

BOOKSHELF

by George L. George

Aspects of Film Making

In *Close Encounters of the Third Kind Diary*, actor Bob Balaban publishes a record of his experiences during the shooting of this sci-fi epic. His closeness to the action and his sharp nose for the significant, not to mention his sense of humour, add up to a revealing and briskly written memoir (Paradise Press \$1.95).

A colorful behind-the-scenes account, *The Jaws 2 Log* by Roy Loynd reflects the excitement that pervaded the making of this sequel. Directed by Jeannot Szwarc and superbly photographed by Michael Butler, the film's numerous problems – technical challenges and personality conflicts – are extensively reported in this entertaining and factual book (Dell \$1.95).

Olden times, biblical, mythological and otherwise, have been a favorite motion picture setting. Jon Solomon has thoroughly researched films with that background and discusses some 400 of them in *The Ancient World in the Cinema*, roaming film history from Giovanni Pastrone 1914 "Cabiria" to De Mille's "King of Kings" and Fellini's "Satyricon" (Barnes \$19.95).

In *The Fifty Worst Films of All Times*, movie buffs Harry Medved and Randy Dreyfuss have produced a witty and sophisticated compilation of cinematic duds. Impressively supported by lacerating quotations from leading film critics, their list comprises a surprising number of notorious titles, from D.W. Griffith's "Abraham Lincoln" to Richard Donner's "The Omen" (Popular Library \$6.95).

On the occasion of the studio's 50th anniversary, *Walt Disney's Adventures of Mickey Mouse* is reprinted from its original edition of the early 30's. It contains 3 delightful stories appropriately illustrated with classical Disney cartoon characters, reflecting the innocence an era that seems to have lulled children and adults into a mindless euphoria (McKay \$7.95).

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

The Directorial Craft

The career of Joseph L. Mankiewicz, whose multifaceted activities encompassed directing, writing and producing, is perceptively investigated in *Pictures Will Talk*, a fascinating profile by Kenneth L. Geist. Extensively and conscientiously documented from original sources with an eye for authentic detail, this spellbinding biography offers a vivid and incisive portrait of a sensitive, shrewd and creative individual. Mankiewicz's private life is intimately examined in this in-depth report on an exceptionally gifted artist (Scribners \$12.95).

Donald Spoto, whose recent book about Hitchcock ranks high among the studies of that director, has written a solid appraisal of a man he considers one of the prime pioneers of mature contemporary American movies. In *Stanley Kramer: Film Maker*, Spoto offers an appreciative film-by-film assessment of Kramer's work as director and producer, subjecting his movies to a well balanced analysis of their form and content (Putnam \$12.95).

In *Robert Altman: American Innovator*, Judith M. Kass views the director of such films as Nashville, 3 Women and the trend-setting M*A*S*H* as a supreme non-conformist, whose original approach to film making is to reveal to his audience an unsuspected world almost beyond its reach. This is a revealing and thoughtful book, with a complete filmography of Altman's films (Popular Library \$2.25).

Joshua Logan's autobiography, *Movie Stars, Real People, and Me*, deals mainly with his Hollywood career as distinct from his Broadway work. It's a highly entertaining tale of people and events, replete with anecdotes and gossip as well as fond recollections of some of his friends (Delacorte \$9.95).

From N.Y. Zoetrope (31 E. 12 St., NYC 10003), two valuable studies of directors. *The Films of Vincente Minnelli* is a comprehensive backward look at his oeuvre, compiled on the occasion of a recent retrospective, and edited by Penny Yates (\$3). In *Don Siegel*, originally issued by the British Film Institute, Alan Lovell addresses himself to the sociological issues raised by Siegel's work, a scholarly study that sets his films in a societal perspective (\$3).

Also from BFI and distributed by N.Y. Zoetrope, two additional surveys of directors. *Pier Paolo Pasolini* by Paul Willeman investigates the turbulent career of the director up to its tragic end, linking his stylistic concepts and his socio-philosophical concerns with Italy's cultural heritage (\$3). In *Lauder and Gilliat*, Geoff Brown appraises the popular British alternating writer/Director team. Their versatility in story concepts and filmic style, their ability to switch from comedy to drama, has earned them a leading role in their country's film production (\$3.50).

Recent French Books

Director François Truffaut, in *Les films de ma vie*, collects many articles and movie reviews he wrote over the years, a vivid and perceptive commentary on the evolution of cinema art and the influence the French New Wave on a generation of filmmakers (Flammarion 48F.). A translation has been recently published as *The Films In My Life* (Simon & Schuster \$12.50).

