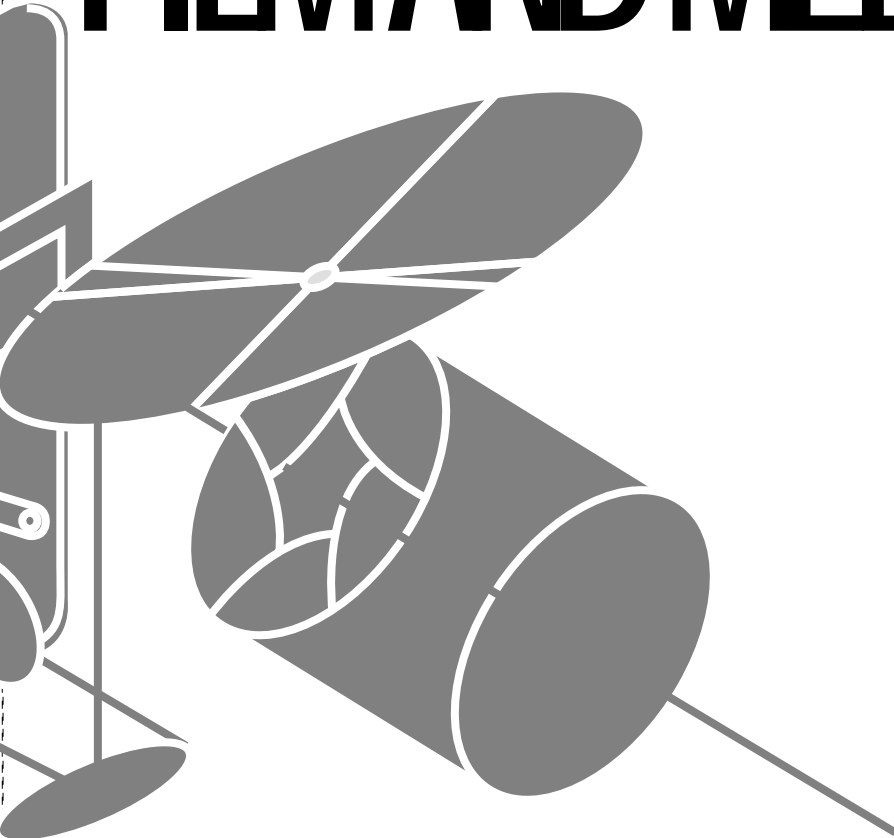


READING ABOUT FILM AND MEDIA



This bibliography is designed as an introductory guide to the basic materials available in the field as well as an introduction to further reading on subjects raised in *How To Read a Film*. It is of course by no means comprehensive! Special attention is paid to classic texts, many of which are out of print.

To make it easier to use, the bibliography has been divided into sections. Part One, "A Basic Library," is divided into seven sections, corresponding to the chapters of *How To Read a Film*:

1. Film as an Art
2. The Technology of Film and Media
3. The Language of Film
4. Film History
5. Film Theory and Practical Criticism
6. Media
7. New Media

Because the Film History section is so extensive, it has been further divided into subsections:

- A. The Economics and Politics of Film
- B. General Historical Studies
- C. Specific Major Periods
- D. Genres and Specific Topics
- E. National Cinemas
- F. Films and Filmmakers

Part Two, "Information," is a guide to research materials, journals, encyclopedias, indexes, and the like. It is organized in six sections:

8. Lists and Encyclopedias
9. Book Bibliographies

10. Guides to Periodical Literature
11. Miscellaneous Guides
12. Journals and Magazines
13. Databases

Titles are listed only once, so it is advisable to check other sections if you don't find what you want immediately. A searchable database is available at Read-film.com.

Dan Streible of the University of Texas and Curtis Church contributed to the revision of this section. I am especially grateful to Hans-Michael Bock and his colleagues for their help. The version of this bibliography that appears in *Film verstehen*, the German edition of *How To Read a Film*, is more comprehensive thanks to their scholarship and attention to detail.

