

One Cut, One Life

A FILM BY LUCIA SMALL AND ED PINCUS

Documentary / 105 min / English / 2014 / Digital (DCP and BluRay)



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Synopsis

When seminal documentary filmmaker Ed Pincus (*Black Natchez*, *Diaries: (1971-1976)*, *The Axe in the Attic*), considered the father of first-person nonfiction film, is diagnosed with a terminal illness, he and his collaborator Lucia Small (*My Father*, *The Genius*, *The Axe in the Attic*) team up to make one last film. *One Cut, One Life* is an intense, unflinchingly honest, and sometimes humorous exploration of the human condition that invites the viewer to contemplate what is important, not only at the end of life, but through all phases of live and creative pursuits.

Before his death in November 2013, Ed and Lucia fulfilled their long-discussed idea for a personal documentary told from two separate points of view – two filmmakers, two worlds. This final collaboration –fueled by an urgent certainty– navigates discussions of mortality, love, loss and legacy with palpable vulnerability and piercing intimacy rarely seen in non-fiction. From the perspectives of their different backgrounds, generations, genders, and classes, each filmmaker captures the challenging and delicate territory of Ed's unfolding illness, Lucia's bereavement in the wake of the sudden, violent deaths of two close friends, along with Ed's wife Jane's on-again, off-again resistance to the project.

Both filmmakers commit to including the disturbing and squeamish aspects inherent in their endeavor, and in doing so, provoke questions about what might be too private to be made public. In this unified effort, they pursue a shared ideal that autobiographical film can challenge comfortable assumptions about limits of propriety and good taste, and perhaps overthrow them. Through their all-out commitment to the film and their friendship, *One Cut, One Life* gives the viewer access not only to what the film meant to its creators, to their bodies of work, and to first-person nonfiction film, but also to the daring and fiery impulses of human creativity.

Filmmaker Biographies

Although many young filmmakers today may not know his name, **Ed Pincus** is considered a pioneer of documentary filmmaking, particularly in the first-person autobiographical form. A Brooklyn street kid who eventually made his way to the Ivy League, Ed founded the MIT Film Lab in the late 60s, which became a hub of innovative and groundbreaking work and sparked a generation of critical filmmakers. Known for his innovations in film and technical contributions to the field, Ed is also the author of *Guide to Filmmaking* which evolved into *The Filmmaker's Handbook* (co-authored with Steven Ascher) a key textbook in film studies programs nationwide. Ed made several social issue, direct cinema films, including *Black Natchez* and *Panola* before embarking on his magnum opus: *Diaries (1971-1976)*, an exploration of his open marriage and life during this time. At the peak of his film career, Ed abruptly left his community in Cambridge, MA and moved his family to Vermont. Eventually, Ed gave up filmmaking entirely and started a commercial flower farm which he ran for over 20 years before a chance meeting with Lucia compelled him to return to film.

Lucia Small, 25 years Ed's junior, is a former artist and activist turned documentary filmmaker. A Californian native, Lucia moved to Boston in the early nineties where she worked as a producer, editor, and assistant director in both fiction and non-fiction film. In late 2002, after a successful festival run with her directorial documentary debut *My Father, The Genius*, she and Ed met while on a film jury. For four days, they watched and judged films and discovered similar sensibilities despite their diverse paths and histories. Ed was excited to meet a person of a younger generation who was not afraid to venture into provocative and risky artistic endeavors. Self-taught, Lucia was excited to befriend the former teacher of several of her Boston mentors. Shortly thereafter, Ed approached Lucia with a plan – he wanted to start making films again with her. Was she in? Three years later, they combined forces to make *The Axe In The Attic*, a film about the Diaspora of Hurricane Katrina, which premiered at the New York Film Festival in 2007. From 2007 until early 2013, Lucia lived and worked in New York City before she decided to relocate to Vermont to edit *One Cut, One Life* with Ed. Five months after his death, the film premiered at the Full Frame Documentary Film Festival and, later that fall, at the 52nd New York Film Festival 2014.

