

**THE EDITOR – KENNEDY/BROOKS INC.**

**Directed by**

Adam Brooks and Matthew Kennedy

**Written by**

Adam Brooks, Matthew Kennedy and Conor Sweeney

**Produced by**

Adam Brooks and Matthew Kennedy

**Starring**

Paz de la Huerta

Adam Brooks

Laurence R. Harvey

Samantha Hill

Udo Kier

Jerry Wasserman

Matthew Kennedy

Conor Sweeney

Dan Bern

Tristan Risk

Sheila E. Campbell

Brett Donahue

Brent Neale

Kevin Anderson

Jasmine Mae

Lance Cartwright

Warren Ellis

S. Kennedy

Adam Camara

Meredith Sweeney

John Paisz

John Kozak

Ed Ackerman

Renee Vandale

Alexandra Garrido

Jennifer Kowalchuk

Jynx Vandersteen

**Tech Details**

99 min | Color | DCP | 2.35:1 | 5.1 | Canada | 2014

**Social Media**

Twitter

@theeditormovie

@astron6

Facebook  
Facebook.com/editormovie  
Facebook.com/astron6

Web  
[www.astron-6.com](http://www.astron-6.com)

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Winnipeg MB R3T4R6

Matthew Kennedy – 807-456-9146  
Adam Brooks – 204-804-8559

### **LOGLINE**

A once-prolific film editor finds himself the prime suspect in a series of murders haunting a seedy 1970s film studio in this absurdist throwback to the Italian giallo.

### **SYNOPSIS**

Rey Ciso was once the greatest editor the world had ever seen. Since a horrific accident left him with four wooden fingers on his right hand, he's had to resort to cutting pulp films and trash pictures. When the lead actors from the film he's been editing turn up murdered at the studio, Rey is fingered as the number one suspect. The bodies continue to pile up in this absurdist giallo-thriller as Rey struggles to prove his innocence and learn the sinister truth lurking behind the scenes.

### **WRITERS/DIRECTORS**

#### **Directors' Bio (Adam Brooks and Matthew Kennedy)**

Matthew Kennedy and Adam Brooks have been making films since they were old enough to save their allowance and rent a camcorder from Radio Shack. After meeting through the Winnipeg Short Film Massacre in 2006, the two miscreants joined forces the following year to form the no-budget-movie-powerhouse - Astron-6. Kennedy and Brooks both appeared in the award winning Manborg, and Father's Day (co-directing the latter with the other members of Astron-6).

For more info visit [www.astron-6.com](http://www.astron-6.com) and [www.adambrooks.net](http://www.adambrooks.net)

### **FILMOGRAPHIES**

#### **Adam Brooks**

2014 ***The Editor***, 99 Min DCP  
Co-Writer/Co-Director/Co-Writer/Co-DOP/Editor/Actor  
2012 ***Breaking Santa***, 10 min HD  
Co-Writer/Co-Director/Visual Effects

2011 **Father's Day**, 99 min HD  
Co-Writer/Co-Director/Editor/Actor/Stunt Co-ordinator/Executive  
Producer/Lighting Design/Co-Makeup  
2011 **Manborg**, 60 min SD  
Actor, Co-Visual Effects  
2010 **A Word from Guy Maddin**, 1 min 38 sec HD  
Writer/Director/Editor  
2009 **Fireman**, 2 min 17 sec HD  
Writer/Director/Editor  
2009 **Cool Guys: The Movie**, 29 min SD  
Co-Writer/Co-Director/Co-Producer/Co-Editor/Actor  
**Matthew Kennedy**

2014 **The Editor**, 102 Min DCP  
Co-Writer/Co-Director/Co-Writer/Co-DOP/Actor  
2012 **Breaking Santa**, 10 min HD  
Co-Writer/Co-Director/Visual Effects  
2011 **Father's Day**, 99 min HD  
Co-Writer/Co-Director/Actor/Stunt Co-ordinator/ Lighting Design  
2011 **Manborg**, 60 min SD  
Actor  
2010 **Kris Miss**, 4 Min HD  
Co-writer/Director/Editor/Actor  
2009 **Cool Guys: The Movie**, 29 min SD  
Co-Writer/Co-Director/Co-Producer/Co-Editor/Actor  
2007 **H.I.Z.**, 27 min SD  
Co-writer/Director/Producer/Editor/Actor

#### **Co-Writer - Conor Sweeney**

Conor has been making movies with Matt Kennedy since they met in high school. He co-founded the filmmaking troupe Astron-6 in 2007 and has since written, directed and acted in a handful of shorts within the group. He recently starred in the acclaimed films Manborg and Father's Day, the latter of which he co-directed and co-wrote.