Part One: A Basic Library

1. FILM AS AN ART

- Allen, Don, ed. *The Book of the Cinema*. London: Chris Milsome; New York: Crown, 1979. An illustrated introduction. Includes chapters by Maurice Hatton, Tom Milne, James Monaco, David Robinson, and others.
- Andrew, Dudley. *Film in the Aura of Art*. Princeton: Princeton University Press, 1984.
- Artaud, Antonin. *The Theatre and Its Double*. New York: Grove Press, 1958.
- Auerbach, Erich. *Mimesis: The Representation of Reality in Western Literature*. New York: Doubleday, 1957.
- Barsacq, Léon. *Caligari's Cabinet and Other Grand Illusions: A History of Film Design*. New York: New American Library, 1976.
- Bluestone, George. *Novels into Film*. Berkeley: University of California Press, 1968.
- Brecht, Bertolt. *Brecht on Theatre*. Edited and translated by John Willett. New York: Hill and Wang, 1964.
- Fell, John L. *Film and the Narrative Tradition*. Berkeley: University of California Press, 1986.
- Fiske, John. *Reading the Popular*. Boston: Unwin Hyman, 1989. Understanding popular culture.
- George, Nelson. *Elevating the Game: The History & Aesthetics of Black Men in Basketball*. New York: Simon & Schuster, 1992. In case you thought that the comparison of Michael Jordan and Mikhail Baryshnikov was a stretch.
- Gombrich, E. H. *Art and Illusion*. Second ed. Princeton: Princeton University Press, 1961.
- Gouldner, Alvin W. *The Dialectic of Ideology and Technology*. New York: Seabury Press, 1976.
- Hollander, Anne. *Moving Pictures*. Cambridge, MA: Harvard University Press, 1989. Film is placed within the broader artistic traditions.
- Horace. *Ars Poetica*.
- Manvell, Roger. *Shakespeare and the Film*. New York: Praeger, 1971.
- Manvell, Roger. *Theatre and Film*. London: Tantivy Press, 1980.
- Mesthene, Emmanuel. *Technological Change: Its Impact on Man and Society*. New York: New American Library, 1970.

- Mumford, Lewis. *Technics and Civilization*. 1934. Reprint. New York: Harcourt, Brace & World, 1966.
- Newhall, Beaumont. *The History of Photography*. New York: Museum of Modern Art, 1964.
- Nicoll, Allardyce. *Film and Theatre*. London, 1936. Reprint. New York: Arno Press, 1972. An early, standard study.
- Pildas, Ave. *Movie Palaces*. New York: Clarkson N. Potter, 1979.
- Rohmer, Eric. *Six Moral Tales*. New York: Viking Press, 1980.
- Tynan, Kenneth. *Show People*. New York: Simon & Schuster, 1980.
- Vardac, A. Nicholas. *From Stage to Screen*. Reprint. New York: Benjamin Bloom, 1968.
- Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. New York: Oxford University Press, 1976.

2. THE TECHNOLOGY OF FILM AND MEDIA

- Alton, John. *Painting with Light*. New York: Macmillan, 1949. A classic of its time.
- Armes, Roy. *On Video*. New York: Routledge, 1988.
- Brosnan, John. *Movie Magic: The Story of Special Effects in the Cinema*. New York: New American Library, 1976.
- Campbell, Russell, ed. *Photographic Theory for the Motion Picture Cameraman*. Cranbury, NJ: A. S. Barnes, 1970. Hollywood orthodoxy.
- Ceram, C. W. *Archeology of the Cinema*. New York: Harcourt, Brace & World, 1965. The prehistory of film.
- Coe, Brian. *The History of Movie Photography*. London: Ash & Grant, 1981.
- Dickson, W. K. L., and Antonia Dickson. *History of the Kinetograph, Kinetoscope, and Kinetophonograph*. Twickenham, Middlesex, 1895. Reprint. New York: Arno Press, 1970. By one of the fathers of film.
- Ellis, John. *Visible Fictions: Cinema, Television, Video*. New York: Routledge, 1992.
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- Fielding, Raymond, ed. *A Technological History of Motion Pictures and Television*. Berkeley: University of California Press, 1967. A valuable collection of documents.
- Kawin, Bruce F. *How Movies Work*. Berkeley: University of California Press, 1992.
- Limbacher, James. *Four Aspects of the Film*. New York: Arno Press, 1978. Invaluable for its discussion of color, sound, 3-D, and widescreen processes.
- Malkiewicz, J. Kris. *Cinematography*. New York: Van Nostrand Reinhold, 1973.
- Maltin, Leonard, ed. *Behind the Camera: The Cinematographer's Art*. New York: Signet, 1971.
- Neale, Steven. *Cinema and Technology: Image, Sound, Colour*. London: British Film Institute, 1985.
- Newson, Iris, ed. *Wonderful Inventions: Motion Pictures, Broadcasting, and Recorded Sound at the Library of Congress*. Washington: Library of Congress, 1985.
- Rosenblum, Ralph, and Robert Karen. *When the Shooting Stops ... the Cutting Begins: A Film Editor's Story*. New York: Viking Press, 1979.
- Salt, Barry. *Film Style and Technology: History and Analysis*. Second edition. London: Starword, 1983, 1992.
- Schaefer, Dennis, ed. *Masters of Light: Conversations with Contemporary Cinematographers*. Berkeley: University of California Press, 1984.
- Smith, Thomas G. *Industrial Light & Magic: The Art of Special Effects*. New York: Ballantine, 1986.
- Weis, Elisabeth, and John Belton. *Film Sound: Theory and Practice*. New York: Columbia University Press, 1985.

