



Canadian Cinema Editors

2014

CANADIAN CINEMA EDITORS AWARDS



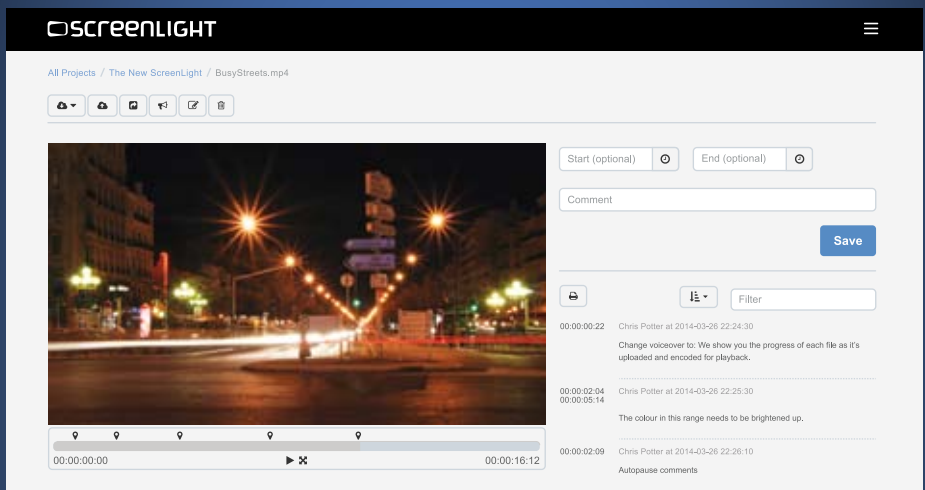
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The screenshot displays the ScreenLight web interface for video review. At the top, the 'SCREENLIGHT' logo is on the left and a hamburger menu icon is on the right. Below the logo, the breadcrumb path reads 'All Projects / The New ScreenLight / BusyStreets.mp4'. A row of icons for file management (download, share, copy, zoom, comment, delete) is positioned above the video player. The video player shows a night street scene with light trails. Below the video is a progress bar with a play/pause button and a full-screen icon, with a timestamp of 00:00:16:12. To the right of the video player, there are two input fields for 'Start (optional)' and 'End (optional)', each with a circular icon. Below these is a 'Comment' text area and a blue 'Save' button. Further down, there is a trash icon, a filter dropdown menu, and a 'Filter' input field. A list of comments is shown on the right side of the interface:

- 00:00:00:22 Chris Potter at 2014-03-26 22:24:30
Change voiceover to: We show you the progress of each file as it's uploaded and encoded for playback.
- 00:00:02:04 Chris Potter at 2014-03-26 22:25:30
00:00:05:14 The colour in this range needs to be brightened up.
- 00:00:02:09 Chris Potter at 2014-03-26 22:26:10
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Canadian Cinema Editors

A LETTER FROM THE C.C.E. PRESIDENTS

Year after year our President's Message is a message of diplomatic tones, overtly cheering on the art of editing and all of its adherents, but always in a polite, Canadian manner.

Tonight we yell to the rooftops, we scream to anyone who will listen – GREAT EDITORS ARE GREAT STORYTELLERS! First and foremost, we help the producers and directors of this vast nation shape their stories. We pace it, we find performance arcs, we discover gems that those on set never knew existed, we find the themes, the stories and the hooks. What separates a great editor from a good (or not-so-good) editor is their sense of story, performance and pacing, not their knowledge of keyboard buttons. Editors and great assistants will understand the workflow and recognize and be able to alert production to any concerns in the schedule and budget, so that fewer surprises are encountered.

The editing rooms are flooded with footage. Dramas are now receiving nearly as much footage as a documentary might. In drama, the editor will mine through the wonderful, but enormous footage to make a cogent editors cut. And then with the director and producers they find the spark that brings that episode, MOW or feature to life. In documentary, the editor works with passion and thought towards finding the through-line, the dialogue, the scenics that support the director's argument. And they might be working with 130 hours of footage. The editor, in this day and age, is largely responsible for bringing the finest elements of the story together. A great editor, more than ever, is a Creative Key, and should be recognized as such by producers across this country with the same level of respect they accord writers, d.o.ps and production designers.

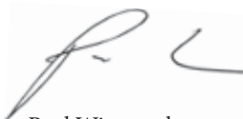
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Assistants are working 3 times as hard with 3 times as much footage to maintain the same level of sanity and order in the cutting room as was always there in years past. They work to ensure the editor has as much opportunity to work creatively as possible. The assistants plow through miles of footage and still try to find time to lay in music, effects, sound, and perhaps cut a scene or two for the editor's eyes and comments. The assistant's knowledge of every technical detail must be profound. They are the glue that holds the cutting room together, and again, they are not getting enough recognition nor respect for their accumulated knowledge.

