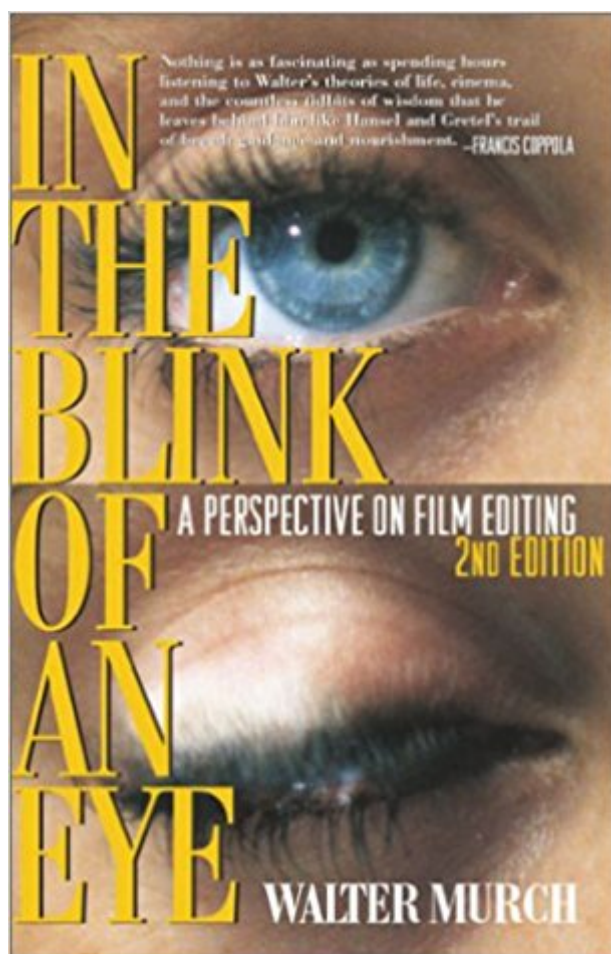


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# In The Blink Of An Eye: A Perspective On Film Editing, 2nd Edition



## Synopsis

In the Blink of an Eye is celebrated film editor Walter Murch's vivid, multifaceted, thought -- provoking essay on film editing. Starting with what might be the most basic editing question -- Why do cuts work? -- Murch treats the reader to a wonderful ride through the aesthetics and practical concerns of cutting film. Along the way, he offers his unique insights on such subjects as continuity and discontinuity in editing, dreaming, and reality; criteria for a good cut; the blink of the eye as an emotional cue; digital editing; and much more. In this second edition, Murch reconsiders and completely revises his popular first edition's lengthy meditation on digital editing (which accounts for a third of the book's pages) in light of the technological changes that have taken place in the six years since its publication.

## Book Information

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## Customer Reviews

Walter Murch is the winner of multiple Academy Awards for his work as a film editor and a sound designer. Among his many notable credits are *The Conversation*, *American Graffiti*, *Julia*, *Apocalypse Now*, *The Godfather* (parts II and III), *The Unbearable Lightness of Being*, *Ghost*, *Crumb*, *Romeo Is Bleeding*, *First Knight*, *The English Patient*, and *The Talented Mr. Ripley*.

At the start, let me point out that this is not BY Francis Ford Coppola, it is BY Walter Murch.

Sponsored initially as a lecture by the Australian Film Commission in 1988, there are many reasons to engage a love-hate relationship with this book. One is the continuous references to film. If you were ever a 35mm film editor (I spent much time with 35mm sound stock beetling along at 30"per

second, a threat to all!) then his nostalgic recall of how things used to happen will have you settling comfortably. If you are a newby with a digicam, most of this may pass you by. The fundamental premise is that eye-blinks are key to audience involvement. An editor who cuts without reference to these will leave his audience unmoved. Get the blinks right and the cuts make themselves and subliminally draw the audience in. I am now on a fascinating hunt for the truth. I may never make an equal of "The English Patient", Murch's double-oscar triumph, but I certainly am trying hard not to blink as I attempt to use his insights into the business of editing. Recommended by many film courses, this is a great read, full of anecdotes about films and directors. Every editor should know its thesis, every digicam owner can learn much about the infinitely painstaking effort of good editing.

It's one thing to talk about where to make a cut, but it's something else entirely to explain why. In other words, there is both a craft and an art to editing. The author delves into the artistic methodology behind his craft. His Oscars are a testament to his success in both areas, and his discussion of editing is insightful and deceptively simple. Short chapters in plain language. It doesn't look like a textbook, but it says everything one needs to know about editing. Hard to know if this was intentional, but the book seems edited like a film, using the very principles described within. A must-read for editors, directors, producers, and writers. Thank you, Mr. Murch, for your artistic generosity!

If you haven't read this book, you definitely should. I usually don't even buy most textbooks for my classes but my teacher who is actually an experienced producer and editor highly recommended it. I do not regret listening to him and reading this book. I learned a lot from this book, and will re read it over and over through out my career. Great tips and techniques even for an experienced editor as myself.

This book isnt about editing techniques, its about what editing is, what editing can be and why we edit and it will make you look at editing as an experience and a process involving emotions rather than a technical process of cutting simply because it might be time to cut. ALSO, VERY IMPORTANT, IF YOUR INTERESTED IN DIRECTING THIS BOOK WITH HELP YOU IMPROVE THAT AS WELL!!! if you understand editing, when you set out to direct a scene for a show or a movie the understanding of how things cut together or can be cut together will inform your directing decisions, you will begin to think in montages and will direct with an understanding of all the different ways a scene can play out and the editor with thank you (and if you are editing you will thank

yourself) for giving him choices.

Excellent and original when first published and maybe when republished, but there is only one point. Learning how to apply it is everything and this can only be done over time and practice. You can either buy the book or watch Walter Murch speak about it in a video online and save the money.

I enjoyed reading/studying Walter Murch's 'In the Blink of an Eye Revised 2nd Edition'. It is really two books in one. The first original section covers splendidly many key aspects of film editing with the psychology of the end user - the viewer, in mind. Lots of great information. Chapter after chapter builds towards a climax when Mr. Murch arrives at the indepth discussion of the title matter. The second part of the book is a briefer in the evolution of film that is now in the digital age - its positives and its caveats. A quick education in the history of film editing from the beginning up until today. This book should be on any aspiring film maker's or editor's book shelf.

Interesting book, but it contains only a main (even if it's great) concept/idea (the cut in the editing corresponds to the human blink of an eye). Writing an article would be enough, no need to write a book, in my opinion.

Normally, I don't write reviews. But after feeling like I just wasted a bunch of money, I can't bear to see anyone else do the same. The concept of editing in regards to blinking is a nice thought, it helped me view editing in a more comprehensive light. But - That part of the book, i.e. the title, what I thought the book would be about (editing), lasts only about 10 pages. The rest of the book is just junk! He goes on and on about how it was difficult to edit on computers back in the day as they didn't have the power to edit, and now they do. Not only that, but this particular point is extremely repetitive. I understand personally he probably was very excited watching editing change during his career as an editor, but I don't need to waste \$17 to hear his life story. I really don't need a book to tell me computers have advanced enough over the last 20 years to properly edit films. blah. If he would have actually written 100 pages about how the pace of editing relates to the blink, I may have thought this was worth it. But, he just throws this idea out there without properly developing it and the rest of the book is junk.

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