3. THE LANGUAGE OF FILM

- Arnes, Roy. *Film and Reality*. New York: Penguin, 1974. A quick survey.
- Arnheim, Rudolf. *Art and Visual Perception: A Psychology of the Creative Eye*. Berkeley: University of California Press, 1954. A general text in the visual arts that has much to say about film.
- Arnheim, Rudolf. *Visual Thinking*. Berkeley: University of California Press, 1969.
- Berger, John. *Ways of Seeing*. London: BBC and Penguin Books, 1972. A book based on Berger's BBC series on advertising and art. Highly recommended.
- Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. Third ed. Reading, MA: Addison-Wesley, 1990. Now classic introductory text.
- Bordwell, David, Kristin Thompson, and Janet Staiger. *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*. New York: Columbia University Press, 1985. One of the more important texts of the 1980s, a highly regarded study of the art and economics of the classical Hollywood studio style.
- Braudy, Leo. *The World in a Frame*. New York: Anchor, 1976.
- Eidsvik, Charles. *Cineleracy: Film Among the Arts*. New York: Random House, 1978. Introductory text.
- Gessner, Robert. *The Moving Image: A Guide to Cinematic Literacy*. New York: Dutton, 1970. One of the better introductions to the art.
- Giannetti, Louis. *Understanding Movies*. Fifth ed. Englewood Cliffs, NJ: Prentice Hall, 1990. Useful basic text. Recommended.
- Godard, Jean-Luc. "Montage, mon beau souci." In *Godard on Godard*, edited by Tom Milne, New York: Viking Press, 1972.
- Heath, Stephen, and Patricia Mellencamp, eds. *Cinema and Language*. Frederick, MD: University Publications of America, 1983.
- Jacobs, Lewis, ed. *The Movies as Medium*. New York: Farrar, Straus and Giroux, 1970. A text composed of articles by various authors.
- Kirby, Lynne. *Parallel Tracks: The Railroad and Silent Cinema*. Durham, NC: Duke University Press, 1997. Kirby, a senior producer at Court Television, offers a unique insight into the cultural structures that transportation and communication share.
- Nilsen, Vladimir. *Cinema as Graphic Art*. New York: Hill and Wang, 1973. A standard.
- Perkins, V. F. *Film as Film: Understanding and Judging Movies*. New York: Penguin, 1972. Highly recommended, it reflects cinematic theory of its time.
- Reisz, Karel. *The Technique of Film Editing*. Second enlarged ed. New York: Amphoto/Hastings House, 1968. A "how to" book for film editors, it was aesthetically influential. Recommended.
- Scientific American. *Image, Object and Illusion*. Introduction by Richard Held. San Francisco: W. H. Freeman, 1974.
- Sharples Jr, Win. "The Aesthetics of Film Sound." *Filmmakers Newsletter* 8:5 (March 1975).
- Sobchack, Thomas, and Vivian C. Sobchack. *An Introduction to Film*. Second ed. Boston: Little, Brown, 1987.
- Spottiswoode, Raymond R. *A Grammar of Film*. Berkeley: University of California Press, 1950. A classic.
- Spottiswoode, Raymond R. *Film and Its Techniques*. Berkeley: University of California Press, 1951. Reprint 1965. Rather out of date, but a classic in its time. Good on technical matters.

