

New for Spring

BOOKS FROM



The
British
Film
Institute

Diary of a Young Soul Rebel

Isaac Julien and Colin MacCabe

"*Diary of a Young Soul Rebel* is . . . not just advertising. It gives the film a context . . . allows us to see its place in a debate and Julien's dedication to differences which do make a difference."

—*London Review of Books*

Isaac Julien kept a diary on the turbulent set of his first feature film, *Young Soul Rebels* (winner of the Critics' Week Prize at Cannes). So did executive producer Colin MacCabe. These two unorthodox intellectuals provide a unique insight into the quotidian realities of independent film production.

illustrated, cloth \$45.00
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Anatole Dauman *Pictures of a Producer*

Jacques Gerber

Translated by Paul Willemen

Foreword by Elia Kazan

For over 40 years, producer Anatole Dauman has worked with some of the greatest names in art cinema, including Jean-Luc Godard, Nagisa Oshima, and Wim Wenders. This book is a record of his working life to date, detailing his relations with some of the greatest filmmakers of the postwar era.

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After the Wall

Edited by Geoffrey Nowell-Smith and Tana Wollen

The momentous events of 1989 in Eastern Europe could not have had such dramatic impact without the mass media.

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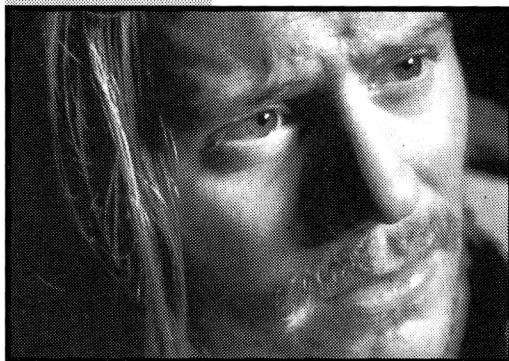
Queer Edward II

Derek Jarman

Freely adapted from Christopher Marlowe's 1594 play, *Edward II* is Derek Jarman's new film. *Queer Edward II* is Jarman's poetic commentary on the making of the film, in which Jarman reclaims a piece of gay history, with the young Prince Edward playing a Walkman and a crowd of OUTrage campaigners as the King's loyal army.

Jarman's comments on the making of the film leave no holds barred, and the book brings the film to life with luminous stills from the set, while setting Marlowe's words against slogans which proclaim gay rights and challenge prejudice and repression.

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Film and Television Handbook 1992

Edited by David Leaf

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Sixties British Cinema

Robert Murphy

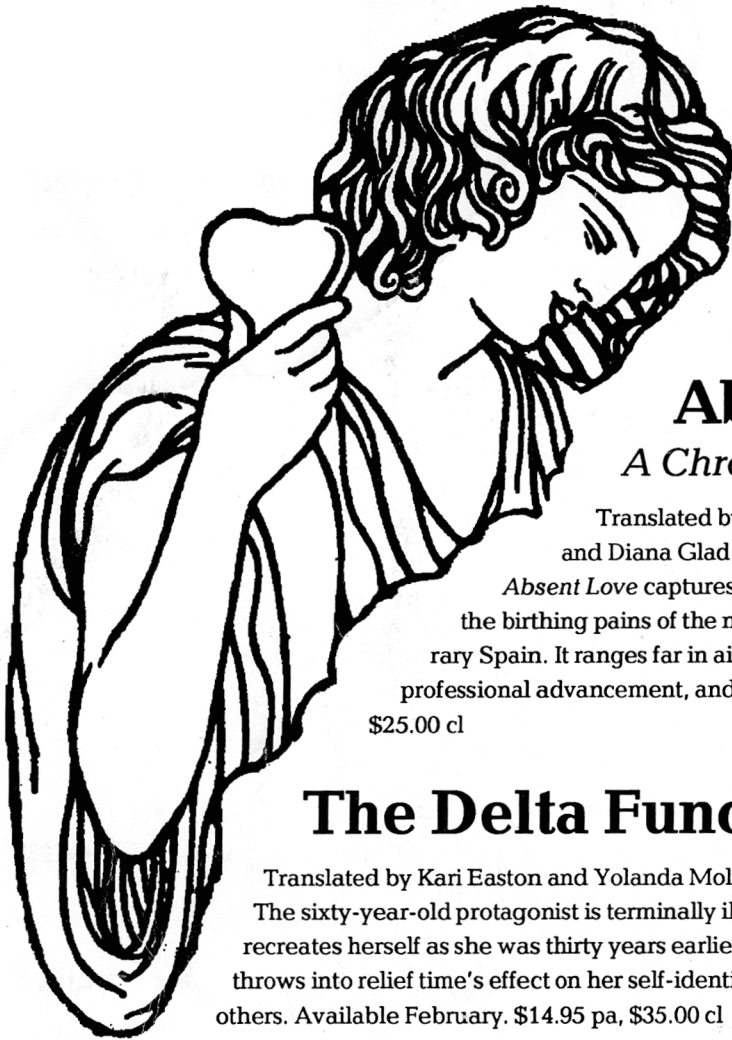
Sixties British Cinema, a uniquely comprehensive account of the decade's films, is the first study to challenge the simplistic myth that all British cinema produced during that period were empty-headed frolics.

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