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## **Current Surveys**

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### **Motion Pictures: An Update Survey of Reference Sources, 1982-1988**

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The emphasis of this survey is on motion picture reference material that has been published since 1982. This update does not, for the most part, include titles covered in a prior *RSR* article (1:4; 1983), written by myself, or in an even earlier article by Leslie Kane (7:1; 1979). In those few instances where titles that have appeared in the earlier *RSR* film surveys are discussed, it is because they now have a new subject emphasis.

Titles published through December 1988 that are either wholly written in English or have one-half or more of the text in English are included in this survey. Entries represent works from the United States, Great Britain, Canada, and elsewhere. The focus is on feature films, not made-for-television, industrial, or educational cinema. Although television is discussed in a great number of these sources, titles dealing solely with television are omitted, as are a number of newly published sources that deal with feature films available on videotape for home viewing.

The sources are arranged under the following classifications: Film, Filmmakers, and the Industry; Encyclopedic Works; Criticism; People on the Screen and Behind It; Horror/Sci-Fi/Westerns, etc.; Literature on Film; Catalogs/Filmographies; and Special Collections.

#### **FILMS, FILMMAKERS, AND THE INDUSTRY: ENCYCLOPEDIA WORKS**

Edited by Christopher Lyon, *The International Dictionary of Films and Filmmakers*<sup>1</sup> is a five-volume encyclopedia published in the United States by Saint James Press. A British edition was released under the title, *The Macmillan Dictionary of Films and Filmmakers*. Each of the first four volumes of this set is devoted to a different aspect of the film industry: films, directors/filmmakers, actors/actresses, and writers/production artists. The fifth volume is a title index. Each of the first four volumes is arranged in the same general manner. Entries in "Films" (vol. 1), for example, are arranged alphabetically by title, each followed by standard filmographic elements and credits and not-so-standard information on the specific date(s) and place(s) of production. The filmography is followed by a publications history — an international bibliography of scholarly publications divided into books and articles. Articles in magazines of a general nature or in trade publications are omitted.

Among the special features of this encyclopedia are the critical analyses, running anywhere from three paragraphs to several pages in length, that appear after each film title bibliography. Each is signed by an internationally known contributor, such as Erik Barnouw, Michel Ciment, Gerald Mast, Douglas Gomery, Frances Thorpe, and Anthony Slide.

The over 500 titles covered in Volume 1 were chosen by a panel of 24 advisors, including each of the individuals listed above. The titles represent motion pictures that are the "most widely studied" both in the United States and abroad. Volumes 2 and 3 provide a complete filmography and biographical data. The bibliography is divided into publications both by and about the individuals, and is further subdivided by books and articles.

This international dictionary should be purchased for both general and film reference collections, although it is somewhat costly at \$200 per set.

An equally important source, though considerably more expensive, is *The New York Times Encyclopedia of Films*,<sup>2</sup> edited by Gene Brown. At a cost of \$2,000, this collection of articles appearing in *The New York Times* from 1896 - 1974, may be within reach of only special film collections. (This source is not a reprint of movie reviews. For actual reviews, patrons should consult *The New York Times Film Reviews*.) The new encyclopedia includes reprints of articles--other than reviews and obituaries--on all aspects of films and filmmaking. The articles are arranged in chronological order throughout the first twelve volumes. The first article, which appeared on 23 April 1896, predates the first *New York Times* movie reviews by more than a decade, since the first review was not published until 1913.

Items included in this encyclopedia include photographs, advertisements, stills, and cartoons, as well as traditional newspaper columns and articles. Volume 13 is a separate index volume in which names, subjects, places, and film titles are arranged alphabetically in one sequence. There are also a number of subheadings, which are helpful to the reader. Since the text consists of copies of original articles, the quality of reproduction varies, but all are readable.

Although most libraries provide access to *The New York Times* on microfilm and to its printed indexes, these cannot be considered a substitute for the wealth of information on both common and obscure film topics found in this large series.

Frank Magill has edited a number of significant film series publications for Salem Press. Among these are four published in the *Magill's Survey of Cinema* series, two of which were discussed in the film reference survey in *RSR* 1:4; 1983. Four of his works are discussed here.

One, *Magill's American Film Guide*<sup>3</sup> is a five-volume paperback compilation that includes cast and credit information and evaluative essays on a list of highly meritorious American films. Most of the one thousand films included are award winners, but others have been included because they represent a specific genre or were a financial success, or because they are the works of major directors. Each entry, usually five to eight pages in length, is signed by one of a group of highly regarded film critics. According to Magill, these films are "the best in American motion pictures." The bulk of volume 5 of this compilation is divided into nine separately arranged indexes that include title, director, screenwriter, cinematographer, editor, performer, series, a chronological list of titles (1927-1981), and a subject index. The subject index is the most interesting. In it one can find relevant titles under such Library of Congress subject headings and natural language terms as "Teachers and Teaching," with "see" references to films on "College Life and School Life." Much of the information on the films listed in *Magill's American Film Guide* has already been published in the earlier Magill surveys, which include foreign as well as American feature films.

The first two sets of the *Magill's Survey of Cinema*, published in 1979 and 1980, were followed in 1982 by *Magill's Survey of Cinema: Silent Films*,<sup>4</sup> a three-volume set that spans the period from 1902 to the release of Charlie Chapin's *Modern Times* in 1936. In all, 308 films are discussed in this set. The titles are arranged alphabetically and include both American and foreign films. Volume 1 features seventeen signed essays, ranging in length from two to twenty-six pages, on topics including avant-garde silent film and the role of blacks, women, stars, and music in silent movies. Volume 3 includes indexes for title, director, cinematographer, editor, and performer. The

set also features an eight-page glossary of cinema terms relevant to the silent era and a four-page directory of studios of that era.

*Magill's Survey of Cinema: Foreign Language Film*<sup>5</sup> followed his set on silent films in 1986. Its eight volumes cover seven hundred films from around the world—made between 1924 and the mid-1980s — that were released in a language other than English. Volume 8 of this set is devoted exclusively to indexes. Among the titles cited are films from such countries as Kuwait, Tunisia, Senegal, and Peru. The majority, however, are from France, Italy, Japan, and West Germany.

In all, the four sets in the *Magill's Survey of Cinema* series include twenty-one volumes and 2,274 film titles, a most significant achievement.

In 1982, *Magill's Cinema Annual*<sup>6</sup> began as a continuation of the original series. The bulk of information in each annual volume appears in a format identical to that of the series. Each volume is devoted mostly to films released in the preceding year. For instance, the 1988 annual discusses eighty-five significant films released in the United States during 1987. Critical essays are arranged alphabetically by the American title and are followed by a selected list of newspapers or magazines in which a review of the film can be found. These sources include *Variety*, *Films in Review*, *Hollywood Reporter*, *Vogue*, *Cineaste*, *American Film*, *Wall St. Journal*, and *Newsweek*. Included at the beginning of each volume is a detailed article on the life and career of that year's winner of the Life Achievement Award of the American Film Institute. A list of other major award winners, interviews with filmmakers, and an annotated bibliography of English language film books published during the year are also included, as are obituaries of film people on both sides of the camera. The texts of obituaries range from about one paragraph to two pages, in the case of Fred Astaire and others of like achievement. In addition to covering the major films of the year, each volume of *Magill's Cinema Annual* has a section in which additional films are cited with brief credit information and a plot synopsis. However, no review sources are cited for these. The 1988 volume had 326 films in this section.