- Stam, Robert, Robert Burgoyne, and Sandy Flitterman-Lewis. *New Vocabularies in Film Semiotics: Structuralism, Post-Structuralism, and Beyond*. New York: Routledge, 1992. Very useful explanation of current theoretical terminology. Recommended.
- Stephenson, Ralph, and J. R. Debrix. *The Cinema as Art*. New York: Penguin, 1965. Still a useful introduction.
- Talbot, Daniel, ed. *Film: An Anthology*. Berkeley: University of California Press, 1967. First published in 1959 and still a classic general collection.
- Tufte, Edward. *The Visual Display of Quantitative Information*. Cheshire, CT: Graphics Press, 1983. A rigorous, elegant, quirky essay on the grammar of cognitive art and interface. Self-published by the Yale professor, this has become a standard text for visual thinkers. *Envisioning Information* (1990) and *Visual Explanations* (1997) followed, also self-published.
- See also Bazin, Eco, Metz, and Wollen entries in Section 5.

4A. FILM HISTORY: THE ECONOMICS AND POLITICS OF FILM

- Bach, Steven. *Final Cut: Dreams & Disasters in the Making of Heaven's Gate*. New York: NAL-Dutton, 1986.
- Bagdikian, B. H. *Media Monopoly*. Fourth ed. Boston: Beacon, 1992.
- Balio, Tino, ed. *The American Film Industry*. Madison: University of Wisconsin Press, 1985.
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- Bentley, Eric. *Thirty Years of Treason*. New York: Viking, 1971. The blacklisting period.
- Bergman, Andrew. *We're in the Money*. New York: Harper & Row, 1973. The 1930s in America.
- Bogle, Donald. *Toms, Coons, Mulattos, Mammies and Bucks*. New York: Viking, 1989. Images of Blacks in American movies.
- Brady, John Joseph. *The Craft of the Screenwriter*. New York: Simon & Schuster, 1981.
- Ceplair, Larry, and Steve Englund. *The Inquisition in Hollywood: Politics in the Film Community*. New York: Doubleday, 1980.
- Corrigan, Timothy. *A Cinema Without Walls: Movies and Culture After Vietnam*. New Brunswick, NJ: Rutgers University Press, 1991.
- Cripps, Thomas. *Slow Fade to Black: The Negro in American Film, 1900–1942*. New York: Oxford University Press, 1977. A seminal study.
- DeCordova, Richard. *Picture Personalities: The Emergence of the Star System in America*. Urbana: University of Illinois Press, 1990.
- Deming, Barbara. *Running Away from Myself: Dream Portrait of America Drawn from the Films of the Forties*. New York: Viking, 1969. Influential, sociologically oriented study.
- Dyer, Richard. *Stars*. London: British Film Institute, 1979.
- Dyer, Richard. *Heavenly Bodies: Film Stars and Society*. New York: St. Martin's Press, 1986.
- Dyer, Richard. *Now You See It: Studies on Lesbian and Gay Film*. London: Routledge, 1990.
- Gabler, Neal. *An Empire of Their Own: How the Jews Invented Hollywood*. New York: Crown, 1988.
- Gabler, Neal. *Winchell: Gossip, Power, and the Culture of Celebrity*. New York: Knopf, 1994.
- Geduld, Harry M. *Birth of the Talkies*. Bloomington: Indiana University Press, 1975.
- Goldman, William. *Adventures in the Screen Trade: A Personal View of Hollywood and Screenwriting*. New York: Warner Books, 1983.
- Gomery, Douglas. *The Hollywood Studio System*. New York: St. Martin's Press, 1986.