Director's Statement

It is with trepidation that I write without my collaborator and dear friend, Ed Pincus. We co-directed *One Cut, One Life*. It is our final collaboration and Ed's last film before his death in November 2013. So, do I simply cull from early writings? What if I miss something essential? As I grapple with doubts, I am reminded of something Ed would repeatedly tell me, especially when it was clear I would be finishing our film alone, "I trust you, Lucia."

Ed and I had long discussed a simple idea for a film: a personal documentary told from two separate points of view. Ours would be told from two filmmakers of different backgrounds, generations, sexes, and classes — two worlds. Seeds of this idea can be seen in our first film, *The Axe in The Attic* (2007). Ed would call it "a high wire act." I was confident that the two-person concept could work because of what was going on in our lives at this time. We were both immersed in discussions of mortality, love, loss, legacy, and if ever there was a time to take the plunge and make the film, it was now.

A major strength of our collaboration was in our ability to go the distance with our differences, and even despite them. Ed's filmmaking approach is more direct, unapologetic and confident; mine focused more on details, caveats, and emotions—but always with conviction. Some of our most daring and important creative breakthroughs occurred when we pushed and pulled each other in and out of tough places. In the heat of our debates, Ed and I would laugh and acknowledge that we made each other a better filmmaker. Ed once told me that every film he had made was a comedy, and "once you understand that, you understand everything."

Jane, Ed's wife of 50 years, did not initially support this project. In fact, her on-again, off-again resistance to the film evolved into one of its main story-lines. Throughout the process of making *One Cut, One Life*, Ed and I talked at length about what the project meant for Jane and we even considered shelving the film. He and I both understood the stakes. In a grant application we co-wrote in 2012, we said, "There are disturbing and squeamish aspects inherent in this choice. It is challenging and delicate territory." Yet, we would also talk about what the film meant to us, to our collaboration, to our respective bodies of work, and to the form of first person non-fiction film. What could be learned from this tension? We agreed that, "part of the role of the autobiographical filmmaker is to challenge the comfortable assumptions about limits of propriety and good taste, and perhaps to overthrow them."

Rather than slowing us down, Ed's illness created a flurry of creative work, as well as the impetus to delve into difficult emotional territory. We wrote, "When he is filming, he easily immerses himself into something productive, something that extends his creative life. Making another film offers a much-needed crucial distance from his potential fate."

As Ed's condition deteriorated, he and I were literally racing against time. What if Ed died before we finished? Ed and Jane daily navigated the endless doctor appointments and progression of his disease while he and I experimented with new film strategies. Quickly, we decided to focus our writing efforts primarily on Ed's voice-over. We recorded ad lib sessions while driving in the car. It was not a typical way to work. But, nothing could be typical. Ed would even joke, "Will I die on budget?"

For me, *One Cut, One Life* is the third and final film in a trilogy: a woman's exploration of first-person documentary. I have long upheld the notion of the personal being political. It is why I have chosen to work in this form. As a feminist filmmaker, I feel it is essential to examine the power dynamic between male and female voice and the alternating resonance among viewers. I am also interested in exploring the tension and bias around women's roles —married with children vs. single without, older vs. younger, different classes, etc. Moreover, this film has offered me a unique chance to not only honor the memory of two close friends who were tragically killed but also to bear witness to the traumatic realities of violence against women. Ultimately, *One Cut, One Life* has allowed me to pay homage to Ed Pincus, a dear friend and colleague, and his significant role in documentary history.

It is difficult for me to speak to what this film meant to Ed. While working together, he would periodically stress that it was a way for him to focus on his love of filmmaking and living life. He would correct me when I called him "the grandfather of personal doc". "First person non-fiction," he would smile, "father not grandfather." "This film," Ed told me, "is the culmination of my life's work." Perhaps, his explanation of the Aikido term, which became the title of the film, communicates his thoughts best:

"There is this notion in Japanese swordsmanship called 'one cut, one life'... Everything could be the last time. Everything counts. Everything has meaning. When you've trained a long time, your mind disappears. There's something dissociative and it gets in your body. I have lost a lot of that because of my illness, but there's still the notion of extension, of having all your meaning in your movements."

