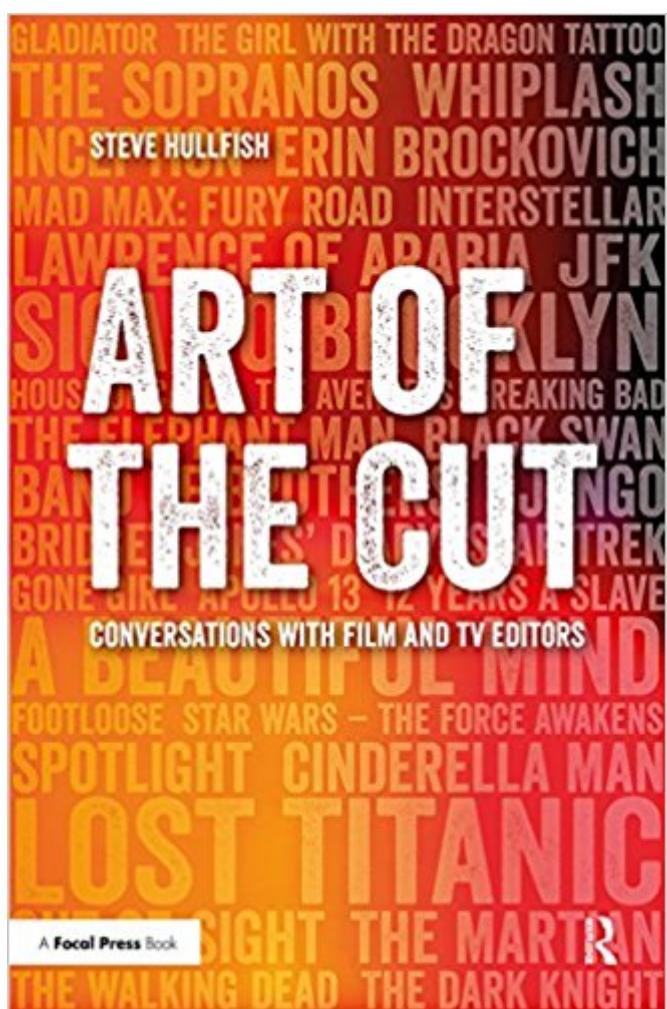


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Art Of The Cut: Conversations With Film And TV Editors



Synopsis

Art of the Cut provides an unprecedented look at the art and technique of contemporary film and television editing. It is a fascinating "virtual roundtable discussion" with more than 50 of the top editors from around the globe. Included in the discussion are the winners of more than a dozen Oscars for Best Editing and the nominees of more than forty, plus numerous Emmy winners and nominees. Together they have over a thousand years of editing experience and have edited more than a thousand movies and TV shows. Hullfish carefully curated over a hundred hours of interviews, organizing them into topics critical to editors everywhere, generating an extended conversation among colleagues. The discussions provide a broad spectrum of opinions that illustrate both similarities and differences in techniques and artistic approaches. Topics include rhythm, pacing, structure, storytelling and collaboration. Interviewees include Margaret Sixel (Mad Max: Fury Road), Tom Cross (Whiplash, La La Land), Pietro Scalia (The Martian, JFK), Stephen Mirrione (The Revenant), Ann Coates (Lawrence of Arabia, Murder on the Orient Express), Joe Walker (12 Years a Slave, Sicario), Kelley Dixon (Breaking Bad, The Walking Dead), and many more. Art of the Cut also includes in-line definitions of editing terminology, with a full glossary and five supplemental web chapters hosted online at www.routledge.com/cw/Hullfish. This book is a treasure trove of valuable tradecraft for aspiring editors and a prized resource for high-level working professionals. The book's accessible language and great behind-the-scenes insight makes it a fascinating glimpse into the art of filmmaking for all fans of cinema. A

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Customer Reviews

This book is a treasure trove of practical information on the art and technique of film editing. In addition to the Technique of Film Editing, Eisenstein's Essays and In the Blink of an Eye this book will have a place of honor on your bookshelf, with an exception: you will find this book getting a lot more wear and tear because it is information you will use day in and day out as you progress in your editing career. Starting with the mindset of setting up and approaching a project and going through to the philosophical reasonings why one might make certain choices, Steve Hullfish did a tremendous job crafting an immensely practical book and my gratitude goes out to the men and women who shared their hard-won knowledge to make the path easier to follow for all of us. Technology always marches relentlessly on, but just as the 5 Cs of Cinematography is just as relevant today as it was almost 70 years ago, I believe this book will stand the test of time and be a continual source of inspiration and reference for practitioners of "the invisible art."

