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employ to this end is the careful distribution of the titles (which always distract the spectator), securing compression of the greater quantity of them into the first reels, and leaving the last one for uninterrupted action.

Thus, first is worked out the action of the scenario, the action is then worked out into sequences, the sequences into scenes, and these constructed by editing from the pieces, each corresponding to a camera angle.

EDITING AS AN INSTRUMENT OF IMPRESSION

(Relational Editing)

We have already mentioned, in the section on editing of sequences, that editing is not merely a method of the junction of separate scenes or pieces, but is a method that controls the "psychological guidance" of the spectator. We should now acquaint ourselves with the main special editing methods having as their aim the impression of the spectator.

Contrast.—Suppose it be our task to tell of the miserable situation of a starving man; the story will impress the more vividly if associated with mention of the senseless gluttony of a well-to-do man.

On just such a simple contrast relation is based the corresponding editing method. On the screen the impression of this contrast is yet increased, for it is possible not only to relate the starving sequence to the gluttony sequence, but also to relate separate
scenes and even separate shots of the scenes to one another, thus, as it were, forcing the spectator to compare the two actions all the time, one strengthening the other. The editing of contrast is one of the most effective, but also one of the commonest and most standardised, of methods, and so care should be taken not to overdo it.

Parallelism.—This method resembles contrast, but is considerably wider. Its substance can be explained more clearly by an example. In a scenario as yet unproduced a section occurs as follows: a working man, one of the leaders of a strike, is condemned to death; the execution is fixed for 5 a.m. The sequence is edited thus: a factory-owner, employer of the condemned man, is leaving a restaurant drunk, he looks at his wrist-watch: 4 o’clock. The accused is shown—he is being made ready to be led out. Again the manufacturer, he rings a door-bell to ask the time: 4.30. The prison waggon drives along the street under heavy guard. The maid who opens the door—the wife of the condemned—is subjected to a sudden senseless assault. The drunken factory-owner snores on a bed, his leg with trouser-end upturned, his hand hanging down with wrist-watch visible, the hands of the watch crawl slowly to 5 o’clock. The workman is being hanged. In this instance two thematically unconnected incidents develop in parallel by means of the watch that tells of the approaching execution. The watch on the wrist of the callous brute, as it were connects him with the
chief protagonist of the approaching tragic dénouement, thus ever present in the consciousness of the spectator. This is undoubtedly an interesting method, capable of considerable development.

Symbolism.—In the final scenes of the film Strike the shooting down of workmen is punctuated by shots of the slaughter of a bull in a stockyard. The scenarist, as it were, desires to say: just as a butcher fells a bull with the swing of a pole-axe, so, cruelly and in cold blood, were shot down the workers. This method is especially interesting because, by means of editing, it introduces an abstract concept into the consciousness of the spectator without use of a title.

Simultaneity.—In American films the final section is constructed from the simultaneous rapid development of two actions, in which the outcome of one depends on the outcome of the other. The end of the present-day section of Intolerance, already quoted, is thus constructed.²⁷ The whole aim of this method is to create in the spectator a maximum tension of excitement by the constant forcing of a question, such as, in this case: Will they be in time?—will they be in time?

The method is a purely emotional one, and nowadays overdone almost to the point of boredom, but it cannot be denied that of all the methods of constructing the end hitherto devised it is the most effective.

Leit-motif (reiteration of theme).—Often it is interesting for the scenarist especially to emphasise the
basic theme of the scenario. For this purpose exists the method of reiteration. Its nature can easily be demonstrated by an example. In an anti-religious scenario that aimed at exposing the cruelty and hypocrisy of the Church in employ of the Tsarist régime the same shot was several times repeated: a church-bell slowly ringing and, superimposed on it, the title: "The sound of bells sends into the world a message of patience and love." This piece appeared whenever the scenarist desired to emphasise the stupidity of patience, or the hypocrisy of the love thus preached.

