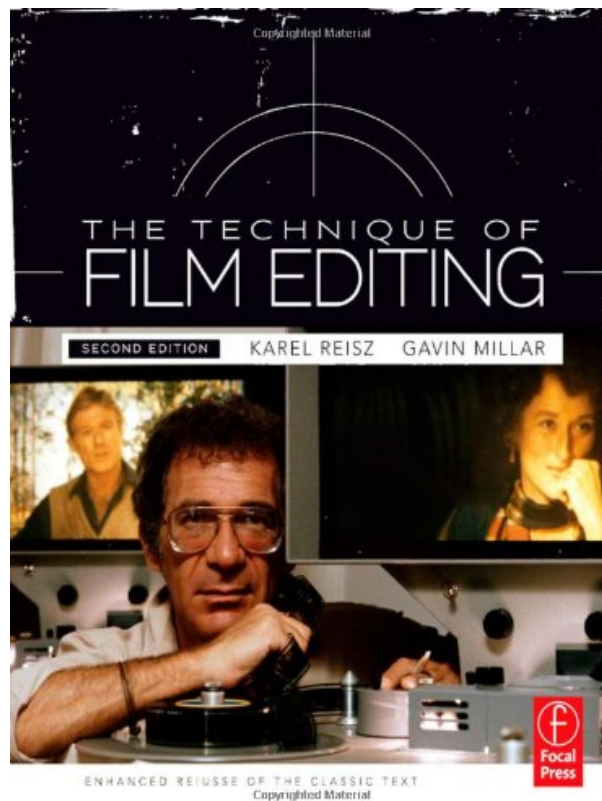
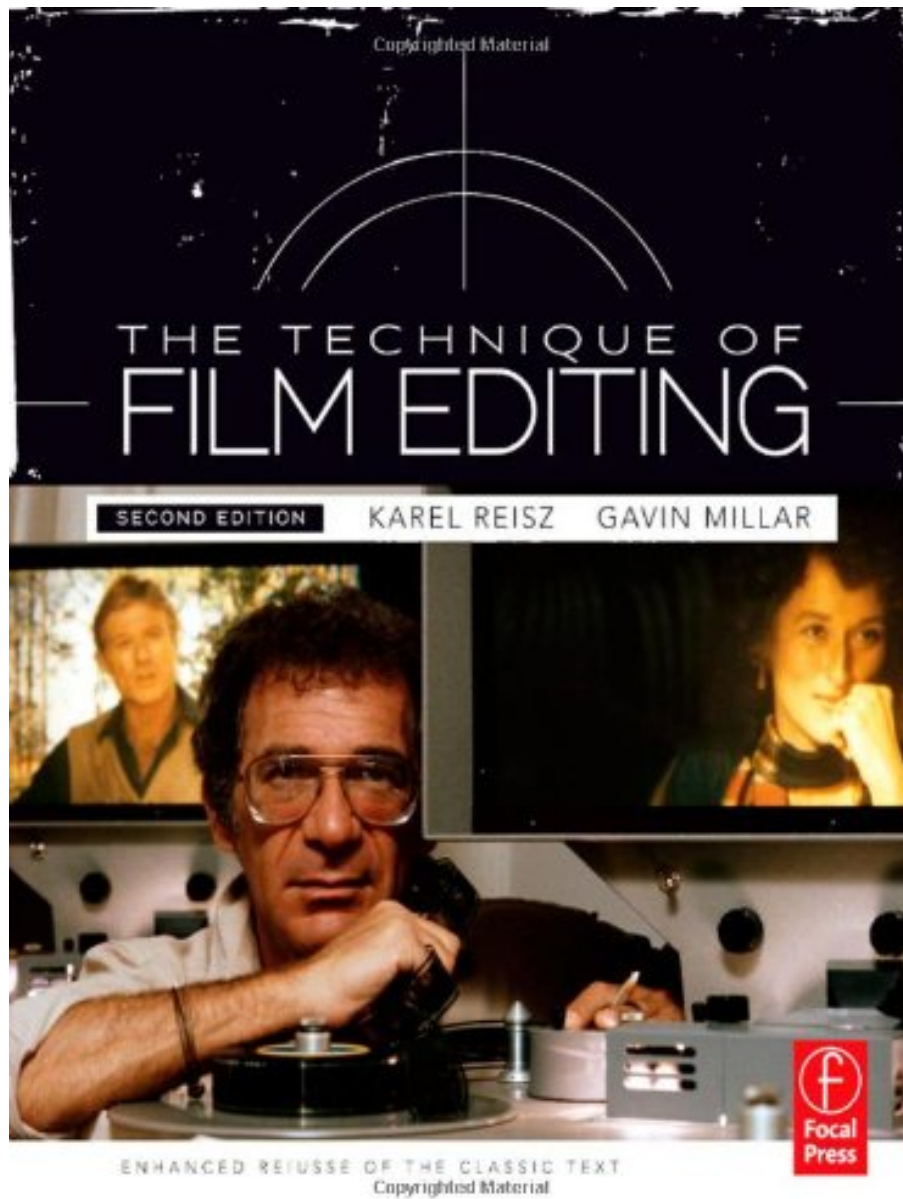