If you have read Steve's interviews at ProVideo Coalition you know this book has a lot to offer. To every lover of the film editing craft, this book will inspire you and leave you with priceless knowledge that you will actually use on the editing room on day to day situations. It has a great arrangement of multiple point of views from the very best of the industry today. Which is a valuable thing if you consider that assistants are not learning that much on their jobs directly from editors.

ItÃ¢â€¢s like having the chance to learn and listen from all of them while catching the similarities and differences between their approaches to the job. It will increase your confidence to make your own decisions and make great ones. You can see the love Steve H. has for the craft, how he scrutinize and elicit from editors the cream of the crop, not by only asking the right questions, but also because he is trying to absorb as much as possible from such great talents. I mean, there is a lot people out there making interviews, but you end up getting disappointedÃ¢â€¢ and when you have experience, you want something more, and Steve does that from time to time. If you love this craft, you will be hooked since the beginning and I almost crumble (literally) when he was

talking about the mission of this book, the sacrifices and other thoughts on the introductionÃƒÂ¢Ã ¬Ã Â| along with a reminiscence to Lupita NyongoÃƒÂ¢Ã ¬Ã Â„Ã¢s speech at the oscars. I mean, you will feel the passion and dedication, and be grateful for it.

This book is packed with information for video editors. I think having an editor interview editors allows the material to get to an insightful depth not usually found. The book is broken down by an editor's workflow. Its a peak into the minds of relevant, current editors who are impacting the editing craft as we speak. Its a treasure for anyone interested in post production.

There are plenty of how-to books on film and video editing. Steve Hullfish takes a different approach than most others. He combines interviews with a number of editors to create multi-person conversations about different aspects of editing. These include project organization; approach to a scene; pacing and rhythm; structure; storytelling; performance; sound design; music; collaboration; documentary; and a catchall chapter called miscellaneous wisdom. These editors are top-of-the line, with credits ranging from ÃƒÂ¢Ã ¬Ã Â“*The Martian*ÃƒÂ¢Ã ¬Ã Â• to ÃƒÂ¢Ã ¬Ã Â“*Breaking Bad*ÃƒÂ¢Ã ¬Ã Â•. On the other hand, with the exception of the chapter on documentary, these are all editors working on major movie and TV productions that are fictional. This means that for the lone wolf, wedding, commercial or other shooters, much of the experience may have to be transmuted to be practical. On the other hand, even though the experiences offered were not directly applicable to non-big league shooters, the information was always interesting, in no-small part due to HullfishÃƒÂ¢Ã ¬Ã Â„Ã¢s ability to interweave the interviews. Typical of the book was the portion on characterization. I had never considered how the editor could affect the viewerÃƒÂ¢Ã ¬Ã Â„Ã¢s interpretation of the nature of a character by selection of the right clips and adding or deleting a few frames. On the other hand, most of the discussion was of a general nature. It would have been better if the editors had described particular scenes and the clips they had to choose from to shape the characterization and how they made their selection. (Even better would have been a chance to see the actual clips with the editorÃƒÂ¢Ã ¬Ã Â„Ã¢s explanation. Unfortunately, my searches of the internet didnÃƒÂ¢Ã ¬Ã Â„Ã¢t reveal any material that took this approach.) One of the things that the editors noted was that itÃƒÂ¢Ã ¬Ã Â„Ã¢s hard to judge the quality of editing from a finished movie or video because the viewer has no idea what the editor started with. At best, the editors suggested, all one could hope for was the degree to which the overall movie was satisfying. The book includes several rather poorly printed images of editors at work. ItÃƒÂ¢Ã ¬Ã Â„Ã¢s just as well since the sight of a person sitting in front of an Avid

workstation doesn't provide much information. The author says that the book's website will contain the actual interviews as well as other chapters including the editors' discussions of specific movie scenes. Unfortunately, when I went to the site, nothing had yet been posted. If you are hoping to learn the basics of film and video editing, whether it's how to operate a non-linear editor or how to best cut a film to tell a story, this book may be of limited use. On the other hand you may be able to glean a few tips, and you will certainly gain an insight into the world of top editors. Note: The publisher provided me with a review copy of this book at no charge.

Enjoyed this and read it in two days! Any professional or aspiring editor (or filmmaker/actor/writer/etc) would enjoy it.

I now have two of Steve Hullfish's books and really enjoy his writing style. I also appreciate his time and effort in securing (with help from the famous go-to person at Avid, Marianna Montague -- as he acknowledged) these interviews with the industry's top-flight editors, then organizing those Q&A sessions into relevant topics. If you're trying to break into post-production, or are simply interested to hear how some of your favorite movies and TV shows were edited, this book won't disappoint you.

An invaluable resource for any editor. I read this halfway through my first ever feature edit and the film benefited hugely from the wisdom within this book.

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