- Guback, Thomas H. *The International Film Industry*. Bloomington: Indiana University Press, 1969. Landmark study of international film economics.
- Haskell, Molly. *From Reverence to Rape*. New York: Penguin, 1974. Seminal study of women and film. Recommended.
- Haskell, Molly. *Holding My Own in No Man's Land*. New York: Oxford University Press, 1997. A breathless 24 years later, Haskell follows up with more precise, reasoned, and thoughtful analysis of the landscape of sexual politics.
- Huaco, George A. *The Sociology of Film Art*. New York: Basic Books, 1965. A classic text on the subject.
- Jarvie, Ian. *Hollywood's Overseas Campaign: The North Atlantic Movie Trade, 1920–1950*. Cambridge: Cambridge University Press, 1992.
- Jones, G. William. *Black Cinema Treasures: Lost and Found*. Denton, TX: University of North Texas Press, 1981. Short history of Black cinema from the 1930s to the 1950s.
- Kaplan, E. Ann. *Women and Film: Both Sides of the Camera*. New York: Routledge, 1983.
- Kerr, Paul, ed. *The Hollywood Film Industry: A Reader*. London: Routledge & Kegan Paul, 1986.
- Kindem, Gorham. *The American Movie Industry: The Business of Motion Pictures*. Carbondale: Southern Illinois University Press, 1982.
- Manvell, Roger. *Films and the Second World War*. Cranbury, NJ: A. S. Barnes, 1974.
- Mayer, Michael F. *The Film Industries*. Second ed. New York: Hastings House, 1973, 1979. By a lawyer, an influential study of the business of film.
- McClintick, David. *Indecent Exposure: A True Story of Hollywood & Wall Street*. New York: William Morrow, 1982. The Begelman affair as an index of contemporary Hollywood.
- Monaco, James. *American Film Now: The People, the Power, the Money, the Movies*. Second edition. New York: New York Zoetrope and New American Library, 1984. Includes appendices, bibliography, and charts.
- Navasky, Victor. *Naming Names*. New York: Penguin, 1981. The blacklist period.
- Paul, William. *Laughing Screaming: Modern Hollywood Horror and Comedy*. New York: Columbia University Press, 1994.
- Phillips, Julia. *You'll Never Eat Lunch in This Town Again*. New York: NAL-Dutton, 1992. A newsmaker when it was published, and still a revealing window on Hollywood habits.
- Prindle, David. *Politics of Glamour: Ideology and Democracy in the Screen Actors Guild*. Madison: University of Wisconsin Press, 1988.
- Puttnam, David, with Neil Watson. *Movies and Money*. New York: Alfred A. Knopf, 1998. The British title is more telling: *The Undeclared War: The Struggle for Control of the World's Film Industry*. Lord Puttnam's view of American cultural imperialism.
- Pye, Michael. *Moguls: Inside the Business of Show Business*. New York: Holt, Rinehart and Winston, 1980.
- Russo, Vito. *The Celluloid Closet: Homosexuality in the Movies*. New York: Harper & Row, 1981.
- Schatz, Thomas. *The Genius of the System: Hollywood Film in the Studio Era*. New York: Pantheon, 1988.
- Schickel, Richard. *His Picture in the Papers: A Speculation on Celebrity in America, Based on the Life of Douglas Fairbanks, Sr*. New York: Charterhouse, 1973. A seminal study of celebrityhood and an interesting essay on one of its inventors.
- Schickel, Richard. *Intimate Strangers: The Culture of Celebrity*. New York: Doubleday, 1990.
- Schivelbusch, Wolfgang. *The Railway Journey: The Industrialization of Time and Space in the 19th Century*. 1977. Berkeley: University of California Press, 1986. Offers interesting comparisons with the history of media.
- Schumach, Murray. *The Face on the Cutting Room Floor: The Story of Movie and Television Censorship*. New York: Morrow, 1964. Reprint. New York: Da Capo Press, 1974.

