

# BOOKSHELF

by george l. george

## Directors' Skills and Techniques

A systematic survey of directors past and present has been undertaken by Boston publisher G.K. Hall & Co. in two parallel series. Seven directors grouped in the "Guide to References and Resources" series (Ronald Gottesman, editor) were reviewed in the December issue of *Cinema Canada*. In addition, **Stanley Kubrick** by William Coyle (\$24) has just been issued.

The other series, the "Twayne Theatrical Arts" edited by Warren French, was recently increased by eleven volumes. Each includes a concise statement on the purpose and significance of the study, followed by a chronology listing notable accomplishments, major works and relevant historic developments. The text proper is an in depth analysis and an assessment of the director's films. Stills, notes and references, a bibliography, a filmography and an index complete each volume.

In this series, we find **Sam Peckinpah** by Doug McKinney (\$9.95), **Mike Nichols** by H. Wayne Schuth (10.95), **François Truffaut** by Annette Insdorf (8.95), **Luis Bunuel** by Virginia Higginbotham (\$10.95), **Joseph Losey** by Foster Hirsch (12.95), **Billy Wilder** by Bernard F. Dick (\$9.95), **Abel Gance** by James Michael Welsh & Steven Philip Kramer (\$9.50), **Anthony Mann** by Jeanine Basinger (\$10.95), **Ken Russell** by Gene D. Phillips (\$9.95), **René Clair** by Celia McGerr (\$12.95) and **Laurence Olivier** by Foster Hirsch (\$10.95).

Other recent books about directors include four from N.Y. Zoetrope (31 E. 12 St., NYC 10010): **Ophuls** edited by Paul Willemen, presents a variety of assessments of Max Ophuls' films, their origins, motivations, politics and esthetics (\$4.95); **Sternberg**, edited by Peter Baxter, charts the director's progress in his craft and his own perception of his role in shaping Marlene Dietrich's career (\$19/\$9.50); **The Films of Helmuth Costard**, edited by Jan Dawson, examines the work of the "enfant terrible" of the New German Cinema (\$3.50) and **Anthropology — Reality — Cinema**, edited by Mick Eaton, devoted to the films of Jean Rouch (\$5.75).

In **The Rivals of D.W. Griffith**, Richard Koszarski describes the contribution, between 1914 and 1918, of Griffith's lesser

known contemporaries, such as Marshall Neilan, Benjamin Christensen, Reginald Baker, Charles Swickard, Scott Sidney, Raymond B. West, Louis Feuillade, and John Collins, as well as Ford, DeMille, Chaplin, Stiller, and Sjöström (N.Y. Zoetrope \$4.95).

Essays on such Italian directors as Luchino Visconti, Michelangelo Antonioni, Roberto Rossellini and Vittorio de Sica are collected in **Springtime in Italy**, a study of neo-realism in films edited by David Overby. The basic ideas of this movement, the single most important in post-World War II cinema, are vigorously promoted in these articulate writings (Ungar \$15).

Charles Higham's classical study, **Cecil B. DeMille**, emphasizes the artistic aspect of the director's epic productions in contrast with the general notion of a shrewd exploitation of popular tastes (Da Capo \$7.95).

Leading Soviet film directors and performers are profiled in **Who's Who In Soviet Cinema**, an informative description of the careers of 70 top personalities. This substantial book, edited by Galina Dolmatovskaya and Irina Shilova, also provides valuable insights into the Soviet film industry, and its functioning on artistic and administrative levels (Imported Publications, 320 W. Ohio, Chicago, IL 60610; \$12.50).

## The Reference Shelf

An established, authoritative and reliable reference text now in its 7th edition, **Halliwell's Filmgoer's Companion**, is a basic information source on movie matters. Over 10,000 revised and updated entries cover every facet of the cinema world — biographical data on leading personalities, notable films, techniques old and new, movie genres are handled by Leslie Halliwell with his customary intelligence and expertise (Scribners \$39.50).

A stimulating reinterpretation of the origins of British cinema by Michael Chanan, **The Dream That Kicks**, investigates film production, distribution and exhibition during the first quarter of this century. Chanan's forceful and documented thesis points up the close relationship between the evolution of the film industry and the changes in the socio-economic

structure of the country (Routledge & Keegan Paul \$32.50).

Significant material on the overwhelmingly distorted depiction of North American aborigines in the visual media is assembled in **The Pretend Indians: Images of Native Americans in the Movies**. This well documented exposé by Gretchen N. Bataille and Charles L.P. Silet offers abundant instances of racial bias, and outlines remedies for this continuing situation (Iowa U. Press \$19.95/\$9.95).

An extensive sampler of sayings by film celebrities, **The Book of Hollywood Quotes** has been diligently compiled by Gary Herman. It offers a wide range of statements — sometimes wise, often humorous, mostly acerbic and always revealing — providing an uninhibited scan of life and work in the film capital (Quick Fox \$5.95).

Culled from numerous movies, excerpts of memorable dialogue, witty remarks or emotional outbursts are collected in **The Movie Quote Book**, edited by Harry Haun. Some 4000 such instances are reprinted in this entertaining book, a welcome opportunity for fond recognition and intellectual stimulation (Harper & Row \$22).