The New York Times
Critic's Pick

With 'One Cut, One Life,' Ed Pincus and Lucia Small Document His Illness

By STEPHEN HOLDEN May 13, 2015

The intensity of life lived in the shadow of a terminal illness is the subject of "One Cut, One Life," a portrait of the seminal documentarian Ed Pincus in his final years. Filmed by Mr. Pincus and his longtime collaborator Lucia Small, this extremely personal and moving documentary has several layers.

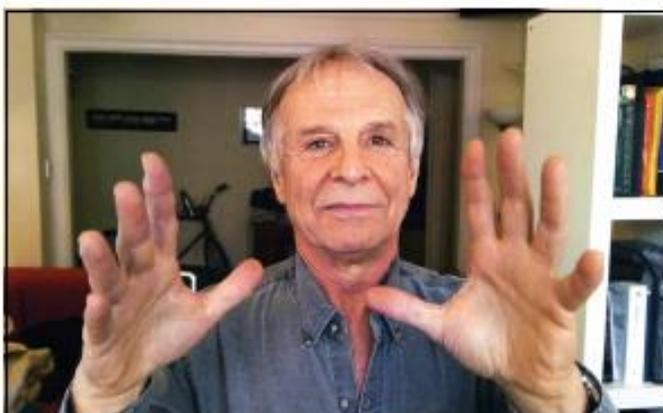
On the most obvious level, it is a scrambled three-panel portrait of Mr. Pincus, who died in November 2013; Ms. Small, who is many years his junior; and Mr. Pincus's wife, Jane, an author and painter. The film, which follows Mr. Pincus into doctors' offices and hospitals, observes a patient faced with complicated, uncertain choices about his treatment. If there's the tiniest chance of survival, he wants to take it.

Mr. Pincus was 75 when he died of leukemia, which had stemmed from a myelodysplastic syndrome, a bone marrow ailment. On top of that, he had Parkinson's disease. The medical question that haunts him in the film is whether to undergo a bone-marrow transplant that might prolong his life or shorten it, depending on the timing. No one can be sure. Throughout his ordeal, Mr. Pincus remains stoic, but his strength is visibly diminishing.

Mr. Pincus — who pioneered an unprecedentedly intimate style of personal documentary with "Diaries (1971-1976)," from 1982, a three-and-a-half-hour chronicle of his family life — is first seen wearing a surgical mask on a New York subway. He is introduced by Ms. Small, who reflects that New York City is a place where "you can turn a corner, and everything will change." Two of her closest friends, the artist Susan Woolf and the film editor Karen Schmeer, died violently within seven weeks, she says. Ms. Woolf was murdered, and Ms. Schmeer was killed in a hit-and-run accident. These shocks contribute to Ms. Small's heightened awareness that anything can happen at any moment.

As much as the film is shadowed by a keen awareness of mortality, "One Cut, One Life" often pulses with an almost ecstatic

vitality. In its vision of human existence, life is as messy and unpredictable as it is precious. Beginning in the 1980s, Mr. Pincus took a 30-year sabbatical from filmmaking to run a successful flower farm in Roxbury, Vt. The documentary is punctuated by shots of flowers, trees and nature that are so ravishingly beautiful they make you want to turn your face to the sky, breathe deeply and embrace the moment like an ardent lover. Mr. Pincus will do anything for more time.



Everything counts.

One Cut, One Life

A FILM BY LUCIA SMALL AND ED PINCUS



On another level, "One Cut, One Life" is a quietly fraught domestic drama in which Ms. Small and Mrs. Pincus, an author of the classic women's health book "Our Bodies, Our Selves," reluctantly find themselves engaged in a power struggle. Ms. Small and Mr. Pincus's platonic relationship is as passionate as any love affair, and Mrs. Pincus understandably can't help but feel threatened and marginalized. Mrs. Pincus initially disapproves of the film's being made and calls it "rape," a term she quickly takes back. Because Ms. Small is much younger, Mrs. Pincus is embarrassed to find herself prone to bouts of insecurity and jealousy.