The little that has been said above of relational editing naturally by no means exhausts the whole abundance of its methods. It has merely been important to show that constructional editing, a method specifically and peculiarly filmic, is, in the hands of the scenarist, an important instrument of impression. Careful study of its use in pictures, combined with talent, will undoubtedly lead to the discovery of new possibilities and, in conjunction with them, to the creation of new forms.

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ASYNCHRONISM AS A PRINCIPLE OF SOUND FILM

THE technical invention of sound has long been accomplished, and brilliant experiments have been made in the field of recording. This technical side of sound-film making may be regarded as already relatively perfected, at least in America. But there is a great difference between the technical development of sound and its development as a means of expression. The expressive achievements of sound still lie far behind its technical possibilities. I assert that many theoretical questions whose answers are clear to us are still provided in practice only with the most primitive solutions. Theoretically, we in the Soviet Union are in advance of Western Europe and U.S.A.

Our first question is: What new content can be brought into the cinema by the use of Sound? It would be entirely false to consider sound merely as a mechanical device enabling us to enhance the naturalness of the image. Examples of such most primitive sound effects: in the silent cinema we were able to show a car, now in sound film we can add to its image a record of its natural sound; or again, in silent film a speaking man was associated with a title, now we hear his voice. The role which sound is to play in film is much more significant
than a slavish imitation of naturalism on these lines; the first function of sound is to augment the potential expressiveness of the film's content.

If we compare the sound to the silent film, we find that it is possible to explain the content more deeply to the spectator with relatively the same expenditure of time. It is clear that this deeper insight into the content of the film cannot be given to the spectator simply by adding an accompaniment of naturalistic sound; we must do something more. This something more is the development of the image and the sound strip each along a separate rhythmic course. They must not be tied to one another by naturalistic imitation but connected as the result of the interplay of action. Only by this method can we find a new and richer form than that available in the silent film. Unity of sound and image is realised by an interplay of meanings which results, as we shall presently show, in a more exact rendering of nature than its superficial copying. In silent film, by our editing of a variety of images, we began to attain the unity and freedom that is realised in nature only in its abstraction by the human mind. Now in sound film we can, within the same strip of celluloid, not only edit different points in space, but can cut into association with the image selected sounds that reveal and heighten the character of each—wherever in silent film we had a conflict of but two opposing elements, now we can have four.

A primitive example of the use of sound to reveal an inner content can be cited in the expression of
the stranding of a town-bred man in the midst of the desert. In silent film we should have had to cut in a shot of the town; now in sound film we can carry town-associated sounds into the desert and edit them there in place of the natural desert sounds. Uses of this kind are already familiar to film directors in Western Europe, but it is not generally recognised that the principal elements in sound film are the asynchronous and not the synchronous; moreover, that the synchronous use is, in actual fact, only exceptionally correspondent to natural perception. This is not, as may first appear, a theoretical figment, but a conclusion from observation.

For example, in actual life you, the reader, may suddenly hear a cry for help; you see only the window; you then look out and at first see nothing but the moving traffic. But you do not hear the sound natural to these cars and buses; instead you hear still only the cry that first startled you. At last you find with your eyes the point from which the sound came; there is a crowd, and someone is lifting the injured man, who is now quiet. But, now watching the man, you become aware of the din of traffic passing, and in the midst of its noise there gradually grows the piercing signal of the ambulance. At this your attention is caught by the clothes of the injured man: his suit is like that of your brother, who, you now recall, was due to visit you at two o'clock. In the tremendous tension that follows, the anxiety and uncertainty whether this possibly dying man may not indeed be your brother himself, all sound ceases
and there exists for your perceptions total silence. Can it be two o’clock? You look at the clock and at the same time you hear its ticking. This is the first synchronised moment of an image and its caused sound since first you heard the cry.

Always there exist two rhythms, the rhythmic course of the objective world and the tempo and rhythm with which man observes this world. The world is a whole rhythm, while man receives only partial impressions of this world through his eyes and ears and to a lesser extent through his very skin. The tempo of his impressions varies with the rousing and calming of his emotions, while the rhythm of the objective world he perceives continues in unchanged tempo.

