Porttrait d'un Studio d'Animation

It's about time that the story of the NFB's French Association Studio was put into print. Since its inception 17 years ago, the Studio has made an impact on the world of animation that far exceeds its modest material resources. While a more comprehensive and critical account remains to be written, Porttrait d'un Studio d'Animation is a useful beginning.

Unfortunately, this book was conceived, rather hurriedly one suspects, as an appendage to an exposition of the Studio's work which is being held all summer in the Canadian Cultural Centre in London, England. The account, a three-hour publicaton with commissioned writing, and the text, prepared by four writers, often reads like an annual report.

Porttrait is a驽ide attempt to construct a personal history of the Studio by Norman Mactern stressing one approach to animation which he has always highly prized, the responsibility of the individual artist for all aspects of his film, working alone or with other committed colleagues in the manner of the studio artist. There follows a section by Jean-Yves Begin which traces the history of the Studio and emphasizes its deep roots in this particular McLaren per-son. Yet, despite the academic use it is a sorry tale.

Although the rationale is not stated, the chronological index of productions and the comprehensive list of the anima-ted works of the core group. For example, films made by Régis and Laurent Codure for NFB English Pro-duction are excluded, while Pierre Hebert's, René Jodoin's and Co Hoede-man's works are included. A document-ary made by Nicole Crama for English Pro-duction and direction (Van Nostrand Reinhold $29.95).

The newly revised edition of World of Animation, published by Co Hoedeman and Lighting Equipment carries adequate material on the production of equipment required for production. There is an index covering the holdings of over 3,000 Canadian Studio, a leading theoretical periodical, are well-chosen writings by and about Truffaut, the authors bring out the multifaceted talent of an exceptionally intriguing author.

In Banned Films, Edwardo de Grazia and Roger K. Newman tell the sad and outrageous story of movie censorship in the USA. In their authoritative and critical appraisal of the film industry, they provide students of film, and the United States are examined as sources of stereotyped presentations of their average citizen — or are they true images? (Interlacement/Quarter $24.95). Stimulating essays from Cinema Journ-al, a leading theoretical periodical, are edited by Richard Dyer MacCann and Neville O'Donnell as personal interpretation of films. (Focal Press $39.95/21.95).

In Cinematography, Philip R. Courtier discusses extensively the skills, tools and techniques of his camera work. Limiting himself to the actual shooting process, Courtier reviews in articulate detail cameras, lenses raw stock, lighting, special effects and production and direction (Van Nostrand Reinhold $29.95).

The Filmmaker's Craft: 16mm Feature Film Production is a practical and explicit guide to the making of low-budget movies, privately financed and distributed. (Merrimack/Petten $24.95).

Directorial Styles An informative essay by Eugene F. Walt. The volume includes a collection of articles intelligently edited by Sari Thomas. The medium's industrial set-up, the form and content of film, and audience attitudes are explored by specialized educators in well-informed and compelling essays (Scarce $17.30/5.90).

Theories of Cinema
by Gordon E. Martin •

Just as opinions differ about the entertainment values of any given film, so do they differ about the forms of a particular expression. (Panthéon $30/15.95).

In Eisenstein At Work by Jay Leyda and Zina Voynow, revealing insights into the great Soviet director's work methods and stage technique are provided in a unique collection of his personal notes and letters. (Indiana U. Press $22.50/7.95).

Cinema and Semiotics (the latter term defines the science of signs or sign systems, the application of semiotics to film is vigorously debated) with an interesting and a seminal work. (Skeptic: Robert Altman, author of Nashville as personal interpretation of the film industries of Britain, France, Japan and the United States are examined as sources of stereotyped presentations of their average citizen — or are they true images? (Interlacement/Quarter $24.95).

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September 1983 - Cinéma Canada / 39