**AN ESSENTIAL BIBLIOGRAPHY ON FILM EDITING AND POST-PRODUCTION**

ANDERSON, Gary H. *Video Editing and Post-Production: a professional guide*. Boston: Focal Press, 1999.

ARIJON, Daniel. *Grammar of the Film Language*. New York: Hastings House, 1976.

ARUNDALE, Scott; TRIEU, Tashi. *Modern Post: workflows and techniques for digital filmmakers*. Boston: Focal Press, 2014.

AUMONT, Jacques. *Montage Eisenstein.* Bloomington, IN: Indiana University Press, 1987.

BAYES, Steve. *The Avid Handbook: basic and intermediate techniques for the media composer and the Avid Xpress*. Boston: Focal Press, 1998.

BAZIN, André. *What Is Cinema, vol. I*. Berkeley: University of California Press, 1967/2005.

BENEDETTI, Robert; BROWN, Michael; LARAMIE, Bernie; WILLIAMS, Patrick. *Creative Postproduction: editing, sound, visual effects, and music for film and video*. Boston: Pearson/Allyn and Bacon, 2004.

BLOCK, Bruce. *The Visual Story: creating the visual structure of film, TV and digital media*, 2nd ed. Burlington, MA: Focal Press, 2007.

BORDWELL, David. *The cinema of Eisenstein*. New York: Harvard University Press, 1993.

BORDWELL, David; STAIGER, Janet; THOMPSON, Kristin. *The Classical Hollywood Cinema: film style and mode of production to 1960*. New York: Routledge, 1985.

BORDWELL, David; THOMPSON, Kristin. *Film Art: an introduction*. New York: McGraw Hill, 2004.

BOWEN, Christopher J.; THOMPSON, Roy. *Grammar of the Edit*, 3rd ed. Burlington, MA: Focal Press, 2013.

BROWNE, Steven E. *High Definition Postproduction: editing and delivering HD video*. Boston: Focal Press, 2007.

BURCH, Noël.*Theory of Film Practice*. New York: Secker & Warburg, 1973.

\_\_\_\_\_\_\_\_\_\_\_. *To the Distant Observer: form and meaning in Japanese cinema*. Los Angeles: University of California Press, 1979.

BURDER, John. *The Technique of Editing 16mm Films*. Boston: Focal Press, 1988.

CARRIÈRE, Jean-Claude. *The Secret Language of Film*. New York: Pantheon, 1994.

CHANDLER, Gael. *Cut by Cut: editing your film or video*, 2nd ed. Studio City, CA: Michael Wiese Productions, 2012.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_. *Film Editing: great cuts every filmmaker and movie lover must know*. Studio City, CA: Michael Wiese Productions, 2009.

CHRISTIE, Ian; TAYLOR, Richard (eds). *Eisenstein rediscovered.* London: Routledge, 1993.

CLARK, Barbara; SPOHR, Susan. *Guide to Post-Production for TV and Film: managing the process*, 2nd ed. Burlington, MA: Focal Press, 2013.

COLEMAN, Lori Jane; FRIEDBERG, Diana. *Make the Cut: a guide to becoming a successful assistant editor in film and TV*. Burlington, MA: Focal Press, 2010.

COMPESI, Ronald J. *Video Field Production and Editing*, 7th ed. Boston: Allyn and Bacon, 2007.

CRARY, Johnathan. Techniques of the Observer on Vision and Modernity in the Nineteenth Century. Massachussetts: MIT Press, 1992.

CRITTENDEN, Roger. *Film and Video Editing*, 2nd ed. London: Routledge, 1995.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. *Fine Cuts: the art of european film editing*. Burlington, MA: Focal Press, 2005.

DANCYGER, Ken. *The Technique of Film and Video Editing: theory and practice*, 5th ed. Burlington, MA: Focal Press, 2010.

DELEUZE, Gilles. *Cinema 1: the Movement-Image.* Minneapolis, MN: University of Minnesota Press, 1986.

\_\_\_\_\_\_\_\_\_\_\_\_\_. *Cinema 2: the Time-Image.* Minneapolis, MN: University of Minnesota Press, 1989.

DMYTRYK, Edward. *On Film Editing: an introduction to the art of film construction*. Boston: Focal Press, 1984.

EISENSTEIN, Serguei. *Film Form: essays on film theory*, rev. ed. New York: Harcourt Brace & Co., 1969.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. *The Film Sense*, rev. ed. New York: Harcourt Brace & Co., 1969.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. *Selected Works Vol.1. Writings 1922-1934.* Edited by Richard Taylor, London, British Film Institute, 1988/2006.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. *Selected Works Vol. 2. Towards a Theory of Montage.* Edited by Michael Glenny and Richard Taylor, London, British Film Institute, 1991.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. *Selected Works Vol. 3. Writings 1934-1947.* Edited by Richard Taylor, London, British Film Institute, 1996.

ELSAESSER, Thomas (ed). *Early Cinema: space, frame, narrative*. London: British Film Institute, 1990.

FAIRSERVICE, Don. *Film Editing – History, Theory and Practice: looking at the invisible*. Manchester: Manchester University Press, 2001

FOWLER, Jaime. *Editing Digital Film: integrating Final Cut Pro, Avid, and Media 100*. Boston: Focal Press, 2001.

GIORGIANNI, Edward; MADDEN, Thomas. *Digital Colour Management: encoding solutions*, 2nd ed. Hoboken, NJ: Wiley, 2008.

GLENNY, Michael; TAYLOR, Richard (eds). *Towards a Theory of Montage: Sergei Eisenstein selected works, vol. 2*, reissue ed. London: I.B. Tauris, 2010.