The name Anthony Slide is known to almost anyone who works in the area of film study. He has written numerous works of criticism and has been the primary editor of a number of film reference sources. He is listed as a member, editor, or contributor in almost every critical work in this survey. One of his latest works is devoted to the history of American film production companies. Slide's *The American Film Industry: A Historical Dictionary*,<sup>7</sup> published in 1986, includes information on film series, studios, industry terms, organizations, and genres, as well as detailed information about the studios and releasing companies. There are over one hundred company entries included in the more than six hundred entries in the one-volume source. Of special value are the bibliographical citations, which refer to books and magazine articles, that follow many of the entries. Slide also lists appropriate institutions and archives in which pertinent materials may be found.

Gene Farnett's *American Film Studios: An Historical Encyclopedia*<sup>8</sup> is somewhat similar in coverage. However, it is concerned only with American film studios. In it, the author profiles over sixty studios, which are featured in alphabetical order. Each entry, generally one to four pages in length, includes stills and photographs, some of which illustrate the studio buildings. It is unfortunate that the book has only one brief bibliography at the end of the volume.

*Film Plots: Scene-by-Scene Narrative Outlines for Feature Film Study*<sup>9</sup> is a unique resource. No other reference source in this survey nor in the earlier *RSR* issues handles the area of film in the same manner. This two-volume work provides a synopsis of over 120 classic and modern films in a scene-by-scene summary of the story. The location, setting, time, action, cast, characters, and such directives as "cut" and "dissolve" are outlined. Very little, if any, dialogue is

included. In its summary of *Gone With the Wind*, for instance, 150 scenes are described on nine pages. Further volumes of this reference are planned.

One very specialized reference source is an index to sexual scenes in feature films, called *Sexuality in World Cinema*.<sup>10</sup> While some of the titles in this two-volume set are clearly of the X-rated variety, others are mainstream Hollywood productions in which author James Limbacher has identified scenes from thirteen thousand films that fit into one or more of the twenty-six different categories dealing with sexuality that he developed. Without further explanation, readers are left to interpret such category headings as "Step to the Rear" and "The Beast in All of Us." Each category begins with a general overview of films in that classification followed by a filmography that provides very brief capsule reviews of each film. The titles represent films from abroad as well as American movies. Included is a twenty-four-page bibliography of related books and articles, all of which are in English. It also features an eleven-page glossary of media terms, most of which are standard motion picture vocabulary, some, however, reflecting the uniqueness of this work. Finally, a separate twenty-five-page glossary of sexual terminology includes quite graphic and explicit definitions of standard and slang words. Limbacher's book, while of interest, can only be suggested for special collections.

On the other hand, every film library should have a copy of Ralph Singleton's *Filmmaker's Dictionary*<sup>11</sup> on its shelves. In this glossary-type reference, Singleton concisely defines over fifteen hundred film terms, most of them from the production and business areas of filmmaking. Some slang words are included. There are no photographs, illustrations, or diagrams. Among the virtues of this dictionary are the number of terms it contains and its affordable \$12.95 price tag.

Singleton's dictionary can be supplemented by another dictionary that focuses on the artistic aspects of filmmaking, as well as the film industry. Written by Ira Konigsberg, a teacher of film courses at the University of Michigan, the *Complete Film Dictionary*<sup>12</sup> provides definitions that vary in length from one sentence to two paragraphs. The book also features photographs and other illustrative materials. Neither of these dictionaries, nor the following set, includes personal names or film titles.

French, German, Italian, Spanish, and Japanese are the languages included in the five individual volumes that comprise *The Translation of Film/Video Terms in French (Spanish, Italian, German, Japanese)*<sup>13</sup> series. Each of the paperback issues in this series is arranged primarily in a classified manner. The general classifications include filmmaking categories such as "Film Personnel," "Camera," "Editing," "Tools," and "Location," as well as more generally useful words on weather, customs, numbers, and time. The main categories are logically subdivided so that the user can find "Camera operator," "Film loader," and "Cinematographer" under the heading "Camera." In turn, "Cinematographer" is divided into twelve additional categories. The basic arrangement within classifications is alphabetic in the English language with the foreign language equivalent on the opposing page. Below each word or phrase is a transliteration, e.g., "acteur (ak-ter)." Much of the vocabulary is composed of frequently asked questions, rather than one-word statements. No definitions are provided.

## CRITICISM

While many works in this survey might be said to include criticism, the five listed here deal specifically with film reviews. Two of the large multi-volume sets discussed here are vital additions to any film collection and are highly recommended.

Garland Publishing is a major contributor to motion picture reference literature. Many of its recent film titles are cited in this survey. Among the most valuable is its *Variety Film Reviews*,

1907-1980<sup>14</sup> and supplements. There are now nineteen volumes in this series. Volumes 1-16 cover 1907-1980, while volumes 17-19 extend the time covered to 1986. Volume 16 is a cumulative title index for the first fifteen volumes in the series. The *Variety* series features the reproduction of reviews as they appeared originally in issues of the newspaper. The reviews are published in chronological order. *Variety* is useful because it reviews features that may have been released in limited markets. Some films were only shown in New York City and are reviewed in no other source. Also, many libraries own back issues of *Variety*, so film scholars can easily locate the original review and place it in its proper context with other show business and major news events of the time.

Present day film criticism is a major feature of the twelve-volume *Motion Picture Guide*,<sup>15</sup> written by Jay Robert Nash. The first ten volumes of this work were published as a set and were supplemented by subsequent publication of a two-volume index. In Nash's own words, this is "the most important film encyclopedia ever," and, indeed, this work does provide substantive information on the greatest number of individual film titles in this survey. Each of the first ten volumes covers between three thousand and five thousand films. Volumes 1-8 cover the years 1927-1983; volume 9 includes 1984 titles. In all, more than fifty thousand entries are provided in the set. Included are both English language and notable foreign films released theatrically and/or on video cassette. Each entry includes cast and credits, a list of characters, and a one-paragraph capsule review. No X-rated movies, documentaries, made-for-TV movies, or shorts are included. Volume 10 is devoted exclusively to about thirty-five hundred titles produced between 1910 - 1936, and briefly describes an additional ten thousand. According to the author, the volume includes virtually every American and British silent film every made. The guide's two-volume index features separate alternate title, series, award, and name indexes. Its "MPG Name Index" offers a complete filmography on about 180,000 screen people active from 1910-1984. This index provides the bulk of the text of both index volumes with a total of 3,170 pages.

Cinebooks, the publisher of *The Motion Picture Guide*, says a sixteen-volume country-by-country foreign film encyclopedia is in the works, and that further volumes will be added to the guide. Another forthcoming project according to Cinebooks is a twelve-volume biographical encyclopedia on cinema personalities. If they are as comprehensive as *The Motion Picture Guide*, all film collections will want to purchase them, regardless of costs.

*Selected Film Criticism: Foreign Films*,<sup>16</sup> edited by Anthony Slide, is volume 6 of his Selected Film Criticism Series. This volume deals solely with 160 foreign language films released in the United States from 1930-1950. Slide reproduces the selected film criticism in its entirety from the popular periodical press, trade publications, and scholarly film journals of that period. Among his sources are *Life*, *Esquire*, *The Nation*, *Hollywood Review*, *Rob Wagner's Script*, and *Cinema*. In all, the reviews are culled from nineteen different periodical titles and represent thirty-six different reviewers. Titles are indexed by country and by director. Often only one or two reviews are reprinted per title. No citation to additional review sources is included. All of the reviews are in English.

