

**WHEN  
THE  
SHOOTING  
STOPS...**



**THE CUTTING  
BEGINS**  
*A Film Editor's Story*  
*Ralph Rosenblum  
and Robert Karen*

# When The Shooting Stops The Cutting Begins

**Yijin Wang**



## **When The Shooting Stops The Cutting Begins:**

**When the Shooting Stops, the Cutting Begins** Ralph Rosenblum, 1996 Book on film editing **When the shooting stops...the cutting begins** R. Rosenblum, 1980 **Editing and Special/Visual Effects** Charlie Keil, Kristen Whissel, 2016-08-25 The expert contributors together trace how the arts of editing and effects have evolved in tandem starting with the trick films of the early silent era which astounded audiences by splicing in or editing out key frames all the way to today's cutting edge effects technologies Multiple filmmaking techniques are explored throughout from classic Hollywood's rear projection and matte shots to the fast cuts and wall to wall CGI of the contemporary blockbuster The book introduces readers to the analog and digital tools used in these crafts showing the impact of changes in the film industry itself **Film Editing** Valerie Orpen, 2019-07-25 Film Editing provides an introduction to the craft of editing in the non silent film In clear and accessible language Valerie Orpen considers editing as an expressive strategy rather than a mere technique She reveals that editing can be approached and studied in a similar way to other aspects of film Traditionally studies on editing or montage tend to focus on silent cinema yet this book claims that an examination of editing should also consider the role of the soundtrack The aim of Film Editing is to examine the way in which editing can make meaning The book addresses editing as part of a wider context and as a crucial element of the overarching design and vision of a film Consequently this book incorporates other parameters such as mise en scene framing sound genre history and performance By examining a number of mainstream and art films such as Godard's A bout de souffle Hitchcock's Rear Window and Scorsese's Raging Bull Film Editing seeks to dispel the notion that editing is necessarily polarized as continuity versus discontinuity **The Movie Doctors** Simon Mayo, Mark Kermode, 2015-10-22 The surgery is now open For over a decade Simon Mayo and Mark Kermode have been sharing their film expertise with each other and occasionally the odd listener on the airwaves Now they are donning their surgical scrubs and bringing their unique blend of deep movie knowledge and medical ignorance to their new guise as the Movie Doctors Mayo and Kermode are armed and ready to offer improbable cinematic cures for the dilemmas of modern life Suffering with insomnia and need a cinematic alternative to counting sheep The Movie Doctors prescribe The Piano Tinnitus driving you up the wall A dose of Interstellar can help Stressed and anxious The Big Lebowski is what you need If you're feeling your age look no further than The Godfather And what about movies themselves Doctors Mayo and Kermode are also taking their scalpel to sick movies dissecting the perils of excessive length the ill effects of glowing praise and warning how cosmetic surgery can change the face of a film Celluloid or humanoid the Movie Doctors are here to help First Cut Gabriella Oldham, 2012-11-05 First Cut offers an opportunity to learn what film editing really is and to learn from the source Gabriella Oldham's interviews with twenty three award winning film editors give a full picture of the complex art and craft of editing a film Filled with animated anecdotes and detailed examples and updated with a new preface this book provides a comprehensive treatment of both documentary and feature film editing **Film Editing: History,**

**Theory and Practice** Don Fairservice, 2001 This comprehensive examination of the film editor's craft traces the development of editing from the primitive forms of early cinema through the upheavals caused by the advent of sound Don Fairservice explores the challenges to convention that began in the 1960s and which continue to the present day New digital technologies and the dominance of the moving image have produced a radical rewriting of the rules of audio visual address This detailed study outlines a fascinating history and presents the how's and why's of film editing and its complexities in our modern age