GODARD, Jean-Luc. *Jean-Luc Godard par Jean-Luc Godard*. Paris: Pierre Belfond, 1968.

HANSON, Matt. *The End of Celluloid: film futures in the Digital Age*. Hove, UK: RotoVision, 2004.

HOLLYN, Norman. *The Film Editing Room Handbook – or how to tame the chaos of the editing room*. 4th Edition. Los Angeles: Peachpit Press, 2009.

HULLFISH, Steve. *The Art and Technique of Digital Color Correction*. Oxford: Focal Press, 2008.

JAMES, Jack. *Digital Intermediates for Film and Video*. Burlington, MA: Focal Press, 2006.

\_\_\_\_\_\_\_\_\_\_\_. *Fix it in Post: solutions for postproduction problems*. Burlington, MA: Focal Press, 2009.

KENNEL, Glenn. C*olor and Mastering for Digital Cinema*. Oxford: Focal Press, 2007.

KERNER, Marvin M. *The Art of the Sound Effects Editor*. Boston: Focal Press, 1989.

LAVALLEY, Al; SCHERR, Barry (eds). *Eisenstein at 100: a reconsideration*. New Brunswick, New Jersey: Rutgers University Press, 2001.

LEVIN, C. Melinda; WATKINS, Fred P. *Post: the theory and technique of digital nonlinear motion picture editing*. Boston: Allyn & Bacon, 2002.

LoBRUTTO, Vincent. *Selected Takes: film editors on editing*. New York: Praeger Publishers, 1991.

LUSTIG, Milton. *Music Editing for Motion Pictures*. New York: Hastings House, 1972.

MANOVICH, Lev. *The Language of New Media*. Massachussetts/London: MIT/Cambrigde, 2001.

McALISTER, Michael J. *The Language of Visual Effects*. Los Angeles: Lone Eagle Publishing, 1993.

McGRATH, Declan. *Editing & Post-Production*. Boston: Focal Press, 2001.

MICHELSON, Annette (ed). *Kino-Eye: the writings of Dziga Vertov*. Berkeley: University of California Press, 1984.

MILLER, Pat P. *Script Supervising and Film Continuity*. Boston: Focal Press, 1990.

MURCH, Walter. *In The Blink of an Eye: a perspective on film editing*, revised edition. Los Angeles: Silman-James Press, 2001.

NEWTON, Dale & Gaspard, John. *Digital Filmmaking 101: an essential guide to producing low-budget movies*. Studio City, CA: Michael Wiese Productions, 2001.

NIZHNY, Vladimir. *Lessons with Eisenstein*. New York: Da Capo, 1979.

OHANIAN, Thomas A. *Digital Nonlinear Editing: new approaches to editing film and video*. London: Focal Press, 1993.

OLDHAM, Gabriella. *First Cut: conversations with film editors*. Berkeley: University of California Press, 2012.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. *First Cut 2: more conversations with film editors*. Berkeley: University of California Press, 2012.

ONDAATJE, Michael. *The Conversations: Walter Murch and the art of editing film*. London: Bloomsbury, 2002.

PEARLMAN, Karen. *Cutting Rhythms: shaping the film edit*. Burlington, MA: Focal Press, 2013.

PUDOVKIN, Vsevolod I. *Film Technique and Film Acting*. London: Vision Press, 1954.

PURCELL, John. *Dialogue Editing for Motion Pictures: a guide to the invisible art*, 2nd ed. Burlington, MA: Focal Press, 2007.

RATCLIFF, John. *Timecode: a user’s guide*. London: Focal Press, 1998.

REISZ, Karel; MILLAR, Gavin. *The Technique of Film Editing*. 2nd ed. London, Focal Press, 2010

ROSE, Jay. *Audio Postproduction for Digital Video: after-the-shoot solutions, professional techniques,and cookbook recipes to make your project sound better*. Burlington, MA: Focal Press, 2013.

ROSENBLUM, Ralph; KAREN, Robert. *When the Shooting Stops: a film editor’s story*. New York: The Viking Press, 1979.

ROWLANDS, Avril. *Continuity in Film and Video*, 4th ed. Boston: Focal Press, 2000.

RUBIN, Michael. *Nonlinear: a guide to electronic film and video editing*, 4th ed. Gainesville, FL: Triad, 2000.

RYAN, Roderick. *A Hystory of Motion Picture Color Technology*. London: Focal Press, 1977.

SALT, Barry. *Film Style & Technology: history & analysis*. London: Starword, 1992.

SCHNEIDER, Arthur. *Electronic Post-Production and Videotape Editing*. Boston: Focal Press, 1989.

SIJLL, Jennifer van. *Cinematic Storytelling: the 100 most powerful film conventions every filmmaker must know*. Studio City, CA: Michael Wiese Productions, 2005.

SOLOMONS, Tony. *The Digital Editing Room Handbook: an assistant editor’s guide to the Avid*. Sherman Oaks, CA: Hazeldean House Publishing, 1997.

TAYLOR, Richard. *The* *Eisenstein Reader*. London: British Film Institute, 1998.

TARKOVSKY, Andrey. *Sculpting in Time*. Austin: University of Texas Press, 1987.

TRUFFAUT, François; HITCHCOCK, Alfred. *Hitchcock/Truffaut*, revised ed. New York: Simon & Schuster, 1985.

VAUGHAN, Dai. *Portrait of an Invisible Man: the working life of Stewart McAllister, film editor*. London: BFI, 1983.

WALTER, Ernest. *The Technique of the Film Cutting Room*, 2nd ed. New York: Hastings House, 1982.