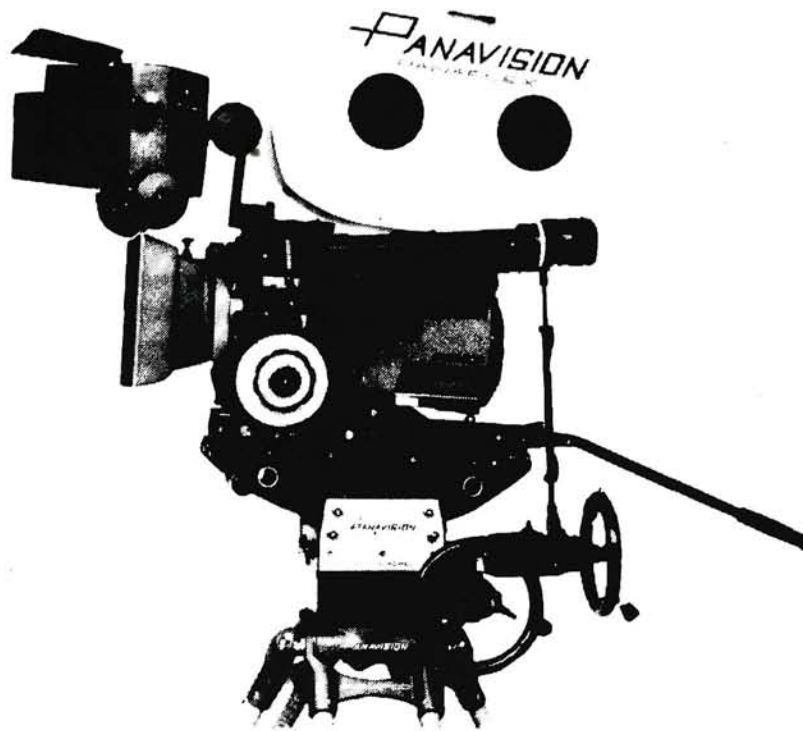
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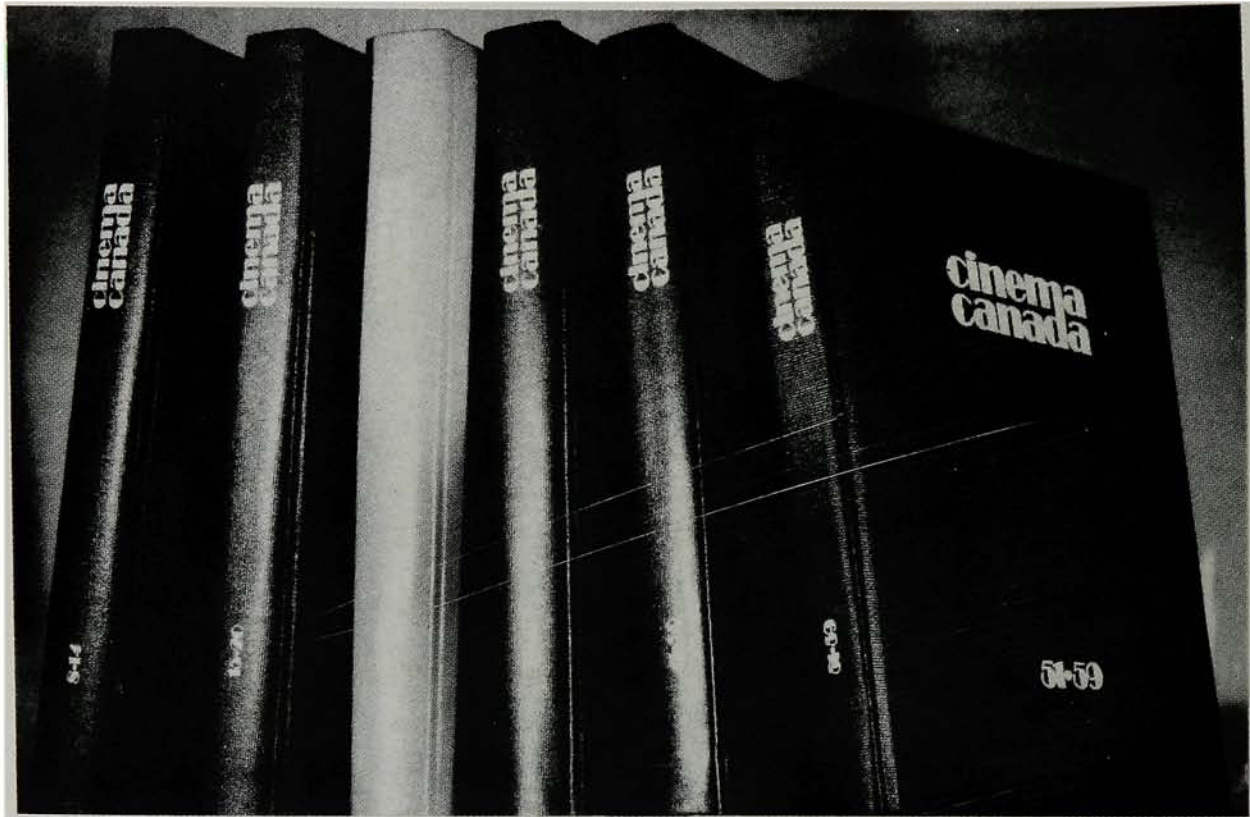
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