*A Guide to World Cinema*<sup>17</sup> is accurately described by its lengthy subtitle: *Covering 7,200 Films of 1950-84 Including Capsule Reviews and Stills from the Programmes of the National Film Theatre, London*. Reviews contained in this guide are reprinted from the monthly programs. Almost every entry is accompanied by a black-and-white still from the collection of the British Film Institute. These are just larger than the size of a traditional postage stamp. The entries also include information on the country of production, year of release, director, running time, and major stars, as well as the capsule reviews.

*Film Review Index*<sup>18</sup> is an index to the location of original reviews. It does not include the actual text of any of the reviews cited. The two-volume work cites reviews that have appeared in a variety of scholarly, trade, and popular magazines, and other sources. The citations contain standard bibliographic data, as well as country of production, director, date, and language (if not English). Among the publications cited are *Newsweek*, *Life*, *Photoplay*, *Hollywood Reporter*, *Variety*, *Film Daily*, and *Sight and Sound*. Film reviews have also been culled from the titles cited in a nine-page list of monographs and from various volumes of *Magill's Survey of Cinema*. Volume 1 covers the years 1882-1949, while volume 2 covers 1950 to 1985. Both American and foreign titles are included, and all of the reviews are in English. Each of the two volumes has separate indexes for director, year of production, and country. The listings are comprehensive; almost 150 citations are listed for *Citizen Kane*, seven of which are from different issues of *Variety*. There are eleven film review citations from eight different sources for the 1930 Russian film, *Soil*. All film collections, as well as many general reference collections, would find this source a welcome addition.

## PEOPLE ON THE SCREEN AND BEHIND IT

Performers, directors, producers, cinematographers, camera operators, screenwriters, makeup artists, set designers, and dozens of others are among the people involved in producing what we see on the screen as a feature film. The reference sources in this part of the survey deal with these people in a variety of ways. Some cover performers and those behind the scenes, while others concentrate on only one or the other. Two of the sources presented here are concerned more with characters than with the performers who portrayed them on the screen. Additionally, some sources are international in scope, while others are limited geographically.

Among the most generally useful books cited in this survey is *Contemporary Theatre, Film, and Television*.<sup>19</sup> This annual Gale Research Company publication began in 1984 and is a continuation of *Who's Who in Theatre*. The biographical guide features performers, directors, writers, producers, and others in both the United States and Great Britain. While most of the individuals discussed are currently active, others who are no longer working have been included if their work is of contemporary interest. The average length of the entries is between one-third and one full page; each of the volumes contains over a thousand biographical sketches. Entries cover both personal and career information. When available, home, office, and agent addresses are provided. The film entries include filmographies and are usually accompanied by a black-and-white photograph. Each annual volume features an entirely new list of biographies; each index, however, is cumulative. Those familiar with Gale's *Contemporary Authors* series will recognize the style and format of this relatively new source.

*The World Almanac Who's Who of Film*,<sup>20</sup> by Thomas Aylesworth, and the *Illustrated Who's Who of the Cinema*,<sup>21</sup> by Ann Lloyd and Graham Fuller, are somewhat similar in size and arrangement. Both of these are one-volume biographical dictionaries that are arranged alphabetically by personal name. *The World Almanac Who's Who of Film* provides data on major screen performers. The focus of the entries is on film actors and their major roles; sketches of each actor include a selective bibliography. The biographical descriptions vary in length from a few sentences to a full page. The information is contemporary and up-to-date, but also includes names of individuals who are no longer alive. Most of the performers are American.

Career information on directors, cinematographers, writers, and performers, rather than personal information, is featured in the *Illustrated Who's Who of the Cinema*. The entries are followed by a selective filmography. The abundance of large photographs in this biographical

work set it apart from other sources of this type. There are one or more photographs on every page, many in color.

The McFarland Publishing Company has issued a great number of books during the last few years in the area of film studies. Some of these titles are not specifically reference sources, but may be used as such. Each focuses on specific areas of filmmaking, such as suspense thrillers, child actors, film studios, and World War I films. A good example of their work is the 1988 publication, *Starlet: Biographies, Filmographies, TV Credits and Photos of 54 Famous and Not So Famous Leading Ladies of the Sixties*.<sup>22</sup> This book provides biographical sketches on such soon-to-be famous performers as Natalie Wood, Ann-Margaret, and Jane Fonda, and others who had moderately successful careers, like Connie Stevens and Jill St. John.

The entries include excerpts from reviews and a filmography, as well as TV credits. Almost every one of the fifty-four women is shown in a full-page coyly posed "cheesecake" photograph. Undoubtedly, these were chosen to exemplify the role and perception of the starlet during the sixties. Other photographs are distributed throughout the text. A ten-page bibliography includes articles and books under each personal name. It cites interviews, as well as articles, from such popular magazines as *Look*, *Time*, *Photoplay*, and *Variety*.

Another McFarland publication, *British Film Actors' Credits, 1895-1987*<sup>23</sup> lists "virtually every British actor or actress who made at least three films." In all, five thousand performers are mentioned. The one-volume work is divided into two parts: "The Sound Era, 1929-1987," and "The Silent Era, 1895-1928." The section on the silent era covers seven hundred performers who made no appearances after 1928. Included are Scottish, Irish, Welsh, Australian, Canadian, South African, and other British Commonwealth performers, as well as Native Britons, whose films were made in the United States and elsewhere. The book has a number of separate lists including individuals who have been awarded honorary titles. Among these are Noel Coward, Alfred Hitchcock, and Charlie Chaplin. Few of these title holders are living. A second list records those who have made one hundred or more motion pictures.

Donald Bogle has extended his definitive history of blacks in American film, *Toms, Coons, Mulattoes, Mammies & Bucks*, with the publication of his new encyclopedia, *Blacks in American Films and Television*.<sup>24</sup> In his new work, movies are arranged alphabetically by title. Each entry includes a brief plot synopsis, character and critical analyses, and photographs and stills. The use throughout the text of "coons," "toms," and other such terms that are considered racist may prove offensive to some readers. A profile section is devoted to biographical sketches of blacks in both feature film and television. Most of the sketches cite specific credits.

Jewish actors and film personalities are the focus of Darryl Lyman's *Great Jews on Stage and Screen*.<sup>25</sup> There are two key sections in this reference tool. The first is devoted to one hundred biographical sketches of major individuals. These sketches range in length from one to four pages. Each of the one hundred entries is accompanied by one or more photographs, personal information, career data, and a list of selected performances on screen, television, and stage. The second section, called "Thumbnail Sketches" features much briefer entries on over two hundred additional performers. The criteria used for selection of names in each category is not clear. The author defines a Jew as one who was either born of a Jewish mother or who converted. Thus, such converts as Marilyn Monroe, Elizabeth Taylor, and Sammy Davis are included. Not all of the individuals featured are American, nor are they all living.