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Amazon.com Review

Thank goodness this classic book has come back into print! Though *The Technique of Film Editing* has not been revised since 1968, it is still the single most comprehensive and engaging volume on film editing. Karel Reisz and Gavin Millar introduce readers to every aspect of the editor's craft. They provide a concise history of editing and describe editing style as it applies to every genre of moviemaking, including the many types of narrative and documentary films. The particular demands of wide-screen filmmaking, cinema vérité, and the avant-garde are also covered. Reisz and Millar's account of the differences between smooth and abrupt editing and their remarkable sense of editing for dramatic effect rather than for realism make this book an essential for apprentice editors, as well as for those who want to know how filmmakers understand their work.

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Enhanced version of the seminal text on editing includes a new foreword, a new afterword, a revamped cover and layout, as well as a lower price!

The single most comprehensive and engaging volume on film editing. Reisz and Millar introduce readers to every aspect of the editor's craft, providing a concise history of editing and describing editing style as it applies to every genre of moviemaking, including many types of narrative and documentary films. The particular demands of wide-screen filmmaking, cinema verite, and the avant-garde are also covered.

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Most helpful customer reviews

7 of 7 people found the following review helpful.

THE Book on Film Editing

By givpilot

This review is for the enhanced second edition, published in 2010. The Technique of Film Editing is the seminal work on the subject of editing cinematography. It was originally published in 1953 and revised and expanded as a second edition in 1968. The 2010 printing is essentially a reprint of the 1968 second edition with an updated forward. That does not diminish the book in the least, the 1968 edition is as valid today as the day it was published.

Although we live in an increasingly digital world, this book is every bit as pertinent to the digital editor working with Final Cut as it is to a celluloid editor working on a Movieola. For this book is not about software or hardware, but about the process and art of editing. It makes no difference whether the images were captured on silver halide film, video tape or a silicon chip.

The Technique of Film Editing is comprehensive, it begins with a history of editing and then moves on to the practice of editing in a variety of cinematographic styles, from action and comedy sequences, documentary reportage, montages and dialog sequences, to name only a few. What follows next is a discussion of the timeless principles of editing, such as timing, pace and rhythm.

In the second part of the book, Reisz and Millar explore the work of some notable directors and editors. They point out to us how seemingly minor choices in framing and editing can have a profound impact on how the scene is perceived by the audience. The real examples (film frames are printed that coincide with the text) from real films make this section particularly useful. Through the printed examples, you can precisely see the various points the authors are making. This was my favorite part of the book - I could understand the choices the directors and editors made and I learned much from that.

If you are involved with film editing, in any of its various forms, this is a book you should not be without. Prior to this reprinting, older copies were selling at several times this price in used bookstores and online. Focal Press is to be commended for bringing back a great work.

29 of 36 people found the following review helpful.

Want to make films? Read this book!

By dartprod@concentric.net

First you have to find it. Incidentally, I am sure it is not extremely difficult to find, for I happen to have found it accidentally in a film book store in Hollywood. Needless to say this book provides any potential film maker with an exciting view of the craft, turning mechanics into art. It is written in a clear style and in an almost profound way it will change the way you understand cinema and editing. Reisz and Millar will teach you how to turn the art of film into film art.

1 of 1 people found the following review helpful.

Quickly becoming a museum piece

By Amazon Customer

I'm currently in the middle of editing on an hour-long documentary, so I was excited to get the chance to review a book on editing. Unfortunately I didn't come out of it with the knowledge I was hoping for. The Technique of Film Editing is somewhat outdated and inaccessible for modern uses.

The major problem is that a temporal art form like film (especially the editing of it) is very difficult to capture in text form. I find it nearly impossible to judge shot selection and flow from simple text

descriptions, even with footage lengths and stills. (which are given only occasionally)

It's hard to really tell what's going on without actually watching the films. And with such an out of date selection that's often easier said than done.

I checked every film that the book mentioned in-depth to see how easy they were to track down. And while the majority of them are easy to come by, I found about 20 that weren't available on Netflix and of those only 4 were readily available on Amazon.

The forward to the added second section pretty much says it all. It states that not only is the first part outdated (even for 1968) the second part will likely age even faster; and it's right. So much of the later part of the book is about the current film trends of the time like cinemascope and the French New Wave and only some of it has much to do with the actual editing.

I learned far more about editing by spending an hour and watching *The Cutting Edge - The Magic of Movie Editing*, which hits the highlights of pretty much everything mentioned in this book, plus some bits of knowledge from editor Walter Murch that are far more readily useful than much of what's written in this book.

If you have some experience editing you may be able to glean a few interesting tidbits from this book, but in this day and age *The Technique of Film Editing* seems more important for its contribution to the craft than continuing to teach it.

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