**Phil's Favorite 500** Phil Berardelli, 2015-08-10 Phil Berardelli has been in love with movies ever since his first encounter as a little boy thrilled him and then scared the daylights out of him In the intervening years including a six year stint as a TV movie critic Phil has seen at least 5 000 titles Here he has put together a list of his 500 favorites which he has separated into 50 categories He has accompanied each one with informative witty and often insightful capsule comments along with bits of trivia formatting descriptions and where available links to online trailers clips and full length versions Newly updated for 2014 and containing 24 new titles plus a new section of recommended books Phil's Favorite 500 encompasses everything Phil has learned in over half a century of moviegoing The list includes something for everyone adults couples children teens and families and covers some of the greatest movies ever made both in the U S and elsewhere as well as some of the cinema's most entertaining clunkers Many of his choices and omissions may surprise you But in all cases Phil makes compelling arguments for sampling these titles If you do sample them you might just find yourself adding many of them to your own list of favorites Sampled browsed or read from beginning to end Phil's Favorite 500 reflects a love of the medium that is contagious and his descriptions will help you view even the most familiar movies in a new and very entertaining way

**Directing** Michael Rabiger, 2014-06-20 Directing Film Techniques and Aesthetics is a comprehensive manual that has inspired tens of thousands of readers worldwide to realize their artistic vision and produce well constructed films Filled with practical advice on every stage of production this is the book you will return to throughout your career Directing covers the methods technologies thought processes and judgments that a director must use throughout the fascinating process of making a film It emphasizes low cost digital technology which allows cutting edge creativity and professionalism on shoestring budgets And recognizing that you learn best by doing the book includes dozens of practical hands on projects and activities to help you master technical and conceptual skills Just as important as surmounting technological hurdles is the conceptual and authorial side of filmmaking This book provides an unusually clear view of the artistic process particularly in working with actors It offers eminently practical tools and exercises to help you develop credible and compelling stories with your cast hone your narrative skills and develop your artistic identity This book shows you how to surpass mere technical proficiency and become a storyteller with a distinctive voice and style This edition has been streamlined and thoroughly revised for greater ease of use Other updates include current information on digital technology an expanded section on directing actors that cross references thirty exercises new questionnaires to help you

pinpoint a film's aesthetic needs and assess where your vocational strengths lie and much more. The companion web site includes teaching notes, checklists and useful forms and questionnaires. <http://books.elsevier.com/companions/9780240808826>

The Hollywood Renaissance Yannis Tzioumakis, Peter Krämer, 2018-06-28. In December 1967 Time magazine put Bonnie and Clyde on its cover and proudly declared that Hollywood cinema was undergoing a renaissance. For the next few years a wide range of formally and thematically challenging films were produced at the very centre of the American film industry often but by no means always combining success at the box office with huge critical acclaim both then and later. This collection brings together acknowledged experts on American cinema to examine thirteen key films from the years 1966 to 1974 starting with *Who's Afraid of Virginia Woolf?* a major studio release which was in effect exempted from Hollywood's Production Code and thus helped to liberate American filmmaking from self-censorship. Long-standing taboos to do with sex, violence, race relations, drugs, politics, religion and much else could now be broken, often in conjunction with extensive stylistic experimentation. Whereas most previous scholarship has examined these developments through the prism of auteurism with its tight focus on film directors and their oeuvres, the contributors to this collection also carefully examine production histories and processes. In doing so they pay particular attention to the economic underpinnings and collaborative nature of filmmaking, the influence of European art cinema as well as of exploitation, experimental and underground films and the connections between cinema and other media, notably publishing, music and theatre. Several chapters show how the innovations of the Hollywood Renaissance relate to further changes in American cinema from the mid 1970s onwards.

