

QUOTES from books I'm interested in acquiring to support my thesis research.

Transitions: Voices on the Craft of Digital Editing

by Erik Andersen, Stuart Bass, Ben Bryant, Patrick Gregston, Paul Hirsch

Quote from the editorial review at Amazon

There is a great deal to being an editor. From the tricky decision of which cut to make first and the intricacies of building narrative, to the specifics of editing in genres. Transitions aims to capture the life and art of the editor, showing their overlap, indulging their differences, engaging in every author's unique experience and tapping into their hard-gotten wisdom.

Fifteen essays cover diverse subjects from editing animation to weaving multiple storylines, but the focus is always on the art. Whatever your digital editing tool, be it Final Cut Pro, Avid or Adobe Premiere, or even if you are just enthused by film editing, Transitions gives you the blinding art and the sheer craft of modern editing techniques. It's the ultimate resource for anyone who has learned the tool and wants to learn the technique, the art and the craft from the best.

From the book itself:

"We now have the Lightworks and the Avid, and film schools all over the world teaching students how to edit moving pictures digitally. Before that, to edit film meant to have access to dailies, which were costly, and the tools were not so widely available. College students have programs on their laptops now that enable them to edit, and there has been a real democratization of editing"
Paul Hirsch, A.C.E.

"Editors have always been, and always will be the keepers of the magic - the alchemists of cinema."
Lee Unkrich

"By having the editor stand, or sit-stand with a stool, the Moviola demanded a physicality that more than one editor has described as a dance."

"As there were digital specialists less than a decade ago, now there are film specialists. The generation that actually knows both straddles a moment in time when much of the experience of the past can be transferred to the future, but may not be. Like a song that must be sung by subsequent generations to survive, a

number of editorial techniques, and concepts have probably been lost because no one has been able to document them. They have retired with their authors."

"Now there is a generation of editors who have never had anything but digital non-linear, non-destructive, random access to editorial tools... While their tools have made it exceptionally easy to do so, nothing within the tool environment is encouraging or demanding or asking a particular question about structure. In fact, it could be said that most tools present more questions about which trick effect to apply next than about basic storytelling."

Mentions Australian author Walter Murch, book title: "In the Blink of An Eye"

Patrick Gregston

The Language of New Media (Leonardo Books)

by Lev Manovich

From Amazon's Editorial Review

He discusses new media's reliance on conventions of old media, such as the rectangular frame and mobile camera, and shows how new media works create the illusion of reality, address the viewer, and represent space. He also analyzes categories and forms unique to new media, such as interface and database.

The theory and history of cinema play a particularly important role in the book. Among other topics, Manovich discusses parallels between the histories of cinema and of new media, digital cinema, screen and montage in cinema and in new media, and historical ties between avant-garde film and new media.

(from one of the reviews in Amazon)

The strongest recurring theme in the book is how it deals with the history of cinematic language. Cinema is the media which brings under its umbrella the greatest range of production methodology, so comes the closest to tying the whole text together into a coherent narrative. Otherwise, the book would tend to be more a kind of dictionary of available media methodologies/effects/attributes, each with their own implication towards constructing a sensual or conceptual experience.

(from one of the reviews in Amazon)

New media links content and interface, providing an unlimited number of ways of accessing a work. This is the norm of the digital age. Manovich argues "modern media is the new battlefield for the competition between database and narrative."
(p. 234)

The Language of New Media offers a rigorous theory of new media. The author discusses new media's reliance on traditions, such as the use of the rectangular frame. He also demonstrates how concepts from film theory and art history play a vital role in understanding where we stand today.

Digital Moviemaking: The Filmmaker's Guide to the 21st Century
Scott Billups;

From Amazon Review:

Hollywood, pay attention, and step aside! The old paradigms are crumbling! Billups gives away the keys to the digital filmmaking kingdom to a new wave of digital moviemakers who are making the kinds of films they want; on whatever budgets they have, in every corner of the country.

Chapter 2: Cast 'n' crew:
Who does what and why, and how technology allows different jobs to collapse and combine. (Get a Grip / The Process / Who does what)

Chapter 7: Digital Craftsmanship
Focus not on the process but on the results

From the author's website:
<http://www.pixelmonger.com/productionoffice.html>

(on the myth of miniDV granting you access to the film industry)
The multi-billion dollar consumer electronics industry is heavily vested in getting you to believe that if you buy the latest consumer camcorder, or software, or computer that you are automatically granted entrance into the moviemaking industry. Just consider all the ads and articles in all the magazines you read that further propagate this popular myth.

A good story, well told, takes craftsmanship. Some storytellers have a greater familiarity with the tools and methodology and can sculpt out their movie faster

or more efficiently than others. Digital tools allow us to tell stories with relative ease on one level, but to tell a story well takes a collaboration that transcends the toolset.

On the most professional level there is no great saving on shooting digitally. I've shot an entire movie in HD on the back lots of MGM. No savings. I've shot a major international commercial on miniDV. Again, no savings. The expense of production is in paying the people that bring their hard learned craft to you to use, not in the acquisition equipment. Many people who buy a miniDV camcorder, get their friends together and shoot a "movie" for very little money. The reality is that another log gets thrown on the bonfire of mediocrity.

MiniDV moviemaking is not about introducing content into the conventional motion picture distribution stream. It never was. It never will be. It is about people going out and self-starting a project, involving others who might or might not find that they have a flair or interest in making movies, and then moving on.