

## BOOK REVIEWS

**Filmcraft.** A. Brunel. *Geo. Newnes, Ltd.*, London, 1933; 238 pp.

Comparatively few books have been written on the technic of film production by experienced professional workers. This book should be welcomed, therefore, by the amateur ciné enthusiast because it represents an outline of film production technic written by a well-known British director. Helpful information is included on all phases of the subject from the selection and preparation of the scenario to the final editing of the picture. The working staff is planned along lines similar to those of a professional studio. The text contains several examples of actual scenarios and working scripts. An abbreviated glossary of technical terms used in film production is included. The hand-book closes with a number of short articles on various phases of film production written by experts at several of the British studios. Typical subjects treated are "Commercial Cutting," "Film Writing," "Lighting and Its Application," "Notes on Art Direction," and "Notes on Direction." This little book should prove a useful addition to any library on film production, either amateur or professional.

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**Film Technique.** V. I. Pudovkin. Translated by I. Montagu. *Geo. Newnes, Ltd.*, London, 2nd Edit., 1933; 204 pp.

The author of this work on motion picture production technic is one of a school of Russian directors who have grown up within the past decade, and whose reputation has been based on their ability to make pictures that contain a flowing composition or rhythm. Editing or "montage" is considered the essence of film art, for by its subtle use scenes may be welded together smoothly and the tempo changed more or less at will. The first half of the book is divided into three essays, the first of which is a clear introduction to the other two. In the second part the principles of scenario construction are soundly treated in simple, understandable terms, with illustrative examples. The third part is a philosophical analysis of the process of motion picture production. The director must dominate the making of a picture and should follow through the cutting. Praise is repeatedly given the work of certain American directors, such as D. W. Griffith, but most American pictures are not considered representative of the author's ideas.

Three new chapters have been added in the second edition, dealing respectively with "Close-ups in Time," "Asynchronism as a Principle of Sound Film," and "Rhythmic Problems in My First Sound Film." In the first of these the author describes his method of utilizing scenes or bits of scenes made with the ultra-rapid camera to incorporate "... various degrees of retarded speed of movement integrally in the construction of a given editing phase." To be most effective, sound must be edited into a film rather than recorded solely at the same time that the picture is taken. Several illustrations of this principle are given in connection with the Russian sound picture *Deserter*, directed by the author in 1933. A glossary of notes contains many useful comments.

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