

## Hepburn on jungle adventures

In her delightfully informal memoir, *The Making of "The African Queen"*, Katharine Hepburn narrates her experiences during the 1951 shooting in the former Belgian Congo of John Huston's classic movie. Hepburn gives us incisive sketches of Huston, co-star Humphrey Bogart (with wife Lauren Bacall along for the ride) and producer Sam Spiegel, all struggling valiantly to surmount the rigors of the climate, the primitive accommodations, not to mention the hazards of production in an inhospitable jungle (*Knopf, NYC, \$15.95*).

A perceptive study of contrasting personalities, *Hitchcock and Selznick* by Leonard J. Leff traces the confrontational course of their collaboration on *Rebecca*, *Spellbound*, *Notorious* and *The Paradine Case*. Differences in temperament and aesthetic outlook caused repeated clashes that, paradoxically, often benefited the final product. (*Weidenfeld & Nicolson, NYC, \$22.50*).

Joseph Zsuffa's outstanding biography, *Bela Balasz*, chronicles the embattled life of the Hungarian-born philosopher, critic, screenwriter and director. His lasting contribution, a seminal theory of film aesthetics formulated in the early 1920s and embraced by leading European filmmakers of the day, was the first to view cinema as an autonomous art form with its own special means of expression. (*University of California Press, Berkeley, \$50*).

The shifting current in American film form from the turbulent '70s to the conservative '80s are knowledgeably interpreted in Robin Wood's *Hollywood from Vietnam to Reagan*. In well-documented examples, Wood identifies directors (De Palma, Friedkin, Lucas, Cimino) and films (*Heaven's Gate*, *Crusing*, *Blade Runner*) that were among the trend-setters in this evolution. (*Columbia University Press, NYC, \$12.50*).

Denis Gifford's sweeping survey, *British Animated Film 1895-1985*, logs close to 1,300 entries, from one-minute wartime propaganda cartoons to full-length features. Complete production data, plot summaries and review excerpts complete this specialized reference work. (*McFarland, Jefferson, NC, \$29.95*).

An extensive survey by Richard C. and Marie Helt, *West German Cinema Since 1945*, carries full data on over 3,300 features, with cross-indexing of directors and performers, biographies of leading personalities, and English-language titles of all listed films. This substantial reference work also includes a brief history of the German film industry as well as interviews with filmmakers Mieke and Eichinger. (*Scarecrow, Metuchen, NJ, \$52.50*).

Prof. Ira Konigsberg compiles a comprehensive and instructive lexicon of current terms and phrases in *The Complete Film Dictionary*. It covers, in over 3,500 entries, the art, technology and industry of the film with definitions both succinct and thorough, supplemented by drawings and photographs. Up-to-date, well-organized and literate, this is a particularly valuable reference work. (*NAL, NYC, \$24.95*).

Two decades of television entertainment are chronicled in Alvin H. Marill's thoroughgoing volume, *Movies Made for Television*, listing telefeatures and miniseries from 1964 through 1986. It includes over 2,000 programs with complete cast and credits, plot summaries, filmographies of performers, directors and writers, and a complete cross-index. (*NY Zoetrope, NYC, \$19.95 / 39.95*).

## Look further for funding, says liaison

MONTREAL - Peter Landecker, a former film development director in Los Angeles with Embassy Pictures and Sascha/Schnieder (*Hill Street Blues*) says Canadians are not looking far and wide enough for ways to finance films.

"Today the market is worldwide," says Landecker, hired by Telescene Productions Inc. as a liaison with the Los Angeles-based U.S. film industry.

"Canadian filmmakers should consider themselves world-class filmmakers and know that their market is no longer defined by borders. There are so many people out there who are hungry for product and scripts."

Landecker asserts that various U.S. financing options await Canadian filmmakers who are willing to produce what the U.S. market (the world market) is asking for, and not necessarily at the expense of Canadian cultural content.

"As an American, I am all for Canadian filmmakers preserving Canadian culture and making Canadian-themed films. But for a film to reach a worldwide audience it's got to have a certain excitement and hit on universal themes. It has got to touch emotions. It can't be too regional, and history lessons just won't cut it."

"But I do think that cultural and commercial viability can be joined," says Landecker, adding that there should be no shame in producing more commercial films like *Porkys* and *Meatballs* along with more culturally-oriented films like *The Grey Fox*.

"A healthy industry should have all genres of film. The commercial features will support the art films that won't get box office," says Landecker.

*Platoon*, he says, is a good example of a successful U.S. film that combines a social

statement with entertainment value - an element that he says is often lacking in Canadian films which have a reputation in the U.S. as being "dry, distant and slowpaced."

"I am not at all suggesting that Canadian films should attempt to be U.S. films and I am not talking about just giving people what they want. Rather I am talking about presenting what you want to present in a way that people are impelled to see it."

Landecker says he has no reservations about comparing the business of producing and distributing film in the U.S. to that of selling pantyhose.

"U.S. producers look at their films strictly as a business - as product to be sold like pantyhose. This is a refreshing view and very professional. It removes a certain haziness about how people relate to each other (on the film) and rarely is there any second thought given to what it will do for the social conditions of the world."

Observations of the Canadian film industry have led Landecker to question the merits of waiting on provincial and federal government funding. This, he says, is a disincentive for filmmakers who would otherwise learn to look outward at world markets for financial support.

"I am surprised to see everyone here waiting to get government support before making a film. This mindset is limiting. Government support should be considered a bonus," says Landecker.

Co-ventures and line-producing are two of the more common arrangements between Canadians and Americans, and one need only look at the number of small and mid-size distributors in the U.S. to see where opportunity lies, he continued.

"There are over 200 film distributors in L.A. alone," he says. "TV deals and video sales are becoming as lucrative as theatrical deals and there are many projects (low-budget horror, teen comedies) that are making money without going theatrical."



**Our Logo Is  
Your Guarantee Of:**

- BEST SOURCE OF CANADIAN FILM CRAFTSPEOPLE
  - QUALITY & TEAMWORK
  - TECHNICAL EXPERTISE
- We deliver on time and on budget!**

### ASSOCIATION OF CANADIAN FILM CRAFTSPEOPLE

TORONTO WINNIPEG

Cinevillage  
65 Heward Street  
Suite 105  
Toronto, Ontario  
M4M 2T5

Tel: 416/462-0211  
Fax: 416/462-3248

63 Albert Street  
Suite 302  
Winnipeg,  
Manitoba  
R3B 1G4

Tel: 204/943-1866  
Fax: 204/943-1860

**CONTACT: DONATO BALDASSARRA**