

BOOKSHELF

Aspects of Cinema

In Movies from the Mansion. George Perry offers a panoramic history of Pinewood Studios, the film establishment conceived and largely financed by Sir Arthur Rank and dubbed The Mansion. It has played a steady albeit shaky role in the British film industry since 1936. The Second World War and succeeding financial crises affected production, but the presence of such directors as Hitchcock, Truffaut, Huston, Lean and even Chaplin, and such stars as Sean Connery, Glenda Jackson and Jack Buchanan provided a continuity that still prevails. (NY *Zoetrope*, \$19.95).

A revealing look at America's most popular cult movies probes the bizarre subculture spawned by such films as *The Rocky Horror Picture Show*, *El Topo*, *Reefer Madness* and *Pink Flamingos*. **Midnight Movies** by Stuart Samuels is a lively survey of such films and the audience they attract with their heady mixture of gratuitous violence, unrelieved gore, borderline paranoia and kinky sex. (Macmillan, \$9.95).

It took director Richard Attenborough 20 years to complete his ambitious film project, *Gandhi*, the recent 8-Oscar winner. He tells of his obsessive efforts in an engrossing book, **In Search of Gandhi**, relating the endless rounds of hope and disappointment, high-placed support and bureaucratic opposition, the diplomatic, financial and logistic obstacles he overcame before realizing his dream. (New Century, \$17.95).

Biographer of Lubitsch, Stroheim and Sternberg, film critic and journalist

(notably on *Take On*) and all-around movie scholar, Herman G. Weinberg evokes in *Coffee, Brandy and Cigars* and *A Manhattan Odyssey* the highlights of his 60-year dedication to cinema. Autobiographical musings, tributes to great films and their makers, perceptive assessments and anecdotes, all told with uncommon elegance, contribute to the enjoyment of these witty, erudite and worldly-wise memoirs (*Anthology Film Archives*, 491 Broadway, NYC 10012; \$16/8 and \$20/10).

The Reference Shelf

A highly readable, extensively researched and well-organized survey, Frank E. Beaver's **On Film** follows the movies' historic progress, country by country and genre by genre. The art and technique of film are informatively appraised in terms of outstanding contributors, emerging trends and salient events. (McGraw-Hill, \$12.95).

An essential tool for research into the literature of the motion picture and, when relevant, television, **The Macmillan Film Bibliography** by George Rehrauer lists some 7000 works dealing with all aspects of the medium and published between 1876 and 1981. Each entry provides a critical review, expertly assessing the book's content and merit, and useful references to other books of similar concern. A thorough index greatly facilitates research. (Macmillan, 2 vols. \$120).

The monumental undertaking of reprinting film reviews originally published in trade weekly *Variety* between

1907 and 1980 has been launched with two hefty volumes, **Variety Film Reviews 1938-42** and **Variety Film Reviews 1949-53**. These volumes, respectively numbers 6 and 8 in a collection that will comprise 16 tomes, make easily available the authoritative appraisals that established *Variety's* reputation as the "Bible of Show Business" (Garland, \$150 ea.).

Frank E. Beaver's **Dictionary of Film Terms** is a useful and comprehensive lexicon. Its straightforward and precise definitions cover terms used in the production of movies, their critical evaluation and their technical origin. (McGraw-Hill, \$15.95/\$7.95).

Attractively presented and well-documented, David Quinlan's **Illustrated Directory of Film Stars** gathers together comprehensive data of some 1600 movie performers, mostly British and American. Complete filmographies, biographical notes, thumbnail personality sketches, awards and numerous stills provide a goldmine of information. (Hippocrene, \$35).

From the Oscars' 1927 debut to last year's ceremonies, Richard Shale's **Academy Awards** offers a convenient three-way classification of all winners and nominees: in chronological order, by category and alphabetically. This thorough reference guide includes an historic section and a bibliography. (Ungar, \$28.50/\$14.50).

Directorial Styles

John Belton's collected essays, **Cinema Stylists**, assert that numerous direc-

tors are their films' true "auteur", whose creative authority shapes the style of their films. Belton's analysis of narrative structure and visual style authenticates his claim concerning some 20 directors, including Hitchcock, Preminger, Mizoguchi, Renoir and Chabrol, as well as Chaplin and Griffith (*Scarecrow*, \$19.50).

A probing exploration of Alfred Hitchcock's complex personality and how it affected his work, Donald Spoto's **The Dark Side of Genius** combines psychological insights with a perceptive assessment of the director's films. Stressing their deeply autobiographical nature and analyzing Hitchcock's private and public behavior, Spoto draws a fascinating portrait of a creative man obsessed by violence, repressed sex drives and pervasive guilt feelings. (Little Brown, \$20).

Two outstanding directors are discussed in the scholarly "Guides to References and Resources" series published by G.K. Hall: **Luchino Visconti** by Claretta Tonetti, a subtle analysis of Visconti's rebellious nature as channeled into his films (\$24); and **George Roy Hill** by Edward Shores, stressing the myth-creating ability that transcends his films' polished look (\$19.95). Both volumes include well-researched documentation, biographies, full filmographies, bibliographies and archival material.

George L. George •

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