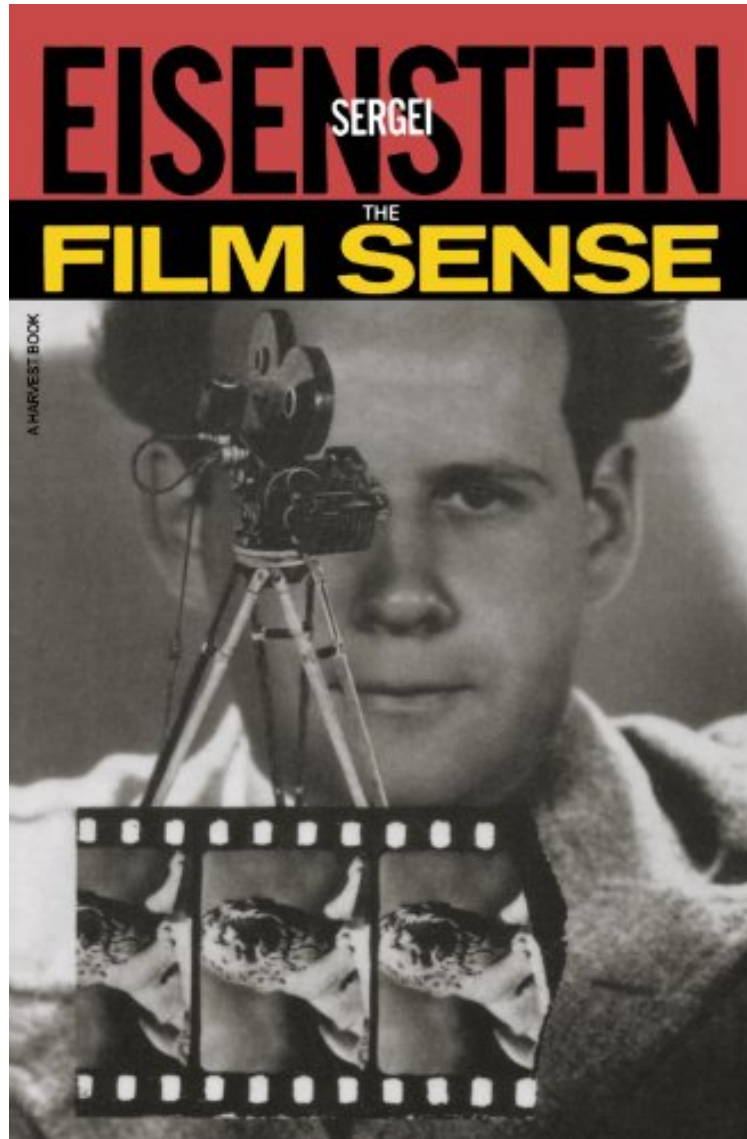


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The impressive erudition and untiring process of investigation of Eisenstein is carved in relief in this priceless book. Fascinating and sweeping from the very start. Specially worthy of interest is the chapter in which he talks about the use of color. I received five years ago this book as a gift and believe me, its reading is rewarding and gratifying. Don't let to purchase it.

An exploration of the film as a more expressive and profound medium. Includes an analysis of a sound-film sequence from Alexander Nevsky. The most instructive discussion of the film art yet put between the covers of a book (New York Times Book Review). Edited and translated by Jay Leyda; Index; photographs and diagrams.

.com The theory of "montage" or editing, developed by early Soviet filmmakers, reached its deepest expression in the writings of Sergeii Eisenstein, undeniably the most profound theorist of film art. This book contains the clearest and most accessible introduction to his ideas about the cinema. Eisenstein, who directed "The Battleship Potemkin" and "Alexander Nevsky," was a master propagandist as well as a superb filmmaker. In this book, he argues passionately that these two crafts are closely related. Language Notes Text: English, Russian (translation) About the Author Sergei Mikhailovich Eisenstein, born in Riga in 1898, first achieved world fame with his silent film, Potemkin in 1925. Although he only completed six films in his lifetime, he is considered one of the most influential film-makers and film theoreticians of all time.