- Shindler, Colin. *Hollywood Goes to War*. London: Routledge & Kegan Paul, 1979.
- Sklar, Robert. *Movie-Made America: A Cultural History of American Movies*. New York: Random House, 1975.
- Sklar, Robert, and Charles Musser, eds. *Resisting Images: Essays on Cinema and History*. Philadelphia: Temple University Press, 1990.
- Talbot, David, and Barbara Zheutlin. *Creative Differences: Profiles of Hollywood Dissidents*. Boston: South End Press, 1978. Political activists, past and present: a significant study.
- Thompson, Kristin. *Exporting Entertainment: America in the World Film Market, 1907–34*. London: British Film Institute, 1985.
- Thomson, David. *America in the Dark*. New York: William Morrow, 1977. Recommended.
- Vogel, Amos. *Film as a Subversive Art*. New York: Random House, 1975. Recommended.
- Wolfenstein, Martha, and Nathan Leites. *Movies: A Psychological Study*. New York: Atheneum, 1960. Reprint 1970.
- Wood, Michael. *America in the Movies*. New York: Basic Books, 1975. An important essay on the politics and style of American movies. Recommended.

4B. FILM HISTORY: GENERAL HISTORICAL STUDIES

- Allen, Robert C., and Douglas Gomery. *Film History: Theory and Practice*. New York: Knopf, 1990. Essential guide to film historiography.
- Armes, Roy. *A Critical History of British Cinema*. New York: Oxford University Press, 1978.
- Bellour, Raymond. *L'analyse du film*. Paris: Albatross, 1979.
- Braudy, Leo, and Morris Dickstein. *Great Film Directors: A Critical Anthology*. New York: Oxford University Press, 1978.
- Clair, René. *Cinema Yesterday and Today*. New York: Dover, 1972. A personal view.
- Cook, David A. *A History of Narrative Film*. Second ed. New York: W.W. Norton, 1990.
- Cowie, Peter, ed. *A Concise History of the Cinema*. 2 vols. Cranbury, NJ: A. S. Barnes, 1970. Recommended. Short but useful.
- Dickinson, Thorold. *A Discovery of Cinema*. New York: Oxford University Press, 1971. Recommended.
- Ellis, Jack C. *A History of Film*. Third ed. Englewood Cliffs, NJ: Prentice Hall, 1990. Textbook.
- Everson, William K. *American Silent Film*. New York: Oxford University Press, 1978. A valuable history.
- Fell, John L. *A History of Films*. New York: Holt, Rinehart and Winston, 1979. Textbook.
- Geduld, Harry M., ed. *Authors on Film*. Bloomington: Indiana University Press, 1972. A farrago of bits and pieces from Tolstoy to James Baldwin. Forty-one items.
- Geduld, Harry M., ed. *Filmmakers on Filmmaking*. Bloomington: Indiana University Press, 1967. Thirty pieces by filmmakers ranging from Lumière to Anger.
- Gomery, Douglas. *Movie History: A Survey*. London: Wadsworth, 1991.
- Hampton, Benjamin. *History of the American Film Industry from Its Beginnings to 1931*. 1931. Reprint. New York: Dover, 1970.
- Jacobs, Lewis. *Introduction to the Art of the Movies*. New York: Noonday, 1960. Thirty-six essays written between 1910 and 1960 and arranged chronologically.
- Jacobs, Lewis, ed. *The Emergence of Film Art*. New York: Hopkinson & Blake, 1970. Forty-two selections arranged chronologically from Méliès to Mekas.
- Jowett, Garth. *Film: The Democratic Art*. Boston: Little, Brown, 1976.
- Mast, Gerald. *A Short History of the Movies*. Second ed. Indianapolis: Bobbs-Merrill, 1976.
- Montagu, Ivor. *Film World*. New York: Penguin, 1964. A standard work. Still useful.

- Pratt, George C. *Spellbound in Darkness: A History of the Silent Film*. Greenwich, CT: New York Graphic Society, 1973. A classic of its time.
- Rhode, Eric. *A History of Cinema*. New York: Hill and Wang, 1975.
- Robinson, David. *The History of World Cinema*. New York: Stein and Day, 1974.
- Rotha, Paul, and Richard Griffith. *The Film Till Now*. New York: Twayne, 1960. First published in 1930, updated several times, this is an early classic of film scholarship.
- Sadoul, Georges. *Histoire générale du cinéma*. Paris: Denoël, 1973–75. First published in 1948, this is a classic of film history.
- Sarris, Andrew. "You Ain't Heard Nothin' Yet." *The American Talking Film: History and Memory*. New York: Oxford University Press, 1998. Notes from a lifetime of critical thought.
- Sklar, Robert. *Film: An International History of the Medium*. New York: Abrams, 1993.
- Stanley, Robert H. *The Celluloid Empire: A History of the American Movie Industry*. New York: Hastings House, 1978.
- Thompson, Kristin, and David Bordwell. *Film History: An Introduction*. New York: McGraw-Hill, 1994.
- Wright, Basil. *The Long View*. New York: Knopf, 1975. A weighty history, but idiosyncratic.