The course of man’s perceptions is like editing, the arrangement of which can make corresponding variations in speed, with sound just as with image. It is possible therefore for sound film to be made correspondent to the objective world and man’s perception of it together. The image may retain the tempo of the world, while the sound strip follows the changing rhythm of the course of man’s perceptions, or vice versa. This is a simple and obvious form for counterpoint of sound and image.

Consider now the question of straightforward Dialogue in sound film. In all the films I have seen, persons speaking have been represented in one of two ways. Either the director was thinking entirely in terms of theatre, shooting his whole speaking group through in one shot with a moving camera.
Using thus the screen only as a primitive means of recording a natural phenomenon, exactly as it was used in early silent films before the discovery of the technical possibilities of the cinema had made it an art-form. Or else, on the other hand, the director had tried to use the experience of silent film, the art of montage in fact, composing the dialogue from separate shots that he was free to edit. But in this latter case the effect he gained was just as limited as that of the single shots taken with a moving camera, because he simply gave a series of close-ups of a man speaking, allowed him to finish the given phrase on his image, and then followed that shot with one of the man answering. In doing so the director made of montage and editing no more than a cold verbatim report, and switched the spectator's attention from one speaker to another without any adequate emotional or intellectual justification.

Now, by means of editing, a scene in which three or more persons speak can be treated in a number of different ways. For example, the spectator's interest may be held by the speech of the first, and—with the spectator's attention—we hold the close-up of the first person lingering with him when his speech is finished and hearing the voice of the commenced answer of the next speaker before passing on to the latter's image. We see the image of the second speaker only after becoming acquainted with his voice. Here sound has preceded image.

Or, alternatively, we can arrange the dialogue so that when a question occurs at the end of the given
speech, and the spectator is interested in the answer, he can immediately be shown the person addressed, only presently hearing the answer. Here the sound follows the image.

Or, yet again, the spectator having grasped the import of a speech may be interested in its effect. Accordingly, while the speech is still in progress, he can be shown a given listener, or indeed given a review of all those present and mark their reactions towards it.

These examples show clearly how the director, by means of editing, can move his audience emotionally or intellectually, so that it experiences a special rhythm in respect to the sequence presented on the screen.

But such a relationship between the director in his cutting-room and his future audience can be established only if he has a psychological insight into the nature of his audience and its consequent relationship to the content of the given material.

For instance, if the first speaker in a dialogue grips the attention of the audience, the second speaker will have to utter a number of words before they will so affect the consciousness of the audience that it will adjust its full attention to him. And, contrariwise, if the intervention of the second speaker is more vital to the scene at the moment than the impression made by the first speaker, then the audience’s full attention will at once be riveted on him. I am sure, even, that it is possible to build up a dramatic incident with the recorded sound of a
speech and the image of the unspeaking listener where the latter’s reaction is the most urgent emotion in the scene. Would a director of any imagination handle a scene in a court of justice where a sentence of death is being passed by filming the judge pronouncing sentence in preference to recording visually the immediate reactions of the condemned?

In the final scenes of my first sound film Deserter my hero tells an audience of the forces that brought him to the Soviet Union. During the whole of the film his worse nature has been trying to stifle his desire to escape these forces; therefore this moment, when he at last succeeds in escaping them and himself desires to recount his cowardice to his fellow-workers is the high-spot of his emotional life. Being unable to speak Russian, his speech has to be translated.

At the beginning of this scene we see and hear shots longish in duration, first of the speaking hero, then of his translator. In the process of development of the episode the images of the translator become shorter and the majority of his words accompany the images of the hero, according as the interest of the audience automatically fixes on the latter’s psychological position. We can consider the composition of sound in this example as similar to the objective rhythm and dependent on the actual time relationships existing between the speakers. Longer or shorter pauses between the voices are conditioned solely by the readiness or hesitation of the next speaker in what he wishes to say. But the image introduces to the screen a new element, the
subjective emotion of the spectator and its length of duration; in the image longer or shorter does not depend upon the identity of the speaking man, but upon the desire of the spectator to look for a longer or shorter period. Here the sound has an objective character, while the image is conditioned by subjective appreciation; equally we may have the contrary—a subjective sound and an objective image. As illustration of this latter combination I cite a demonstration in the second part of Deserter; here my sound is purely musical. Music, I maintain, must in sound film never be the accompaniment. It must retain its own line.

