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However, when you get down to close comparisons, some life insurance is a bigger bargain than others. Well up on the list of bargains is SAVINGS BANK LIFE INSURANCE, for a careful examination will show you that SBLI is America's lowest cost life insurance for all Ordinary Life, Endowment, and Renewable Term.

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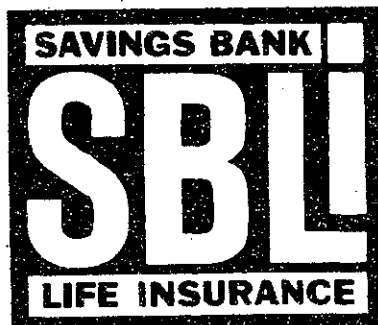
SBLI 5 year term policy is automatically renewable and convertible to any one of several permanent policies up to age 65, without additional medical examination. This assures continuity of protection, no matter what health condition might develop.

Another reason why SBLI is a bargain is the fact that although Massachusetts Savings Bank Life Insurance is available only to people who live or work in Massachusetts, you can keep any amount you own at the same low premiums even if you should leave the state. In addition, you can find out for yourself about every kind of Savings Bank Life Insurance policy by visiting our bank, where an SBLI representative who is an officer of the bank will be pleased to answer any questions you may have. Or if you prefer, write or telephone

us and ask for the free, informative SBLI FACTS booklet. And you *don't* have to be a depositor or customer of the bank to receive this service.

*Average net annual payment for 5 years, based on 1969 Savings Bank Life Insurance dividend scale.

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Film books

(Continued from page 5)
frame enlargements. Stills, taken by a photographer during shooting, don't necessarily correspond closely to what the cameraman shot; enlargements, on the other hand, are not as clear, and are hard to make from cinemascope (wide-screen) prints.

Despite these problems, there are two notable series of films in book form. One, put out by Simon and Schuster, is divided into *Classic Film Scripts—Grand Illusion, Potemkin, The Blue Angel, L'Age d'Or and Un Chien Andalou, M, and Children of Paradise*—and *Modern Film Scripts—Jules and Jim, Alphaville, The Bicycle Thief, The Seventh Seal, Ikiru, and The Third Man*. The other, more recently from Grove Press, includes *Masculine Feminine, I Am Curious (yellow), Rashomon, L'Avventura, and The 400 Blows*.

The Simon and Schuster sets, as their titles imply, emphasize shooting scripts wherever possible. Thus, individual shots and camera positions are generally not too clearly distinguished, though this varies from film to film. In a few cases, where the shooting script and final print differed significantly, additions and deletions are noted in the

text; in *Alphaville*, where there was no shooting script at all, a reconstructed description of action is used instead. The source of the pictures is not identified.

The use of shooting scripts works best where there are variants in the final version—there the reader can see how the director's ideas evolved through shooting and editing, and he still has a complete record of the final version. In addition to the text, there are usually a brief introduction and an abbreviated filmography, neither of which is an especially useful study aid—though they're better than nothing.

The books are oversized, and pleasingly laid out, with pictures grouped at about half a dozen places and keyed in the text. Prices are \$1.95 and up.

Grove's set, which assumedly will grow larger in the future, has a fundamentally different viewpoint. With the exception of *I Am Curious* (which can be overlooked, since Grove is distributing the movie and probably brought out the book for publicity), all the books rely on descriptions of action based on the final print, with some variations in the shooting script noted at the end in *L'Avventura* and *The 400 Blows*. Each shot is numbered, with its length in seconds at the end, and directions are fairly detailed. There are numerous pictures, all frame enlargements, and distributed throughout the book near descriptions of the shots they represent.

While some people might find the extra notation bothersome, it is often quite illuminating, especially when directors piece together many brief shots. Notations of camera distance and motion are made clear by the adjacent pictures, whose scattered layout proves a fine idea.

What's most impressive about the Grove editions, though, is the wide array of supporting material. Much of the critical opinion available on each particular film (though not on the director in general) is included, as are interviews with those involved. What's more, the editors have reprinted the short stories on which two of the films were based; and there's even a summary of a 1964 MGM remake of *Rashomon*. Each book serves not just as a printed version of the film, but as a full introduction to its study.

The series' main fault is physical: the books are standard paperback size, and the layout is somewhat cramped. This may have helped to keep the price at \$1.95, however.

Both series can be worthwhile, depending on one's interests; very likely they will be added to (8½ seems an especially popular candidate). Hopefully such books won't be used to publicize unproved new films, and poor editions won't get exclusive rights to good classic ones; they may not outsell printed plays, but their popularity is bound to grow.

* A Final Note: All of these books are carried by the Coop, though not many are in stock at any given time. A better place to try might be the new Orson Welles Cinema Bookstore, scheduled to open this week.

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