The next two books in this section concern characters rather than the individuals who played the specific roles. Tom Scott Cadden's *What a Bunch of Characters*<sup>26</sup> is arranged by the name of the performer. The author concentrates on the characters played by only fifty stars, including Elvis Presley, Bing Crosby, Ronald Reagan, Judy Garland, Jean Harlow, and Burt

Reynolds. A chronologically arranged filmography under each name cites and describes characters portrayed. Katherine Hepburn's character Tracy Lord in the *Philadelphia Story* (1940), for instance, is described as a "lofty Philadelphia society woman." One interesting feature of the Cadden book is a selective list of important or amusing characters. For example, Keenan Wynn was Colonel Bat Guano in *Dr. Strangelove*. The book has a title index and a bibliography, but no character index.

Another source focusing on characters rather than the actors who played them is *Memorable Film Characters: An Index to Roles and Performers, 1915-1983*<sup>27</sup> by Susan Lieberman. In this book, over fifteen hundred characters are listed in alphabetical order. The entries provide a brief character description, film title, year of release, and performer's name. In this source, Tracy Lord is characterized as a "snobbish and arrogant society girl." Lieberman's book, unlike Cadden's has a character index.

*World Film Directors*<sup>28</sup> edited by John Wake-man, is an excellent two-volume reference devoted exclusively to four hundred biographical articles on film directors. The volumes are divided by date; the first concentrates on directors born before 1920 and active in their career prior to 1945. More contemporary filmmakers appear in volume 2, which covers the years 1945-1985. Articles are arranged alphabetically in both volumes. Mostly American, British, and other English-speaking directors appear in volume 1, while many Eastern European and Third World filmmakers appear in the second volume of the set. The articles average between four and six pages in length, although some are substantially longer. Akira Kurosawa's entry is about twenty pages long, and Alfred Hitchcock's is even longer. Each of the entries is accompanied by a filmography and a bibliography of books, essays, and articles. The bibliography that follows the article on Hitchcock fills three columns. Each article also includes a black-and-white photograph of the subject, and many begin with an opening statement provided by the director.

Briefer entries and many more photographs are found in *The Illustrated Guide to Film Directors*,<sup>29</sup> by David Quinlan. This work contains almost six hundred British, American, and other major directors from around the world who have achieved a reputation outside of their own country. The biographical sketches are followed by a bibliography.

In an attempt to determine the comprehensiveness of these two sources, I made a brief comparison of the directors included in each. Between the two books, a total of twenty-one directors are cited whose last name begins with the letter "A." *World Film Directors* lists fifteen of the twenty-one; while the Quinlan book lists eleven of the twenty-one. Five of the directors in the former are not cited in the illustrated guide. Although *World Film Directors* includes a great deal more scholarly material, most libraries will need both titles to provide comprehensive information.

It is considerably more difficult to find good biographical profiles on the directors of "B" movies. The Scarecrow Press publication, *The "B" Directors*<sup>30</sup> is a biographical guide to the work of more than 350 of these individuals. Included in each profile is some career information and a brief critical summary, as well as a chronological filmography and a separate list of serials. The titles of each director's most important films appear in bold face. Many of the directors included in the work are associated primarily with the once immensely popular series films. *The "B" Directors* provides a list of films cited as well as the serials. Since the list of directors included was highly selective, the author, Wheeler Dixon, foresees the need for another edition.

Francois Pfaff's *Twenty-Five Black African Filmmakers*<sup>31</sup> is a bio-bibliography as well as a critical study of the work of black African filmmakers, most born since the 1940s. According to Pfaff, filmmaking in the sub-Saharan began in the 1960s, simultaneously with the end of Colonial Africa. Each chapter in the book is devoted to one of the twenty-five individuals from Senegal, Mali, Cameroon, Niger, Ghana, Nigeria, Ivory Coast, Ethiopia, Mauritania, Burkina Faso, and

South Africa. Sarah Maloror, the only woman in the book, is from Guadeloupe, not Africa, but has been associated with African film. Each of the chapters in Pfaff's book follows the same format: a biographical sketch is followed by an analysis of the filmmaker's major themes and a survey of relevant criticism. Most of the criticism is culled from French books and journals. Entries are accompanied by a filmography and a very comprehensive bibliography of interviews, film reviews, and critical works, as well as materials by the director. Most of the bibliographical citations are in French or other non-English languages. The entries vary in length from ten to thirty pages. Photographs and stills appear throughout the text. The author, a professor of French at Howard University, includes an index of film titles and of prominent movie themes, including rural life style, the generation gap, and emigration, for example. An excellent fifteen-page bibliography adds to the importance of this reference in an area of filmmaking that is unknown to the average moviegoer.

*A Guide to American Screenwriters*<sup>32</sup> highlights the careers of over five thousand screenwriters. Written by Larry Langman, this book is divided into two volumes, both of which have been computer generated. Volume 1 features a list of screenwriters under whose names are chronologically arranged lists of films they wrote either alone or with one or more collaborators. Only feature films from 1929 to 1982 are included. Volume 2 is about one-half the size of the first volume. It is an alphabetical list of film titles followed by the credited screenwriter. The information in this guide was derived from a variety of sources, including *Screen World*, *Film Daily Year Book of Motion Pictures*, the catalogs of the American Film Institute, the Library of Congress' *The Catalog of Copyright Entries*, and a few other sources. It has no critical or biographical information.

Two separate volumes of the *Dictionary of Literary Biography (DLB)*, volumes 26<sup>33</sup> and 44,<sup>34</sup> also focus on screenwriters. Rather than offering mere lists, however, each of these volumes provides extensive biographical and critical articles on a highly selective list of over sixty American screenwriters. Those who are included wrote primarily for the screen or have notable film writing achievements. The coverage of the *DLB* volumes and Langman's reference book are as different as their purpose and scope. Both of the *DLB* volumes are identical in format. They feature three- to eight-page bio-bibliographies that begin with a list of motion pictures, books, periodical publications, and television shows attributed to the writer. Some of this information is selective rather than comprehensive. Biographical and critical data follow the bibliographies, and the location of archival collections completes the entries. Each of the articles is signed and is accompanied by three or four photographs, stills, or movie poster reproductions, usually including one of the writer. These volumes should be in every film library and the entire set of the *Dictionary of Literary Biography* should be in every medium- to large-size reference collection.

The last two reference sources in the category of biographical references are directories that deal specifically with people involved in filmmaking from behind the screen in a great variety of occupations.

The first of these directories is *The Producer's Master guide*<sup>35</sup> known before 1979 as the *New York Production Manual*. The guide focuses both on the production aspects of filmmaking and on labor unions. There are several noteworthy parts of the annual. The first is a geographically arranged profile of film production regulations of many cities and states in the United States, some Canadian provinces, and a number of other countries. These profiles outline requirements, charges, permits and licenses, insurance, and available locations. They also identify contact offices and personnel. Interspersed throughout this information are advertisements of an appropriate nature. A second feature is a detailed inventory of wage scales of all film and allied unions and rates for each job classification. Very detailed information on a variety of film awards is also

described. Finally, about half of the book is devoted to a classified directory of over five hundred job categories such as stunt performers, animal trainers, publicists, talent agents, and aerial photographers. This section has over fifty thousand names, addresses, and telephone numbers arranged geographically.

*Cinematographers, Production Designers, Costume Designers & Film Editors Guide*<sup>26</sup> is a list of movie titles credited to the four types of film people named in its title. The four job classifications are treated in separate lists. Only the title and release date of each feature is included. This guide is aimed at film practitioners rather than library users but, because it provides current and concise information and many names not found in other sources, it is recommended for film collections. Its publisher, Lone Eagle, promises that a new edition will be available in 1989.

