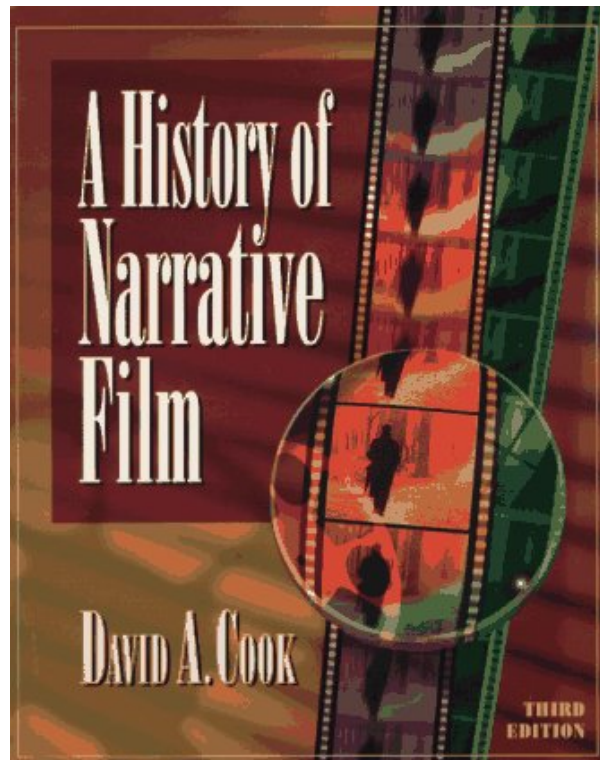
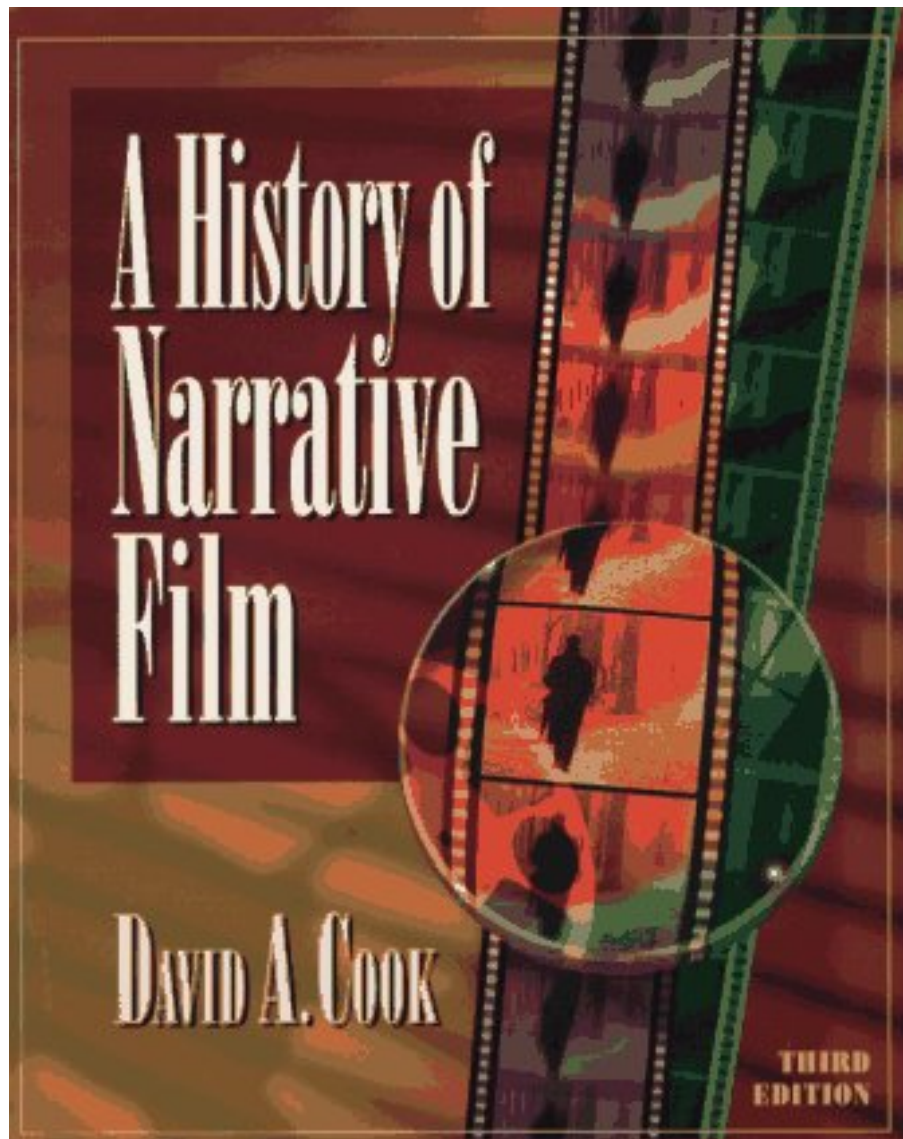


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Well Cook does, and does it better than anyone else.

The most amazing thing about this book is that it reads so well: you can literally open it up anywhere, start reading, and start learning -- and be entertained at the same time. I just love reading this book.

The second amazing thing is that Cook seems to have seen a lot of movies and taken the time to think carefully about them. As a result his comments, his sense of historical perspective, and his assertions are usually accurate, frequently insightful, and always enlightening.

If you're studying film in ANY context, this is the book to buy. If you prefer a video store with a foreign language section instead of your local Blockbuster, this is the catalog for you. Within days of reading this book I was making lists of films that I had to see (The Red And The White, and the Wadja trilogy among them), and running out to find them.

For those in need of a text-book, this is the best value-for-money you can get. For thos FEARING a text-book, relax: it's actually a real page turner.

Any short-commings? There are some minor factual errors (the photographs demonstrating zoom, telephoto and wide lenses use inaccurate frames from Barry Lyndon, for example), but nothing to worry about -- there so much about this book that's good it really doesn't make a difference. The only real problem is that it will never be big enough.

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A History of Narrative Film chronicles the earliest history of the narrative film from its beginnings with Edison and the Lumieres, through the great silent era, the advents of sound and color, to today's world of computer generated special effects. The book focuses on significant technical developments and artistic trends in the history of films. It includes chapters on the coming of sound, Eisenstein and the rise of montage, genres like the film noir, directors such as Orson Welles, W.D. Griffith and Alfred Hitchcock, and foreign films. It is richly illustrated with photos and prints from most of the films covered in the text.

David Cook is a professor of English and Film Studies at Emory University in Atlanta, Georgia. He has taught courses in film studies for over 15 years.

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