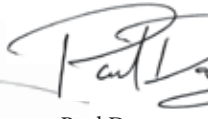
As a community, we must remember that editing, and assistant editing, and post supervising, are careers. We must strive to improve our own work so that the work of the industry is lifted. In order to demand respect, we must give respect to those around us, and to the stories we help craft. And whether it is drama, doc or reality/factual, story is what sells your show and story takes time to find and finesse.

So tonight we yell. We yell in celebration of our accomplishments. We yell in celebration of all the remarkable nominees. We yell, even louder, our thanks to all those who are here to support us, and we yell to all those fantastic producers and directors who understand the editorial process and the importance of story and pacing. We need more like you.

Thank you all for your continued support of the C.C.E. Thank you for your support of editing. Good luck to all the nominees!



Paul Winestock, C.C.E.



Paul Day, C.C.E.

Co-presidents, Canadian Cinema Editors

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CONGRATULATIONS
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IS PROUD TO PRESENT THE
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BROADCAST SHORT FORM
AT THE 2014 CCE AWARDS

CONGRATULATIONS
TO ALL OF TONIGHT'S
NOMINEES

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LIFETIME ACHIEVEMENT AWARD

DEBRA KAREN, C.C.E.

Debra Karen became interested in film when she took an elective course in Cinema at Dawson College in Montreal which was taught by Larry Kent. While studying, she was hired as a second assistant editor to work at Cinepix on their production of *Across This Land with Stompin' Tom Connors*.

When that film finished she remained at Cinepix working on hundreds of commercials for the films they distributed while finishing her education at night and during summer “holidays”, graduating in Communication Arts, magna cum laude.

“Editing was a career choice that meant everything to me”, Debra says. “There was always something to learn, puzzles to solve and new challenges to be faced. For someone who loves movies, it is the best career choice. The editor tells the story of the film in a way that is appropriate to the story. Does the scene call for shock or suspense? Should the editing be invisible or aggressive? The editor makes every person on a film, whether in front of the camera or behind, look good. I can't think of a better profession.”

Her credits at Cinepix included Bill Fruet's *Death Weekend*, Eddie Matalon's *Blackout*, Ivan Reitman's *Meatballs*, Larry Kent's *Yesterday* and J. Lee Thompson's *Happy Birthday to Me*.

Debra worked on many Canadian and American TV movies and miniseries, work-

ing with directors including Philip Saville, George Kaczender, Pierre Gang, Simon Wincer and Tim Southam. Her association with Joseph Sargent was the most productive and included eight TV movies and miniseries including: *Day One* starring Brian Dennehy and David Strathairn; *The Incident* starring Walter Matthau; *Ivory Hunters* starring John Lithgow, Isabella Rossellini and James Earl Jones; *Mandela and de Klerk* starring Sidney Poitier and Michael Caine; *Streets of Laredo* starring James Garner and Sissy Spacek; and *Salem Witch Trials* starring Kirstie Alley, Henry Czerny, Alan Bates, Peter Ustinov and Shirley MacLaine.

Debra is an icon of this industry – literally... hers is the face of Cronenberg's *Shivers*.

Debra currently resides with her husband, Michael in Hudson, Québec.



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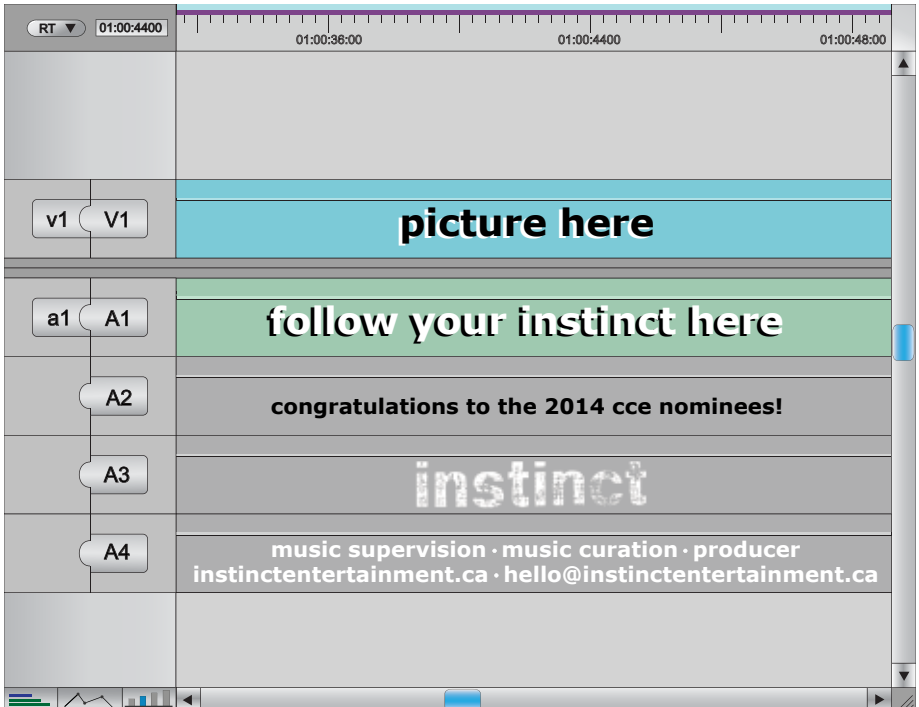
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NOMINEES

