

BOOKSHELF

by Georges L. George

Facets of Cinema

As Lawrence H. Suid argues in **Guts & Glory: The Great American War Movies**, most Hollywood examples of that genre (up to the Vietnam fiasco) projected a distinctly pro-war attitude attributable to the cooperation the Pentagon was only too eager to extend to film producers. His highly readable, fully documented and scholarly work draws material from interviews with filmmakers, technical advisers and top Army brass (Addison-Wesley \$12.95/6.95).

In **Film Is**, Stephen Dwoskin presents an extensive, well informed survey of "underground" cinema. Discussing filmmakers, films, and techniques, Dwoskin assesses the cultural and sociological nature of independent film production in an historic study that provides a valuable reference index on a highly personal art form (Overlook Press \$6.95).

Calling it "a mirror of American life," editors David Manning White and John Pendleton scrutinize in **Popular Culture**, the impact on public taste and lifestyle of mass entertainment, advertising, communication media and other opinion-molding efforts. A stimulating book, containing 57 articles by sociologists, educators, artists and critics (Publisher's, Del Mar, CA 92014; \$11.95/6.25).

Film historian Leonard Maltin reviews, in **The Great Movie Comedians**, the careers and distinctive characteristics of the many funny men and women, from Chaplin to Woody Allen, whose antics contributed significantly to the evolution of screen comedy (Crown \$10.95).

In an enlightening study of 23 celebrated directors from Antonioni to Welles, editors Leo Braudy and Morris Dickstein have assembled in **Great Film Directors** the views of filmmakers, writers and critics whose stimulating, and often clashing, interpretations provide insightful appraisals of directorial achievements (Oxford U. Press \$7.50).

Academy Award winning George L. George is a film director who does film book reviews in Canada, France and the U.S.

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Paul Michael, in **The Academy Awards: A Pictorial History**, commemorates fittingly the 50th anniversary of the event with an updated edition of his classical work. This is a large format volume, well documented and abundantly illustrated (Crown \$14.95).

In **The Cinema of Ernst Lubitsch**, Leland A. Poague undertakes successfully to bring out the underlying unity of style between the disparate themes of his films. Poague's auteurist approach synthesizes the motifs in Lubitsch's films, whether historic dramas, social satires or witty comedies, into a cohesive structural entity (Barnes \$12).

An outstanding biographical achievement, **Samuel Beckett** by Deirdre Bair evaluates a unique literary personality whose concern for all forms of writing extended to the movies. Beckett's script for *Film* shows his drive for complete control over his material, as he closely supervised director Alan Schneider's staging and his handling of Buster Keaton, the film's star. A truly remarkable book that perceptively analyzes the personality and style of a major writer (Harcourt Brace Jovanovich \$19.95).

Films In Print

A new edition of Michael Wilson's controversial screenplay, **Salt of the Earth** is re-issued with a pungent commentary by Deborah Silverton Rosenfelt. In it, she discusses with sympathetic understanding the background and history of the film's making, together with original data on the 1954 strike that provided the basis for the script (The Feminist Press, Box 344, Old Westbury, NY 11568; \$4.94).

An example of the way Hollywood studios used to deal with literary material is provided with the publication of **Three Comrades**, the original screenplay F. Scott Fitzgerald wrote in 1937 from Erich Maria Remarque's novel. The distorting changes injected by producer-director Joseph Mankiewicz and co-scripter Edward E. Paramore disclose the conformist attitude MGM expected from its writers (So. Illinois U. Press \$10/3.95).

In **Faulkner's Intruder in the Dust**, Regina K. Fadiman offers a critical analysis of the 1949 film based on the William Faulkner novel of racial conflict. Ben Maddow's script is reprinted as directed by Clarence Brown, offering Dr. Fadiman a solid basis for her informative study (U. of Tennessee Press \$13.50).

American humorist Jean Shepherd had adapted two of his popular novels in his script **The Phantom of the Open Hearth**. His down-to-earth good natured view of mid-America breathes life into a program that was widely shown on public television (Doubleday/Dolphin at \$4.95).

Steve Allen publishes **Meeting of Minds**, a series of literate scripts featuring delightfully anachronist confrontations between historic personages (Thomas Paine, Cleopatra, Attila the Hun, President Theodore Roosevelt, and others), six entertaining and educational programs that ran successfully on the Public Broadcasting Service (Crown \$10).

Constance Nash and Virginia Oakley offer aspiring film and television writers two authoritative manuals containing sound advice on the essential elements of planning, organizing, writing and selling a script. **The Screenwriter's Handbook** and **The Television Writer's Handbook** carry, as well, interviews with established professionals and excerpts from produced screen and teleplays (Harper & Row \$9.95 ea.).

Recent French Book

A most appealing autobiography, Simone Signoret's **La nostalgie n'est plus ce qu'elle était** is a warm, funny and exceedingly candid memoir. The actress evokes in frank detail her inquisitive youth in Paris, her political involvements, her love affairs, her marriage with Yves Montand and, above all, her remarkable career (Le Seuil 49 F.). An excellent translation, **Nostalgia Isn't What It Used to Be** is currently available (Harper & Row \$12.95).

A major event in the calendar
of the October 38th MIFED:
the awarding of the prizes to the winners
of the International Competitive Festival
on the theme indicated by UN/IYC:

"The child in our time"

Winners will be announced, prizes will be delivered and the two films, winning first prizes, will be screened in a solemn evening ceremony on October 24, 1978.



Grand Prize in silver: "Head of Child"
by sculptor Francesco Messina.

Other items in the program are scheduled as follows:

Traditional MIFED	October 16-21
East/West Film Market	October 19-23
Indian Summer	October 23-27



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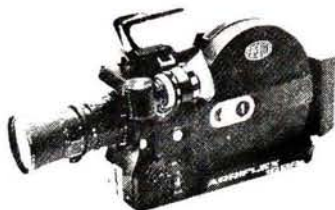
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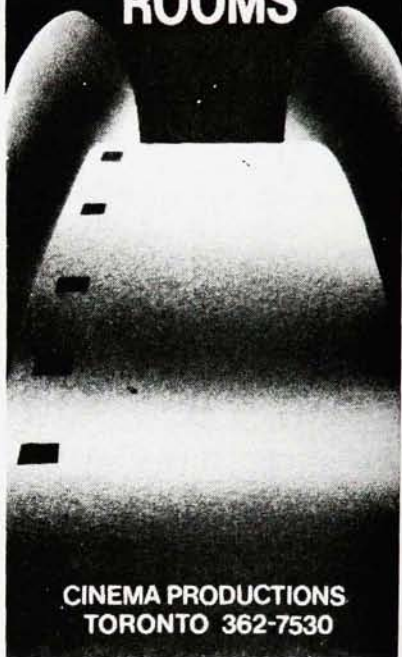


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