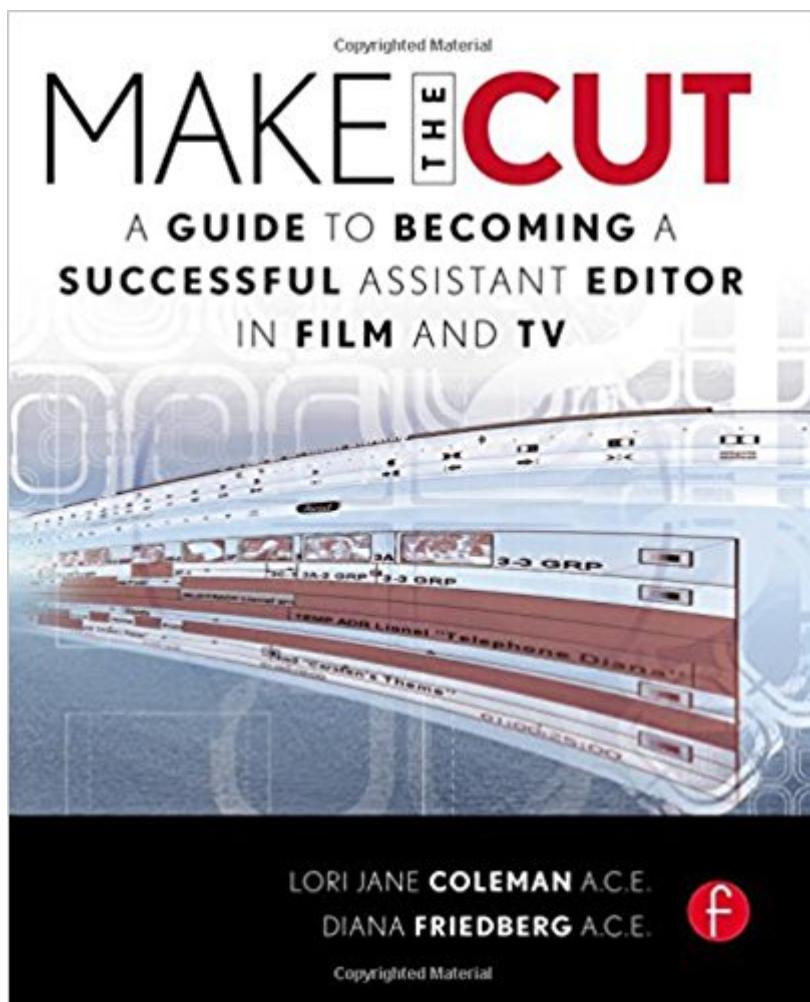


The book was found

Make The Cut: A Guide To Becoming A Successful Assistant Editor In Film And TV



Synopsis

Being a successful editor is about more than just knowing how to operate a certain piece of software, or when to make a certain transition. On the contrary, there are many unwritten laws and a sense of propriety that are never discussed or taught in film schools or in other books. Based on their own experiences, first as upcoming assistant editors, then as successful Hollywood editors, the authors guide you through the ins and outs of establishing yourself as a respected film and video editor. Insight is included on an array of technical issues such as script breakdown, prepping for sound effects, organizing camera and sound reports, comparison timings, assembly footages and more. In addition, they also provide first-hand insight into industry protocol, providing tips on interviewing, etiquette, career planning and more, information you simply won't find in any other book. The book concludes with a chapter featuring Q+A sessions with various established Hollywood editors about what they expect from their assistant editors.

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"A thorough guide to becoming an indispensable assistant editor."- Alan Heim, Vice President, A.C.E.; Professional film editor (Network, Grey Gardens, American History X, Alpha Dog) "Make the Cut explains the postproduction editing workflow with utmost clarity and illustrates with abundant examples. Priceless! The book reflects a great depth of knowledge, that clearly has come from years of experience and accumulated wisdom. This book inspires excellence and will provide any aspiring editor with a huge leg up."-- Howard E. Smith, A.C.E.; Professional film editor (Snakes on a Plane, Glengarry Glen Ross, The Abyss) "This is terrific preparation for anyone who wants to be an

assistant editor. Â I teach editing at USC and I will certainly have this on my class' reading list. Â I will also give it to anyone I hire as an assistant."--Tina Hirsch, A.C.E. "Where was Make the Cut when I started out. [T]his is a must-read.. My biggest frustration is that there wasn't a book like this when I started editing. If there was I wouldn't have made the same political missteps or fumbles, so if you're trying to get into the editing world this book should find a home on your bookshelf."--Guillotine website