Throughout the movie, the conflict between the feminist principles of the two women and their unruly emotions complicates the relationship. And the issue of Mr. Pincus's male prerogative in an equal collaboration with a woman remains unresolved.

"One Cut, One Life" is also a valedictory to Mr. Pincus that touches on the milestones of his filmmaking career, including the 1967 documentary "Black Natchez" and "The Axe in the Attic," from 2007, his first collaboration with Ms. Small, which explored the impact of Hurricane Katrina. "My Father, the Genius," Ms. Small's 2002 documentary profile of her father, Glen Small, an eccentric, egotistic architect, is also noted.

This rich, sprawling film bears out the words in the unscripted epigraph that prefaces the film: "There could be a novel by Tolstoy in everyone's life."

<http://www.hollywoodreporter.com/review/one-cut-one-life-film-795313>

THE **Hollywood** **REPORTER**

'One Cut, One Life': Film Review

5/14/2015 by Frank Scheck

The Bottom Line: Deeply personal and unavoidably moving

Ed Pincus and Lucia Small's documentary chronicles the repercussions of his being diagnosed with a terminal disease

Documentary filmmaking rarely gets more personal than Lucia Small and Ed Pincus' collaborative effort chronicling the latter's final years after being diagnosed with a terminal illness. A fitting coda to Pincus' distinguished career specializing in first person non-fiction film, exemplified by his highly influential *Diaries: 1971-1976*, *One Cut, One Life* is often as uncomfortable to watch as it seemingly was to make. It's currently receiving its U.S. theatrical premiere at NYC's IFC Center.

Lucia, 25 years Ed's junior, first collaborated with him on 2007's *The Axe in the Attic*, about the aftermath of Hurricane Katrina. It marked his first effort in many years after retiring from filmmaking to become a commercial flower farmer.

But they resume their partnership after Ed is diagnosed with a fatal bone marrow disease. The news comes at a particularly difficult time for Lucia, who's still emotionally reeling from the violent deaths of two close female friends. One was stabbed to death in her apartment by her lover/roommate, while the other was struck by a car fleeing a robbery.

The filmmakers' reunion is not exactly welcomed by Ed's wife Jane, who's deeply suspicious of their closeness and who doesn't particularly want their cameras intruding on her personal life during an obviously difficult time. She has good reason to be wary, as Ed and Lucia indeed have a very intimate if not physical relationship, with him telling her that she needs her to love him and freely admitting to his wife that he loves Lucia.

Divided into chapters labeled by the seasons, the film deals with matters both trivial—Lucia, unlucky in love, confesses a crush on actor Paul Giamatti, who she once briefly met, but she doesn't have the courage to approach him at a post-screening Q&A—and momentous, namely Ed's having to decide whether or not to try the "Hail Mary" option of enduring an operation that may prolong his life.

But it's the often tense interpersonal dynamics that provide emotional fuel to the proceedings, including an episode in which Jane runs tearfully out of the room after finding her husband and Lucia holding hands. At another point, Lucia tearfully tells Ed how much she fears having watch footage of him after he's gone.

As with many deeply personal films, *One Cut, One Life*—the title stems from an expression in Japanese swordsmanship—doesn't always succeed in being as interesting to viewers as its participants. It's also hard to avoid feeling voyeuristic when being exposed to Jane's insecurity and unhappiness. But it's undeniably moving at times, especially in its final section when Ed, who died in 2013, fully comes to terms with his mortality. He handles it, at least onscreen, with grace and dignity, clearly aware that this will be his last cinematic statement.

<http://www.villagevoice.com/2015-05-13/film/one-cut-one-life/>



One Cut, One Life Is a Stunning Doc of Living While Dying

By Diana Clarke Wednesday, May 13 2015

✓ CRITICS' PICK

Divided by season into nine sections, the documentary *One Cut, One Life* is as intuitive as its structure, as natural as the processes of dying and mourning that make up its core. The film is a collaboration between Ed Pincus, who revolutionized first-person nonfiction film and is now a commercial flower farmer living quietly with terminal illness in Vermont; and Lucia Small, a younger filmmaker reeling from the violent deaths of two close friends.