In *Les canards majuscules*, Madeleine Robinson reminisces about her screen and stage career, a life marked by success as an actress and disappointment as a woman. She tells it all with simple and engaging honesty, against a background of a France in turmoil (Laffont 40F.).

More a novel than a memoir, Jean Renoir's *Le coeur à l'aise* expresses the personality of the celebrated director through a choice of themes and happenings, a panorama of Renoir's slightly cynical attitude, his joyous sensuality and his rich love of humanity (Flammarion 40F.).

Hungarian director Miklos Jancso is the subject of a detailed biography by Yvette Biro, who describes with intelligence and perceptivity Jancso's keyed-up work methods, his historic themes choreographed in sweeping visual style, his lyrical landscapes and his luscious nudes (Albatros 30F.).

In a special issue of the magazine *Ecran*, Guy Hennebelle and Robert Prot review the decade since the May 1968 events that saw a proliferation of the "cinéma de contestation." Many points of view find expression in this issue, offering a rich perspective on the future of film in shaping society (*Ecran* No. 78, 12F.). □

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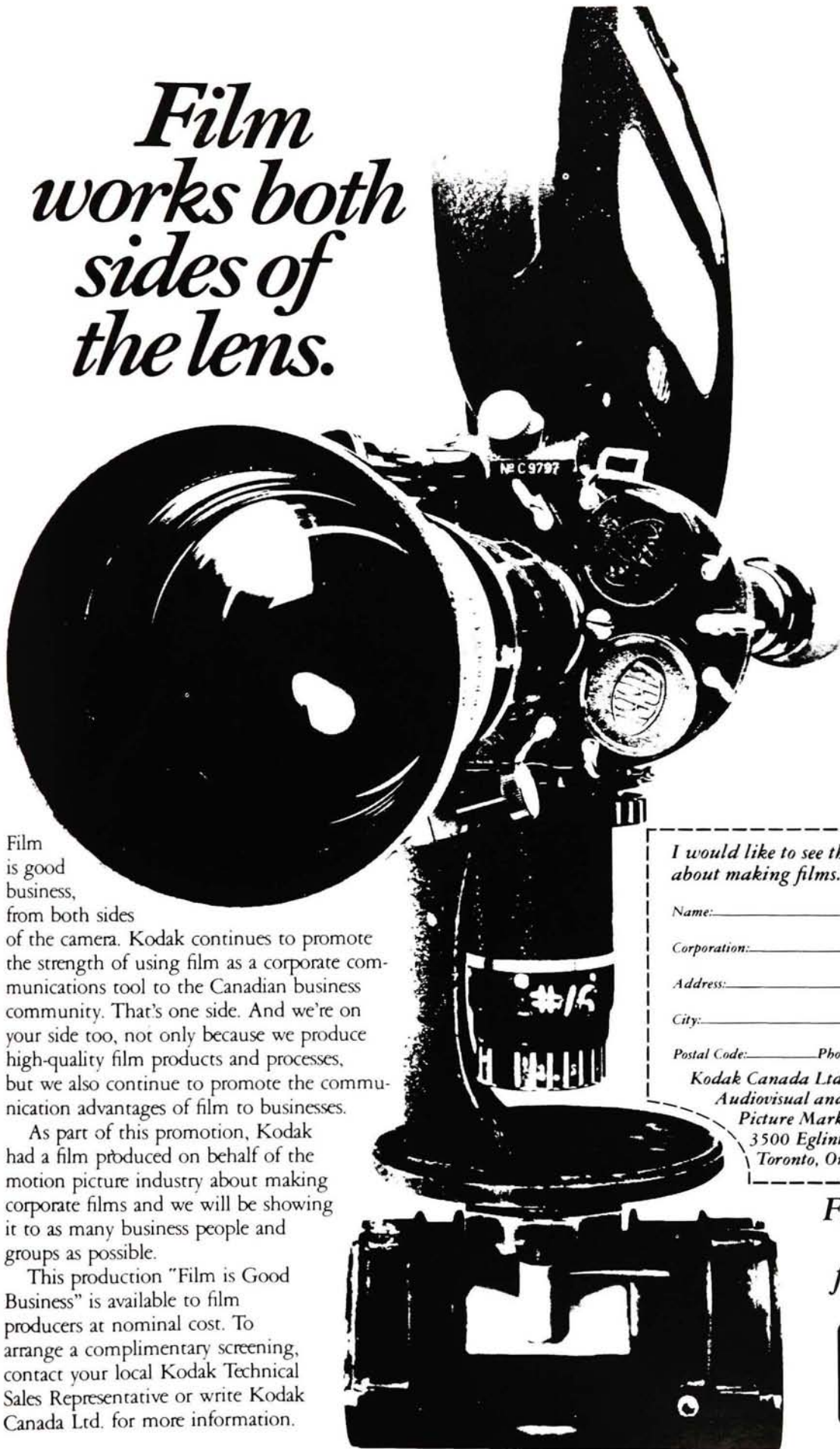
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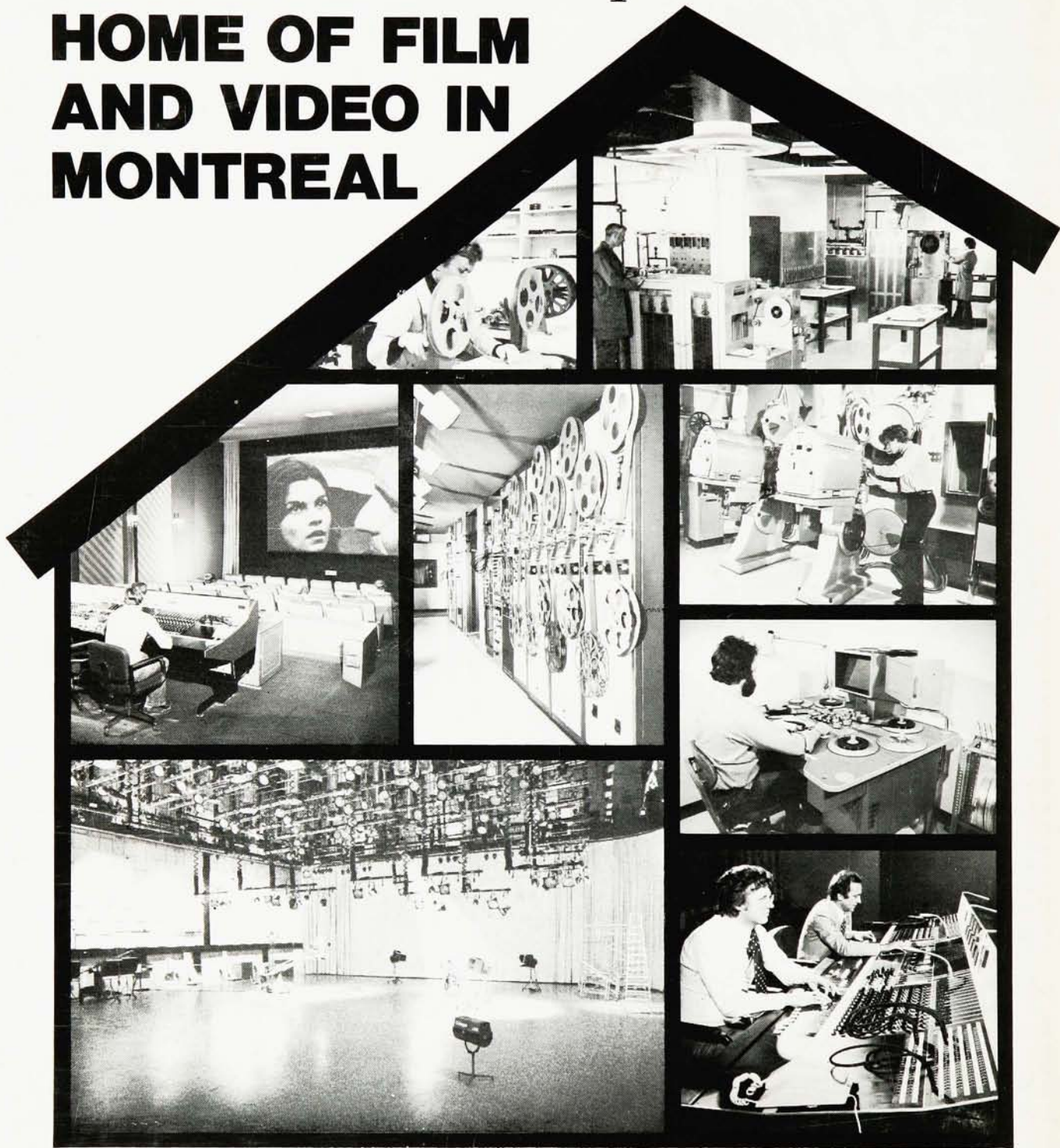
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