

Duties and responsibilities of film and video crew members are explicitly and accurately set forth in **Job Descriptions** by William E. Lines. Based on categories and classifications of standard union contracts in the U.S. and Canada, these definitions apply to craft personnel performing technical work in pre-production, production, and/or post-production (*Ed-Venture, Box 23214, Los Angeles, CA 90023; \$15*).

Michael Babiger's **Directing the Documentary** is a functional, lucid and informative work on a genre that makes maximum demands on the filmmaker. It handles with high competence all aspects of video and film documentary production, integrating effectively the technical, intellectual and emotional facets of a director's craft (*Focal Press, Stoneham, MA, \$24.95*).

Two well-established yearbooks up-

BOOKSHELF

by George L. George

date screen media progress worldwide. **International Film Guide 1987**, edited by Peter Cowie, and **International TV and Video Guide 1987**, edited by Richard Paterson, cover respectively 59 and 31 countries, surveying production trends, individual films and programs, animation, festivals, awards and related activities (*NY Zoetrope, NYC, \$14.95 and \$13.95*).

The 3rd volume of Vincent Terrace's **Encyclopedia of Television** provides a complete index to the work of performers, producers, directors and writers involved in the 8000 programs – series, pilots, and specials – listed in Vols. 1 and 2. Covering the 1937-1984 period,

the index completes an unequaled source of comprehensive information (*NY Zoetrope, NYC, \$39.95*).

The nature of cinema and the evolution of film studies in response to social and cultural changes are discussed in **The Cinema Book**, a comprehensive overview of the shifting ideological and aesthetic trends of film. Knowledgeably edited by Pam Cook, it provides a clear understanding of the theoretical controversies that affected certain films (*Pantheon, NYC, \$19.95*).

In **American Theatrical Film**, John Tibbetts focuses on "any film that either directly imitates or in some way utilizes the subjects, process and effects of the

stage in a visible and prominent way." This approach offers fresh insights into the history of cinema's development from its theatrical beginnings (*Bowling Green U. Press, Bowling Green, Ohio, \$29.95/14.95*).

Jim Hillier's **Cahiers du Cinéma** is a two-volume anthology of articles which appeared during the '50s and '60s in the French periodical of that name. They express innovative cinematic concepts that presaged the *auteur* theory, the New Wave, neo-realism and a reassessment of American movies (*Harvard U. Press, Cambridge, MA, \$22.50/7.95 and \$25*).

Now in paperback, David Shipman's erudite and entertaining chronicle, **The Story of Cinema**, encompasses more than 5000 entries on movies, leading personalities and events, as well as the industry's structure and the medium's technology (*St. Martin's, NYC, \$19.95*).

LETTERS

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complete" listing we provided on films touching upon the subject of homosexuality, I have been advised by the staff of **FORMAT** that all the "missing" titles you supplied, with the exception of **Still Sane**, have already been entered into our database. That they did not come to the surface when the search was made is explained by the lack of information provided when these independent productions were submitted for inclusion. For example, as you can see from the attached entry on **Heroes**, the description makes no mention of the fact that one of three women featured in the film was a lesbian. We, of course, rely on the descriptions provided by independents, and assume that this is how the producers/distributors wish to market their films.

By way of additional information, you might be interested to know that **FORMAT** presently has over 18,000 titles in its database, and is increasing at the rate of 3,000 per year. Though it has to function on a voluntary reporting system, the staff regularly undertakes rigorous written and telephone campaigns encouraging all Canadians to make use of this system by sending in data on their productions. The response has been terrific, and I am confident that **FORMAT** is well on its way to becoming the most comprehensive database on Canadian audiovisual productions ever.

Finally, regarding English versions of **Passiflora** and **Le Confort et l'indifférence**, I am told that concerning the latter, discussions are underway on the feasibility of an English version, and as for **Passiflora** as you know, it was decided not to produce a sub-titled version in English. Nevertheless I am sending your letter to Isobel Marks, of the English Program Branch, who is responsible for these decisions.

François Macerola
Film Commissioner

MINI REVIEWS

by Pat Thompson

The DiMarco Trilogy is complete! What the hell's that, you ask? Well, this reviewer has written about and touched the low-down, low-life, wryly witty sleaze that comes from writer/director Steve DiMarco. These three self-contained half-hours for TV are a tribute to *film noir*, and have the gritty feel and harsh colour necessary for this genre, plus a collection of faces that give the characters a grisly rightness. **Transplant** (*Cinema Canada*, June 1985) and **Andy Moebrick's Last Stand** (*Cinema Canada*, October 1986) were the first two and the third, **Thieves Like Us**, was recently unveiled in Toronto for the cast and crew.

DiMarco has just sold the trilogy to First Choice Pay-TV, which will air it in June. It is fervently hoped that the Bloor Repertory Cinema in Toronto will also give the trilogy a one-time airing.

Admittedly, this tacky trio is not to everyone's taste (or lack thereof), but Steve DiMarco is a distinctively original talent. He writes well, and brings a sly sense of humour to his tales of sad and shoddy people making a buck on the fringes of society. He has got to make a feature soon... Roger Corman would love him!

• Leah David & Gerry Quigley as **Thieves**



THIEVES LIKE US

Introducing 'their story' – Al and Lisa Hacker, brother and sister pickpockets, and all-round losers. Awful Al likes to think he's the 'brains' of the outfit, but lovely Lisa has other ideas. She wants to try out her nimble fingers instead of being the decoy in her brother's schemes.

Inept takes on a new meaning with this pair. Each tiny plan devised by Al, in their sleazy, sloppy apartment, always has that fatal glitch – they only net a few dollars in cash while anticipating hundreds; Al injures his leg making a running getaway; and when Lisa tries her hand at pickpocketing in a men's clothing store, Al (on crutches) jitters around outside. And the rent is owing, due to Al's non-paying love of the track.

A gleam of hope comes when Lisa keeps a lottery ticket out of one of the fingered wallets – by golly, it's a winner! The unskilled siblings attempt a little blackmail to get the ill-gotten gains, and end up being unpleasantly surprised.

The script is full of incident and dry humour, well-written, dense with little details and weird bit parts. A virago of a landlady, with a bloodhound face, demands the rent. When the brother and sister retrieve a wallet from a cache in the sewers, a sinister character lurks down there – silently. Outside the men's clothing store, a gay flower-seller tips his eyebrows to passing males. Gerry Quigley and Leah David make a believable brother and sister team – he all no-chin and fake bravado, while she excudes shrill charm and drive. And Eugene Amodeo, the talisman actor in all three films, makes a decisive appearance.

Here's to the tacky trio – and to Steve DiMarco who is talented, witty, and rather un-Canadian in his cinematic style.

d./sc. Steve DiMarco. p Steve DiMarco, Louis Odorico. cam. Alan Piiil, J.P. Locherer. ed. Steve DiMarco. l.p. Gerry Quigley (Al Hacker), Leah David (Lisa Hacker) Argent Films Inc./Toronto (416) 752-1988.