**First Cut 2** Gabriella Oldham, 2012-08-01. First Cut 2: More Conversations with Film Editors presents a new collection of twelve interviews with award-winning film editors who discuss the art and craft of editing in the twenty-first century. As a follow-up to the successful First Cut: Conversations with Film Editors, now celebrating its 20th anniversary, this new volume explores the transition of editing from the age of celluloid to the digital age. These extraordinarily articulate editors share their passion about film, offer detailed practical examples from their films to explain their process as well as their challenges and imbue each interview with unique personality, humor and cinematic insights. First Cut 2 continues the tradition of the first volume by interviewing both fiction and documentary editors, contributing to a rich, holistic appreciation of editing. It also introduces a significant interview with an independent filmmaker-editor to emphasize today's multiple opportunities for aspiring filmmakers to make their own small films and achieve success. Together with the first volume, First Cut 2 offers a panoramic survey of film editing and preserves its history through the voices of its practitioners. The stories told will engage students, inform general filmgoers and even enlighten industry professionals.

Producing and Directing the Short Film and Video David K. Irving, Peter W. Rea, 2012-11-12. Producing and Directing the Short Film and Video is the definitive book on the subject for beginning filmmakers and students. The book clearly illustrates all of the steps involved in preproduction, production, postproduction and distribution. Its unique two-fold approach looks at filmmaking from the perspectives of both

producer and director and explains how their separate energies must combine to create a successful short film or video from script to final product This guide offers extensive examples from award winning shorts and includes insightful quotes from the filmmakers themselves describing the problems they encountered and how they solved them The companion website contains useful forms and information on grants and financing sources distributors film and video festivals film schools internet sources for short works and professional associations

**Film School** Jason Kohl,2015-07-16 Chronological layout allows readers to continually refer to the book throughout their film school process providing a resource for novices or people already into their film school careers Discussion of debt helps readers gauge the actual finances of applying to film school In depth discussion of applications and the application process provides clarity and guidance through a vague and difficult process

**Samuel Beckett and Cinema** Anthony Paraskeva,2017-02-23 In 1936 Samuel Beckett wrote a letter to the Soviet film director Sergei Eisenstein expressing a desire to work in the lost tradition of silent film The production of Beckett s Film in 1964 on the cusp of his work as a director for stage and screen coincides with a widespread revival of silent film in the period of cinema s modernist second wave Drawing on recently published letters archival material and production notebooks Samuel Beckett and Cinema is the first book to examine comprehensively the full extent of Beckett s engagement with cinema and its influence on his work for stage and screen The book situates Beckett within the context of first and second wave modernist filmmaking including the work of figures such as Vertov Keaton Lang Epstein Flaherty Dreyer Godard Bresson Resnais Duras Rogosin and Hitchcock By examining the parallels between Beckett s methods as a writer director and particular techniques such as the embodied presence of the camera the use of asynchronous sound and the cross pollination of theatricality and cinema as well as the connections between his collaborators and the nouvelle vague the book reveals how Beckett s aesthetic is fundamentally altered by his work for the screen and his formative encounters with modernist film culture

**Film - An International Bibliography** Malte Hagener,Michael Töteberg,2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia

**Never Done** Erin Hill,2016-10-05 Histories of women in Hollywood usually recount the contributions of female directors screenwriters designers actresses and other creative personnel whose names loom large in the credits Yet from its inception the American film industry relied on the labor of thousands more women workers whose vital contributions often went unrecognized Never Done introduces generations of women who worked behind the scenes in the film industry from the employees wives who hand colored the Edison Company s films frame by frame to the female immigrants who toiled in MGM s backrooms to produce beautifully beaded and embroidered costumes Challenging the dismissive characterization of these women as merely menial workers media historian Erin Hill shows how their labor was essential to the industry and required considerable technical and interpersonal

skills Sketching a history of how Hollywood came to define certain occupations as lower paid women's work or feminized labor Hill also reveals how enterprising women eventually gained a foothold in more prestigious divisions like casting and publicity Poring through rare archives and integrating the firsthand accounts of women employed in the film industry the book gives a voice to women whose work was indispensable yet largely invisible As it traces this long history of women in Hollywood *Never Done* reveals the persistence of sexist assumptions that even today leave women in the media industry underpraised and underpaid For more information <http://erinhill.squarespace.com>