## **HORROR/SCI-FI/WESTERNS, ETC.**

Each of the eleven sources cited in this section is devoted to a single film genre, with two exceptions. The first of these is the *Handbook of American Film Genres*<sup>37</sup> which covers all of the various film genres in five major sections: action/adventure, comedy, the fantastic, songs and soaps, and nontraditional genres. These sections are further subdivided into relevant chapters. For example, action/adventure has chapters on adventure, westerns, gangsters, film noir, and World War II combat films. Each of the chapters is identical in format. They begin with a seven- to thirteen-page essay that describes the genre and discusses representative film titles. These essays were written by numerous contributors and by the book's editor, Wes D. Gehring. Each narrative is followed by a bibliographic overview and checklist divided into books, anthologies, and shorter works, which are mainly periodical articles. A filmography completes each chapter. The adventure bibliography includes fifty-three books and five shorter works. The earliest film in this category is *The Thief of Bagdad* (1924) and the last is *Raiders of the Lost Ark* (1981). While not strictly a reference tool, the excellent bibliographies make this a valuable source for all large libraries.

The other exception in this category is Harris M. Lentz's two-volume *Science Fiction, Horror and Fantasy, Film and Television Credits*,<sup>38</sup> a 1983 publication. Lentz lists almost every individual involved with these genre titles. Under personal name he provides credits through the fall of 1982. Volume 1 is divided into two sections: an alphabetic list of actors and actresses followed by the credits; and a roster of directors, producers, screenwriters, cinematographers, special effects personnel, art directors, make-up artists, and others. The film credits are separate from the television credits. Volume 2 of the set has a film and a television index to titles. The emphasis of this volume is on providing comprehensive cast and character names under the film or television show title.

Turning now to reference sources that cover only a single film genre, I'll look first at the works of Phil Hardy, who is the author of three reference sources in this survey, each of which deals separately with horror, science fiction, and western movies. The first of these is *Horror*,<sup>39</sup> which is the third volume of the *Aurum Film Encyclopedia* published in London by Aurum Press. Harper & Row has also published an American edition. In Hardy's book, horror films made since 1896 are arranged chronologically. Each title is accompanied by a one- to four-paragraph critical analysis and standard filmographic data. Chapters discuss each decade in the history and development of the horror film beginning with the 1920s. The years 1896 through 1919 are covered in a chapter called "The Early Days." One of the special features of the encyclopedia is a fifteen-page full-color display of photographs from classic horror films. There are also four appendixes: all-time horror rental champs, the top ten horror features according to eight film critics, horror "Oscars," and a selective bibliography of American, British, and Canadian sources.

Another source, *Horrorshows: The A-to-Z of Horror in Film, TV, Radio and Theater*<sup>40</sup> is arranged by subject rather than in chronologic or title order. Its thirteen chapters include topics such as crazies and freaks, mad scientists, ghouls, vampires, mummies, werewolves, zombies, and monsters. A filmography appears within each chapter following an historical analysis of the subject. Some German, Japanese, and other productions are included, but most are either American or British films. The last chapter in the volume, called "Horror-makers," provides information on the actors, directors, make-up artists, photographers, screen-writers, producers, and others associated with horror films both currently and in the past. For each, a biographical sketch is followed by a list of credits.

John Stanley's *Revenge of the Creature Features Movie Guide*<sup>41</sup> is aimed at horror movie aficionados. Its subtitle is *An A to Z Encyclopedia of the Fantastic, or, Is There a Mad Doctor in the House?* Stanley was the host of a television show called *Creature Features* for six years and is now the "horror expert" of the *San Francisco Chronicle*. This paperback volume offers capsule reviews and numerous photographs and drawings throughout the text. Stanley covers about four thousand titles. Public libraries and special collections may want to consider the purchase of this paperback item now in its third revised edition.

The subject of horror and the cinema is treated in an entirely different fashion in the *Penguin Encyclopedia of Horror and the Supernatural*.<sup>42</sup> This reference tool is an alphabetically arranged mixture of entries on horror and supernatural movie performers, directors, film titles, writers, artists, and literary works. Included are numerous photographs, prints, posters, and stills. Of particular interest are the approximately fifty essays on such topics as "B" movies, zombies in film, Dracula movies, and the use of insects in horror.

David Wingrove and Phil Hardy are the editors of the two reference sources in this survey devoted to science fiction film. The bulk of Wingrove's *Science Fiction Film Source book*<sup>43</sup> is an alphabetical list of about thirteen hundred title entries that include a brief plot summary and/or a capsule review, as well as major credits. Each film is rated on a scale of "0"- "5" in four different areas: plot, technical merit, enjoyment, and artistic merit. Most of the titles have been awarded a "0" to "2" in each category. The reviews vary in length, from several columns for *Aliens* and *Star Trek* to one or two sentences for other films.

Among the features of Wingrove's book is a nine-page history of the science fiction film, a chronology of "important" films, a list of science fiction serials arranged in chronological order from 1913 - 1956, and a chart of rental figures. Both this work and Hardy's *Science Fiction*<sup>44</sup> are British publications. The latter is volume 2 of the *Aurum Film Encyclopedia* and is virtually identical in format to Hardy's *Horror*.

Michael Pitts is a prolific author and editor of books on a variety of film topics. His *Western Movies*<sup>45</sup> has brief reviews of forty-two hundred films. He includes brief notes on characters and a list of cowboy horses. Phil Hardy's *The Western*<sup>46</sup> is volume one of the *Aurum Film Encyclopedia*. Its eight appendixes are of interest. Among them are a list of the most financially successful westerns, the top ten westerns according to eleven American and twenty-eight French film critics, fiction sources, and a list of the biggest money-making western stars from 1936 - 1954. In general, every title by Phil Hardy and Michael Pitts should be considered for purchase in every film collection.

The last of the genre reference sources is another publication by Larry Langman, whose other title in this survey concerns screenwriters. His *Encyclopedia of American Film Comedy*<sup>47</sup> is a 1987 Garland Publication. Arranged alphabetically, the encyclopedia provides information on performers, comedy teams, directors, and screenwriters, as well as specific titles. No personal data is provided about the individuals. Each entry consists of relevant bibliographies. Only comedy

films are included in the filmographies, except in the case of a last film. About 150 comic films are discussed in articles ranging in length from one paragraph to one page. In addition, articles on the chase as comedy, camp, and thrill comedy appear. Some black-and-white photographs accompany the text.

## LITERATURE ON FILM

Both Anna Brady's *Union List of Film Periodicals*<sup>48</sup> and the *International Film, Radio and Television Journals*<sup>49</sup> deal exclusively with periodicals. Brady compiled her material by surveying selected libraries and research centers with large and important film holdings. For her study, thirty-five American libraries were asked to record all of their film journal holdings. Some contributed only partially by submitting the titles of only currently received journals. Others provided only general notes on their collection. In her book Brady provides information on film title changes, place of publication, dates, ISSN, location of extant holdings, and pertinent notes. The titles represent general, scholarly, and trade periodicals from around the world in English and other languages. Many had very brief periods of circulation and/or are no longer published.

