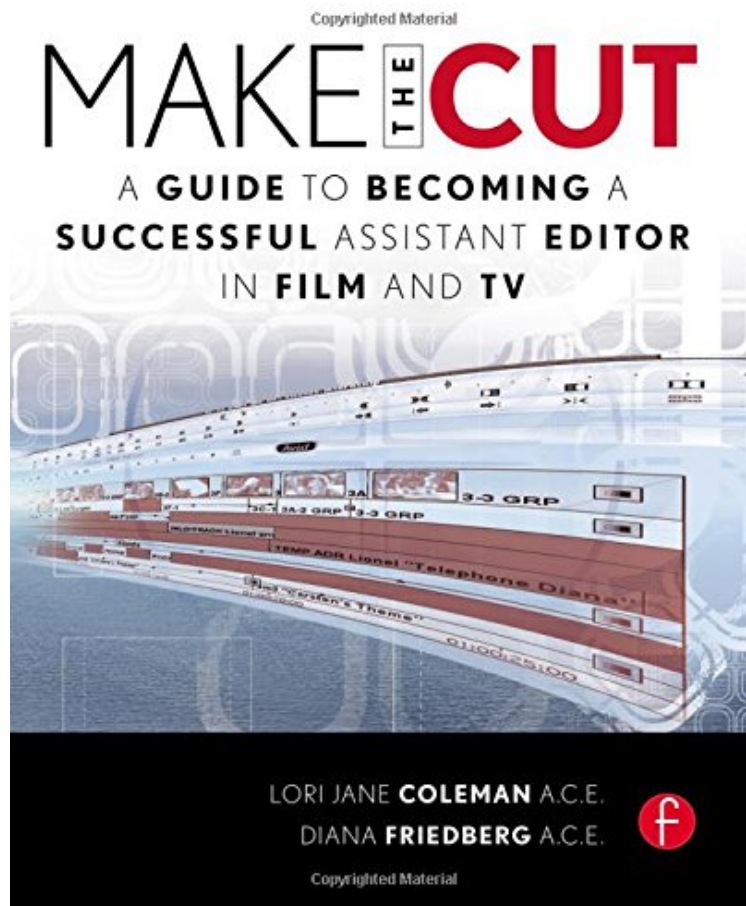


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Make the Cut: A Guide to Becoming a Successful Assistant Editor in Film and TV

Lori Coleman, Diana Friedberg
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Lori Coleman, Diana Friedberg : Make the Cut: A Guide to Becoming a Successful Assistant Editor in Film and TV before purchasing it in order to gage whether or not it would be worth my time, and all praised Make the Cut: A Guide to Becoming a Successful Assistant Editor in Film and TV:

1 of 1 people found the following review helpful. This is a great book for beginners looking to break into post production.
By Subclip
This is a great book for beginners looking to break into post production. Over the years I've had numerous coworker, 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 your looking for a book that tells you about NLE software (AVID, Final Cut or Premiere) and the in's and out's 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. 4 of 4 people found the following review helpful. Required reading for aspiring film and TV editors

By Jeff Cenkner
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.

0 of 0 people found the following review helpful. Very knowledgeable and easy to read

By Kelly Hunter
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!

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.

"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. I teach editing at USC and I will certainly have this on my class' reading list. 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

From the Back Cover "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.

Author LORI JANE COLEMAN, A.C.E. Lori Jane Coleman, A.C.E. began her career assisting Danford Greene, A.C.E. and Lou Lombardo, A.C.E. on films such as *Fun with Dick and Jane*, *Which Way Is Up?* and *Up in Smoke*. She has won two Eddie Awards from A.C.E. for *The Deliberate Stranger* (directed by Marvin Chomsky) and *Chicago Hope - the Pilot* (directed by Michael Pressman and written by David E. Kelley) and has one Emmy nomination. She has worked as an editor on a range of feature films and shows including *Dawson's Creek*, *The Practice*, and *The Shield*. Lori Jane got her 'break' while assisting Bud Isaacs, A.C.E., on *Thou Shalt Not Commit Adultery* (directed by Delbert Mann (Academy award for *Marty* 1955)) and moved up to editor at the age of 24. She worked as Assistant Editor at American International Pictures (A.I.P) in 1973 and joined the Film Editors Guild in 1974 with the help of Salvatore Billitterri (Head of Post Production) and James Honore (Assistanthead of Post). After four films, *Ebony*, *Ivory and Jade*, *Sheba Baby* (Pam Grier), *Cooley High* (Michael Schultz' directorial debut), and *Return to Macon County Line*, Lori took an apprentice job at Columbia Studios for Danford B. Greene, A.C.E., on *Fun With Dick and Jane* (George Segal, Jane Fonda), followed by assisting Greene on *Outlaw Blues* (Susan St. James and Peter Fonda), and *Which Way Is Up?* (Richard Pryor, directed by Michael Schultz).

DIANA FRIEDBERG, A.C.E. Diana Friedberg A.C.E. was born in South Africa and began her film career after graduating with a degree in drama from the University of Cape Town in 1967. On-the-job training as a film editor soon led her to England where she interned at Pinewood Studios on feature film productions. After returning to South Africa at the end of 1969 she edited over 21 feature films, hundreds of hours of episodic television, animation series, documentary series and commercials. She has the distinction of being the first women to direct a feature film in South Africa. A Master of Fine Arts degree in Cinema from the University of Southern California (USC) followed in 1976. She returned to South Africa to teach a course in filmmaking which she initiated at the University of the Witwatersrand in Johannesburg and continued producing television documentary series and dramatic series with her husband, Lionel Friedberg. In 1986 she relocated to Los Angeles with her family where she successfully pursued a career as a film editor and a producer. Feature films, educational films for companies such as Disney and National Geographic and many groundbreaking shows for cable followed. She was invited to become a member of the distinguished American Cinema Editors (A.C.E.) and has continued to be active on the Intern Program, training young students in the art and craft of editing. Her latest contribution to the film world has been a five-part documentary series entitled *World on a String*. As a labor of love, Diana picked up a camera and traveled to some of the remotest parts of the planet in over 30 countries to realize her dream of telling the amazing anthropological story of role of beads in society over the period of 100,000 years. The series has already garnered worldwide recognition and won 29 awards adding to her list of awards for other films in various genres.