Despite their sorrow, the film's driving narrative force is capricious, precarious feeling — what pulls us, and why. As Ed becomes sicker, the film grows more intimate. The camera lingers on postcard pictures of flowers, touched with motion by the wind. Ed and Lucia film one another and speak straight into the cameras about their hardships and desires, placing the act of filmmaking at the center of the documentary.

Real beauty emerges from the film's visible seams and emotional fault lines — jump cuts, Lucia and Ed's willingness to admit incapacity, their pride. In one stunning scene, Lucia sits at a kitchen table in weak sunlight, recording Jane, Ed's wife. The intimacy with which Ed and Lucia work, create, and bicker — as well as the cultural trope of older male artist and younger female muse they appear to inhabit — is threatening to Jane.

"I don't want to be afraid," the older woman confesses, directly addressing the lens with her bright blue eyes. It's a fault of feminism, of artistry, of generosity, for the older woman to envy one younger. And yet. How do we escape the myths into which we are born? We tell them, and show the hard work of telling.

<http://www.nytimes.com/2013/11/10/movies/ed-pincus-ailing-films-one-last-time-with-lucia-small.html>

The New York Times

Grasping at Life, Petals, Pain and All

For Ed Pincus, One Last Film With Lucia Small

By TOM ROSTON

Published: November 8, 2013

ROXBURY, Vt. — “Look up at those leaves and then frame them with your fingers,” Ed Pincus said, facing an enormous maple tree covered in orange and red. He arranged his unsteady hands — he had Parkinson’s since 2009 — so that he could view the leaves’ Technicolor contrast against blue sky. “Now, when you remove the frame, don’t they look different from before?”

The film deals with deaths, past and future. “We were surprised by how intimate it became,” Ms. Small said.

Capturing life through a viewfinder to see it more clearly, even brilliantly, was what Mr. Pincus had long been known for, first as a Direct Cinema pioneer, documenting a struggling black community in the South during the civil rights movement (*Black Natchez*, 1967) and later as one of the earliest filmmakers to turn the camera on himself and his relationships, including his then-open marriage, in *Diaries* (1982).

Like the first-person documentarians who followed him, including Ross McElwee and Alan Berliner, Mr. Pincus used film as a medium for creation, a vehicle for perception and a tool for living.

During a visit to Vermont six weeks before he died on Tuesday, Mr. Pincus discussed his latest work, *One Cut, One Life*, directed with Lucia Small, 50, and how it attempted the same, but with themes that are especially complex and intimate. In December 2009, one of Ms. Small’s closest friends, the artist Susan Woolf, was murdered. Seven weeks later, another close friend, the film editor Karen Schmeer, her roommate on the Upper West Side of Manhattan, was killed by a driver who was fleeing the police. Then, in 2011, Mr. Pincus was told he had the blood disease myelodysplastic syndrome, which progressed to leukemia. Doctors had predicted he wouldn’t live past March.

One Cut, One Life is ostensibly about how the two filmmakers cope with death, in its sudden and protracted forms, but it is something else as well: a meta-exploration of their collaboration itself, and how they both used personal filmmaking to deal with the difficulties of life.

“I wanted to make this documentary for many reasons, one being that film helps contain the pain of the world — it distills it for me,” Ms. Small said. “Another is memory. In three weeks, will we remember that tree? Memories fade. But film captures moments so that they don’t.”

Despite the heavy themes, both directors emphasized that *One Cut, One Life* was about living life well. “My main resistance was ‘not another documentary about someone dying,’ ” Mr. Pincus said. “What a bore.”

“I wasn’t interested in making that film either,” Ms. Small said. “I wanted to make a film told from two points of view.”

She was taking a break from editing in a converted shed on Mr. Pincus’s farm here. She sat on a deck chair while Mr. Pincus sat on his porch steps. Speaking with the pair opened a nonstop volley of perspectives as they complemented, explained and gently contradicted each other. A Brooklyn-born philosophy major, Mr. Pincus described his approach as “ironic distancing,” and that of Ms. Small, a Californian drawn to film for its potential to do good, as more engaged.

