

Updating the 12-vol. Motion Picture Guide, the 1988 **Motion Picture Guide Annual** covers over 1500 features from 69 countries released last year in the U. S. Each entry provides a plot summary, cast-&-credits, production data, critical evaluations, ratings, awards and cassette availability. Obits, new personalities and also 50,000 films listed in previous editions are included in this valuable reference work edited by Jay Robert Nash and Stanley Ralph Ross. (CineBooks, Evanston, IL; Bowker, distr., NYC, \$99.95).

Bargain-basement professional film production is convincingly advocated by Rick Schmidt in **Feature Filmmaking at Used-Car Prices**. His facts and figures prove that it is possible to write, produce, direct, film, edit and promote a feature-length film for less than \$10,000. The purpose is challenging, the methods ingenious, and the information abundant. (Viking/Penguin, NYC, \$17.95/8.95).

A handy guide to personal and small business video production, **Desktop Video** by Austin H. Speed III provides essential data on the necessary tools - hardware and software, the how-to's of production, and the techniques for practical use. Examples of completed video projects demonstrate the broad potential of the medium. (Harcourt Brace Jovanovich, NYC, \$14.95).

The debate surrounding Hitchcock's widely perceived anti-feminist attitudes is joined by Tania Modleski in **The Women Who Knew Too Much**. Prof. Modleski argues that Hitchcock's ambivalence attempted to reconcile a sympathy for women caught in a paternalistic society with his fear of women's subversive and domineering nature. (Routledge, NYC, \$25/10.95).

Cultural similarities between the U. S. and Australia that have significantly affected Aussie film content are considered by Glen Lewis in **Australian Movies and the American Dream**. This detailed and perceptive study examines 30 of the country's films and suggests that their popular success in the U. S. is based in part on American identification with Australia's "simpler culture," while stressing Australian filmmakers' indebtedness to the American cinematic style. (Praeger/Greenwood, Westport, CT, \$39.95).

From Errol Flynn to Paul Hogan, researcher Scott Palmer lists many big-name performers in **A Who's Who of Australian and New Zealand Film Actors: The Sound Era**. Included are vital statistics, brief character sketches, and a virtually complete record of films. A knowledgeable introduction summarizes the local film industry from its beginnings to the present. (Scarecrow, Metuchen, NJ, \$20).

An Australian view of American movies, **Memorable Films of the Forties** presents reviewer George Aachen's selection from *All About Eve* to *Yankee Doodle Dandy*. Customary production data are given together with comments of a distinctly down-under flavor. (Australia in Print, 3350 W. Bayshore Rd., Palo Alto, CA, \$40).

The private lives of glamorous stars are invaded in recent bare-it-all exposés. Jay David's **Inside Joan Collins** is a fascinating chronicle of a passionate personality overcoming personal and career setbacks. In **Crawford's Men**, Jane Ellen Wayne unlocks the boudoir secrets of a movie queen who used sex liberally as a road to success. (Carroll & Graf, NYC, \$15.95; Prentice-Hall, NYC, \$16.95).

Telefilm takes on more staff

MONTREAL - Telefilm Canada has recently announced appointments of staff in Montreal, Vancouver and Los Angeles.

Michelle Werstuk Chesley has been named liaison officer in the Los Angeles office.

Lyn Vince has been named financial analyst in Vancouver.

Johanne St-Arnaud has been appointed distribution analyst in Montreal.

Marcel Choquette has been named the funding agency's director of human and material resources. Choquette has had this post on an interim basis since 1987 and has been involved in the administrative reorganization of Telefilm.

Just prior to his appointment, Choquette was the director of management consulting services at the CGI Group.

St-Arnaud has worked in distribution and production at Malofilm Inc. and SDA Ltée.

Vince was a financial analyst and administrative consultant for Thorne Riddell and Company,

Aurora Energy Group and Legaledge Software Ltd. In 1987 she was an estimator for Paramount Pictures Canada.

Werstuk Chesley was the liaison officer for the film and television division of the U. S. Information Agency. She was responsible for marketing and advertising planning at Universal Pictures and was a marketing consultant with Embassy.

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Canadian RadioTelevision and Telecommunications Commission over what Foster calls "one-sided, totally biased" news coverage of the dispute.

All of these efforts are needed to combat CFTO's "arrogant" negotiating style, Foster claims.

"It appears that they're still not willing to talk reasonably, judging by that return-to-work protocol. We have no option but to turn on as much heat as we can.

"Union busting is illegal. You're supposed to meet and make every effort to come to an agreement. That doesn't appear to be what CFTO is up to."

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