The prolific Anthony Slide is the editor of the second of the journal bibliographies presented here, *International Film, Radio and Television Journals*. His work is not a union list, but consists of detailed descriptions of more than two hundred periodicals and briefer information on an additional one hundred journals. The journal entries feature evaluations and publication histories, index sources, reprint editions and location sources. Some entries include a bibliography. Appendixes include lists of fan club journals, fan magazines, inhouse journals, national film journals, journals by country, and journals by type of subject.

A similar bibliography is devoted to English language reference sources on motion picture films, rather than journals. *On the Screen: A Film, Television and Video Research Guide*<sup>50</sup> has a number of reference tools arranged in fourteen categories, including: bibliographic guides, dictionaries and encyclopedias, indexes, abstracts, databases, biographies, credits, film reviews, and catalogs. Each category is then divided into separate film and television/video sections. Each of the entries is annotated. Most of the titles included are American publications although some English, Canadian, and Australian references are cited. The cutoff date is 1985. Fisher includes a directory of research centers and archives and of film societies and associations. The book was cited as one of the outstanding reference books of 1988 in the May 1988 issue of *Choice*. All film scholars should at least be familiar with this fine source.

*The Bibliography of Film Bibliographies = Bibliographie der Filmbibliographie*<sup>51</sup> is a K. G. Saur bilingual publication. It lists more than a thousand bibliographies on film and film studies in such categories as film theory, special topics of film research, historiography, genre studies, and national cinema. The materials are listed alphabetically by main entry in the classifications, each of which is further sub-divided. The bibliography is printed in German. However, the brief annotations are in English. Not all entries are annotated. Part 1 contains the major bibliographic entries and forms the bulk of the volume. Part 2 features a thirty-page bibliography of Eastern European film bibliographies; the titles in this section are translated into English. The works cited represent current as well as historical materials and include both separately published bibliographies and those found in books and journals.

During the Depression era in the United States, the federal government founded the Works Progress Administration (WPA), which supported specific projects for writers, photographers, artists, musicians, and others. One of its projects was the Federal Writers' Program. Among this program's responsibilities was the preparation of a bibliography of cinema literature, mostly in

English. The results of the writers' work, compiled between 1936 and 1939, was published in 1941 as volume 1 of *The Film Index*. Because the WPA went out of existence in 1943, the second and third of the planned volumes were never published; All of the catalog cards produced by the writers for these two volumes went into the archives of the Museum of Modern Art, where they remained untouched until 1977 when Kraus International Publications undertook the publication of the volumes. Now, Kraus Publications has completed the publication of volumes two and three and the re-release of volume one, now called *The Film Index: A Bibliography—Film as Art*<sup>52</sup>. *The Film as Industry*<sup>53</sup> (vol. 2) and *The Film in Society*<sup>54</sup> (vol. 3) list thousands of entries dating to 31 December 1935. The bibliographic citations are arranged in subject classifications. Each annotated entry ranges in length from 150 to 200 words. Most of the citations refer to periodical articles. Though the work is dated, all film libraries should take advantage of the opportunity to purchase this comprehensive bibliography on filmmaking before World War II. Those libraries that do not already own volume 1 will want to purchase it also.

Another work that focuses on historic materials is *American Popular Culture: A Historical Bibliography*.<sup>55</sup> While film is a major subject of this bibliography of research in American culture and society, the work also covers art and architecture, music, theater, folk culture, sports, and other elements of popular culture. Edited by Arthur Frank Wertheim, this one-volume bibliography contains almost three thousand annotated references culled from two thousand journals in forty-two languages including seven hundred American and Canadian periodicals. Its section on film has over two hundred entries under the general heading, "Mass Media and Communication." These bibliographies refer to works on westerns, war movies, horror movies, science fiction films, and musical works. An additional category is devoted to film stereotyping and images.

Stereotypes and images are the sole subject of Allen L. Woll's *Ethnic and Racial Images in American Film and Television*<sup>56</sup> a 1987 Garland publication. This bibliographic resource is organized around twelve chapters, the first a general discussion, the other eleven concerning a specific ethnic or racial group including Arabs, Asians, Hispanics, Irish, Italians, Jews, Africans, and others. Each chapter begins with a lengthy essay that introduces the bibliography. The essay on Afro-Americans is eighty-one pages long, others are much shorter. The bibliography is arranged by main entry and includes books, journals, dissertations, theses, newspaper articles, and other types of material, mostly in English. The entries are not annotated. Features include an author index, a film and television show index, and a subject index.

Although it too can be considered a general bibliography rather than a film reference source, J. William Snorgrass' *Blacks and Media*<sup>57</sup> provides a selected bibliography of books, journals, popular magazine articles, and other printed works on American blacks and their relationships to particular forms of the mass media between 1962 and 1982. The book is divided into chapters by type of media: print, broadcast, advertising and public relations, and film and theater. The last of the chapters is an author and title index. Each of the media chapters is divided into books, journals, and magazine articles from such titles as *TV Guide*, *Film Quarterly*, *The Journal of Negro History*, and *Film Quarterly*. The bulk of the citations, however, are culled from black-oriented publications such as *Jet*, *Ebony*, *Black Collegian*, *Essence*, and *Sepia*.

*The Film Audience*,<sup>58</sup> by Bruce A. Austin, is an example of a more narrowly focused subject bibliography. According to Austin, in preparing his work, he made an "exhaustive" search of the literature and found 1,233 citations from journals, books, dissertations, theses, and conference papers that covered the topic of film audiences. Included in his book is a list of the sources he consulted in preparing his bibliography, an index of non-primary authors, and a title index. A separate subject heading index includes terms such as: audience habits; morals and

effects on morality; selection factors in movie attendance; and subliminal stimuli. While it does contain citations from foreign sources, most are in English, as are all of the annotations.

Greenwood Press' *Film as Literature; Literature as Film*<sup>59</sup> concentrates on the relationship of films to literature. It deals both with international literary figures involved in filmmaking and literary topics such as Shakespearean film, poetry and film, drama and film, prose as film, and scripts by literary figures. In all, almost twenty-five hundred English-language articles and books published from 1908-1985 are cited. Author Harris Ross includes an author and subject index and, in the final chapter, a bibliography of appropriate bibliographies and filmographies.

## CATALOGS/FILMOGRAPHIES

The eight references in this category deal either with national filmographies or specific film materials. Among these is a publication that treats a little known aspect of American film history. Due to a quirk in the copyright laws in effect prior to 1913, motion pictures recorded on film were not protected by copyright. Print materials, however, were eligible for this protection. Therefore, the Edison Company translated its earliest film efforts to paper from 1894 to 1912. Most of these paper prints were sent to the Library of Congress where they were forgotten for decades while inevitable decay set in. During the 1960s, a restoration project was instituted for these prints, and, in 1967, the *Motion Pictures from the Library of Congress Paper Print Collection* was published. In 1985, a new and more complete edition was produced by the Motion Picture, Broadcasting, and Recorded Sound Division of the Library of Congress. *Early Motion Pictures: The Paper Print Collection in the Library of Congress*<sup>60</sup> is a guide to more than three thousand prints in that collection. The alphabetically arranged citations include credits, distributors, length, alternate titles, Library of Congress location, and a noncritical plot summary, as well as brief notes. This interesting source also includes actor and actress, director, cameraman, scriptwriter, author, and subject indexes.

