

C O N T E N T S

PREFACE TO THE FOURTH EDITION	XI
PREFACE TO THE FIRST EDITION	XIII
INTRODUCTION	XV
1. FIRST THINGS	
WHAT IS LINEAR EDITING?	3
<i>So What's Wrong with Linear Editing?</i>	4
<i>How Can Nonlinear Editing Help?</i>	4
<i>Is There Anything Wrong with Nonlinear Editing?</i>	5
BUZZWORDS	11
<i>Nonlinear</i>	11
<i>Real Time</i>	12
<i>Frame Accurate</i>	13
<i>Broadcast Quality</i>	14
<i>Random Access</i>	16
<i>Digital</i>	17
<i>Desktop</i>	17
2. BACKGROUND, 19	
NOVICE'S INTRODUCTION TO PRODUCTION	21
THE FILM STORY	24
THE VIDEO STORY	32
<i>The Ghost of RT-11</i>	38
HISTORY AND MOVING PICTURES	39
A BRIEF HISTORY OF ELECTRONIC EDITING.....	41
3. FUNDAMENTALS, 77	
ONLINE AND OFFLINE.....	79
TIMECODE	83
TYPES OF TIMECODE (VITC, LTC AND BEYOND)	86
THE EDL.....	92
<i>The Evolution of the EDL</i>	95
FILM EDGE NUMBERS.....	98
<i>Keykode®</i>	99
TELECINE AND 3:2 PULLDOWN	102
CUTTING FILM USING VIDEOTAPE	108
<i>Preparation for Telecine</i>	113
TELECINE LOGS	118
COMPONENT AND COMPOSITE VIDEO	120
<i>Component/Composite Video Format Table</i>	128
<i>Videotape Quality</i>	129

COLOR SPACE, GAMUTS AND THE KITCHEN SINK.....	130	BRIEF HISTORY OF HDTV	283
CABLING	136	VIDEO ON THE WEB	287
<i>Cable Connectors</i>	138	DVD.....	301
<i>Balanced and Unbalanced Audio</i>	141	VIDEO-TO-FILM TRANSFERS.....	309
<i>FireWire®</i>	143	ELECTRONIC CINEMA.....	312
THE DIGITAL WORLD	145		
DIGITAL VIDEO	151	6. SYSTEMS, 315	
COMPRESSION	156	TYPES OF EDITING SYSTEMS	317
<i>MPEG Profile/Level Table</i>	162	TURNKEY SYSTEMS	321
<i>Compression Made Simple</i>	163	SYSTEM INTERFACE HISTORICAL OVERVIEW	324
<i>Color Sampling and 4:2:2</i>	165	THE BEST SYSTEM	349
RAID TECHNOLOGY	167		
DIGITAL MEDIA CHARACTERISTICS	169	7. THE REAL WORLD, 351	
BANDWIDTH.....	171	PRACTICAL EDITING METHODS.....	353
<i>Video Compression, Bandwidth Table</i>	174	DECONSTRUCTING PRODUCTION.....	359
PIXELS	175	PRICING.....	360
ASPECT RATIO BASICS.....	177	TELECINE TROUBLE.....	362
LIGHT AND COLOR	180	COLOR BARS AND MONITOR ADJUSTMENT	364
TYPOGRAPHY	187	DEMO REELS	366
		<i>Tape Formatting</i>	370
4. EDITING PRIMITIVES, 191		EDITOR'S BAG OF TRICKS.....	371
WHAT IS AN EDITING PRIMITIVE?	193		
EDITING TIME	194	8. THEORY, 375	
EDITING FLOWCHARTS	196	HORIZONTAL AND VERTICAL NONLINEARITY.....	377
COMPUTERS	202	INTERVIEW WITH THE AUTHOR.....	388
FILE SYSTEM ORGANIZATION	207		
NOMENCLATURE (REELS, SCENES, TAKES)	211	APPENDICES	
PRIMITIVES OF EDITING.....	216	FILM FOOTAGES	392
3- AND 4-POINT EDITS	231	BINARY COUNTING.....	393
SYNCHRONIZATION.....	232	FIRST DECADE OF NONLINEAR CINEMA.....	395
EFFECTS	233	ACRONYMS AND ABBREVIATIONS	398
EDITING ERGONOMICS	237	INDEX.....	404
MONITORS AND WINDOWS	241		
TIMELINES	244		
FUNDAMENTAL EDITS	251		
DIGITIZING AND CAPTURING.....	253		
VIDEOTAPE ASSEMBLIES.....	257		
PRINTOUTS.....	260		
5. DISTRIBUTION, 265			
A BRIEF REVIEW OF BROADCASTING	267		
THE ECONOMICS OF REVOLUTION.....	277		
WHY SHOWS CUT FILM (STANDARDS CONVERSION AND HDTV)	280		

Navigation Note: Occasionally, at the bottom of some pages, you will find *directional footnotes* to lead you to other key sections that may define, support or augment the information on that page. These are by no means the full extent of additional resources, and do not replace the index, but they may prove useful to the busy reader. ▶▶ Check this out: p. 416