

ASPECTS OF CINEMA

Producer Paul N. Lazarus expertly defines his role in filmmaking in a concise volume, **The Movie Producer**. It covers informatively the diverse areas of the job – development, production, marketing – and includes facts, case histories and anecdotes that clarify the complex process (*Harper & Row, NYC, \$7.95*).

A new title in the excellent "Media Manuals" series, **Motion Picture Film Processing** by Dominic Case is a comprehensive reference source of high technical standing. Its explicit text, supported by many illustrations, covers the physical and chemical properties of raw stock at each stage of processing (*Focal Press, Stoneham, MA, \$14.95*).

A professional handbook written in an engagingly lively style, **The TV Commercial Film Editor** by Carmine R. De Sarlo fully encompasses pre- and post-production of TV spots. It covers live action, animation, rotoscoping and video tapes, and provides practical advice and tested procedures (*McFarland, Jefferson, NC, \$27.95*).

If you're seeking a career in any area of moviemaking, the newly revised and updated edition of Mel London's **Getting Into Film** will prove immensely helpful. Authored by a working writer/director/producer, this well-organized and clearly written manual discusses with intimate knowledge stemming from professional experience each facet of film work, whether creative or technical (*Ballantine, NYC, \$12.95*).

The updated edition of a classic, Vincent J-R Kehoe's **The Technique of the Professional Make-up Artist** covers authoritatively the fields of stage, film and television. Both theatrical and practical, and extensively illustrated, it fully describes the newest techniques in basic and advanced make-up, laboratory and special effects procedures, and professional make-up artists' work methods (*Focal Press, Stoneham, MA, \$59.95*).

The 15th edition of **Audio Video Market Place 1985-86: A Multimedia Guide** is an exhaustive, cross-indexed directory blanketing in 4500 entries the industry's manufacturers, producers and distributors, as well as services, techniques and applications in the U.S. and Canada. A listing of 10,000 names of individuals and firms is included (*Bouker, NYC, \$49.95 + shipping*).

Daniel J. Goulding, in **Liberated Cinema**, follows the development of Yugoslavia's film industry during the last four decades, and the political and artistic forces that shaped the surprising twists and turns of its most significant movies (*Indiana University Press, Bloomington, IN, \$25*).

French film production, from Lumière's 1895 pioneering work to the 1980s, is knowledgeably surveyed in **French Cinema** by Roy Armes. He stresses its rich variety of trends and styles, and probes the approach to film of leading French directors against a background of historic, cultural and political change (*Oxford U. Press, NYC, \$25/10.95*).

In **New German Filmmakers**, Klaus Phillips discusses 21 innovative direc-

tors who, between 1950 and 1970, reshaped German cinema and brought it to international prominence. Fassbinder, Herzog, Wenders are among those analyzed in this informative volume (*Ungar, NYC, \$24.50/12.95*).

Compiled by Herbert Kline, **New Theatre and Film** is a stimulating anthology of articles published during the 1930s in the magazine of the same name which he used to edit. Written by and about outstanding personalities of the time, they assess the impact on the popular arts of the significant issues of those turbulent years (*Harcourt Brace Jovanovich, NYC, \$24.95/13.95*).

THE REFERENCE SHELF

The 1985 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 USA, Canada and Great Britain. Compiled by publisher Shmuel Benzion and edited by René S. Ash, this hefty manual provides detailed and accurate information on every facet of production, and stands out as an authoritative reference source, indispensable to industry professionals (*Producer's Masterguide, 611 Broadway, NYC, \$69.95 in USA, U.S. \$85 in Canada, + \$4.95 shipping*).

Clear and precise definitions of over 3000 words and phrases currently used in the film and video industries appear in **The Complete Dictionary of Television and Film**. Compiled by Lynn Naylor Ensign and Robyn Eileen Knap-

ton, this is an up-to-date reference work, useful to professionals and students alike (*Stein & Day, NYC, \$35*).

Michael Singer's valuable yearly reference guide, **Film Directors** (3rd edition) lists 1400 active U.S. and foreign directors with a cross-indexing of their films. Also included are vital statistics, home and/or agents' addresses, and stimulating interviews with six leading directors (*Lone Eagle, Beverly Hills, CA, \$34.95*).

In **Cinema and Technology**, Steve Neale explores the historic progress of the image, sound, and color technologies in motion pictures. Neale attributes these developments to a combination of individual inventor's breakthroughs, economic pressure on the industry to renew itself and esthetic innovations by visionary artists (*Indiana U. Press, Bloomington, IN, \$25/9.95*).