BEST EDITING – ANIMATION

*Presented by
Fearless Post*

**Jason Cohen,
Simon Box**

“Oh No! It’s an Alien Invasion,
Brainlius 3,4,5 / Diary Drama”

**Pete Watson,
Melanie MacDonald,
Jon Hutton**

“Napkin Man, Ep 108 Just Me
in the Tree / Try-share-a-tops”

Paul Hunter

“The Nut Job”

**Dan Lee,
Jamie Ebata**

“The Day My Butt Went
Psycho, Episode 13”

**Kurt Skyers,
John Logan**

“Sidekick, Episode 48”

BEST EDITING – DOCUMENTARY

*Presented by
BLING Digital*

**Roland Schlimme,
Roderick Deogrades**

“The Ghosts in Our Machine”

Mark Ratzlaff

“Blood Relative”

**Anne Feldman,
Jamie Cussen**

“Amin Amir”

David Kazala

“Derby Crazy Love”

**Jonathan Mathew,
Nick Zacharkiw**

“Unclaimed”

BEST EDITING – SHORT FILM

*Presented by
Urban Post Production*

Bryan Atkinson

“Hole”

Paul Day, C.C.E.

“Method”

Erin Deck

“Sunday Punch”

Kirby Jinnah

“Shamed”

Richard Mandin

“The Archivist”

NOMINEES

**BEST EDITING –
LIFESTYLE/REALITY/
FACTUAL**

*Presented by
Screenlight*

Jay Tipping	“Chopped Canada, The Proof is in the Pudding”
Giorgio Saturnino, Michael Esteves	“Offbeat Roads Danakil Diaries, Ep 1 Is It Over Yet?”
Guy Georgeson, Mark Westberg	“Income Property, Ep 7105 Nicole & Michelle”
Katie Chipperfield, Neil Sitka	“Close Encounters, Ep 108 Nuclear Reaction”
Giorgio Saturnino, Michael Esteves	“Jonathan Toews, Every Picture Tells a Story”

**BEST EDITING –
½ HOUR BROADCAST
SHORT FORM
(UNDER 30 MIN.)**

*Presented by
Entertainment One*

Gordon Thorne, C.C.E.	“Degrassi, Ep 1337 Believe Pt 1”
Jason Irvine	“Degrassi, Ep 1240 The Time of My Life Pt 2”
Craig Webster, C.C.E.	“Satisfaction, Ep 106 First Contact”
Duncan Christie	“Satisfaction, Ep 107 Janet”
Jay Prychidny	“The Next Step, Ep 30 Winner Takes All”

**BEST EDITING IN ANY
LIVE ACTION WEB
SERIES
(COMEDY OR DRAMA)**

Michael Doherty, C.C.E.	“Darknet, Episode 101”
Jason Leaver	“Out With Dad, Dining In & Out”
Mike Donis	“Pete Winning and the Pirates, The Pursuit of the Pathfinder”
Ian Macleod	“Polaris, Episode 2”
Jon Anctil	“World War Geek, Ep 108 It’s All Fun and Games Part 2”

NOMINEES

BEST EDITING – LONG FORM TELEVISION SERIES (1 hr. drama, comedy, family program)	Stephen Lawrence, C.C.E.	“Orphan Black, Episode 103”
<i>Presented by Technicolor</i>	Teresa De Luca, C.C.E.	“19-2, Deer”
	D. Gillian Truster	“Orphan Black, Unconscious Selection”
	Mike Lee, C.C.E.	“Copper, Ep 205 A Morning Song”
	Jamie Alain	“Continuum, Second Guess”

BEST EDITING – TELEVISION MOVIE OR MINI-SERIES	Jamie Alain	“Flowers in the Attic”
<i>Presented by Deluxe</i>	Gordon Rempel, C.C.E.	“Romeo Killer: The Chris Porco Story”
	Jamie Alain	“Delete, Night 1”
	Gareth C. Scales, C.C.E.	“What Remains”
	Ellen Fine	“Bunks”

BEST EDITING – FEATURE LENGTH DRAMATIC	Jorge Weisz	“Empire of Dirt”
<i>Presented by The DGC Ontario</i>	Matthew Hannam	“Enemy”
	Jeanne Slater	“Evangeline”
	Aaron Marshall	“The Colony”
	Duff Smith	“The Husband”

STUDENT MERIT AWARD	Walter Woodman, Ryerson University	“Noah”
	Ray Savaya, Sheridan College	“Walk the Moon”
	Mark Fifield, Humber College	“Rosbill”
	Daniel Haack, Ryerson University	“Bridges”
	Angelica Falco, Sheridan College	“Anatomy of a Sunbeam”

FEARLESS

P O S T

The Fearless Film & Video Corporation

The Fearless Film & Video Corporation
congratulates all of tonight's C.C.E.
Award nominees and winners!

