

Aspects of Cinema

In **Crime Movies**, Carlos Clarens makes an incisive exploration of the historic events that have influenced the genre since the beginning of the century. Describing its evolution under social and political pressures (Prohibition, Depression, war), Clarens provides an exceptionally illuminating interpretation of a significant segment of film history (Norton \$16.95/8.95).

A fascinating tale, **The Making of Star Trek — The Motion Picture** by Susan Sackett and producer Gene Roddenberry, narrates the eventful progress of the production. Particularly interesting are the technical problems involved in a 23rd century environment, the inventive special and optical effects, the script and casting difficulties, all eventually surmounted by the faith and energy of a dedicated crew (Pocker Books \$14.95/7.95).

A well-researched and comprehensive survey by John Brosnan, **Future Tense** deals expertly with the science fiction film genre. It covers knowledgeably its history, content and technique from its origins to the present (St. Martin's \$7.95).

Assessing the film medium's achievements of the 50s, Adam Garbicz and Jacek Klinowski adopt, in Volume II of **Cinema, the Magic Vehicle** a thoughtful movie-by-movie approach involving over 300 representative films, at a time when new concepts and treatment took over. Volume I covered cinema through 1949 (Scarecrow \$25).

Movie musicologist Tony Thomas' **Film Score** is an expert appraisal of 20 eminent Hollywood composers and their style characteristics in writing music for the cinema. A well-documented text about an often neglected element of filmmaking (Barnes \$14.50).

Mel London, an experienced filmmaker, offers an updated edition of his classical **Getting Into Film**. His book is filled with invaluable information for those seeking a career in movies, whether creative or

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technical, in features, documentaries, industrial and government films, television shows and commercials (Ballantine \$9.95).

The skills needed for preparing a marketable film presentation convincing to potential investors, are distilled in **How To Sell Your Film Project** by Henry Beckman, a well-planned text replete with sample forms, budget charts and other relevant material (Pinnacle \$9.95).

A huge reference work, **The Film Buff's Checklist of Motion Pictures (1912-1970)**, ably edited by D. Richard Baer, lists over 19,000 theatrical features and provides basic credits, as well as an "entertainment rating" reflecting the editor's taste and judgment (Hollywood Film Archive, 8344 Melrose Ave., Hollywood, CA 90069; library binding \$25.95, hardcover \$19.95).

Personalities On Parade

In **The Hollywood Greats**, Barry Newman researches in depth the background of movie stars in order to assess the impact of their life style on a movie-conscious society. Gable, Crawford, Cooper, Bogart, Colman, Tracy, Harlow, Garland and Laughton serve as guinea pigs in this experiment (Franklin Watts \$12.95).

Actor Robert Stack's effusive autobiography **Straight Shooting** (written with Mark Evans) reveals with commendable candor peccadillos he committed or witnessed in his tolerant and entertaining memoirs of life in Hollywood (Macmillan \$12.95). In **John Wayne**, Sam Shaw displays tasteful photographs (many his own) of the late star accompanied by interesting comments on Duke's work and demeanor (Bookthrift \$7.98).

Three ages of the cinema (stardom division) are represented in recent biographies. The classical era is personified by **The Divine Garbo**, an engaging text-and-picture combo by Frederick Sands and Sven Broman, probing the past and present of the reclusive Swede (Grosset & Dunlap \$17.95). A more recent period introduces **Sophia Loren**, depicted by Sam Shaw, in striking stills and intimate comments blended in an attractive album (Bookthrift \$7.98). Finally Bette Midler, a 'now' personality, parades in **The View from a Broad** her ribald and uninhibited

version of life at the top (Simon & Schuster \$12.50).

Raymond Strait's **Star Babies** reveals the generally saddening, and frustrated existence, of children of Hollywood idols, whose early glamorous life turned, more often than not, into shattered dreams and vain regrets (St. Martin's \$10.95). Marilyn Funt, in **Are You Anybody?** presents another facet of reflected glory in her interviews with the wives of Charlton Heston, Sammy Davis Jr., Kirk Douglas, Jerry Lewis and many others (Dial \$10.95).

Seven actresses are spotlighted in **The Forties Gals** by James Robert Parish and Don E. Stanke, a classy large-format volume about Lauren Bacall, Ann Sheridan, Susan Hayward, Ida Lupino, Jane Wyman, Esther Williams and Virginia Mayo (Arlington \$25).

Recent French Books

Published by La Cinémathèque de Toulouse, as No. 29 of its always scrupulously researched film history séries, "Les Cahiers de la Cinémathèque," **Le cinéma des premiers temps (1900-1906)** is an excellent study of early-day films. Written by a team of scholars, including Canadians (André Goudreault, Daniel Lévy), Americans (Eileen Bowser, Tom Gunning) and others, the book examines over 500 films produced mainly by Biograph and the Edison Film Co., with a lesser input of French, British and Italian sources. It also analyzes the technique of these early samples, their one and/or multiple scene style, parallel montage, plotting, and historic reconstructions. A significant and erudite contribution to our understanding of cinema's origins (FF50).

A lively and entertaining biography, **Raimu ou l'épopée de César** narrates the life and career of the most popular of French actors. Facts are skillfully combined with gossip under the literate guidance of Paul Olivier, Raimu's longtime friend and impresario. It is a tribute to a consummate performer, who started as prompter, graduated to "comique troupier," and eventually joined the prestigious Comédie Française. Through it all, Raimu remained true to himself, with his explosive temper, his thorough professionalism and his childlike obstinacy (France Empire/Presses Pocket FF12).