Their first collaboration, *The Axe in the Attic* (2007), was a self-reflective journey to New Orleans to bear witness to the impact of Hurricane Katrina. As they interview devastated families, the directors reveal their own responses and sense of powerlessness.

The emotional effects of making that film strained their relationship. But after the deaths of her friends, Mr. Pincus suggested that she “pick up a camera, but not necessarily make a film,” he said. She largely resisted until his diagnosis, then made a counterproposal, that they make a film together. He said he would film her for two days but that she should lock the footage away for 10 years.

That last concept didn’t take hold, even though it had a strong precedent. In 1971, while teaching at M.I.T., Mr. Pincus set out to film his life for five years, and then not look at the results for another five years after that. The upshot was *Diaries*.

As documented in that film, one of Mr. Pincus’s associates, Dennis Sweeney, became mentally unstable and increasingly threatening, prompting Mr. Pincus and his wife, Jane, an artist and a co-author of “Our Bodies, Our Selves,” to leave Boston and take their two children to Vermont. (Mr. Sweeney later murdered the political activist Allard Lowenstein in 1980.) Eventually Mr. Pincus gave up filmmaking and discovered flower farming. But, as he wrote in a journal at the time, without filmmaking, he had “lost part of my soul.”

In 2003, a film festival invitation led to his meeting Ms. Small. “We just clicked,” she said.

Mr. Pincus suggested they work together. By making *The Axe in the Attic*, Ms. Small helped “pull Ed out of retirement,” Mr. McElwee said.

In *One Cut, One Life*, Mr. Pincus recalls how, as a boy, he imagined what it would have been like to have only one day to live, and whether he would have chosen to live differently. “I was sure I would,” he said, “And I wouldn’t wear my galoshes, even if it were raining.” But if he had more time, say a month, “would it be different?” he asks.

Mr. Pincus said that making *One Cut, One Life* had helped extend that finite period of living without his galoshes. He described experiencing the “joy of the camera” as he filmed at Third Branch Flower, his idyllic farm.

One Cut, One Life also brought Mr. Pincus back to familiar thematic territory from *Diaries*, as his personal connection with Ms. Small threatened to alienate his wife. Mrs. Pincus's raw responses, captured on film, to affectionate exchanges between the directors revealed one dimension of no-holds-barred first-person filmmaking. "We were very interested in capturing intimacy and closeness," Ms. Small said. "And we were surprised by how intimate it became."

Mr. Pincus walked through his kitchen gingerly — he was due for his weekly platelet transfusion the next day — and stole a warm embrace from Mrs. Pincus. Ms. Small was eager to get to the editing room. They had a "deadline," Ms. Small said — Mr. Pincus laughed at her wording — to get the film ready for festivals.

He pointed out a slow-falling leaf that was temporarily lifted by the wind. "The gift of terminal diagnosis was that it opened me to the world," he said. "And it gave Lucia an opportunity to hold on."

<http://www.bostonglobe.com/arts/movies/2015/05/09/lucia-small-director-cut/yLJ6US6k4I7DgMcYiUH6TI/story.html>

The Boston Globe

Lucia Small's director's 'Cut'

By Peter Keough MAY 09, 2015

When tragedy struck, Lucia Small responded by making a film. After Hurricane Katrina she went to New Orleans with Ed Pincus — the Cambridge documentarian who's self-revealing "Diaries 1971-1976" (1982) pioneered personal nonfiction filmmaking — to make "Axe in the Attic." That 2007 film explored the storm's devastation even as it questioned the ethics of doing so.

In 2010, while living in New York, Small experienced her own tragedies. Two close friends were killed in horrifically violent circumstances within weeks of each other: the artist Susan Woolf was murdered in her home by her estranged boyfriend and the film editor Karen Schmeer, Small's roommate, was struck by a car involved in a police chase a block from their apartment. Then Pincus discovered that he had terminal leukemia.