In the second part of Deserter the image shows at first the broad streets of a Western capital; suave police direct the progress of luxurious cars; everything is decorous, the ebb and flow of an established life. The characteristic of this opening is quietness, until the calm surface is broken by the approach of a workers' demonstration bearing aloft their flag. The streets clear rapidly before the approaching demonstration, its ranks swell with every moment. The spirit of the demonstrators is firm, and their hopes rise as they advance. Our attention is turned to the preparations of the police; their horses and motor-vehicles gather as their intervention grows imminent; now their champing horses charge the demonstrators to break their ranks with flying hoofs, the demonstrators resist with all their might and the struggle rages fiercest round the workers' flag. It is a battle in which all the physical strength is
marshalled on the side of the police, sometimes it prevails and the spirit of the demonstrators seems about to be quelled, then the tide turns and the demonstrators rise again on the crest of the wave; at last their flag is flung down into the dust of the streets and trampled to a rag beneath the horses' hoofs. The police are arresting the workers; their whole cause seems lost, suppressed never to re-arise—the welter of the fighting dies down—against the background of the defeated despair of the workers we return to the cool decorum of the opening of the scene. There is no fight left in the workers. Suddenly, unexpectedly, before the eyes of the police inspector, the workers' flag appears hoisted anew and the crowd is re-formed at the end of the street.

The course of the image twists and curves, as the emotion within the action rises and falls. Now, if we used music as an *accompaniment* to this image we should open with a quiet melody, appropriate to the soberly guided traffic; at the appearance of the demonstration the music would alter to a march; another change would come at the police preparations, menacing the workers—here the music would assume a threatening character; and when the clash came between workers and police—a tragic moment for the demonstrators—the music would follow this visual mood, descending ever further into themes of despair. Only at the resurrection of the flag could the music turn hopeful. A development of this type would give only the superficial aspect of the scene, the undertones of meaning would be ignored;
accordingly I suggested to the composer (Shaporin) the creation of a music the dominating emotional theme of which should *throughout* be courage and the certainty of ultimate victory. From beginning to end the music must develop in a gradual growth of power. This direct, unbroken theme I connected with the complex curves of the image. The image succession gives us in its progress first the emotion of hope, its replacement by danger, then the rousing of the workers' spirit of resistance, at first successful, at last defeated, then finally the gathering and reassembly of their inherent power and the hoisting of their flag. The image's progress curves like a sick man's temperature chart; while the music in direct contrast is firm and steady. When the scene opens peacefully the music is militant; when the demonstration appears the music carries the spectators right into its ranks. With its batoning by the police, the audience feels the rousing of the workers, wrapped in their emotions the audience is itself emotionally receptive to the kicks and blows of the police. As the workers lose ground to the police, the insistent victory of the music grows; yet again, when the workers are defeated and disbanded, the music becomes yet more powerful still in its spirit of victorious exaltation; and when the workers hoist the flag at the end the music at last reaches its climax, and only now, at its conclusion, does its spirit coincide with that of the image.

What role does the music play here? Just as the image is an objective perception of events, so the
music expresses the subjective appreciation of this objectivity. The sound reminds the audience that with every defeat the fighting spirit only receives new impetus to the struggle for final victory in the future.

It will be appreciated that this instance, where the sound plays the subjective part in the film, and the image the objective, is only one of many diverse ways in which the medium of sound film allows us to build a counterpoint, and I maintain that only by such counterpoint can primitive naturalism be surpassed and the rich deeps of meaning potential in sound film creatively handled be discovered and plumbed.

(Written for this edition and Englished by Marie Seton and I. M.)