

(cont. from p. 4)

engage Jacques Gagné as director and Guy Dufaux as cameraman who are both Canadians and who have long lists of productions to their credit and are most talented filmmakers.

Mr. Lynas implies that the Film Board is not aware of the underwater work of Dr. Joe McInnis. I should point out that the NFB has made no less than three films with Dr. McInnis. We are currently planning a fourth film with him.

Mr. Lynas is evidently disturbed by Cousteau's reference to one of the Calypso's divers riding on the back of a whale, which he considers "blatant harassment." I suggest that the whale in question had been more harassed by being trapped in a fishing net which after two hours was cut free by the Calypso diver.

It is no doubt regrettable that the Calypso missed the work being done on the shipwreck Caroline, however, they did dive on several ships off Sable Island

and in Lake Ontario as well as the Express of Ireland at Rimouski, the Hamilton and the Scourge in Lake Ontario, and the Edmund Fitzgerald and the Gunilda in Lake Superior.

One minor point the Calypso is 140 feet in length not 240 feet.

R. N. Jones
Marketing
National Film Board

Fan mail

... Receiving your magazine is an important, rewarding event. "Monkey See, Monkey Do, Monkey Pay" by Fil Fraser [Cinema Canada no. 71, Jan./Feb. 1981] was alone more than worth the "price of admission."

Bravo for work that has relevance even south of the border — especially for the independent filmmaker.

Gene Feldman
Wombat Productions Inc.

BOOKSHELF

Significant studies of directors have been added to G.K. Hall's "Twayne Theatrical Series" and "Guides to References and Resources." The new volumes include *David Lean* by Louis P. Castelli and Caryl Lynn Cleeland (\$18.50), *Frank Capra* by Charles J. Maland (\$10.95), *Jean-Luc Godard* by John Francis Kreidl (\$13.95), *Karel Feisz* by Georg Gaston Leaming (\$14.95), *Pier Paolo Pasolini* by Stephen Snyder (\$13.95) and *Leni Riefenstahl* by Renata Berg-Pan (\$13.95). Containing in-depth evaluations, informative comments, extensive filmographies, and other relevant data, these studies provide valuable insights into the multifaceted evolution of cinematic art.

In *Close-Up: The Contemporary Director*, editor Jon Tuska assembles searching profiles of Martin Scorsese, Sydney Pollack, Hal Ashby and seven of their colleagues, focusing on each director's personality and his perception of his work, combined with a critical appraisal of his films. Probing interviews bring out first-hand material for a revealing and informative book (Scarecrow \$22.50).

A truly spectacular publishing achievement, Donald Haver's *David O. Selznick's Hollywood* sets a new mark in opulence, beauty and taste among bibliographical works. This extra-large volume, strikingly designed by Thomas Ingalls, carries over 1500 superb illustrations and extolls the Golden Years of the film capital as exemplified in Selznick's lavish style of filmmaking (Knopf \$85).

Alexander Walker's *Garbo: A Portrait* is an intimate view of the reclusive star. It adroitly combines known facts with Walker's appraisal of her talent, her frustrated emotional life and her business acumen. Numerous stills from MGM archives add dimension to an entertaining text (Macmillan \$19.95).

RECENT FRENCH BOOKS

New publications from the Centre Georges Pompidou, distributed by Editions Flammarion/Canada, include two informative studies of national film production, both edited by Jean-Loup Passek. *Le cinéma danois* (F40) and *Le cinéma hongrois* (F55) survey the history of filmmaking in these countries, with an analysis of outstanding films and a bibliography. In addition, the Hungarian volume carries extensive lists of directors and their work, with chapters on documentary and animation production.

The Centre also publishes an homage to the celebrated Dutch documentarian, *Joris Ivens: 50 ans de cinéma*. Edited by Jean-Loup Passek, this well-researched volume retraces Ivens' fruitful career, his worldwide filming in some 20 countries (including Canada, France, USA, USSR, Spain, Vietnam and China, as well as his native Holland). The influence of this veteran filmmaker is underlined in interviews and recollections from many authoritative sources (F60).

ASPECTS OF CINEMA

Ken Daley's *Basic Film Technique* is an effective introduction to the principles and practices of professional filmmaking.

