

BOOKSHELF

Production Techniques

The 1984 edition of **The Producer's Masterguide** is an exhaustive store of production data on the motion picture, television, commercials, cable and videotape industries in the U.S., Canada and Great Britain. Compiled by publisher Shmuel Bension, it provides detailed and accurate information on every facet of production, and stands out as an authoritative reference source (*Producer's Masterguide*, 611 Broadway, New York, NY 10012; \$69.95 + \$4.95 shipping).

Edited by David Hutchison of Starlog Magazine, **Special Effects** (Vol. 4) focuses on the use of modern technology in film/tape production. It features interviews with special effects technicians and creators, discussing computer graphics (as in *Star Trek II*), computer animation and scene simulation (as in Disney's *TRON*), and puppetry (as in *The Dark Crystal*), as well as future trends (*Starlog* \$9.95).

Producer Michael Wiese's **Film & Video Budgets** is a practical, detailed manual providing sample budgets for a variety of projects - low cost features, shorts, documentaries, commercials and music videos. It covers equipment and stage rentals, talent and union contracts, rawstock, editing, transfers, etc. and offers many money-saving ideas (*Focal Press* \$14.95).

A thoroughly professional text, **Film Scheduling** by Ralph S. Singleton deals with a crucial stage of production. Using the script of Coppola's *The Connection* as reference, Singleton proceeds through the various steps of the process: breaking down the script, preparing a production strip board, and finalizing the shooting schedule. An actual production board model is inserted (*Lone Eagle Publ., Beverly Hills, CA*; \$16.95).

In **Video Editing and Post-Production: A Professional Guide**, Gary H. Anderson offers practical advice on a complex procedure that combines an artistic approach to the job and familiarity with sophisticated electronic equipment. A well-illustrated volume, it describes explicitly the process and the tools involved. (*Knowledge Industry Publ., White Plains, NY*; \$34.95/24.95).

Personalities on Parade

A hard-hitting biography, **Zanuck** by Leonard Mosley, he-

ralds the producer's rise to the top of the motion picture industry. Running the studio and his private life with blatant machismo, Zanuck bedded actresses by the score, while producing *The Jazz Singer*, *42nd Street*, *The Grapes of Wrath*, *The Longest Day* and other screen classics (*Little, Brown* \$19.95).

A probing report on film-land's ruling families, **Hollywood Dynasties** by Stephen Farber and Marc Green focuses on the legacy of fame and misfortune among the descendants of Hollywood pioneers, whether producers like the Warners and Mayers or actors like the Fondas and Ladds (*Delilas* \$16.95).

In **Jack Nicholson**, David Downing profiles a prominent star who has taken more risks than most with his career and his life. Twice an Oscar-winner, Nicholson's unconventional ways, free-wheeling sexual mores, outspoken politics and many off-beat film roles are objectively reported in this unauthorized biography (*Stein & Day* \$14.95).

A stunning collection of over 150 color and black-&-white stills assembled by Christopher Nickens, **Elizabeth Taylor** captures the star in a variety of photogenic moods. Suitably captioned, they sum up the private and public life of an enduring celebrity (*Doubleday* \$13.95).

Allan Hunter's **Burt Lancaster** is a compact and perceptive portrait of a strong personality - compulsive, dedicated, determined. It is expanded with a carefully compiled list of his films with cast-&-credits, plot synopses, and assorted press comments (*St. Martin's* \$14.95).

In **Sublime Marlene**, the famed Kobal Collection is extensively used for fascinating photographs of the indestructible actress, now 83 and living in Paris. An informative biographical text by Thierry de Navacelle narrates the high points of her eventful life and career (*St. Martin's* \$14.95).

Outstanding directors are discussed in three new volumes of the scholarly Twayne Filmmakers series. In **Mizoguchi**, Keiko McDonald stresses the director's dominating concern for his female characters. Gene D. Phillips, in **Alfred Hitchcock**, assesses his lesser known teleplays as well as his feature films. In **Chaplin**, Julian Smith sees proof that cinema can be a one-man show. Each volume contains well-researched documentation, biographies, full filmographies, bibliographies and source material (*G.K. Hall, Boston, MA*; \$16.95, \$15.95 and \$15.95 respectively).

The Reference Shelf

Film critic Pauline Kael, admired (and feared) for her uncompromising, knowledgeable and opinionated reviews, assembles in **Taking It All In** some 150 of her columns written for *The New Yorker* magazine during the last three years (*Holt Rinehart Winston* \$25/14.95).

Scripts of two significant Warner Bros. films of the '30s expand the valuable Wisconsin/WB Screenplays series: **White Heat** (Patrick McGilligan, ed.) and **Air Force** (Lawrence H. Suid, ed.), directed respectively by Raoul Walsh and Howard Hawks. Each volume includes the film's annotated script, critical essays, cast-&-credits, and other primary source material (*U. of*

Wisconsin Press, Madison, WI; \$17.50/6.95 ea.).

"There is something irresistibly appealing about grand, doomed gestures" assert authors Harry and Michael Medved in **The Hollywood Hall of Shame**. A hilarious and documented compilation of Hollywood's most conspicuous debacles, it includes *Cleopatra*, *Inchon* and *Heaven's Gate* among some 250 other fiascos. Blame inept conception, shortsightedness, self-indulgence,

greed or plain bad luck (*Putnam* \$8.95).

William C. Cline's well-researched **In the Nick of Time** tells the story of cliffhangers of the sound era, produced between 1930 and 1956. These sturdy survivors of the silent serials were the mainstay of many neighborhood and small-town theaters (*McFarland, Jefferson, NC*; \$19.95).

George L. George ●



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