

Peter Cowie's *International Film Guide 1988* covers in its 25th anniversary edition a quarter century of production in 61 countries. With his customary thoroughness and reliability, Cowie surveys leading directors and outstanding films, as well as animation, festivals, awards, publications, schools and related activities. (NY Zoetrope, NYC, \$14.95).

The 38th edition of John Willis's comprehensive pictorial and statistical record of domestic and foreign films released in the U. S. during 1986, *Screen World 1987* accumulates some 10,000 entries and 1,000 stills in a detailed and entertaining overview of movies, personalities and other noteworthy aspects of cinema. (Crown, NYC, \$29.95).

Welcomed by television viewers and cassette renters, Leonard Maltin's *1988 TV Movies and Video Guide* lists over 17,500 titles shown on the home screen. Each entry includes director, cast, production data, a plot summary and a critical review. (NAL/Signet, NYC, \$4.95).

The ninth Professional Edition of *The Video Source Book*, compiled by the National Video Clearinghouse, is an exhaustive reference volume of programs on videodiscs and/or videocassettes available from 1,000 distributors. It lists, cross-indexes and fully describes over 53,000 titles in 400 subject categories from entertainment to business and children's shows. (Gale Research, Detroit, \$199).

A study impressive in scholarship and magnitude, Richard Abel's *French Cinema* is fundamental to our understanding of film as a societal phenomenon. It considers the 1915-1929 period, when the dynamic style of American imports confronted the traditional French literary approach, an artistic clash that prodded domestic filmmaking into more relevant patterns, and gave birth to an active avant-garde. (Princeton U. Press, Princeton, NJ, \$27.50).

An engrossing collection of essays, *Currents in Japanese Cinema* by movie critic Tadao Sato, brings revealing insights into the history, genre and standards of his country's films, and the work of its leading directors and performers. Donald Richie's classic pictorial history, *The Japanese Movie*, now in an updated edition, surveys Japan's cinema in an authoritative and thoughtful commentary and a profusion of stills from representative films. (Kodansha, NYC, \$13.95 and \$27.95).

Probing the influence of cinema on Italian society, Millicent Marcus examines, in *Italian Film in the Light of Neo-realism*, milestone works such as Rossellini's *Open City*, DeSica's *Bicycle Thief* and Fellini's *La Strada*, that sought to induce moviegoers to face economic, political and human problems of their times. (Princeton U. Press, Princeton, NJ, \$48/17.50).

The life and times of Rainer Werner Fassbinder are explored by Robert Katz in an unsparingly realistic biography, *Love Is Colder Than Death*. The prolific career of the late German director - 43 films in 16 years - was marked by a compulsive drive for drugs, sex and work that was reflected in his films' cynical and gloomy image of German society during and after WWII. (Random House, NYC, \$19.95).

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The Award-winner will be notified prior to Annual General Meeting of the Canadian Federation of Film Societies to be held in Toronto, May 21-23, 1988.

1988 application forms available from the Dorothy and Oscar Burritt Memorial Award, P.O. Box 484, Station A, Toronto, Ont. M5W 1E4 (or contact a Trustee - Pat Thompson (416) 922-5772).

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