

(Read and download) The Eye Is Quicker: Film Editing: Making a Good Film Better

The Eye Is Quicker: Film Editing: Making a Good Film Better

Richard D. Pepperman

*DOC | *audiobook | ebooks | Download PDF | ePub*

Copyrighted Material

the eye is quicker



film editing : making a good film better

richard d. pepperman

illustrations by mark jacella

Copyrighted Material

 Download

 Read Online

#481404 in Books Michael Wiese Productions 2004-03-25 Original language: English PDF # 1 9.99 x .66 x 7.04l, 1.10 #File Name: 0941188841350 pages | File size: 58.Mb

Richard D. Pepperman : The Eye Is Quicker: Film Editing: Making a Good Film Better before purchasing it in order to gage whether or not it would be worth my time, and all praised The Eye Is Quicker: Film Editing: Making a Good Film Better:

3 of 4 people found the following review helpful. Some good ideas but not essential. By Nutella CrepeOne can tell the author is passionate about his topic, but I found the writing style and organization more complicated than necessary, and not standard. For example, his chapter titles are clever/witty, but not clear until after you've read the chapter. For example, "Chapter 4: Small time operators" (which I think is about "perceptible" or "imperceptible structures") or "Chapter 6: Just about right" (which is about what he calls "visual logic"). Or "Chapter 19: Lip Smacking Good."

These pun-ny titles make it harder to go back and find a section you might want to re-read. The author includes long passages about when he personally experienced the a-ha! moment of some concept, but these stories didn't add anything for me. Here's an example: "One day, as I drove home from the supermarket, I laughed at myself. Why had I purchased bacon? I could only dimly recall taking the "West Virginia Bacon" from the meat case, and putting it into my basket. What was it that led me to believe I gave the impression that anyone in West Virginia would make uncommonly fine bacon? Was this the 'marketable' result of singer and songwriter John Denver? I remembered that suddenly one semester, students began returning to the editing room after our mid-class break with Arizona Iced Tea. I wondered then what Arizonians knew about iced tea. I for one would have been more certain about North Carolinians. I made mental note! It turned out Arizona Iced Tea was bottled (at least back then) in Brooklyn, New York. The moment I arrived home I looked through the grocery bags to find the bacon. The label did not say West Virginia Bacon. It read: West Virginia Style Bacon. When I turned the package over I laughed some more. The 'irresistible' bacon was smoked in Philadelphia, PA." These half-page personal anecdotes appear every 3-4 pages. The author includes "Hints" and "Tips" and "Hints and Tips" (?), most of which get in the way and could be omitted, for example, "HINT: More later about rhythm; with perhaps a bit of charm." Or just stated without labeling it as a hint or tip, because some of the hints are important concepts, for example, "HINT: An understanding of how beat and rhythms motivate and establish subtext is fundamental to the editor's 'search' for actor performance." To me, these two examples should not both be classified as hints. He also withholds information, which can work in a film but less so in a textbook. For example, "HINT: These are three of nine key elements." (page 90) but you have to read the whole book to find the complete list of nine key elements only on page 182, and he says "The arrangement(s) of these 'codes' is of utmost significance: It separates second-rate from inspired editing." If they're that important, I wish he would say earlier what the elements are, and in which chapter each will be covered. (If you're curious, his nine keys are 1. Story 2. Place 3. Character 4. Physical Action 5. Physical Life 6. Dialogue 7. Information first known to audience 8. Information first known to character 9. Information learned by audience and character simultaneously...) The author includes many illustrations from well known films, which were helpful if you've seen the films (most of which I have). The examples could be more useful if the timecode was also included, so an interested reader could jump right to scene described. In general, this book feels like a series of lectures from a film school class on editing, where you watch clips from a film and discuss the specific editing techniques and choices. That experience is a useful complement to other readings on theory. However, that experience often comes with anecdotes from the professor, and idiosyncrasies in how the material is presented, structured, and described. You should use the "Look Inside" feature and see if you like this book. (I'm expecting an unkind rebuttal from the author, as he's posted snide comments to non-5-star reviews, but I write reviews for the benefit of other readers, not authors.) 0 of 0 people found the following review helpful. Two Stars By Charles Campbell Book may have a lot of good content. I'm just not relating to the author. 1 of 1 people found the following review helpful. Artful By Paul Johnston while his explanations can be somewhat esoteric and hard for the non-editor to pin down, it accurately conveys the nature of editing. It is a rather esoteric, hard-to-describe art. Mr Pepperman lays the groundwork for developing the sensibility for editing

The most comprehensive book on the principles, methods, and strategies vital to the creative art of film editing.