

GEORGE L. GEORGE

D anny Peary has assembled, in *Cult Movies 3*, 50 films belonging to a genre that used to attract fans of so-called "underground" cinema. Reflecting a broadened public interest, this new collection includes *Body Heat* and *Annie Hall*, as well as such cult classics as *Café Flesh* and *Diva*. Peary discusses knowledgeably each film's particular appeal. (*Fireside/S&S, NYC, \$12.95*).

An eminent archivist of cinema art, John Kobal sponsors *The Top 100 Movies*, a selective distillation of the 10-best movie lists compiled by 80 of the most respected critics the world over. Handsomely illustrated, this cinematic pantheon is both eclectic and broad in its representative mix of films appealing to all strata of the audience. (*NAL/Plume, NYC, \$9.95*).

In *Wicked Women of the Screen*, David Quinlan salutes an assortment of venomous villainesses whose malevolent machinations mesmerized audiences. From Theda Bara and Pola Negri to Bette Davis and Gale Sondergard, we follow engrossing accounts of their nefarious deeds. (*St. Martin's, NYC, \$18.95*).

Nostalgia buffs will find pleasure in Stephen Cox's *The Hollywood Hillbillies*, an amusing evocation of the most popular television series of the '60s. The show's history, cast biographies and a "mess" (that's hillbilly talk) of trivia, add up to an enjoyable read. (*Contemporary, Chicago, \$9.95*).

In *Cinema of the Sea*, Tony Thomas compiles a critical survey and a comprehensive filmography of the many movies that, between 1925 and 1986, dramatized the multifaceted lure of the deep. (*McFarland, Box 611, Jefferson, NC, \$24.95*).

Jean Cocteau, artist, poet, filmmaker, is at his most brilliant in *Past Tense*, the second volume of his diaries. His mordant views of fellow directors Bunuel, Clouzot, Hitchcock, Tati and of his own plays, the Cannes Film Festival, the French literary milieu, reveal a restless and mercurial mind sharply attuned to the viciousness and the poetry of his world. (*Harcourt Brace Jovanovich, NYC, \$24.95*).

The versatile gifts of Cecil Beaton, evident in his photographs of entertainment world celebrities, are also apparent in Roy Strong's album, *Cecil Beaton: The Royal Portraits*. This superb collection presents England's reigning family in a remarkable variety of moods, settings and circumstances. (*Simon & Schuster, NYC, \$35*).

Three recent volumes capture John Lennon's magnetic and dichotomous personality. Albert Goldman, in *The Lives of John Lennon*, draws an unsparing portrait of an artist who spent a lifetime donning and doffing a succession of masks. The biography is harsh, often scurrilous, but highly readable in its overheated prose. (*Morrow, NYC, \$22.95*).

In *Imagine: John Lennon*, Andrew Solt and Sam Egan offer an affectionate pictorial narrative that deliberately glosses over Lennon's counterculture lifestyle. Their fond comments and unique collection of stills constitute a lavish coffee table book companion to their film biography produced by David L. Wolper. (*Macmillan, NYC, \$39.95*).

Two recent Quebec publications make excellent companion volumes. Yves Lever's *Histoire générale du cinéma au Québec* is a comprehensive and scholarly account of the development of the province's film culture and industry. Coordinators Michel Coulombe and Marcel Jean, with contributions from 60-odd writers, have assembled a virtual encyclopedia of the personalities, organizations and ideas in the Quebec film world in *Le Dictionnaire du Cinéma Québécois*. There are concise, well-written entries on everything from the ACPAV to Vidéo; and everybody from Denys Arcand to Yuri Yoshimura. (*Editions Boréal*). Reviews of these publications will appear in an upcoming issue of *Cinema Canada*.

FILM PRODUCTION

The Department of Cinema of the Faculty of Fine Arts announces a probationary tenure-track position in **FILM PRODUCTION** at the starting rank of Assistant Professor to begin with the academic year 1989-1990. Duties include full-time teaching responsibilities within our undergraduate Major and Specialization in Film Production, and a contribution to the administration of the programme and the department. The successful candidate will also be expected to maintain artistic productivity during the appointment.

Teaching experience, a demonstrated interest in arts other than cinema, and bilingualism will all be considered assets as will such possible qualifications as expertise in relevant areas of Film Production, experimental cinema, etc.

We are looking for a creative person and inspired teacher-artist who will contribute to the further development of a leading university programme in Film Production in Canada.

Curriculum vitae and inquiries should be addressed to **Professor John Locke, Chair, Department of Cinema, VA-259, Concordia University, 1455 de Maisonneuve Blvd. West, Montreal, Quebec H3G 1M8**.

The deadline is one month after the publication of this announcement in the CAUT Bulletin or as soon as the position is filled. In accordance with Canadian immigration requirements, this advertisement is directed to Canadian citizens and permanent residents.



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