It is a clear, concisely written and abundantly illustrated account of the essential stages of production, applicable equally to fiction, documentary and publicity films (Focal Press \$9.95).

A basic guide for anyone seeking proficiency in the domain of sound in motion picture and audio-visual production, Paul M. Honoré's *A Handbook of Sound Recording* provides a reliable source of factual information on the history and practice of the craft (A.S. Barnes \$15.95).

Techniques of large-scale animation, involving prehistoric monsters and deep-space action, are exhaustively described in S.S. Wilson's *Puppets and People*. Construction of models, their animation, photography and combination with live action are covered by a professional of the craft, with references to specific films (A.S. Barnes \$12).

A knowledgeable introduction to the study of current cinematic concepts and doctrines, J. Dudley Andrew's *The Major Film Theories* provides scholarly and balanced summations of the theses of such theoreticians as Eisenstein, André Bazin, Rudolf Arnheim and Christian Metz (Oxford U. Press \$5.50).

An essential reference tool, *Educational Film Locator* (2nd edition) is a monumental compilation containing 40,000 movies of diverse origins suitable for classroom use. Judiciously selected by expert librarians, titles are fully and conveniently cross-indexed (Bowker \$50 + shipping).

Screenplays in book form continue to proliferate, offering opportunities for the study of film structure and style, or for the simple enjoyment of reliving at leisure a fleeting visual experience. From the University of Wisconsin, three additional scripts based on successful Warner Bros. movies of the 1930-50 period: *Mission to Moscow* (David Culbert, ed.) *42nd Street* (Rocco Fumento, ed.), and *Mildred Pierce* (Albert J. LaValley, ed.). Each volume contains an annotated script critical essays and other relevant material (\$12.50/4.95 ea.).

Other published screenplays include Jean-Luc Godard's complex and powerful *Two or Three Things I Know About Her*, with both French and English texts and extensive scholarly comments on its political and psychological insights (Harvard U. Press \$27.50).

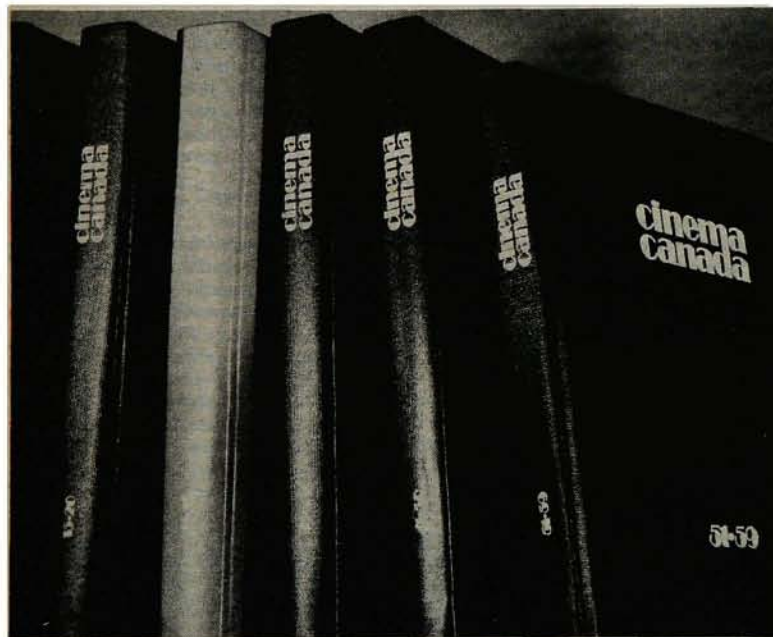
Winner of 8 Academy Awards, *On the Waterfront* — screenplay by Budd Schulberg, directed by Elia Kazan — appears with Schulberg's post-script relating its rejection by all major studios until independent producer Sam Spiegel's last-minute rescue (So. Illinois U. Press \$12.50/5.95).

Prof. Bernard F. Dukore presents *The Collected Screenplays of Bernard Shaw*, adding a knowledgeable introduction to six scripts that include *Saint Joan*, *Major Barbara* and *Pygmalion* (U. of Georgia Press \$35).

George L. George

George L. George is an active member of the Directors' Guild of America. He was a production manager at the NFB in 1942. During his long career as a film director he won an Academy Award for his dramatic short *Toward Independence*.

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