4C. FILM HISTORY: SPECIFIC MAJOR PERIODS

- Anbinder, Paul, ed. *Before Hollywood: Turn-of-the-Century American Film*. New York: Hudson Hills Press, 1987.
- Anger, Kenneth. *Hollywood Babylon*. Reprint. New York: Delta, 1975. A classic of gossip.
- Apra, Adriano, and Patrizia Pistagnesi, eds. *The Fabulous Thirties: Italian Cinema 1929–1944*. Rome: Electa International Publishing Group, 1979.
- Barnes, John. *Beginnings of the Cinema in England*. New York: Barnes & Noble, 1976.
- Barr, Charles. *Ealing Studios*. Woodstock, NY: Overlook Press, 1980.
- Battcock, Gregory, ed. *The New American Cinema*. New York: Dutton, 1967.
- Biskind, Peter. *Seeing Is Believing: How Hollywood Taught Us To Stop Worrying and Love the Fifties*. New York: Pantheon, 1983.
- Bowser, Eileen. *The Transformation of Cinema: 1907–1915*. New York: Charles Scribner's Sons, 1990. Vol. 2 of Scribner's History of American Cinema series, Charles Harpole, series editor.
- Brownlow, Kevin. *The Parade's Gone By*. New York: Ballantine, 1968. Recommended. Early film history.
- Brownlow, Kevin. *The War, the West, and the Wilderness*. London: Secker & Warburg, 1979.
- Brownlow, Kevin, and John Kobal. *Hollywood: The Pioneers*. London: Collins, 1979.
- Brownlow, Kevin. *Behind the Mask of Innocence: Sex, Violence, Prejudice, Crime: Films of Social Conscience in the Silent Era*. London: Jonathan Cape, 1990.
- Brownlow, Kevin, and David Gill. *Cinema Europe: The Other Hollywood*. London: BBC, ZDF, and D. L. Taffner, 1995. A six-part television series (available on VHS) surveying the history of silent film in Europe. A model for film-history documentaries. Highly recommended.
- Burch, Noel. *Life to Those Shadows*. Berkeley: University of California Press, 1990. The primitive era.
- Cameron, Ian, ed. *Second Wave*. New York: Praeger, 1970. Essays on Makavejev, Skolimowski, Oshima, Guerra, Rocha, Groulx, Lefebvre, Straub.
- Chanan, Michael. *The Dream That Kicks: The Prehistory and Early Years of the Cinema in Britain*. London: Routledge & Kegan Paul, 1979.
- Cowie, Peter. *Fifty Major Filmmakers*. London: Tantivy, 1975.