So Small and Pincus collaborated again. Their documentary "One Cut, One Life" is about Pincus's illness (he died on Nov. 5, 2013), Small's tragic losses, and the complications of making art out of life while living it. Complex yet harrowingly simple, it is sometimes difficult to watch but ultimately uplifting. In a Jamaica Plain cafe, Small discussed how and why it was made.

Q. This is a lot to cover in one film. How did you find your way?

A. It happened in the course of a year of editing. The Susan and Karen story was still very raw and I barely wanted to film it. Those scenes in which I'm talking to the camera and expressing how ambivalent I am are very real. It was a sort of diary I made and I never saw it as a film to be shown to the public. But I was trying to figure out some way to honor them.

Then when Ed got diagnosed, his story became pressing. He didn't know from month to month how long he'd have, so we prioritized filming him. But a lot of the Karen and Susan story I was reconstructing in my mind and it was filmed at the end. At first it was revealed very slowly through the course of the film, but in the final version it's revealed up front.

Q. Throughout the film, Ed's wife, Jane, expresses doubts about the whole process. What impact did that have on the film?

A. It's a discussion she and Ed had been having about filmmaking since their 20s when he made "Diaries" — whether to live life or examine it. She wants to live life, not examine it, at least not while it's

happening. She's a painter, but that's not about changing reality, which is what she thinks the presence of the camera does. She has legitimate questions about the ethics of what we're doing. Whether as filmmakers we are finding the truth, or are creating it.

Q. You've said that the film is an experiment with two voices. How do you think it worked out?

A. Ed said every film he ever made is a comedy and once you understand that you understand everything. He shot life with a certain detachment. Like Charlie Chaplin said, "Life is a tragedy when seen in close-up, but a comedy in long-shot."

I'm more empathetic. For Ed the camera observes, for me the camera absorbs and that kind of sums up our way of talking and looking at the world. The two points of view together allow distance but also pull you in to confront the truth.

Creative Team

ED PINCUS (co-director, producer) began filmmaking in 1964, developing a direct cinema approach to filming social and political problems. He has credits as producer, director, and cinematographer on all of his films, and was cinematographer on many additional films throughout his career. Pincus' filmmaking was always on the technical cutting edge—e.g., the early use of color in natural light situations and the development of single-person filming techniques. A recipient of a Guggenheim Fellowship (1972) and several grants from the National Endowment for the Arts, he started and developed the MIT film section where he influenced a generation of filmmakers. Pincus was Visiting Filmmaker at Minneapolis College of Art and Design and Visiting Filmmaker for three years at Harvard University. He authored the highly acclaimed book *Guide to Filmmaking* (1968); and co-authored *The Filmmaker's Handbook* (1984, 1999, 2013) with Steven Ascher. In the early '80s, after abruptly retiring from filmmaking due to threats on his life, Pincus moved his family to Vermont where he eventually built a successful commercial flower farm. Twenty years later, in 2005, Pincus returned to filmmaking to collaborate with Lucia Small on *The Axe in the Attic* (2007), about the Diaspora of Hurricane Katrina and the role of witness.

Pincus' early films include: *Black Natchez* (1967), a documentary that follows the aftermath of a car bombing in a Southern town during the Civil Rights movement; *Panola* (1965), a portrait of a wino, alleged police informant, and follower of Malcolm X; *One Step Away* (1967), an intimate portrait of a hippie commune in California during the Summer of Love; *Life and Other Anxieties* (1977) co-directed with Steven Ascher, part personal documentary and part experiment in the mode of cinema vérité; and *Diaries: (1971-1976)* (1981) an intimate portrait about his own family, friends, and (open) marriage. Inspired, in part, by the effects of women's liberation, *Diaries* is considered the seminal film in defining the possibilities of what came to be called "personal documentary". *Le Monde*, in a front-page review, called *Diaries*, "an epic work that redefines an art, forcing us to rethink what we thought we knew about the Cinema".

In 2007, *The Axe in the Attic* premiered at the New York Film Festival and screened at various festivals, including Cinema du Reel, Torino Film Festival, and Full Frame Documentary Film Festival. A few years later, when Pincus was diagnosed with Parkinson's, he and Small began discussing possible film topics. But, it was not until late 2011, shortly after Pincus was diagnosed with MDS, (a precursor to Acute Myeloid Leukemia), when the former collaborators decided to make *One Cut, One Life*. Small and Pincus were able to complete most of the film together before his death on November 5, 2013.