CONGRATULATIONS to the CCE and all of tonight's nominees!

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- 3 Emmys • 3 Genies • 9 Geminis
- 3 Golden Reels • 9 DGCs

CREDITS

- Saw II-VII • Orphan Black
- Lost Girl • The Next Step
- The Kennedys • Being Erica
- The Husband • Panic Button
- Suits • 24 Hour Rental • Wolfcop



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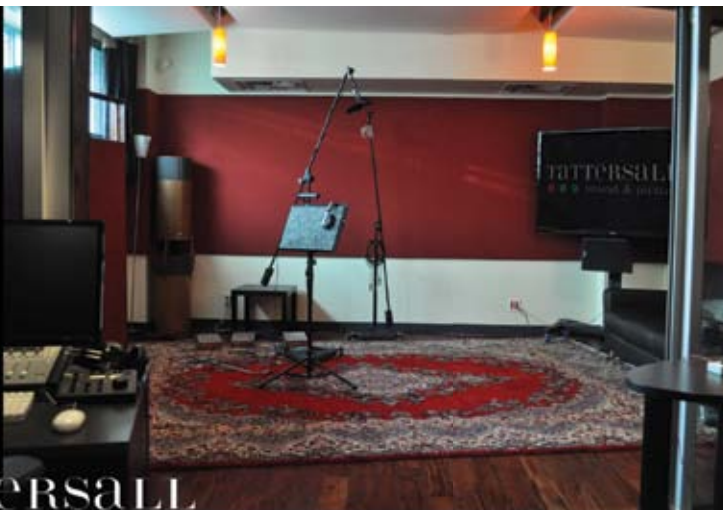
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Epitome Pictures proudly congratulates all of the nominees, including our very own:



Ep. 1337 "Believe" Part 1 - Best Editing in 1/2 hour Broadcast Short Form

Gordon Thorne



Jason Irvine

Ep. 1240 "The Time Of My Life" Part 2 - Best Editing in 1/2 hour Broadcast Short Form





American Cinema Editors
congratulates all nominees and winners!



RICK O'BRIEN
PHOTOGRAPHER

rickobrienphotographer.com

CCE Awards 2014 program design by Conduct.



conductdesign.com

SPECIAL THANKS

The C.C.E. and the C.C.E. Awards would not be possible without the efforts of the following people.

Many, many thanks to the awards committee:

Jason Irvine (co-chair)
Paul Whitehead (co-chair)
Mark Sanders, C.C.E.
Majda Drinnan
Paul Day, C.C.E.
Paul Winestock, C.C.E.

Thanks to the C.C.E. Board:

Gordon Burkell
Dale Gagne
Nina Hirten
Jason Hujber
Kelly Morris
Jane Tattersall

The C.C.E. could not exist without the wonderful hard working Board members who inject so much of their time and effort to the C.C.E.

A special thank you to Nadia Day for keeping our books balanced. We would be lost without you.

Thanks also to all of the jurors for each category who spent so much of their own time and thought on each submission, and for their careful deliberation. You are an essential component to the awards process.

Thanks to the Capitol Event Theatre for their fantastic service, hosting and care.

For their remarkable creativity and support, lo these many years, a huge shout-out to:

Rick O'Brien, photography
Chris Freeman, graphic design
Katherine Woo, Power Point design

And thanks also to our volunteers tonight, from Sheridan College:

Sofya Lifanova & Yeuting Liu

Of course, none of this would be possible without the members and non-members who support us by coming to our various events!

MEMBERSHIP

HONORARY LIFETIME MEMBERSHIP

George Appleby, C.C.E.

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Rik Morden, C.C.E.

Werner Nold, C.C.E.

Gary L. "Kelly" Smith, C.C.E.

Ron Wisman, C.C.E.

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Gareth Scales, C.C.E.

Richard Schwadel, C.C.E.

Brett Sullivan, C.C.E.

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Gordon Thorne, C.C.E.

Jeff Warren, C.C.E.

Craig Webster, C.C.E.

L. Ion Webster, C.C.E.

Steve Weslak, C.C.E.

Ben Wilkinson, C.C.E.

Paul Winestock, C.C.E.

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