zoom and other systems that took over. That's how big a nerd I am.

Cory Bowles:

I was thinking back, and again, trying to get a cut to finish a stronger cut [inaudible 01:09:55] we wanted a better cut. It's like we would be working on... Yeah, straight through the-

Jeremy Harty:

Well, there was a time where I was on set of another series as the data management tech and I was cutting... Was it righteous? Yeah. It was righteous I think at the time. Another short of Cory's that it was on hold for a long time. Why was it on hold? What was... We were waiting for one shot.

Cory Bowles:

I didn't get the most important shot in the movie. We were so excited about we did, we forgot to get a single shot of a handshake, which is the actual crucial point of the movie. We shot it in another town 100 kilometers away. We're never going to get that store again that we shot inside and we were driving home and we were like, "I think we forgot the shot." They did zillion cuts, and finally, I just shot my brother's hand. We finally did it. Yeah.

Jeremy Harty:

Yeah. Cory is like, "Yeah. We'll get it done. We'll get it done." I was on set doing data management stuff, processing footage all day and I brought the footage from that out on set and just started cutting. At one point, I had directors and producers come in and they're like, "What are you working on?"

Jeremy Harty:

I'm like, "Ah, another short film. Sorry." I kind of forced Cory's hand and said, "We've got to get this done, man. Seriously, this film has to be done." It turned out great.

Shonna Foster:

Are these shorts available?

Cory Bowles:

Sorry?

Jeremy Harty:

Yeah. Are your shorts available?

Cory Bowles:

some I think are, but most, no. I think-

Jeremy Harty:

If you were smart, you would release them somewhere maybe on YouTube.

Cory Bowles:

Well, there's a couple, there's a few of them online, but I am... You know what? I probably should just put a bunch up online like this week and I have a Vimeo, just my name is at Vimeo. I should... Yeah. I'll just put them up online. They're done... I mean Righteous was released back in 2014. It's not like that's... All those movies are... Some, I think CBC has the rights to one and they still show it once in a while, but I think I'm allowed to drop it out now.

Cory Bowles:

Yeah. You know what? That's a good idea. I'm dropping out all my shorts this week and there you go.

Jeremy Harty:

You should. You really should, because-

Cory Bowles:

I should say our shorts because we all worked on them, so.

Jeremy Harty:

I didn't work on all your shorts.

Cory Bowles:

Well-

Jeremy Harty:

But I worked on the best ones.

Cory Bowles:

Oh.

Jeremy Harty:

Oh, no. There's some really nice shorts that Cory has never shown me, so I'd be interested to see some of those.

Cory Bowles:

This is true. I was really-

Jeremy Harty:

I don't know if I ever saw the Heart of Rhyme short. Not the Heart of Rhyme. Sorry. Black Cop short. I don't know if you ever showed it to me.

Cory Bowles:

Oh, because I was worried you'd judge me, because I edited that.

Jeremy Harty:

Yeah. I think so. I think that's why you never let me see it.

Cory Bowles:

Yeah.

Jeremy Harty:

Which may have been a blessing, it may have been a curse. I don't know. Maybe I would have been on page one with you like right away, maybe it would have taken a little while for me to fight-

Cory Bowles:

Yeah. I don't know.

Jeremy Harty:

... through in edit. It's funny.

Shonna Foster:

Derek is asking where to see Black Cop. I know it's available on CBC Films.

Cory Bowles:

Yeah. It's on CBC here. If you're in Canada, yeah. At CBC Gem right now showing it. It's also on iTunes I think. It's like 99 cent rental or something now. It's on Google Play. It's on Hulu if you have that. It should still be on Amazon Prime. It's an Amazon movie so I think it's there.

Cory Bowles:

It's not [inaudible 01:13:15] any bell anymore, but I think it's actually on YouTube Movies now for free right now, I think. It's a special thing I guess because they're doing all that. Let's bring these type of movies back for free for a bit. Yeah. It's on Apple too. Yeah. I said iTunes, Apple TV, whatever it's called now. I don't know. It's always different.

Jeremy Harty:

Yeah. Awesome. Thanks, Cory, because Cory didn't come here I probably wouldn't have done this, just because I'm so shy of cameras and being in the public eye.

Shonna Foster:

Jeremy, you keep saying you're shy, but I have yet to witness the shyness.