"Make the Cut explains the postproduction editing workflow with utmost clarity and illustrates with abundant examples. Priceless! The book reflects a great depth of knowledge, that clearly has come from years of experience and accumulated wisdom. This book inspires excellence and will provide any aspiring editor with a huge leg up." -- Howard E. Smith, A.C.E.; Professional film editor (Snake on a Plane, Glengarry Glen Ross, The Abyss) "A thorough guide to becoming an indispensable assistant editor." -- Alan Heim, Vice President, A.C.E.; Professional film editor (Network, Grey Gardens, American History X, Alpha Dog) The key to becoming a successful film, TV, or video editor starts with becoming a successful assistant editor. To do so, one must navigate the many unwritten laws and senses of propriety that are never discussed or taught in film schools or in other books. Based on their own experiences, first as upcoming assistant editors, then as successful Hollywood-based film and TV editors, authors Lori Jane Coleman and Diana Friedberg share their sage wisdom on how to become a successful assistant editor. Insight is included on an array of technical issues such as script breakdown, prepping for sound effects, organizing camera and sound reports, comparison timings, assembly footages and more. In addition, they also provide first-hand insight into industry protocol, providing tips on interviewing, etiquette, career planning and more, information you simply won't find in any other book. The book concludes with a chapter featuring Q+A sessions with various established Hollywood editors about what they expect from their assistant editors. Lori Jane Coleman, A.C.E. began her career as an assistant editor working on films such as *Fun with Dick and Jane* (original), *Up in Smoke*, and *Which Way Is Up?*. She's spent the last 25+ years as an editor and/or producer on a range of feature films and shows including *Dawson's Creek*, *The Practice*, and *The Shield*. Diana Friedberg, A.C.E. has over 4 decades of professional experience in the motion picture and television industry as an editor and producer. Her work includes a broad range of productions including "The Man Who Broke a Thousand Chains" for HBO, "Dog Whisperer" for National Geographic, and "A Simple Life:" starring Paris Hilton for MTV, plus over 200 documentaries.

This is a great book for beginners looking to break into post production. Over the years I've had numerous coworkers, mostly production assistants or apprentice editors ask me how to move up in the business and I always recommend this book as a first step. If you're looking for a book that tells you about NLE software (AVID, Final Cut or Premiere) and the ins and outs of those programs, this isn't the book for you. This book isn't about the software but more of a focus on the overall job an Assistant Editor is involved with. How to breakdown footage, how it should be separated, how to insure an open line of communication with an Editor, Producer and the Client. It also deals with prepping footage for finishing, making a color list, exporting audio for mix and sending out conform prep. Overall I think it's a great start to get a step ahead and your foot possibly in the door. Nothing will ever prepare you completely for what is involved in being an AE because every workflow and job is different but this book did help me feel more confident when I first made the jump as an AE.

Lori Jane Coleman and Diana Friedberg's book "Make The Cut" is an incredibly invaluable resource, packed with detailed and useful information about how to become an assistant editor, what to do when you are one, and how to move up and away from being one once you're ready to do so. The first chapter covers briefly, yet effectively, how best to prepare for and obtain an assistant editing job. The remaining bulk of the book gets right down to business, going over the myriad duties and assignments typical of an assistant in TV or film. I think the best way to put it is that this book "demystifies" the role of an assistant editor by getting down to the nitty gritty details of what they actually do on a daily basis. It's something I've always wondered myself, even as a film school grad. Most film schools typically train students in the basic uses of NLE software, teaching them how to cut for themselves, which is fine... until the student heads to Hollywood and realizes that no one is going to hire him as an editor until he pays his dues as an apprentice or assistant. Knowing how to cut doesn't necessarily mean that you'll know how to assist. As our authors clearly illustrate, assistant editing is an entirely specialized role of its own. After covering the basics, from handling dailies to prepping for the online cut, the book delves into potential differences among genres, such as documentaries and reality TV, using helpful screencaps from both Avid and Final Cut Pro systems. It also wisely ventures into some of the most common unwritten rules of the editing room, offering tips in ways to navigate tricky politics and personality conflicts. And lastly, it discusses the various ways in which a career can be molded in the post industry. I'd highly recommend this book to anyone who's serious about approaching film/TV editing as a career. It offers up a wealth of specific and relevant information pertaining to the world of assistant editing, delivered by two talented and experienced ACE editors.

I really liked the amount of information in his book to help me jumpstart my television assisting. It is very clear and detailed on the tasks and expectations to working in post production. Loved it!

Everything mentioned in the book I've seen in one variation or another within the studio system. I work on the technical side of post production (i.e. setting up avids suites, troubleshooting, running fiber, etc...) and have come to know different edit crews, each with their own vibe. This is an excellent, and really, the only book on the market that covers the AE position in full. I love how much of the book focuses on politics and etiquette. The interviews of editors is bonus. Great insight into why they hired/fired certain people. The Kindle version follows me everywhere I have my phone.

AE Must have Bible!

Perfect condition!

Late in life (a few years ago) I delved into amateur videography, meaning I do everything, write, direct, shoot, edit, audio, everything. Naturally, (well naturally to me), I made many, many a beginners mistakes. On my first project I had 6 one-hour mini DV tapes and had no idea how to assemble this into something resembling a coherent project, let alone find those two really good takes. I learned real fast (well, the hard way, at least) that it all boils down to the edit. The Scriptwriting experts tell you not to write a script with camera and directing notes in it. Well I needed those notes since I have to do everything. How do I create the shot list and the keep track of the good shots: that lead to Script Supervising. Both of the really good Script Supervisor books show you how to keep track of your shots and where to find them on your tapes/reels but stop short of the breakdown that I really needed. They said that was a First AD job, okay. I found the really good First AD book, learned a lot from that but it too pointed back to the Script Supervisor for a certain breakdown or referred to the breakdowns that each of the Department Head would make. As the sole crew member I was every Department Head I needed to know what those breakdowns look like. Then I found this Assistant Editor book! This one book brought it all together for me. As I said, it is all about the edit. All the department work, breakdowns, shot list, etc, all lead to the editing room. So, studying this book has helped me better plan my pre-production. Knowing what the end looks like has helped me frame the beginning.

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