

“I feel that poetry is the bridge between the world of words and the world of the moving images. And editing is the process of writing poetry based on the material shoot. Editing is a poetry.”

I know that it is hard to explain my job to others. This is because of our work remains invisible behind the magic of motion picture. It is also truth that editing is an integral part of the cinematic narrative. Sometimes people misunderstand editing with screenplay. Actually Editors contribute every inch of a film. Editors enhance and balance the aesthetic values of cinematography, acting and narrative. In other words an editor has the responsibility of telling a story in a cinematic way and at the same time has to remain invisible. Like a skilled piano player an editor plays the same story bits that have been created during scripting of the film and he makes melody with them, sometimes unconsciously! That is why if someone asks me what do I do? I say to them that I am a story editor. I found it makes sense to them. I believe that an editor is a part of the audience. The first viewer of the shooting dailies. If you tell someone few clues about an incident or a character, he or she will make a story for themselves.

I do the same thing from the rushes. I build a story for myself! What actions, fun moments or emotions I like most, I try to build drama with them. Those story beats, metaphors and moments touch my heart, I try to convert them to tears and show that to my director. After the first screening of my rough cut, I ask my director did you want to tell this story? My good luck, till now none of them said “no”. they smiled and say “Something like that”!

So I am a story editor and I edit for big screen. I am thirty four years old. I have graduated from University of North Bengal and joined Post Graduation programme in Animation creation and Direction in Roopkala Kendro (an Institute of Film and Social Communication). I started my career as an Assistant Editor, and within few years I started to work independently. I love post production. I enjoy the company of the people who put life in the skeleton of the movie exported from our edit rooms.

If I can manage some spare time from the huge time pressure of the post production responsibilities I like to read interviews of the other editors, read graphic novels, or go to the nearest theater to see latest release.

My primary tool for edit room is Avid Media Composer. I like to collect the final audio and video print from the post production and make the DCP by myself with the open source tools. Now a days I am working in a small part of the world. But I want to reach beyond and work with more interesting stories as I always wanted since my childhood. That is all I can say about me.

Editor (Feature)

Saheber Cutlet (2020) Director Anjan Dutt

Lokkhi Chele (An Angel's Kiss) (2020) Director Kaushik Ganguly

Nirontor (2019) Director Chandrashis Ray

Satyanweshi Byomkesh (2019) Director Sayantan Ghosal

Shantilal O Projapoti Rohoshyo (Ink) (2019) Director Pratim D Gupta

Jyeshthoputro (The Elder Son,2019) Director Kaushik Ganguly

Tarikh (2019) Director Churni Ganguly

Bijoya (2019) Director Kaushik Ganguly

Paanch Phoron (Web Series,2019) Director Arka Ganguly, Dipankar Dipon

Kishore Kumar Junior (2018) Director Kaushik Ganguly

Maati (2018) Director Leena Ganguly, Saibal Banarjee

Shobdo Kolpo Droom (2018) Director Sudeep Das

Ahare Mon (2018) Director Pratim D Gupta

Mirchi Malini (TV Movie 2018) Director Pratim D Gupta

Drishtikone (2018) Director Kaushik Ganguly

Nilachaley Kiriti (2018) Director Anindya Bikas Datta

Chhaya O Chhobi (2017) Director Kaushik Ganguly

Maacher Jhol (2017) Director Pratim D Gupta

Khoj (2017) Director Arka Ganguly

Bisorjon (2017) Director Kaushik Ganguly

Nagarkirtan (2017) Director Kaushik Ganguly

Dugga (Short,2016) Director Chandrasish Ray

Cinemawala (2016) Director Kaushik Ganguly

Bastu Shaap (2016) Director Kaushik Ganguly

Awards and Nomination

WBFJA Award (Winner,2016), Best Editing,Cinemawala

FILMFARE Award East (Nominee,2016), Best Editing,Cinemawala

SUBHAJIT SINGHA

EDITOR

singhasubhajit.ind@gmail.com

WBFJA Award (Nominee,2017), Best Editing, Maacher Jho

Hyderabad Bengali Film Festival, (Winner,2019) Best Editor , TARIKH

Los Angeles Film Awards (Winner,2019) Best Editor , TARIKH

WBFJA Award (Nominee,2020), Best Editing, TARIKH

WBFJA Award (Winner,2020), Best Editing, Nagarkirtan

Editorial Department Credits

17th September(Editor,2019), Jonaki(2018)(Offline Conform & Outputs), Aschhe Abar Shabor (2018)(opening sequence editor)/(trailer editor), Comrade(2018)(Editor), Michael(2017)(Editor), Dhumketu(Not yet released)(Editor), Chocolate(2016)(post-production head), Saheb Bibi Golaam(2016)(promo editor), Natoker Moto: Like a Play(2015)(first assistant editor), Manihara(2015)(first assistant editor), Room No. 103(2015)(first assistant editor), Lorai: Play to Live(2015)(first assistant editor), Nirbashito(2014)(assistant editor), Khaad(2014)(first assistant editor), A Short Story(2014)(first assistant editor), Britto(2014)(first assistant editor),Highway(2014)(assistant editor), Hawa Bodol(2013)(promo editor), Aborto(2013)(promo editor), Shyamal Uncle Turns Off the Lights(2012)(first assistant editor), Mayabazaar(2012)(assistant promo editor), Nobel Thief(2011)(off-line subtitling), Moner Manush(2010)(assistant behind-the-scenes editor), Ad Films: Clients- TATA Provesh, TATA Tiscon, Shyamsteel TMT, Link Pen, Pantaloons, ABP Weddings, SIDDHA, SENCO and others.



@SubhajitEditor



nm7861213



subhajiteditor