

# BOOKS-HELP

by george l. george

Simone Signoret presents a new instalment of her candidly written memoirs in **Le lendemain, elle était souriante**. Reflections on the actor's métier, comments about her fellow performers, incidents on film sets, in recording studios or during road company travels are mixed with her discovery of the wonder of writing and the fulfilment of a literary gift (Seuil, Paris, F39).

An early film theoretician, Bela Belasz wrote **Le cinéma, nature et évocation d'un art** some 30 years ago. Its appearance now completes his published teachings on the essential, stylistic processes of film (close-up, framing, montage, camera movement, etc.) and his analysis of the "visible" and "audible" impact of sound and dialogue. This is a thoughtful and stimulating approach to cinema, an academic book that students of the medium can't ignore (Payot, Paris, F72).

In **Jean-Luc Godard**, Daniel Busto and Jean-Marie Touratier assemble a dossier of writings by and about the controversial filmmaker dealing with his polemical views on, and his work for, television. Godard's linkage of film and politics is subjected to in-depth scrutiny by himself, critics and followers (Galilée, Paris, F35).

Little known to the outside world, the Middle East film industry has made notable progress, that Claude Michel Cluny addresses in his informative **Dictionnaire des nouveaux cinémas arabes**. He outlines the accomplishments of 120 filmmakers — directors, writers, cameramen, performers — and synthesizes their themes by clarifying the origins and objectives of Arabic movies. A well researched and revealing reference work (Sindbad, Paris, F145).

In **The World of Animation**, an Eastman Kodak publication, Raul da Silva strongly emphasizes creativity and technique in his detailed description of the successive steps in the production of an animated film. Artistic and mechanical requirements, budgeting, specific uses of animation, employment tips and a glossary are included in this thoroughly informative volume, as well as a short history of animation (Publ. S-35, \$7.95).

Kit Laybourne's knowledgeable guide

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to animated film production, **The Animation Book**, discusses the craft in mostly non-technical terms. He reviews material, equipment and techniques, with data on timing, movement, synchronization, storyboards, lighting, editing and projection. A well organized text, useful to professionals and independent filmmakers (Crown, \$14.95/9.95).

Walt Disney's **Snow White and the Seven Dwarfs**, a sumptuous, large-size volume, combines the Grimm Brothers fairy tale with documentation on the making of the 1937 film and its principal creative artists. Over 400 full-color and black-and-white drawings from the film itself provide unique illustrative material (Viking, \$29.95).

Two significant volumes have been added by Rachael Low to her authoritative "History of the British Film," the classical 4-volume set. In **Films of Comment and Persuasion of the 30's**, she describes movies dealing with a wide variety of momentous problems of the period, and in **Documentary and Educational Films of the 30's**, she discusses the growing production and use of such films. Low's impeccable scholarship, her familiarity with the subject and her perceptive approach to history endow these books with enduring value (Bowker, \$18.50 ea.).

Expertly compiled by John Mercer, **Glossary of Film Terms**, now in an expanded edition, offers a comprehensive and accurate lexicon of some 2500 words and phrases currently used in movie production (University Film Assoc. Temple U., Philadelphia, PA 19122; \$5).

Publication of a new series of screenplays has been undertaken by the University of Wisconsin Press, using Warner Bros. vintage films. The first three of thirty-five announced texts are available now: **The Jazz Singer** (Robert L. Carringer, ed.), **Mystery of the Wax Museum** (Richard Koszarski) and **The Treasure of the Sierra Madre** (James Naremore). Each book, well illustrated, reproduces the film as shot, adding a wealth of details on the movie's literary origins, production and characters, as well as a valuable introduction by the editor (\$12.50/4.95 ea.).

Now in its 30th year of publication, **Screen World 1979** presents a definitive pictorial and statistical record covering all films released during 1978. Comprehensive details on films and personalities, as well as other relevant data, constitute a

reliable source of information indispensable to researchers and buffs (Crown \$15.95).

Independent moviemaker Larry Lip-ton has collected, in **Lipton On Filmmaking**, his skilfully written articles and essays on Super 8 production covering the latest equipment and techniques (Simon & Schuster, \$7.95).

Expertly annotated by editor René L. Ash, **Show Biz Books** is a comprehensive monthly bibliography listing all new film and television books (33-25 76 St., Jackson Heights, NY 11372). In **Fade In**, the new quarterly of the Writers Guild of America, much interesting material on the writing craft, plus a lightweight article by Stirling Silliphant claiming that directors "butchered" sixty-five percent of his 174 (no doubt perfect) scripts. In **Emmy**, the Academy of Television Arts & Sciences quarterly (Vol. 1, No. 3), five T.V. directors candidly discuss their joys and frustrations.

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