

# *Electronic Negative Cutting Information Booklet*

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***"Your Technical Support Team"***

## ***Magic Film & Video Works***

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## **NEGATIVE CONFORMING REQUIREMENTS**

Historically, negative cutting is matching the film negative to the film print which has been edited to its final version complete with optical effects inserted or marked as to where the required optical effects occur. The negative cutting process simply involves matching the film key numbers on the negative to the film key numbers on the edited film work print. The key numbers have been printed along with the picture directly from the negative to the film print stock at the laboratory. The printing of these key numbers is part of the contact printing process and it is virtually impossible to have incorrect film key numbers printed from the camera negative.

Although the computerized editing of a film production for final release on film is similar to editing with a film work print, there are several important differences between film and electronic film editing that affects the negative cutting process are:

**1 - Frame accurate film key number references.**

**2 - Reel lengths**

**3 - Standard academy leaders.**

**4 - Overlaps and Duplications.**

**5 - Optical Effects - marking and listing**

**6 – “Jump Cuts” - marking and listing**

**7 – A & B Roll Dissolves**

**8 - KDL (KeyCode Decision List for Cutting).**

**9 – Editing Cassettes**

**1 - FRAME ACCURATE FILM KEY NUMBER REFERENCES** - Electronic Negative Cutting performed at Magic Film & Video Works consists more than just cutting the negative key numbers to a KDL (KeyCode Decision List) generated by an electronic editing system or manually generated from the edited video. With the addition of proven LokBox technology and our proprietary MagicLok 2000 Digital Electronic Negative Cutting System, we are able to "Frame Accurately" conform the negative to the edited video, as we now have the edited picture running "In Sync" with the negative as it is being assembled through a 35mm or 16mm synchronizer.

Any errors in the electronic generation of the Key Code (Film Key Number) information from the original telecine transfer will be detected and the negative adjusted to compensate for the reading error before the negative is cut. Although most telecine transfer facilities are able to generate the "Frame Accurate" key numbers, errors do occur. Using the LokBox system enables us to verify the action on a frame accurate basis.

**2 - REEL LENGTHS** - Electronic editing must be performed with the final film release in mind. Laboratory standards dictate that the negative be conformed in approximately twenty (20) minute segments with the correct length head and tail academy leaders attached. An average length feature film will consist of four (4) to five (5) individual reels of approximately twenty (20) minutes each. Release prints are usually distributed on 2,000-foot reels, which hold approximately twenty (20) minutes of film.

**3 - ACADEMY LEADERS** - The Academy Leaders supplied in the video format must be edited onto the individual reels frame accurately as they would be required if film work print. In 35mm the first-frame-of picture is 12 feet and “00” frames from the HEAD START frame on the head academy leader. Head academy leaders cut on to an arbitrary length other than the laboratory standards will not be accepted for negative cutting. The use of non-standard length leaders can also create serious problems with the synchronization between picture and sound.

### **4 - OVERLAPS AND /OR DUPLICATIONS**

a - All reels must be checked for any duplication of a scene or any portion of a scene used anywhere else in the production also all reels should be tied together to make sure there is no reusage.

Also a minimum of one (1) frame is required in 35mm or three (3) of 16mm for splicing of the negative where a scene has been cut and the remaining portion of the scene has been used elsewhere.

b - Once overlaps have been determined, a list of scenes to be duplicated must be submitted to Magic Film & Video Works in order to locate and pull for Interpositives and Dupe Negatives as required. This is an hourly charge billed to the nearest ¼ hour. (Computer programs are available that interface with your Edit

Decision list to generate a list of numbers used more than on time.

**5 - OPTICAL EFFECTS** - A complete and detailed list of the Optical Effects and where these effects occur in each reel must accompany the edited video cassettes and Cut List submitted for negative cutting. The location of the opticals can be identified by the reel continuous time code and then the specific film key number involved. It is recommended that after the optical effects have been made and approved that the effects be transferred to video and inserted into the edited video cassette. This is important as the optical effects have different film key numbers than the original negative used to create the effects. "Jump Cuts" also fall into the same category as the Optical Effects for identification as to reel location, etc.

**6 - JUMP CUTS** - All jump cuts must be highlighted with a different color so the negative conformer will be aware that it is an additional mark. Jump cuts are difficult to identify on the video unless we are looking specifically for it. Therefore they must be *highlighted* and marked J/C on EDL or continuity list.

**7 - A & B ROLL DISSOLVES** - Edit Decision List or (EDL) must be marked clearly for A & B roll fades and dissolves. Fades & dissolves must be *highlighted* and length noted. The standard lengths of lab printer effects are 16, 24, 32, 48, 64 & 96 frames. Additionally, most laboratories offer "gear ratio" fade and dissolve effects of longer lengths. Contact your lab for their specifications.

**8 - KEY NUMBER DECISION LIST-** Finally, a "Key Number Decision List (KDL)" is required from each individual edited video cassette. The list is usually generated from an Edit Decision List (EDL) created in time code numbers and film key numbers from the editing system. A back-up disk or word doc. email is sufficient.

## **9 - EDITING CASSETTES –**

- a - One (1) cassette for each approximately 20 minute reel. (DVCAM, Mini DVCAM, 3/4" etc.)
- b - Each reel (cassette) must have a HEAD ACADEMY LEADER – see number 3 above.
- c - Telecine transfers made outside of our facility must be VERIFIED as to correct reading of the key code or any manually inserted key numbers. This is an extremely important step as any error in the original logging will have an affect on the negative cutting process and can lead to additional cutting charges.

Please contact us if you have additional questions regarding electronic negative cutting.

## **Your Technical Support Team**

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