A new collection of film scripts, **RKO Classic Screenplays**, featuring movies from the 30s to the 50s, has been launched by Frederick Ungar Publishing Co, NYC. The five initial volumes include John Ford's **Wagonmaster**, Josef von Sternberg's **Macao**, Garson Kanin's **Tom, Dick and Harry**, George Cukor's **What Price Hollywood?** and Robert Stevenson's **The Woman on Pier 13**. These illustrated screenplays, knowledgeably selected by Andrew Velez, afford an informed view of the period's story-telling techniques and social concerns (*\$8.95 ea.*).

George L. George •

L E T T E R S

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- "Dead Ringer" deals with a husband and wife who conspire to kill a stranger and pass his body off as that of the husband in order to thwart an investigation into the husband activities as a large-scale embezzler. In order to cover their tracks, they find it necessary to kill two other people – both male. At the end of the show, when the two schemers are tracked down, the husband is killed, not the wife. There is, again, no violence toward women in this episode.
- "Neighbors" deals with the problem of a residential neighborhood that goes berserk when the opening of a halfway house in the neighborhood is followed by the rape/murder or a housewife in the community. This episode does, admittedly, deal with violence toward women. The murder/rape, I should point out, occurs offscreen, the scene ending with the woman's frightened discovery that there is an intruder in her house.
- "Payday" is about the efforts of a team of convicted bank robbers to recover their previously unrecovered loot. The sister of the robbers, who is involved in the crime as a go-between, is held captive by the opposing faction in thieves. There are homicides in the show – but they are all perpetrated by males or males.
- In "Moonlight", series regular Stevie Brody, a female detective, is romantically involved with a man suspected of complicity in a series of truck hijack-

ings. A truck driver and a gangster, both male, are murdered. There is no violence toward women, except that Stevie is held at gunpoint when the bad guys discover that she is a cop.

As I hope this summary shows, in some small way, the care we at **Night Heat** have taken to avoid precisely the sort of gratuitous and sexist violence Ms. Nelson, with so little substantiation, accuses us of purveying. I feel strongly that anyone watching our show on a regular basis could hardly come to the conclusions Ms. Nelson reaches. And why, while we're on the question of fairness, does she raise the additional issue of crime shows that consistently portray "blacks, Chicanos and native peoples" as "heavies", and fail to note that in 26 episodes, **Night Heat** has had only one Black villain, has had no Chicano villains, has had no Native American villains?

It seem to me, when there are unfortunately all too many appropriate targets for criticism on the grounds of excessive violence and racial and sexist stereotyping, the failure to recognize a show that has made a conscious and deliberate effort to compete in this market on altogether different grounds is, in the long run, playing into the hands of those to whom such distinctions are meaningless.

A police series, to be sure, must deal with violence. The temptation, of course, is to sensationalize this violence, to cram as much of it as possible onscreen in order to "capture" the audi-

ence. We at **Night Heat** feel there is another way to tell such stories, and the success of this Canadian made series with American audiences on CBS is, I hope, proving us right. In this context it is, I feel, especially unfortunate that our efforts to demonstrate our belief in a more civilized method of storytelling has been done a great disservice by a critic utterly unable to make the distinction between the graphic depiction of violent acts seen elsewhere and the "on-scene references" to violence she so brutally condemns in **Night Heat**.

Philip Rosenberg
Executive Story Editor
Night Heat
Toronto

Bravo for Nelson

(The following was addressed to **Cinema Canada** television columnist Joyce Nelson)

I always enjoy your observations. You're completely correct in your estimation of the cynical anti-female presence in **Night Heat**. (Series producer Robert) Lantos is an interesting character to look at in that light.

Appreciate your contributions,

Michael Douglas,
Douglas Communications Ltd.,
Edmonton

Lost Pharaoh's right director

I read with great interest, Michael Dorland's article on Donald Brittain (*Cinema Canada* No. 126) and found it exciting and informative. The scope of Mr. Brittain's work is truly astounding. However, I did notice you listed Mr. Brittain as director of **The Lost Pharaoh** when in fact he was narrator and Nicholas Kendall, a principal in Northern Lights Media Corp., was the director. We would appreciate a correction.

I enjoy your publication and appreciate its contribution to the media.

Jhwon Ahma Zysman
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