**Becoming Film Literate** Vincent LoBrutto, 2005-03-30 Though movies have remained our foremost cultural pastime for over 100 years many of us still know very little about the tools used to create them In this groundbreaking new book Vincent LoBrutto provides an enjoyable and accessible education in the art of cinema using 50 landmark films spanning the history of the medium LoBrutto illustrates such important concepts as editing production design cinematography sound screen acting narrative structure and various genres nationalities and film eras Each concept is illustrated by the selection of a film that epitomizes its use so that readers will learn about film authorship in *Citizen Kane* multiplot narrative in *Nashville* widescreen filmmaking in *Rebel without a Cause* and screen violence in *The Wild Bunch* Explaining the various tricks of the moviemaking trade *Becoming Film Literate* offers a crash course in cinema one designed to give even the novice reader a solid introduction to this complex and multifaceted medium Though movies have remained our foremost cultural pastime for over 100 years many of us still know very little about the tools used to create them In this groundbreaking new book Vincent LoBrutto provides an enjoyable and accessible education in the art of cinema using 50 landmark films spanning the history of the medium LoBrutto illustrates such important concepts as editing production design cinematography sound screen acting narrative structure and various genres nationalities and film eras Each concept is illustrated by the selection of a film that epitomizes its use so that readers will learn about film authorship in *Citizen Kane* multiplot narrative in *Nashville* widescreen filmmaking in *Rebel without a Cause* and screen violence in *The Wild Bunch* Providing a unique opportunity to become acquainted with important movies and the elements of their greatness *Becoming Film Literate* offers a crash course in cinema one designed to give even the novice reader a solid introduction to this complex and multifaceted medium

**Women Film Editors** David Meuel, 2016-05-30 When the movie business adopted some of the ways of other big industries in 1920s America women who had been essential to the industry's early development were systematically squeezed out of key behind the camera roles Yet as female producers and directors virtually disappeared for decades a number of female film editors remained and rose to the top of their profession sometimes wielding great power and influence Their example inspired a later generation of women to enter the profession at mid century several of whom were critical to revolutionizing filmmaking in the 1960s and 1970s with contributions to such classics as *Bonnie and Clyde* *Jaws* and *Raging Bull* Focusing on nine of these women and presenting shorter glimpses of nine others this book tells their captivating personal stories and examines their professional

achievements      **Producing and Directing the Short Film and Video** Peter W. Rea, David K. Irving, 2010 Producing and Directing the Short Film and Video Fourth Edition is the definitive book on the subject for beginning filmmakers and students. It clearly illustrates all of the steps involved in preproduction, production, postproduction, and distribution and uses a unique two-fold approach to break down filmmaking from the perspectives of both the producer and director. Extensive examples from award-winning shorts show you how to create a successful short film or video from script to final product. Plus, learn from real-world advice and examples from the filmmakers themselves. Book Jacket

**Video Production Techniques** Donald Diefenbach, Anne Slatton, 2019-07-31 Video Production Techniques is an essential guide to the art and craft of video production. It introduces students to the theoretical foundations as well as the practical skills needed to make a successful video project. The opening chapter introduces the reader to the language of motion pictures and sets the stage for effective visual storytelling. Unit I guides students through the theory, techniques, and processes of writing, shooting, and editing video productions. Unit II expands on these basic principles to explore the crafts of sound recording, design, lighting, and directing. Unit III surveys the industries, formats, and methods for creating fiction and nonfiction programs. The final unit of the text examines options for distribution and career opportunities in video production. Newly updated and revised, the second edition of Video Production Techniques unifies theory and practice for instructors and students. It is a great tool for use in introductory-level video production courses and for the independent learner. The accompanying companion website features instructor resources including a sample syllabus, quiz bank, sample assignments, and PowerPoint slides for each chapter, alongside illustrative video demonstrations for students.



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