Another major American film collection can be found at the Museum of Modern Art in New York City. Its publication of *The Film Catalog: A List of Holdings in the Museum of Modern Art*<sup>61</sup> coincided with the fiftieth anniversary of the museum's Department of Film in 1985. This catalog includes about fifty-five hundred titles acquired by the museum from 1935-1980. Each is entered on their computerized holdings database. The entries provide original/alternate titles, dates, country of production, subject, producer, production company, director, and computer access number.

Many of the films listed in *The Film Catalog* are available solely for on-site viewing for research purposes and do not circulate. However, the Museum of Modern Art does have a separate catalog of films available for rental called the *Circulating Film Library Catalog/The Museum of Modern Art*.<sup>62</sup> This catalog details information on over eight thousand films in their Department of Film that do circulate. These titles represent movies from the 1890s to the mid-1980s. The films are divided into eight categories within which they are arranged in alphabetical order. The entries include standard filmographic data and many are briefly annotated. There are also indexes for title, filmmakers, country, and subject. A price list in effect at the time of publication for both rental and sales is included, but prices should be checked.

Marc Sigoloff's work, *Films of the Seventies*,<sup>63</sup> is a descriptive filmography of American, British, and Canadian "mainstream" films released during that decade. He does not include animated features, low-budget films, or documentaries. Beyond the normal filmography information, the volume includes the Motion Picture Association of America rating, box office gross earnings of four million dollars or more as reported by *Variety*, and a five-star rating system.

Each of the films has a one-paragraph critical analysis and credits. The only index is a personal name index.

Canadian films are described in D. John Turner's *Canadian Feature Film Index, 1913 - 1985*,<sup>64</sup> produced by the Public Archives Canada National Film, Television, Sound Archives. Another bilingual source, this English-French reference is also called *Index des Films Canadiens de long Metrage, 1913 - 1985*. Turner joined the archives in 1972 when it was called the National Film Archives. His catalog, which he devoted fourteen years of his life to preparing, provides extensive information on every Canadian feature film dating from 1913, when the first Canadian feature was made, until 1985. The earliest known extant film is *Back to God's Country*, a 1919 film; but the first Canadian film ever produced was *Evangeline* in 1913. In all, over three thousand titles are included in this chronologically arranged catalog. The filmography contains information on where the films were shot, production company, executives, directors, screenwriters, original sources, performers, character names, production costs, dates and places of first release, and appropriate historical notes. The paperbound catalog also features a list of films jointly produced by Canadian and non-Canadian producers.

Much of the same type of information found in Turner's catalog is offered in Denis Gifford's *The British Film Catalogue, 1895 - 1985*,<sup>65</sup> which includes a filmography of every "traceable" British entertainment film, including those made abroad by British companies. The titles are arranged chronologically- by the year in which they were first exhibited. The only index is of film titles, although a personal name index would have been useful.

Another catalog concerned with British film is the *Catalogue of Stills, Posters and Designs*,<sup>66</sup> which records such materials found in the National Film Archive of the British Film Institute in London. The archive began to collect these materials in the 1940s. The titles of over thirty-seven thousand films for which the archive holds stills, posters, or other graphic materials are alphabetically cited by editor Markku Salmi. Among the materials are photographs, sketches, set and costume designs, story boards, and other original designs drawn before or during film production. A director index lists all films for which there are items in the collection.

Scarecrow Press' *West German Cinema Since 1945*<sup>67</sup> is devoted to feature length, commercially developed films produced in West Germany between 1945 and 1985. A plot synopsis and a rating appear with each film title. A section called "Biographies-Directors" features one-paragraph biographical sketches on directors. Among its contents is an index to directors and a cross-reference index of titles translated into the English language. Other than the original German language titles, all of the text is in English, as are the books and articles in its bibliography.

*Women of Color: A Filmography of Minority and Third World Women*<sup>68</sup> does not deal with films of a particular country, but is instead devoted to English language features whose characters are American women of color or women of the Third World. The coverage is 1930 through 1983; no silents are included. The alphabetically arranged filmographies feature standard information. As author Maryann Oshana notes, many minority women characters in film were portrayed by white women. For example, Loretta Young played a Chinese woman in *The Hatchet Man* (1932), an Arabic woman in *Kismet* (1930), and a part-Indian woman in *Ramona* (1936). Each of the entries has a brief plot summary and cast credits with the name of "the woman of color" in italics. The women are classified in such categories as Asian, Black, Latin American, Middle Eastern, Native American, South Sea Island, Gypsy, Creole, Jungle, and others. One category, "Arabian Nights," includes films in which a fantasy Arabian world is portrayed. Black-and-white photographs and stills are distributed throughout the volume. The reference has an actress, director, and minority/-Third World classification index. The Arabian Nights section lists thirty film titles including *Aladdin and His Lamp* and *Babes in Bagdad*.

## SPECIAL COLLECTIONS

One of the compilers of the *Sourcebook for the Performing Arts*<sup>69</sup> is the ubiquitous Anthony Slide. His 1988 Greenwood Press publication is a directory divided into three major subject areas: institutions and collections, who's who, and useful addresses. The first is a list of colleges and other American institutions that have a performing arts collection. Each of the institution entries has an address, telephone number, and a description of its holdings. This part of the directory is arranged geographically by state. The who's who section has biographical information on about two hundred prominent academicians, archivists, and librarians in theater, film, radio, or television. Their professional status, date of birth, education, affiliations, major career accomplishments, and address are provided. Some entries cite bibliographical materials. The third section is divided into eight parts: bookshops, journals and magazines, specialist publications, organizations, major American motion picture and television studios and production companies, U.S. film commissions, international film commissions, and television networks. While much of the information in this last part of the book may be found elsewhere, the biographical sketches are of interest.

The third edition of the *International Directory of Film and TV Documentation Centres*<sup>70</sup> edited by Frances Thorpe was originally a publication of the Federation Internationale des Archives du Film/International Federation of Film Archives (FIAF) located in Brussels. It describes 104 documentary sources around the world with address, hours of service, restrictions on service, founding data, size, reproduction facilities, a general description of the holdings, book and periodical holdings, newspaper clippings, stills, and photographs. The detail and amount of information vary for each source.

## CONCLUSION

Film sources are increasingly being published in large multi-volume series. Many of the works cited in this essay have two, three, or more volumes. Several have more than fifteen, while major new works in preparation or still on the drawing board will have an equally large number. Not surprisingly, the price tags of these new publications are rising, so much so that the three thousand dollar set cannot be long in coming. These costs indicate that even greater thought and evaluation will be necessary in choosing film collection resources.

## NOTES

### **Film, Filmmakers and the Industry: Encyclopedia Works**

1. *The International Dictionary of Films and Filmmakers*. Ed. by Christopher Lyon. 5 vols. Chicago: St. James Press, 1984. \$200/set (also available separately). LC 83-24616. ISBN 0-912289-05-8.
2. *The New York Times Encyclopedia of Film*. Ed. by Gene Brown. 3 vols. New York: Times Books, 1984. \$2,000/set. LC 81-3607. ISBN 0-8129-1059-1.
3. *Magill's American Film Guide*. Ed. by Frank N. Magill. 5 vols. Englewood Cliffs, NJ: Salem Press, 1983. \$135/set. (Salem Softbacks Books) LC 82-61666. ISBN 0-89356-250-5.
4. *Magill's Survey of Cinema-Silent Films*. Ed. by Frank N. Magill. 3 vols. Englewood Cliffs, NJ: Salem Press, 1982. \$150/set. LC 82-60577. ISBN 0-89356-239-4.

