

practical implications of Conservative politics. In these Frank Meyer discerns earlier and more clearly than others the moment when the Liberal orthodoxy came unstuck and Conservatism began to play a determinative role in American political life. For those who wish to know what Conservatism has been and what it will be, no better statement can be found than Frank Meyer's reflections.

Reviewed by STEPHEN J. TONSOR

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### *Movies and Moviemakers*

**Cinema World Series: Volume 1, Godard**, by Richard Roud; **Volume 2, Losey on Losey**, edited by Tom Milne; **Volume 3, Visconti**, by Geoffrey Nowell-Smith; **Volume 4, Resnais**, by John Ward; **Volume 5, The New Wave: Critical Landmarks**, edited by Peter Graham; **Volume 6, How it Happened Here: The Making of a Film**, by Kevin Brownlow; **Volume 7, Howard Hawks**, by Robert Wood. *Garden City, N.Y.: Doubleday & Company, Inc. \$4.95 each; paper \$2.95.*

WITH MANY publishing houses now rushing a large number of critical and historical works on films and filmmakers into print, it is necessary to pay some particular attention to any works whose general

concept is noteworthy for the scholarly reader. Such an effort is Doubleday's *Cinema World Series*, the first seven volumes of which have been issued in recent months. As the titles above suggest, the Series is to be concentrated on major film directors and their works, although some volumes are anthologies of essays on specific trends in filmmaking while others strike a more "journalistic" note, being either interviews or journals concerning particular directors or films.

The series is being published in cooperation with the influential British film journal, *Sight and Sound*, and the Education Department of the British Film Institute. As projected the Series eventually will contain some thirty titles; that number alone would make it impressive. However, its general quality too is impressive: the *Cinema World Series* is one of the more attractively produced and tastefully executed sets of works on films published to date. The books—critical consideration of content aside—are lavishly illustrated with photographs from the films discussed. Naturally,

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in a series where a large number of subjects are approached by many writers, the quality of content of the volumes varies.

For example, the Tom Milne edition of *Losey on Losey* is enlightening in that it reveals the personal attitudes of the director of such impressive films as *The Servant*, *Eva*, and *Accident*. The book is particularly interesting for the insight it provides into Losey's collaboration with playwright Harold Pinter on two of those films. Yet, the book is an interview, and—as a result—there are some rather lengthy and tedious personal digressions about Losey's being "blacklisted" in the U.S. film industry in the fifties. A better critical study of Losey as filmmaker is the earlier *Joseph Losey* by James Leahy.

The Kevin Brownlow volume, *How It Happened Here*, is essentially a chronicle of how the author began making the fictional documentary, *It Happened Here*, as a teenager and of the many difficulties he encountered before the film's completion. Mr. Brownlow recently has distinguished himself as the author of a volume on silent films, *The Parade's Gone By* (Simon and Schuster). Less successful has been Brownlow's recent film work; he served as editor on the new Tony Richardson film, *The Charge of the Light Brigade*, which has some of the most erratic and distracting editing to grace a major film in recent years. His youthful film endeavor, *It Happened Here*, dealt with an intriguing theme, the imagined Nazi takeover of Great Britain in the days after Dunkirk, and his journal of the film's progress toward realization is rewarding reading.

The Geoffrey Nowell-Smith volume on Luchino Visconti is notable in that it is the first critical study of the great Italian director to appear in English. Nowell-Smith traces the continuing but evolving themes that characterize Visconti's films, from the early *Ossessione* (1942) through more recent films such as *Rocco and His Brothers* (1960) and the masterful *Leopard* (1963). The volume is of interest to students of Italian history as well as to film scholars

because Visconti's films are seen to analyze the curious process in Italian history, *transformismo*, through which dangerously developing political and social elements are "transformed"—absorbed, in fact—into the nation's existing static system. The idea is emphasized throughout *The Leopard* where the Prince often repeats his notion that "things must change so that things can remain the same."

The *New Wave* volume is an anthology that contains a variety of articles on France's *nouvelle vogue* filmmakers of the 1950s. Included are several engrossing interviews with French director François Truffaut as well as the important essay, "The Evolution of Film Language," from *What is Cinema?* by Andre Bazin.

Both the Godard and Resnais critical works are excellent studies of those directors. The Resnais volume is able—because of that director's limited output (he has four films to his credit: *Hiroshima Mon Amour*; *L'Année Dernière à Marienbad*; *Muriel*; and *La Guerre Est Finie*)—to give exceptionally detailed consideration of each film. The most recent addition to the series, Robin Wood's *Howard Hawks*, is tastefully written while remaining unpretentious. Mr. Wood eschews over-intellectualization in his writing, but he demonstrates nonetheless that Hawks is as worthy of consideration as any of the non-Hollywood "greats." Hawks, he shows, has excelled in every established film genre, the comedy, the Western, the gangster film, and the war film. Wood treats such recent Hawks' vehicles as *Red Line 7000* and *El Dorado*, while giving much deserved critical attention to films like *The Big Sleep* (screenplay by William Faulkner), *Air Force*, and *Red River*.

To date, the *Cinema World Series* is one of the more ambitious film publications undertaken, from an examination of its first seven volumes, the Series can be recommended to all serious students of film for its general distinction and excellence.

Reviewed by JERE REAL