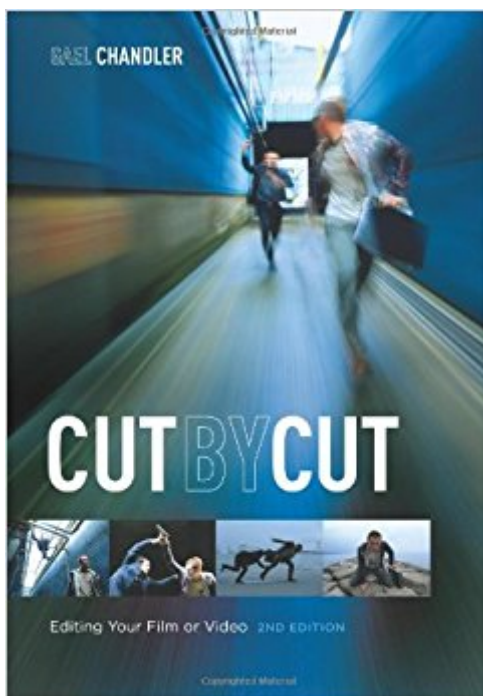


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Cut By Cut: Editing Your Film Or Video



Synopsis

This second edition of *Cut by Cut: Editing Your Film or Video* covers the current landscape of postproduction process, taking the reader step by step through the editor's journey from receiving dailies to delivering on film, tape, file, or disk for YouTube, cinema, Blu-ray, or TV. The book guides the filmmaker through the operation of digital editing systems, sound and music editing and the mix, and tape, tapeless, and film workflows. The middle section lasers in on how to edit the footage: Make cuts, video effects, overlaps, and cheat shots as well as how to approach different genres such as comedy, documentary, drama, and music videos. The final section takes on music and sound editing and the mix, and wraps up by describing finishing processes including online, negative cutting, and DI processes.

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Customer Reviews

This second edition of *Cut by Cut: Editing Your Film or Video* covers the current landscape of postproduction process, taking the reader step by step through the editor's journey from receiving dailies to delivering on film, tape, file, or disk for YouTube, cinema, Blu-ray, or TV. The book guides the filmmaker through the operation of digital editing systems, sound and music editing and the mix, and tape, tapeless, and film workflows. The middle section lasers in on how to edit the footage: Make cuts, video effects, overlaps, and cheat shots as well as how to approach different genres such as comedy, documentary, drama, and music videos. The final section takes on music and sound editing and the mix, and wraps up by describing finishing processes including online, negative cutting, and DI processes.

Gael Chandler has edited comedies, dramas, documentaries, features, corporate videos, and promos, and cut on every type of medium: film, tape, and digital. Nominated twice for a Cable ACE award for editing a comedy series, she is a member of the Editors Peer Group of the Television Academy of Arts and Sciences and annually judges the Emmy and College TV awards. Her second book, *Film Editing: Great Cuts* Filmmakers and Movie Lovers Should Know, published in 2009, is filled with basic and complex editing concepts that make the invisible art of editing visible using 600 colorful frames from popular recent films. Her website is www.joyoffilmediting.com.

This book covers a lot more than just the mechanics and aesthetics of editing. It's a very good overview of setting up an edit workflow in a professional environment, with a tilt toward film editing. But even indie videographers will benefit from the editing and finishing sections of the book. I particularly like the budget forms for editing major projects--makes this tedious job easier.

Great book on film editing. She really lays out step by step on how to edit a film from the start to end. I've been editing for a year now, but this book has helped giving me a better idea on how to setup my workflow.

I came away with a lot of new ideas of how to use and when to use cuts. Had many practical examples of how to hide cuts or emphasize the cut depending on your project. It was good enough I bought one of the follow up books recommended. Since I learn well from books it really worked for me.

The book is for a college class and it was required. It does have some basic information on how to edit and cut video. If you have basic editing experience and its not required a more advanced book or google search would do you better.

I learned a lot from it

I was sorely disappointed with this book. Perhaps most of the fault lies in my not thoroughly checking the book out first (e.g., preview via "look inside"). The author has the credentials and I'd read the accolades from many real-world professionals, but the book didn't work for me. I'm looking for training on how to improve my digital editing skills for my videos that end up on social media. It's

hard for me to pinpoint exactly what kind of inspiration I'm looking for, so that's partially my fault. In some ways, this book was out of my league. Perhaps someone wanting to start an indie film or get into the career world would get a lot more from it. For me, though, it's not going on my bookshelf (although most of my recent books are electronic, this one was a physical edition).

Needed this for class. It seemed okay

Every art needs logistics. Pianos need tuning. Sculptor's chisels need tempering. Ballerina's slippers need straps sewn on. *Cut by Cut* is mostly about the logistics of film and video editing. The book covers the complete editing process, both picture and sound, from organizing a project to delivering the finished film or video. There is even a section on what can be done during shooting to make the editor's life easier. However, the entire process is made more complex by the fact that the product can take different forms, like film, tape or digital files, each of which may have different workflows, even though most of the editing is digital. In all cases Chandler tells you things like who delivers what work product to whom and how many copies need to be made for the process. I suspect that in the four years since this book was written digital processing has probably established an even stronger foothold in editing, and the relevance of film and tape may be less. There are examples of many of the control documents like budget documents and lists of scenes with time codes that individuals involved in the production process use. The book is aimed at folks involved in a group effort to create a film or video and not the lone wolf videographer. Although the author mentions systems like Avid, Final Cut and Adobe Premiere there are no detailed instructions on how to use such systems to edit the work. Instead she concentrates on the workflows involved. There is a short section on finding a job in the industry that sounds like good advice for a job-seeker, regardless of industry. There is little about the art of editing, other than a few pages on dealing with mismatched cuts, cheating shots to make up for production shortcomings, and a comparison of classic to modern styles. Chandler occasionally writes in a breezy style but just as often seems pedestrian. There is a companion web site, with links to the author's blog, which often has interesting articles about editing. To me, the book was most useful in understanding the complexity and extent of industry practices to preserve and combine the images and sound that will be used to create a good product. Note: The publisher provided me with a review copy of this book at no charge.

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