## CONTENTS

Preface	7
Author's Foreword	ΙI
FOREWORD TO REVISED EDITION	17
I. INTRODUCTION TO CINEMA	29
(i) SOCIAL ASPECTS	31
(ii) Economic Basis and Commercial	
DEVELOPMENT	40
(iii) Propaganda	47
(iv) FILM AS AN ART	59
(v) DOCUMENTARY	67
II. THE EVOLUTION OF DOCUMENTARY	69
(i) THE NATURALIST (ROMANTIC)	
TRADITION	78
(ii) The Realist (Continental)	
TRADITION	87
(iii) THE NEWS-REEL TRADITION	91
(iv) THE PROPAGANDIST TRADITION	97
(a) Soviet	97
(b) British	103
(c) German and Italian	110
III. SOME PRINCIPLES OF DOCU-	
MENTARY	113
IV. DOCUMENTARY IN THE MAKING	137
I. THE FUNCTION OF THE PRODUCER	147
1. 1.1.2 1 0.1.01.01.01	1,

## CONTENTS

II. THE FUNCTION OF THE DIRECTOR	153
	+33
A. Visual	
(i) The Film Strip	153
(ii) Movement and Symphonics	157
(iii) Natural Material	166
(a) The Actor: Natural and Pro-	
fessional	166
(b) Background	186
(iv) Photography	188
(v) Editing	197
B. Sound	
(i) Raw Materials	205
(a) Synchronised Sound and Speech	-
(b) Non-Synchronised Sound and	
Speech	210
(c) Music	212
(ii) Creative Uses	214
(a) The Cutting-Bench	218
(b) The Re-recording Panel	219
C. Treatment	
(i) Approach and Style	224
(ii) Structure and Scenario	228
III. Conclusions	237
V. WHITHER DOCUMENTARY?	040
(i) General Developments	243
(ii) Policies and Purposes	$\begin{array}{c} 245 \\ 268 \end{array}$
(ii) Tolletes after turposes	200
APPENDIX OF DOCUMENTARY DIREC-	
TORS AND THEIR PRINCIPAL FILMS	279
22	-15