LUCIA SMALL (co-director, editor, producer) is a 20-year veteran independent filmmaker. In 2005, she teamed up with seminal documentarian Ed Pincus to co-direct, edit and produce *The Axe in the Attic* (2007), a story about the Diaspora of Hurricane Katrina and the role of witness. The film had its world premiere at the New York Film Festival and screened at various festivals worldwide, including the Human Rights Watch International Film Festival, Cinema du Reel, Torino Film Festival, and Full Frame Documentary Film Festival. Distributed by Cinema Guild and IndiePix, *The Axe in the Attic* was broadcast on the Documentary Channel.

Small's directorial debut *My Father, The Genius* (2002), about her visionary architect father, garnered several top festival awards, including the Grand Jury Prizes for Best Documentary and Best Editing (edited by Karen Schmeer) at the Slamdance Film Festival, and a First Appearances nomination at International Documentary Film Festival Amsterdam (IDFA). Distributed by C.S. Associates and New Yorker Films, *My Father, The Genius* was broadcast internationally and domestically showcased on the Sundance Channel.

Small's early film experience includes working in both narrative and non-fiction form. She produced several independent projects for ITVS, American Public Television, and PBS. Credits include: Katrina Brown's *Traces of The Trade*, Laurel Chiten's *The Jew in The Lotus*, Beth Harrington's *The Blinking Madonna and Other Miracles*, Maureen Foley's *American Wake*, Steven Kijak's *Never Met Picasso*, and John Junkerman's *The Mississippi River Song*. When Small is not directing and editing her own work, she edits documentary films, including Bruce Twickler's *Broadside* (2009) and Lyda Kuth's directorial debut *Love and Other Anxieties* (2011).

Supported by the Sundance Institute Documentary Film Program and the LEF Foundation, *One Cut, One Life* (2014) was invited in 2013 as a work-in-progress to IFP's Independent Feature Market and the Sundance Institute's Documentary and Story Edit Labs. Small and Pincus were able to complete most of the film before his passing in November 2013. She finished the film in April 2014 for its world premiere at the Full Frame Documentary Film Festival.

MARY KERR (producer) is a media arts professional who has been working in the fields of film festival programming, documentary producing, and arts administration for more than 15 years. Currently, she is Manager of Creative Capital's Professional Development Program, which creates workshops designed to teach artists the tools and strategies to transform their careers. Prior to Creative Capital, she was the

Executive Director of The Flaherty, producer of the annual Robert Flaherty Film Seminar, which encourages filmmakers and other artists to explore the potential of the moving image.

She began her media arts career as a film programmer, programming for the Sundance, Los Angeles, Gen Art, and Maryland Film Festivals, and in 2003, became Director of Programming for the SILVERDOCS: AFI/Discovery Channel Documentary Festival. She has served on funding panels for the NEA, NYSCA, ITVS, POV, Tribeca Gucci Fund; juries for the Ashland, Full Frame, Sarasota, US Comedy Arts, and Nordisk Panorama Film Festivals; and sits on the board of New York Film Video Council. She holds a B.S. in Journalism from University of Maryland and currently lives in Brooklyn, NY.

DANIELLE MORGAN (associate editor, assistant producer), an award-winning filmmaker, began her career by creating experimental narrative films on super8, editing in camera or with a splicer and tape. She went on to earn a master's degree in film at New York University's Tisch School of the Arts where she was awarded a Graduate Assistant position in Editing and a Hollywood Foreign Press Award for her thesis film, *Deadbeat*. A post-production professional living in Brooklyn, Danielle has collaborated with numerous award-winning filmmakers and organizations including Lynn Shelton, Guy Maddin, Laura Poitras, Killer films and Lincoln Center. She is currently working with her wife, actor/writer Katherine E. Scharhon, on their first feature, *Rules for Drowning*.