Fragola, Anthony N., and Roch C. Smith. *The Erotic Dream Machine: Interviews with Alain Robbe-Grillet on His Films*. Carbondale, IL: Southern Illinois University Press, 1992. The films of Robbe-Grillet are characterized by interior self-contradiction, a hermetic diegesis, sadorecticism ("... surely [Sade] had 'sadistic' impulses and surely I do too"), circularity, private as well as public humor, and recurrences of like or nearly-like images. And all his films repeatedly arrange earlier material into different combinations in order to change meanings. Robbe-Grillet fractures narrative and plays with the pieces as if they were so much found film and his structuring principles differ title-to-title. Preoccupied with image-juxtaposition, he identifies with Eisenstein; three weeks of shooting are followed by six to twelve months of editing.

There's a lot here, from Jorge Luis Borges to Mondrian's, Klee's, and Robbe-Grillet's dislike of the color green. (Missing is any mention of "The Invention of Morel" by the Argentine writer Adolfo Bioy Casares, a friend of Borges whose story bears such striking resemblance to Last Year at Marienbad.) Temperamentally and conversationally, these interviews bear the greatest resemblance to André Freigneaux's 1950s conversations with Cocteau. Possibilities of faux raccord fascinate both Robbe-Grillet and Cocteau. Editing La Belle Captive, Robbe-Grillet experimented with different Schubert quartets set against his visuals, just as Cocteau found to his delight that Eurydice's lament by Gluck unexpectedly fit an unintended scene in Orpheus. A fascinating book.

Hadleigh, Boze. *The Lavender Screen: The Gay and Lesbian Films—Their Stars, Makers, Characters and Critics*. New York: Citadel Press, 1993. $17.95. This is another of Citadel's lavishly illustrated volumes on the movies. Hadleigh profiles key films and creators dealing with gay and lesbian themes and images. Excerpts from contemporary critical reviews conclude the chapters. Films covered extend from Maedchen in Uniform (1931) to Longtime Companion (1990). In many ways, the most interesting chapters are those focusing not on a single film or pair of films, but on such topics as films and characters who should have been gay but for the mores of the period (e.g., Sal Mineo's Plato in Rebel Without a Cause) or historical figures portrayed and "de-gayed" on screen (e.g., Cole Porter). There is one unforgivable omission—no index.

STEPHEN PRINCE

Hausheer, Cecelia, and Christoph Settele. *Found Footage Film*. Lucerne: VIPER/zyklop verlag, 1992. N.p. Thirty years ago, in Films Beget Films (a title with soothing, generational overtones), Jay Leyda termed his subject "compilation film": archival footage that had been reordered, sometimes drastically, toward ulterior purposes which were usually political. Found Footage expands the notion of source material, everything from editing-bin waste to actual trash cans, and begetting motives have become as varied as provenance.

*Found Footage Film* is comprised of five essays, supplemented with twenty-one statements by film-makers in a bilingual German/English text. A central point of reference is the degree to which an initial image as image is respected. Emphasis rests heavily on current independent film practices, although references extend back to Esther Shub. Because of its breadth of coverage, the many methodologies described appear at times almost to constitute a compendium of independent film's non-surreal and post-romantic branches. The uses to which once-processed film has been subjected also imply (and at times more openly explicate) their creators' social as well as artistic perceptions. Chick Strand says that we live in a collage. Bruce Conner calls it comic-book time.

J. F.

Hiatt, Sky. *Picture This: A Guide to Over 300 Environmentally, Socially, and Politically Relevant Films and Videos*. Chicago: Noble Press, 1992. $11.95. Critical annotations that will be useful to programmers; generally sensible, though Hiatt goes easy on Mississippi Burning while despising Wertmüller. Covers almost solely narrative features; despite the subtitle, environmental issues are almost totally ignored (not even Continental Divide or Flash of Green are included).

ERNEST CALLENBACH