#### **CREW LIST**

Andria Spring – Executive Producer  
Kevin Ascolillo II – Associate Producer  
Jerry Wasserman – Associate Producer

#### **Production Managers**

Matthew Kennedy  
Adam Brooks

#### **Directors of Photography**

Adam Brooks

Matthew Kennedy

**Camera Operators**

Alex McLellan  
Jon'Nathon Stebbe

**Camera Assistant**

Michael Yeung

**First Assistant Director**

Alex McLellan

**Edited By**

Rey Ciso

**Practical Makeup Effects by**

Emersen Ziffle  
James Ferreira

**Additional FX by**

Aftermath FX Studios  
Steven Kostanski

**Music by**

Claudio Simonetti  
Brian Wiacek  
Eros Cartechini  
Jeremy Gillespie  
Carpenter Brut  
Vercetti Technicolor  
Repeated Viewing

**VFX Artists**

Ben Pickes  
Fabián Velasco

**Key Hair and Makeup**

Funk Salon - Shauna Rattai Fortner

**FUNK SALON Team**

Laura Lynn Duguay  
Amanda Potter  
Janine Alcock  
Kailee Matischuk

**Sound Recordists**

Kevin Bacon  
Danny Chodirker

**Script Supervisor**

Trevor Tuminski

**Key Grip**

Jason McDonald

**Grips**

Andrew Luczenczyn

Madison Thomas

Evan Petkau

Matthew Kennedy and Adam Brooks

Conor Sweeney

Alex McLellan

Kevin Bacon

Adam Camara

Trevor Cunningham

Jennifer Kowalchuk

**Fire-Stunt Coordinator**

Matthew Kennedy

**Josephine Stunt Double**

Jennifer Kowalchuk

**Additional Fire Stunt Crew**

Adam Brooks

Alex McLellan

Kevin Bacon

**Rey's Finger Prosthesis Designed by**

Garth Bal and Adam Brooks

**Spider Wrangler**

Kim 'The Crazy Spider Lady' Johnson

**'The Editor' Title Design by**

Justin Erickson

**Foley Artists**

Talking Dog Studios

**Additional Foley**

Alex McLellan

**ADR Recordist**

Jon'Nathon Stebbe

**Sound Mix**

Andrew Yankiwski

**Color Correction**

Jon'Nathon Stebbe

**'The Mirror and the Guillotine', 'The Cat With the Velvet Blade', "Color me Sin', and 'Tarantola' posters by**

Graham Humphreys

**Wardrobe Department**

Adam Brooks and Matthew Kennedy

Kristin Andrews

Casey Downes

Heather Neale

**Set Builders/Painters**

Ted and Stephanie Kennedy

Gord and Kim Sweeney

Dolly and Ernie Spendlow

Jason McDonald

**Art Department**

Matthew Kennedy and Adam Brooks

Maryam Decter

**Still Photographers**

Samanta Katz

Leif Norman

**Legal**

Kelsey Desjardine

**Catering**

Bradey Cross Lund

Stephanie Kennedy

Jody Woods

Kim Sweeney

Dolly Spendlow

**Craft Services**

Sheila E. Campbell

S. Kennedy

Laura Groening

**WAREHOUSE CREW**

**Production Manager/First Assistant Director**

Trevor Cunningham

**Production Co-ordinator**

Crystal Van Pelt

**Director of Photography**

Sasha Moric

**Camera Operator**

Scott Baker

**Gaffer**

Catalin Patrichi

**Hair**

Lyndsi Peel

**Makeup**

Amanda Kristjanson

**Insurance Provided by**

Multimedia Risk

**Directors'/Producers'/Writers' Statement**

*The Editor* is our love letter to the Italian giallo films of the 1970s and 80s; the convoluted murder mysteries of Mario Bava, the super-saturated color palettes of Dario Argento, and the supernatural twists of Lucio Fulci. Most of these old films were written in Italian but performed in English (even when the actors couldn't speak the language,) set in America but shot in Italy, all to appeal to a larger world market. This resulted in some often-unusual syntax and almost always-unusual cadences and deliveries on the part of the English speaking performers required to sync their deliveries to the original footage. It is perhaps as important to the giallo aesthetic as dream logic, hyper-violence or an overactive zoom lens. And it is this aesthetic that charmed us so much to begin with. With giallo films, the style *is* the substance.

Making *The Editor* has been our greatest creative challenge to date. We learned that making a period piece with multiple name actors, endless set pieces and special effects on a shoestring budget is a sleep depriving, hemorrhoid-inducing stress-mare to say the least. Sure, you might think we learned our lesson making *Manborg* and *Father's Day* with the rest of *Astron-6*, but no. We jumped right back into the fire all over again (literally doing our own stunts) for this absurdist take on the genre. Our aim was to ramp up the production value, to shoot 4k instead of DSLR, to get some name actors, to make a Canadian giallo.

Everything was created from the ground up. Locations had to be built or painted or both. Every piece of furniture was carried in one piece at a time by us and our closest friends (we couldn't afford movers). Once we had the costumes, locations, set dec and actors in place, we would be exhausted, just in time to start shooting.

Our budget only allowed us a skeleton crew for one quarter of production. After we had shot that quarter it was up to the two of us to complete the rest along with a few friends and family as our only assistants. We took years off of our lives, lost weight and gained grey hair as we did every possible job one can do on a film.

After months upon months of endless work hours we are happy to release our proudest achievement to date.

