

BOOKSHELF

International Cinema

Donald Richie's masterful account, **The Japanese Movie**, covers the full span of Japan's contribution to world cinema. This revised edition of his classical work, a superb large format, handsomely illustrated volume, discusses the evolving concepts that guided Japan's filmmakers in their aesthetic grasp of the film medium and their sensitive adaptation of its characteristics to the traditional culture of their country (*Kodansha* \$26).

Focusing on established and rising Italian directors, **The New Italian Cinema** by R.T. Whitcombe provides an analytical study of the mercurial qualities displayed during the last two decades in that country's films from Antonioni's *L'Avventura* (1960) to Bertolucci's *La Luna* (1979). The rich variety of styles and genres, startling innovations and renaissance neo-realism, all attest to Italy's mastery of its artistic resources (*Oxford U. Press* \$19.95).

In **Brazilian Cinema**, Randal Johnson and Robert Stam offer a broad historic and critical survey of Brazil's film industry. It also discusses the vitality and dynamism of Cinema Novo directors - the late Glauber Rocha, Nelson Pereira dos Santos and others - in breaking new aesthetic grounds in an already exuberant cinematic tradition (*Fairleigh Dickinson U. Press* \$35).

The genesis of such classics as *The Cabinet of Dr. Caligari* and *Nosferatu* are traced by John D. Barlow in **German Expressionist Film**, an informative study of a genre that reshaped radically

the visual and thematic aspects of movies in the 1920s, and deeply affected succeeding generations of filmmakers (*G.K. Hall* \$16.95).

Charles Barr's affectionate and detailed history of Britain's film production in the 40s and 50s, **Ealing Studios**, records the creative atmosphere and team spirit, inspired by producer Michael Balcon's leadership, that spawned dozens of movies of exceptional interest and originality (*Overlook/Viking* \$10.95).

The Reference Shelf

Some 2000 class "A" Western features produced in Hollywood between 1928 and 1981 are listed and described in Brian Garfield's **Western Film**. This comprehensive and abundantly illustrated encyclopaedia also includes 400 juvenile, documentary, made-for-television and foreign Westerns, each entry providing principal credits, a plot synopsis, and Garfield's knowledgeable review (*Rawson/Scribners* \$24.95).

In its 33rd annual edition, John Willis' **Screen World 1982** presents a thorough pictorial and statistical record of all films released in the US during the previous year. A dependable and established reference work, its 10,000 entries enhanced with 1000 stills provide full production credits, biographical data and international awards in an extensive, entertaining compilation (*Crown* \$19.95).

Assembled by the Academy of Motion Picture Arts and Sciences, the **1981 Annual Index to Motion Picture Credits** is an exhaustive record of films

shown that year in the Los Angeles area, the basic requirement for Academy Award eligibility. This authoritative reference volume includes all pertinent production and distribution data, as well as craft and creative personnel involved in these films (*Greenwood* \$150).

In four chronological volumes, **Select-ed Film Criticism 1896-1911, 1912-1920, 1921-1930 and 1931-1940**, Anthony Slade reprints representative reviews of some 500 important movies culled from trade journals of each period. This valuable contribution to the study of cinema affords an appreciation by contemporary critics of films by Chaplin, Griffith, De Mille, Rex Ingram, Sidney Olcott, Maurice Tourneur and Clarence Brown (*Scarecrow Vol. 1 \$11, Vol. 2 & 3 \$18.50 each, Vol. 4 \$16*).

In **Make-up for Theatre, Film and Television**, NBC make-up artist Lee Baygan provides an expert step-by-step photographic demonstration of make-up techniques for a broad variety of situations. The book's ingenious format, a self-standing spiral-bound volume, is a practical feature reflected in the book's effectively organized content (*Drama Books* \$29.95).

Recent French Books

Four new volumes, issued by the quarterly magazine *CinémaAction* under the general editorship of Guy Hennebelle, take a panoramic view of film production, personalities and themes.

Extensive documentation assembled by René Prédal examines the work of a noted filmmaker-ethnographer in Jean

Rouch, un griot gaulois. The term "griot," defined as an African of a special caste - poet, musician and sorcerer all at once - aptly sums up Rouch's pioneer work in over 100 films that explore ethnic and social realities of Africa (*F.60*).

In **Le Tiers Monde en films**, Guy Hennebelle edits a survey of over 300 films dealing with some 40 Third World countries from Bolivia to India, Israel, Chad and Zaire. A richly informative volume, it notes social, economic and political characteristics of those countries as mirrored in films (*F.46*).

A study of films concerned with 13 French regions, **Images d'en France**, edited by Guy Hennebelle, assess the cinematic resources of such provinces as Brittany, Provence, Burgundy and Corsica. Locally produced films, mostly documentaries, they reflect the needs, realities, and aspirations of these geographic and historic areas (*F.65*).

The various philosophical and aesthetic concepts that marked the evolution of film are examined in **Théories du cinéma**, a scholarly study edited by Joël Magny. The contributions of practicing filmmakers like Eisenstein, Dziga-Vertov, Delluc and Pasolini, and leading theoreticians like Bela Balasz, Christian Metz and Noël Burch are clearly and precisely summarized in this volume in their historic, and often arcane, content (*F.65*).

All these books are published by L'Harmattan, 7, rue de l'École Polytechnique, 75005 Paris, France.

George L. George ●

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