

BOOKSHELF

Techniques of the Craft

Often called the cameraman's bible, the *American Cinematographer Manual*, now in its 5th edition, is an indispensable tool widely used all over the world. Its uncommon value derives from its authoritative origin and exhaustive scope, and its thorough, yet succinct, coverage of the subject. Expertly compiled by the well-known director of photography Charles G. Clarke, A.S.C., with the assistance of Three W. Tyler, this handy pocket-size guide offers thorough analyses and technical evaluations of all current and new equipment and procedures. (American Society of Cinematographers, Box 2230, Hollywood, CA 90028; \$25).

Tim Copestake's *Editing Super 8* approaches its field with creativity and resourcefulness, providing effective guidelines in practical and imaginative suggestions for using narrow gauge footage to the best possible advantage (Focal Press \$19.95).

In *The Master Handbook of Still and Movie Titling for Amateur and Professional*, Elinor H. Stecker offers knowledgeable and stimulating advice on a variety of subjects from word selection to mechanics of lettering, placement of titles and many other relevant material (TAB Books \$9.95).

A comprehensive compilation of professional production gear for all aspects of film work, Victor Duncan's *Production Equipment Guide* lists and describes cameras, lighting, optics, sound, power, etc. in a well-organized catalogue (Duncan, 2657 Fondren, Dallas, TX 75206; \$10.00).

Ladies' Night At The Movies

In *Swanson On Swanson*, a fascinating and highly personal account of virtually the whole history of the American film is narrated by Gloria Swanson, now 80, as she recreates in her frank and name-naming autobiography the details of an eventful life (Random House \$15.95).

A tasteful yet revealing memoir, *Ingrid Bergman: My Life*, written by the actress with Alan Burgess, traces with candor and charm her life as a wife, mother, and the center of an international scandal that threatened her career and her sanity (Delacorte \$14.95).

Thoroughly researched and devoid of facile sensationalism, *Jane Fonda: The American Anti-Heroine* by Gary Herman and David Downing relies on factual reporting and photographic documentation for an objective assessment of a brightly assertive screen personality (Quick Fox \$5.95).

Two recent biographies of an ambitious and talented actress provide a sharply focused image of a gutsy personality during a troubled period of film history: *Susan Hayward: Portrait of a Survivor* by Beverly Linet (Atheneum \$12.95) and *A Star Is A Star Is A Star: The Lines and Loves of Susan Hayward* by Christopher P. Anderson (Doubleday \$12.95). While telling essentially the same story, each book's individual style and emphasis complements the other's

in well-rounded accounts of a drama-filled life.

Unlike the sex-dominated version of her career chronicled by press agents, Larry Kleno's *Kim Novak On Camera* introduces a hard-working actress gifted with personality, talent and looks — qualities that also guided her private life (A.S. Barnes \$19.95).

That pictures speak louder than words is demonstrated in two recent volumes. John Derek's revealing color shots of his gorgeous actress-wife (dressed and undressed) adorn the pages of *Bo*, a purely visual delight making any comment unnecessary (Simon & Schuster, \$7.95). In *Film-Star Portraits of the Fifties*, John Kobal evokes the days when glamour reigned supreme, with alluring screen goddesses (and a few virile leading men) feeding the dreams of millions of fans (Dover \$6.95).

Aspects of Cinema

In *French Cinema of the Occupation and Resistance*, the late film scholar André Bazin appraises movies, trends and personalities during a critical and generally misunderstood period of French motion picture production (Un-

gar \$12.95). Prof. C.B. Morris, in *The Loving Darkness*, examines the profoundly controversial influence cinema exercised over Spanish writers of the '20s and '30s, when concern for the theatre's future, quality writing, conventional morality and pervasive political censorship greatly agitated the literary community (Oxford U. Press \$39.50).

An engaging collection of performers' portraits and production stills from *Gone With The Wind* appears in *The Tara Treasury* by Gerald and Harriet Gardner, whose informative comments provide sidelights on the sudden turns of fortune that beset the epic's filming (Arlington \$19.95).

Steven Kovacs explores in *From Enchantment to Rage* the creative contribution — mainly photographic — of surrealism to cinema, and its disappointment with the medium whose visual aspect took second place to surrealism's predominantly literary concerns (Fairleigh Dickinson U. Press \$22.50). In *Dada and Surrealism*, Robert Short evaluates, with the help of superb photographs and intelligent criticism, the role that films by Bunuel and Dali among others played in the evolution of

an innovative movement (Mayflower \$20).

The film theories of avant-garde artist Man Ray — specifically his distinction between cinematography and photography — appear in *Man Ray: The Photographic Image*, edited by Janus. Some 160 of his most striking stills, evocative of his movies *Retour à la raison* (1923) and *L'Étoile de mer* (1929), are reprinted in this elegant volume (Barron's \$19.95).

Necrological notices published between 1905 and 1978 in *Variety*, the trade publication, are indexed by Jeb H. Perry in *Variety Obits*. It lists over 15,000 personalities of the entertainment industry, with references to their full obit in the weekly journal (Scarecrow \$16).

Unlucky, but deserving, contenders in the annual Hollywood sweepstakes are given a second chance by Bill Libby in *They Didn't Win the Oscars*, spotlighting outstanding losers among actors, directors and films (Arlington \$19.95).

George L. George ●

George L. George is an active member of the Directors' Guild of America. He was a production manager at the NFB in 1942. During his long career as a film director he won an Academy Award for his dramatic short *Toward Independence*.



SIMON FRASER UNIVERSITY, BURNABY, B.C., CANADA V5A 1S6

NOTICE OF POSITION CENTRE FOR THE ARTS — ASSISTANT PROFESSOR IN FILM

Simon Fraser University expects to make a faculty appointment in Film Production. The appointment will be at the level of Visiting Assistant Professor for a one or two-year term. This position involves teaching at the intermediate and advanced levels of filmmaking, conducting critical seminars, and participating in faculty supervision of student films. Qualifications should include substantial professional experience in a variety of filmic genres (i.e., documentary, dramatic, film art) and a demonstrated ability to teach the craft of film at all levels. Preference will be given to Canadian Citizens or Landed Immigrants. Candidates should be prepared to accept faculty responsibilities within an interdisciplinary fine and performing arts department. Duties to begin September, 1981.

Letters of application and a complete resume will be accepted up to May 31, 1981, and should be sent to:

Professor Grant Strate
Director
Centre for the Arts
Simon Fraser University
Burnaby, B.C.
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