

# BOOKSHELF

by george l. george

Publications of the British Film Institute, distributed by N.Y. Zoetrope (31 E. 12 St., NYC 10003), consider various challenging aspects of cinema. **Women In Film Noir**, edited by Ann Kaplan, deals with unconventional, strong female characters featured in thrillers of the '40s and '50s (\$8.25). In **Pictures of Reality**, Terry Lovell views realism in the context of esthetics, audience involvement and politics (\$8.75). **Gays and Film**, edited by Richard Dyer, surveys stereotypical and forthright presentations of homosexuals in recent films (\$6.25). In **Traditions of Independence**, Don Macpherson evokes British cinema of the '30s, when individuals and groups agitated for movies reflecting their alternate lifestyles (\$11.50).

In **Hungarian Cinema Today: History Must Answer To Man**, Graham Petrie appraises knowledgeably activities and prospects of that country's film establishment. Focus is primarily on directors — Miklos Jancso, Istvan Gaal, Zoltan Fabri, Marta Meszaros and others — whose innovations in style, themes and esthetics brought world attention to Hungary's cinematic achievements (N.Y. Zoetrope \$8.95).

Sports on television are celebrated in **The Athlete** by an outstanding technician and expert, Robert Riger, whose striking cinematography, sensitive drawings and probing interviews, notably during his coverage of the 1980 Winter Olympics, were the star attraction of the ABC-TV newscasts. Illustrated with 80 pages of color stills and 160 pages of black-and-white, this superb volume embodies the effectiveness and immediacy of sports reporting on live television (Simon & Schuster \$24.95).

In a revised edition of his classical text, **Motion Pictures: The Development of An Art**, A.R. Fulton expands his penetrating study of dramatic theories and genres, probing the adaptation to film of works from other media — novels and plays — in order to define pragmatically the essential nature of cinema (U. of Oklahoma Press \$14.95).

William Miller's **Screenwriting for Narrative Film and Television** is a stimulating guide to creative writing for two closely related, yet distinct, media. It

expertly surveys narrative techniques, structure, theme, dialogue, settings and characterizations in a perceptive text suitable for both beginning and advanced writers (Hastings House \$16.95).

Squire Fridell's **Acting in Television Commercials for Fun and Profit** is an effective manual, offering valuable advice to performers on preparation for a job and the job itself in a thoroughly professional and practical manner (Harmony/Crown \$12.95/7.95).

A collection of 32 historically representative books on cinema, issued by Garland Publishers, Inc. (136 Madison Ave., NYC 10016), include several significant screenplays of landmark films. Let us note particularly **The Private Life of Henry VIII** by Lajos Biro and Arthur Wimperis, **The Mighty Barnum** by Gene Fowler and Bess Meredith, and **Jew Suss** by Arthur Rawlinson and Dorothy Farnum (\$14 ea.).

Also in the collection are two notable anthologies of screenplays assembled by John Gassner and Dudley Nichols, **Best Film Plays of 1943-44** and **Best Film Plays of 1945** (\$25 ea.), and Lorraine Noble's **Four Star Scripts** (\$16). They contain some 25 screenplays, including such classics as *It Happened One Night*, *Spellbound*, *Wilson*, *The Lost Weekend*, *Double Indemnity* and *Casablanca*. The full set of 32 volumes costs \$535, or \$400 if payment accompanies order.

## For Reference and Research

The revised edition of Ephraim Katz's **The Film Encyclopedia** establishes it as the best among the elite of authoritative reference works on movie matters. A well-rounded text, thoroughly documented and remarkably accurate, its 7000 plus entries constitute an all-inclusive survey of personalities, history, industry, genres, techniques and esthetics of the medium and its various ramifications in a literate and lively style that stimulates research and rewards perusal (Crowell \$29.95).

Victor S. Navasky's **Naming Names**, an objective in-depth study of the Hollywood witch hunts of the McCarthy era, focuses on the victims of the blacklisting practices and the informers who fueled

the investigators' blind zeal. Personal interviews, congressional probes and FBI reports clearly bring out the basic futility of the endeavor and the gratuitously tragic consequences for many of its targets (Viking \$15.95).

A complete pictorial and statistical record of films released in the U.S. during the previous year, John Willis' **Screen World 1980** offers in 10,000 entries and 1000 pictures a comprehensive view of films and personalities (Crown \$15.95).

Cobbett Steinberg's well-documented reference books, **Film Facts** and **TV Facts**, offer abundant and specific data on the industrial, artistic and personal aspects of these twin media, supplying useful statistics, lists and surveys for research and study (Facts On File \$17.95 ea.).

Written by noted experts and edited by Don Dohler, **Stop Motion Animation** provides detailed information on materials and techniques involved in achieving professional results in the use of scale models and optical effects (Cinema Enterprises, 12 Moray Court, Baltimore, MD 21236; \$5.50).

Nearly 200 films and tapes are included in **An International Guide to Computer Animation Films**, a directory compiled by Rick Speer and Bill & Ruth Kovacs. Entries in 40 categories are listed and described by title, and cross-referenced by filmmaker, subject and source. (Animation Research, Box 2651, Seattle WA 98111.)

## French View of Avant-Garde

A special issue of the French quarterly *CinémAction* considers the world-wide phenomenon of independent filmmaking. **CinémAction d'avant-garde** deals with the trends and achievements of esthetically experimental and politically militant movies. Edited by Guy Hennebelle and Raphael Bassan, this broadly based study reflects the contradictory and coexisting notions of film being used to transform itself or to transform society. Filmmakers and scholars from 25 countries report on the work done in their areas, testifying to the extraordinary vitality and distinctiveness of the revolutionary spirit in cinema (*CinémAction*, 106 Bd. Saint Denis, 92400 Courbevoie, France; F45).