

But the anger is mine. The John Grierson that Gary Evans and I knew in the late '60s was the same firebrand who had whipped up the youngsters of the Film Board in the 1940's. He was dying and knew that this was to be his last fling, and neither time nor tribulations had dulled his edge. In addition to his teaching at McGill, he spent much of his time in Ottawa cajoling and inspiring—still seeing himself as an agent of change from within. Without bitterness, without rancor and with seemingly indomitable energy, John Grierson had come home.

**Ron Blumer** ●

Filmmaker Ron Blumer lives in New York City. He recently won an Emmy as co-producer, writer for the documentary *A Walk Through The Twentieth Century*.

## Bookshelf

### For Reference

The 1985 editions of *TV & Video International Guide*, edited by Richard Paterson, and *International Film Guide*, edited by Peter Cowie, provide broad and complementary pictures of their respective fields. Cowie surveys film production in 50 countries, with apprai-

sals of outstanding movies and leading personalities. Paterson covers 37 nations and discusses TV video's present status and future developments. These well-established annuals carry valuable reference material and updated information (NY Zoetrope, 80 E. 11 St., NYC, \$12.95 ea.).

The potential of illustrative visuals to enhance and dramatize video shows is explored with professional thoroughness in *Graphics for Television* by Ralph Ayers. A practical book attuned to lowbudget production of TV commercials, news and educational programs, it surveys available tools and techniques with emphasis on traditional rather than state-of-the-art electronic technology (Prentice-Hall, Englewood Cliffs, NJ, \$19.95).

Martin Porter's fact-filled volume, *The Complete Guide to Making Home Video Movies*, offers easy-to-follow instructions on the use of VCRs and related accessories, and quotes well-known directors on effective approaches to everyday production problems. This useful buyers' guide lists specifications and characteristics of VCRs, cameras and lenses, Camcorders, lighting systems, etc. (Simon & Schuster/Fireside, NYC, \$7.95).

Nearly 2000 key words and phrases are concisely and clearly defined in Edmund Penney's *Dictionary of Media Terms*. This is an indispensable guide to film, video and print language, incorporating technical words as well as slang expressions current in today's media use (Putnam, NYC, \$14.95).

Listing over 12,000 films with full credits, plot synopses, quotes from

press reviews and expert ratings, *Halliwel's Film Guide (3rd ed.)* is a standard reference guide for TV watchers, cassette buyers and movie buffs (Scribners, \$17.95).

### The Director's Craft

In the scholarly "Guide to References and Resources" series, two new monographs about directors: *Preston Sturges* by Ray Cywinski and *Nicholas Ray* by Blaine Allan. Extensively documented from many sources, each includes a biographical sketch, a critical appraisal, a full filmography, an annotated guide to writings, plus archival material and related data (G.K. Hall, Boston, MA, \$42 and \$49.95 respectively).

In *Ken Russell's Films*, Ken Hanke explores perceptively the director's thematic and stylistic qualities that mark his evolution from *The Devils* to *Altered States*. Russell's own comments illuminate his aesthetic approach to cinema and the sources of his visual inspiration (Scarecrow Press, Metuchen NY, \$32.50).

Brian De Palma's split personality, which opposes his rational mind to the passionate nature of his films, is sensitively probed by Susan Dworkin in *Double De Palma*. Observing De Palma's behavior during the shooting of *Body Double*, his latest film, Dworkin draws a penetrating profile of an intense man immersed in the complexities of a controversial film (Newmarket, NYC, \$14.95/8.95).

### Their Names In Lights

What distinguishes Diana Maychick's intimate biography, *Meryl Streep*, is the actress's thoughtful and committed approach, and the emotional depth she brings to her craft. Her determined personality, which emerged during her college years, carried her through early stage experiences to a meteoric rise to stardom (St. Martin's, NYC, \$12.95).

In *The Killing of the Unicorn*, the sadistic murder by her estranged husband of Dorothy Stratton, a promising actress and Playmate of the Year, is effectively narrated by her lover, director Peter Bogdanovich. His memoir vividly contrasts the tragedy's grisly details with the highly emotional mood of their affair (Morrow, \$12.95).

In *Natalie*, Lana Wood combines her own biography with that of her late sister. Lana's intimate and touching account runs through their film roles, their love affairs, marriages and divorces, with names of male stars liberally sprinkled throughout (Putnam, \$15.95).

The famous feuding siblings, Olivia de Havilland and Joan Fontaine, get rough treatment in Charles Highham's dual biography, *Sisters*. He depicts Olivia's ruthless egotism and Joan's envious nature which estranged them during most of their lives, despite their equally successful careers (Coward-McCann, \$15.95).

**George L. George** ●

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