Jeremy Harty:

This is something my wife's told me for years. She's like, "You hate going to social gatherings, but when you're there, you're fine." I'm like, "Yeah. Maybe, but I dread going to it. I dread the concept." But when I'm in it, I just push through.

Cory Bowles:

Well, Snuffleupagus no more. He's out. There you go.

Jeremy Harty:

That's a weird reference, man.

Cory Bowles:

You're like the invisible letter.

Jeremy Harty:

Yeah, but do people even know who Snuffleupagus is anymore?

Shonna Foster:

Yes.

Jeremy Harty:

Our age group, sure.

Cory Bowles:

Everyone knows Snuffleupagus.

Jeremy Harty:

Our age.

Cory Bowles:

But I had the editor I was working with at the Canadian Film Center wanted to meet you and you were just nowhere. Because you get to choose your mentors, right? He was like, "Go and talk to Jeremy. I want this guy." I don't know what happened, but he just like disappeared.

Jeremy Harty:

He came here to Halifax?

Cory Bowles:

No. No. He wanted to talk to you because he chose you to be his mentor, but you were like MIA somewhere.

Jeremy Harty:

When was that?

Cory Bowles:

I don't know. It was 2013.

Jeremy Harty:

I must have been deep into Trailer Park or something.

Cory Bowles:

You know what? I think you were in the middle of, it was the movie.

Jeremy Harty:

Oh.

Cory Bowles:

It was in-

Jeremy Harty:

Yeah. Getting into the middle of the film is different than cutting the TV series. Yeah. That's probably, but I can still meet that person. I still live. I'm alive.

Shonna Foster:

He exists.

Cory Bowles:

[crosstalk 01:15:05]

Shonna Foster:

[inaudible 01:15:05]

Jeremy Harty:

He moved on. He's on the bigger, better editors out there and hobnob [crosstalk 01:15:13]-

Cory Bowles:

[crosstalk 01:15:13]

Jeremy Harty:

I missed out. I missed out.

Cory Bowles:

Oh, stop it.

Jeremy Harty:

It happens.

Shonna Foster:

Hey. Well, I guess we'll wrap it up. This was great.

Jeremy Harty:

Thank you very much for-

Shonna Foster:

You're welcome.

Jeremy Harty:

... being the host.

Shonna Foster:

This is my first time doing this.

Jeremy Harty:

The moderator.

Shonna Foster:

This was fun.

Jeremy Harty:

I think you did lovely, but, again, this is my first time too, so I don't know. I have no reference, but I'm sure it was great.

Shonna Foster:

Same time next week, Jeremy.

Cory Bowles:

It's awesome.

Jeremy Harty:

Hell no. No. Look at how I'm blushing. That's how out of my comfort zone I am, but this was way less painful than I thought it would [crosstalk 01:15:47]-

Shonna Foster:

Would you do it live if it was, I don't know, in a theater or stage?

Jeremy Harty:
I've talked once.

Cory Bowles:
He did a live chat with me here during TIFF.

Jeremy Harty:
Yeah. I did.

Cory Bowles:
For Penshoppe College. It was great. He was awesome too. I think you should [crosstalk 01:16:03]-

Jeremy Harty:
I think-

Cory Bowles:
... more. I think it's important. I think that he has a lot of good and valuable things to say.

Jeremy Harty:
Thanks, bud. Well, you have a lot to say too. You got to make your next film or TV series or short, whatever. Make what makes you happy.

Cory Bowles:
Whatever we're doing, we'll be back soon. We'll be back soon.

Shonna Foster:
Thank you very much for offering me this opportunity, Cory, as well. I appreciate it.

Jeremy Harty:
It was nice to meet you.

Shonna Foster:
It was nice to meet you, Jeremy, and everybody thank you for tuning in. Have a good rest of your evening and-

Jeremy Harty:
Bye, everyone.

Shonna Foster:
... bye, everyone.

Sarah Taylor:

Thank you so much for joining us today and a big thank you goes to Jeremy, Cory, and Shonna. Special thanks goes to Jane MacRae. This episode was edited by Malcolm Taylor. The main title sound design was created by Jane Tattersall, additional ADR recording by Andrea Rusch. Original music provided by Chad Blain. This episode was mixed and mastered by Tony Bao.

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[Outtro]

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