5. *Magill's Survey of Cinema, Foreign Language Films*. Ed. by Frank N. Magill. 8 vols. Englewood Cliffs, NJ: Salem Press, 1985. \$350/set. LC 85-18241. ISBN 0-89356-243-2.
6. *Magill's Cinema Annual*. 1982-. A. \$50. Englewood Cliffs, NJ: Salem Press. LC 83-644357. ISBN 0-89356-406-0. ISSN 0739-2141. Back issues available.
7. Slide, Anthony. *The American Film Industry: A Historical Dictionary*. Westport, CT: Greenwood Press, 1986. \$50.95. 431p. LC 85-27260. ISBN 0-313-24693-9.
8. Fennett, Gene. *American Film Studies: An Historical Encyclopedia*. Jefferson, NC: McFarland, 1988. \$35. 295p. LC 88-42514. ISBN 0-89950-250-4.
9. *Film Plots: Scene-by-Scene Narrative Outlines for Feature Film Study*. Ed. by Leonard J. Neff. 2 vols. Ann Arbor, MI: Pierian Press. \$65 each. LC 83-60916. 1983 (vol. 1) ISBN 0-87650-149-8. 1988 (vol. 2) ISBN 0-87650-241-9.
10. Limbacher, James L. *Sexuality in World Cinema*. 2 vols. Metuchen, NJ: Scarecrow Press, 1983. \$77.50. LC 83-3019. ISBN 0-8108-1609-1.
11. Singleton, Ralph S. *Filmmaker's Dictionary*. Beverly Hills, CA: Lone Eagle Publishing Co., 1986. \$12.95 pa. 188p. LC 86-15303. ISBN 0-943728-08-8.
12. Kongisberg, Ira. *The Complete Film Dictionary*. New York: New American Library, 1987. \$24.95. 420p. LC 87-5747. ISBN 0-453-00564-0.
13. Carlson, Verne. *Translation of Film/Video Terms into French / Traduction de Terminologie Film / Video en Français*. Burbank, CA: Double C Publishing Co., 1984. \$17.95 pa. 170p. LC 84-207130. ISBN 0-943288-00-2. (Also available as a 5 vol. set; includes translations into German, Italian, Spanish, and Japanese). ISBN 0-943288-05-3).

### **Criticism**

14. *Variety Film Reviews*. 18 vols. New York: Gale Publishers, 1983. \$165 each. LC 82-15691. ISSN 897-4373. Vol. 19 also available. \$175. LC 82-15691. ISBN 0-8240-5219-6.
15. Nash, Jay Robert. *The Motion Picture Guide Index with Alternate Title Index, Series Index, Awards Index*. 1st. ed. 10 vols. Chicago: Cine-books, 1985. \$750. LC 85-71145. ISBN 0-933997-00-0. 12-vol. set available to libraries only in text edition \$750.
16. *Selected Film Criticism: Foreign Films*. Ed. by Anthony Slide. Vol. 6. Selected Film Criticism Series. Metuchen, NJ: Scarecrow Press, 1984. \$18.50. 207p. LC 81-23344. ISBN 0-8108-1673-3.
17. *A Guide to World Cinema: Covering 7,200 Films of 1950-1984 Including Capsule Reviews and Stills from the Programmes of the National Film Theatre, London*. Ed. by Elkan Allan. London: Whittet Books, 1985. \$125. 682p. LC 86-133342. ISBN 0-905413-33-2. Available from Gale Research Company.
18. *Film Review Index*. Ed. by Patricia King Hanson. 2 vols. Phoenix, AZ: Oryx Press, 1986. \$127 set (also available separately). LC 85-43369. ISBN 0-317-59529-6.

### **People on the Screen and Behind It**

19. *Contemporary Theatre, Film, and Television*. 1984-. A. \$98. Detroit: Gale Research Co. LC 84-49371. ISSN 0749-064X. Back issues available.

20. Aylesworth, Thomas G. *The World Almanac Who's Who of Film*. New York, World Almanac, 1987. \$24.95. 448p. LC 87-50075. ISBN 0-88687-308-8.
21. *The Illustrated Who's Who of Cinema*. Ed. by Ann Lloyd and Graham Fuller. London: Orbis, 1983. 480p. ISBN 0-85613-521-6. Also available from New York: Macmillan, 1986. \$20.75. ISBN 0-02-923450-6.
22. Holston, Kim R. *Starlet: Biographies, Filmographies, TV Credits and Photos of 54 Famous and Not So Famous Leading Ladies of the Sixties*. Jefferson, NC: McFarland, 1988. \$39.95. 299p. LC 87-43209. ISBN 0-89950-307-1.
23. Palmer, Scott. *British Film Actors' Credits*. Jefferson, NC: McFarland, 1988. \$55. 917p. LC 87-31098. ISBN 0-89950-316-0.
24. Bogle, Donald. *Blacks in American Films and Television: An Encyclopedia*. Garland Reference Library of the Humanities, vol. 604. New York, Garland Publishing Co., 1988. \$50. 510p. LC 87-29241. ISBN 0-8240-8715-1.
25. Lyman, Darryl. *Great Jews of Stage and Screen*. Middle Village, NY: Jonathan David Publishers, 1987. \$19.95. 279p. LC 87-4214. ISBN 0-8246-0328-1.
26. Cadden, Tom Scott. *What a Bunch of Characters: An Entertaining Guide to Who Played What in the Movies*. Englewood Cliffs, NJ: Prentice-Hall, 1984. \$19.95; \$9.95pa. 326p. LC 84-3272. ISBN 0-13-951914-9; 0-13-95190608pa.
27. Lieberman, Susan. *Memorable Film Characters: An Index to Roles and Performers, 1915-1983*. Bibliographies and Indexes in the Performing Arts, no. 1. Westport, CT: Greenwood Press, 1984. \$36.95. LC 84-10844. ISBN 0-313-23977-0. ISSN 0742-6933.
28. *World Film Directors*. Ed. by John Wakeman. 2 vols. New York: H.W. Wilson, 1987. \$90 each. LC 87-29569. ISBN 0-8242-0757-2.
29. Quinlan, David. *The Illustrated Guide to Film Directors*. Totowa, NJ: Barnes & Noble, 1983. \$28.50. 335p. LC 83-10572. ISBN 0-389-20408-0.
30. Dixon, Wheeler W. *The "B" Directors: A Biographical Directory*. Metuchen, NJ: Scarecrow, 1985. \$47.50. 594p. LC 85-14321. ISBN 0-8108-1853-3.
31. Pfaff, Françoise. *Twenty-Five African Filmmakers: A Critical Study, with Filmography and Bio-bibliography*. New York: Greenwood Press, 1988. \$49.95. 332p. LC 87-15024. ISBN 0-313-24695-5.
32. Langman, Larry. *A Guide to American Screenwriters: The Sound Era, 1929-1982*. 2 vols. Garland Reference Library of the Humanities, v. 501. New York: Garland Publishing Co., 1984. \$88. LC 84-48018. ISBN 0-8240-8927-8.
33. *American Screenwriters*. Ed. by Robert E. Morsberger, Stephen O. Lesser, and Randall Clark. Dictionary of Literary Biography, vol. 26. Detroit: Gale Research Co., 1984. \$92. 382p. LC 83-25414. ISBN 0-8103-0917-3.
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