

Michelle Citron's clear analysis of the work of Jan Oxenberg is particularly useful for understanding the radical practice in lesbian filmmaking.

The last section in the anthology, "Radical Third World Cinema", has five very strong pieces which go a long way toward fully informing the reader on filmmaking work in Africa, Latin America, and Cuba. Tom Waugh's "In Solidarity: Joris Ivens and the Birth of Cuban Cinema" seems wonderfully well-written and usefully fills a gap in our understanding of both Ivens' career and the roots of Cuban filmmaking. Also particularly noteworthy is Julia Lesage's careful delineation of problems of cross-cultural understanding when viewing Third World film through Western eyes.

The only significant overall problem I find in *Jump Cut: Hollywood, Politics and Counter-Cinema* is that it includes just one piece dealing with Canadian politically-committed documentary, though that movement has a long and complex history which has contributed much to radical counter-cinema. Moreover, the magazine *Jump Cut* has not ignored the work of Canadian filmmakers over the years, as its Canadian associate editor must surely be aware. With only one entry in this collection, dealing with a single film, the book (and ironically, it has a Canadian publisher) wrongly conveys a sense of invisibility as far as Canadian political filmmaking is concerned. And that's really too bad.

Joyce Nelson •

## ASPECTS OF CINEMA

Several new volumes in the "Studies of Cinema" series, reviewed below, provide a significant source of scholarly exploration of the broader aspects of film (*UMI Research Press, 300 N. Zeeb Rd., Ann Arbor, MI 48106*).

The writer's contribution to film is examined in **Ben Hecht, Hollywood Screenwriter** by Jeffrey Brown Martin, and **Hollywood and the Profession of Authorship 1928-40** by Richard Fine. Both books prove searchingly the question of creativity in a commercially controlled milieu and a profit-oriented studio system (*UMI \$39.95 ea.*).

Dana B. Polan examines, in **The Political Language of Film and the Avant-Garde**, the esthetics of experimental film in works by Eisenstein, Brecht, Oshima and Michael Snow. In **Abstraction in Avant-Garde Films**, Maureen Cheryn Turim analyzes the challenge of innovative cinema to current film theories (*UMI \$39.95 ea.*).

In **Soviet Cinema of the Silent Era**, Denise J. Youngblood brings to light the cultural politics and institutional de-

velopments that marked its evolution between 1918 and 1935. In **Struggles of the Italian Film Industry during Fascism**, Elaine Mancini describes the losing battle waged by Italian film producers for independence from government control (*UMI \$44.94 ea.*).

Four outstanding directors are discussed in new volumes of the informative "Guide to References and Research" series published by G.K. Hall, Boston. In **Cecil B. DeMille**, Sumiko Higashi remedies the scarcity of serious critical material with a thorough archival search (*\$35*). In **Elia Kazan**, Lloyd Michaels praises Kazan's belief in cinema as a medium for artistic expression and his talent for mise-en-scène (*\$35*). **René Clair** by Naomi Greene traces the French director's career from early experimental films to his mastery of the medium (*\$48*). John Allyn's **Kon Ichikawa** assesses the accomplishments of the versatile Japanese filmmaker (*\$45*). Each volume includes thorough documentation, biographies, full filmographies, bibliographies and archival sources.

Barbara Leaming's sweeping biography, **Orson Welles**, draws a fascinating portrait that does justice to an uncommonly gifted artist. Exceptionally well-researched and with full access to Welles himself and his private collection of documents, it reveals the astounding range of his achievements and offers a first-hand interpretation of a complex man whose troubled childhood affected his entire life (*Viking, NYC, \$19.95*).

Christopher Finch's definitive work,

**The Art of Walt Disney** is re-issued in its sumptuous original large format edition at a notably reduced price. It combines a lavishly artistic presentation – 763 superb illustrations, including 351 full color plates and 12 fold-outs – with an extensive study of Disney's career and animation techniques (*Abrams, NYC, \$29.95*).

Many of Hollywood film industry's recent corporate changes and top personnel shifts can be traced to the financial and artistic disaster that befell Michael Cimino's *Heaven's Gate* and its producers, United Artists. The whole sad story is told in **Final Cut**, a riveting account by Steven Bach, former UA head of production. Boundless self-indulgence, extravagant carelessness and creativity running amok constituted the mainspring of this \$36 million peccadillo that should (but will it?) teach a salutary lesson to the Hollywood establishment (*Morrow, NYC, \$19.95*).

A scholarly survey of sexual ambiguity as a basis for plot motivation, **Hollywood Androgyny** by Rebecca Bell-Metereau discusses sex role reversals – female impersonation, transvestism, homosexuality – in over 250 films, from Charlie Chaplin to Dustin Hoffman (*Columbia U. Press, NYC, \$24.95*).

George L. George •

**Correction:** In a recent Bookshelf column, the title of Richard E. Van Deusen's expert book on cost controls was incorrectly stated. Its title is **Practical AV/Video Budgeting**, published by Knowledge Industry Publishers, White Plains, NY, at \$34.95.

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