

BOOKSHELF

by George L. George

The Films of Don Shebib

by Piers Handling

Ottawa: The Canadian Film Institute, 1978, 148 pages, \$5.95.

Richard Leiterman

by Alison Reid and P.M. Evanchuck

Ottawa: The Canadian Film Institute, 1978, 120 pages, \$5.50.

A comprehensive guide by a seasoned professional, David W. Samuelson's **Motion Picture Camera Techniques** surveys in sharply drawn detail the uses of filming equipment. The field covered ranges from TV commercials and documentaries to animation and feature films, offering effective advice on all work situations that a cameraman may face. Film stock, correct exposure, process photography and helicopter shoots are a few of the specific areas considered in this thorough and reliable manual (Hastings House \$8.95).

Film historian Kevin Bownlow's **The War, The West, and The Wilderness** celebrates pioneer filmmakers who traveled all over the world to shoot features, documentaries and newsreels in authentic locations. Extensively researched and abundantly illustrated, this massive volume brings to life little known facts of historic significance. (Knopf \$27.50).

Bosley Crowther, the distinguished former critic whose New York Times' reviews were marked with uncommon perceptiveness and taste, presents in **Reruns: 50 Memorable Movies** his choice of 50 outstanding films of all times. Each selection is thoroughly appraised in its historic, artistic and social context with brilliantly evocative visual recall (Putnam \$17.50/7.95).

Marking the half-century anniversary of the Academy of Motion Picture Arts and Sciences, Robert Osborne's **50 Golden Years of Oscar** is a splendid, richly illustrated, large format compilation of winners and nominees in all categories, including notable acceptance speeches and highlights of award ceremonies (ESE, 509 N. Harbor Blvd., La Habra, CA 90361; \$24.95/12.95).

Two volumes have been added to the

series, **New York Times Film Reviews**, covering reviews of movies published in 1973-74 and 1975-76, updating this comprehensive and indispensable source of authoritative information on the progress of cinema as assessed by N.Y. Times critics (Arno Press \$60 ea.).

A perceptive film critic, Andrew Sarris has assembled in **Politics and Cinema** a striking selection of his weekly columns from New York's Village Voice. His outspoken and often controversial views of movies with political or social content abound in shrewd observations and stimulating pronouncements (Columbia U. Press \$12.95).

The 1979 edition of Peter Cowie's **International Film Guide** provides primarily an authoritative and thorough perspective on theatrical movie production in 55 countries. Additional sections cover non-theatrical and sponsored films, animation, video (by Diane Jacobs) and other relevant areas (Barnes \$6.95).

Digesting the mass of published material about movies, William R. Meyer, in **The Film Buff's Catalog**, has judiciously compiled an extensive selection of sources dealing with film books and magazines, film appreciation of various genres and national origins, famous directors and many other relevant data (Arlington \$18.95).

An impressive study of the film industry's notable non-conformists, **Creative Differences: Profiles of Hollywood Dissidents** by David Talbot and Barbara Zheutlin, reports on the lives and activities of progressives who work, or have worked, in the Hollywood film establishment. Writers Albert Maltz and Lee Phillips, directors Abraham Polonsky and Michael Schultz, cameraman Haskell Wexler, actress Jane Fonda and many others who fought to maintain the integrity of their social and artistic views against often insurmountable odds are included (South End Press, Box 68, Astoria Sta., Boston, MA 02123; \$12/5.40).

Recent French Books

Published simultaneously in Paris and Quebec under the editorship of Pierre Véronneau, **Les cinémas canadiens** afford a broad look at the multifaceted activities, personalities, themes and techniques of Canada's national film industry, growing in relation to (or in spite of, according to the point of view) its dominant American neighbor. This

dependence has dictated the historic development of the Canadian industry, except perhaps in the production of government sponsored films. With this reality in mind, it is heartening to read the book's essays on the contribution of Canadian filmmakers' cinematic inventiveness, ingenious financing, awareness of history, and international recognition (Lherminier; F39 Cinémathèque Québécoise \$9.55).

According to Maurice Drouzy's **Louis Bunuel Architecte du Rêve**, dreams and reality combine in his films to become life itself. This synthesis requires extraordinary mastery of cinematic conception and technique, which Drouzy examines in the context of 8 of Bunuel's films that particularly exemplify the director's surrealist approach to art (Lherminier F64).

As an update to his classical **Les cinémas africains en 1972**, Guy Hennebelle has researched in **Cinéastes d'Afrique Noire** (written with Catherine Ruelle) the current trends in that continent's slowly expanding film production. Their interviews with outstanding African filmmakers reflect technical problems, isolation from film production elsewhere, difficulties with their own governments, obstacles to exporting and above all their confidence and dedication to often elusive pursuits (L'Afrique Littéraire et Artistique F30).

Masters of the Craft

Three notable additions to G.K. Hall's Theatrical Arts Series, **Alain Renais** and **Fritz Land**, both by John Francis Kreidl, and **Nicolas Roeg** by Neil Feineman: scholarly, informative and insightful, these studies offer perceptive analyses of their films, with notes and references, bibliography, filmography and index. Each volume is prefaced by Warren French the series' editor, with appropriate comments about the director's cinematic contribution and artistic concerns (\$9.95 ea.).

John Russell Taylor's engrossing biography, **Hitch: The Life and Times of Alfred Hitchcock**, for which he had the director's full cooperation, focuses on the man rather than his work. Hitchcock's family life, his early years in British films, his relationship with performers and his work methods add up to the portrait of a shy person whose private emotions are expressed in his movies (Pantheon \$10).

Academy Award winning George L. George is a film director who does film book reviews in Canada, France and the U.S.