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- Eyman, Scott. *The Speed of Sound: Hollywood and the Talkie Revolution, 1926–1930*. New York: Simon & Schuster, 1997.
- Fell, John L., ed. *Film Before Griffith*. Berkeley: University of California Press, 1983.
- Gelmis, Joseph, ed. *The Film Director as Superstar*. New York: Doubleday, 1970. Interviews with filmmakers of the sixties, all conducted by Gelmis.
- Hansen, Miriam. *Babel and Babylon: Spectatorship in American Silent Film*. Cambridge, MA: Harvard University Press, 1992.
- Harcourt, Peter. *Six European Directors*. New York: Penguin, 1974. Eisenstein, Renoir, Buñuel, Bergman, Fellini, Godard.
- Harvey, Sylvia. *May '68 and Film Culture*. London: British Film Institute, 1978.
- Hennebelle, Guy. *15 Ans du cinéma mondial*. Paris: Éditions du Cerf, 1975.
- Houston, Penelope. *The Contemporary Cinema*. New York: Penguin, 1963. Recommended. A classic in its time.
- Jacobs, Diane. *Hollywood Renaissance*. Rev. ed. New York: Delta Books, 1980. Coppola, Scorsese, Ritchie, and the generation of the seventies.
- Kennedy, Joseph P., ed. *The Story of the Films, as told by leaders of the industry to the students of the graduate school of business administration*. Chicago: A. W. Shaw, 1927. Hays, Zukor, Lasky, DeMille, Loew, Fox, Warner, and others. And you thought JFK was the first author in the family.
- Kolker, Robert Phillip. *The Altering Eye: Contemporary International Cinema*. New York: Oxford University Press, 1983.
- Koppes, Clayton R., and Gregory D. Black. *Hollywood Goes to War: How Politics, Profits and Propaganda Shaped World War II Movies*. Berkeley: University of California Press, 1990.
- Koszarski, Richard. *The Astoria Studio and its Fabulous Films: A Pictorial History*. New York: Dover, 1983.
- Koszarski, Richard. *An Evening's Entertainment: The Age of the Silent Feature Picture, 1915–1928*. New York: Charles Scribner's Sons, 1990. Vol. 3 of Scribner's History of American Cinema series, Charles Harpole, series editor.
- Kuhn, Annette. *Cinema, Censorship, and Sexuality, 1909–1925*. New York: Routledge, 1988.
- Leyda, Jay, and Charles Musser, eds. *Before Hollywood: Turn-of-the-Century Film from American Archives*. New York: American Federation of the Arts, 1986. Handsomely illustrated.
- McCarthy, Todd, and Charles Flynn, eds. *Kings of the B's: Working Within the Hollywood System*. New York: Dutton, 1975. Anthology of studies of "B" directors.
- Monaco, James F. *The New Wave: Truffaut, Godard, Chabrol, Rohmer, Rivette*. New York: Oxford University Press, 1976.
- Mordden, Ethan. *The Hollywood Studios: House Style in the Golden Age of the Movies*. New York: Knopf, 1988.
- Musser, Charles. *The Emergence of Cinema: The American Screen to 1907*. New York: Charles Scribner's Sons, 1990. Vol. 1 of Scribner's History of American Cinema series, Charles Harpole, series editor.
- Parrish, Robert. *Growing Up in Hollywood*. New York: Harcourt Brace Jovanovich, 1976.
- Petley, Julian. *Capital and Culture: German Cinema 1933–1945*. London: British Film Institute, 1979.

- Polan, Dana. *Power and Paranoia: History, Narrative and the American Cinema, 1940–1950*. New York: Columbia University Press, 1986.
- Powdermaker, Hortense. *Hollywood: The Dream Factory*. New York: Arno Press, 1924, 1979.
- Pye, Michael, and Lynda Myles. *The Movie Brats: How the Film Generation Took Over Hollywood*. London: Faber & Faber; New York: Holt, Rinehart and Winston, 1979. Comments on Coppola, Lucas, DePalma, Milius, Scorsese, Spielberg, and others.
- Ramsaye, Terry. *A Million and One Nights: A History of the Motion Picture Through 1925*. New York: Simon & Schuster, 1926. Reprints 1964, 1986. A very early and classic history.
- Ray, Robert B. *A Certain Tendency of the Hollywood Cinema, 1930–1980*. Princeton: Princeton University Press, 1985.
- Ryan, Michael, and Douglas Kellner. *Camera Politica: The Politics and Ideology of Contemporary Hollywood Film*. Bloomington: Indiana University Press, 1988.
- Saunders, Thomas J. *Hollywood in Berlin: American Cinema and Weimar Germany*. Berkeley: University of California Press, 1994.
- Slide, Anthony. *Early American Cinema*. Cranbury, NJ: A. S. Barnes, 1970.
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- Luther, Arch. *Principles of Digital Audio and Video*. Boston: Artech House, 1997. An excellent technical introduction to the subject.
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- Taylor, Jim. *DVD Demystified: The Guidebook for DVD-Video and DVD-ROM*. New York: McGraw-Hill, 1997. A tour de force of technical writing, Jim Taylor's book explains an insidiously complex subject with eloquence and common sense. Must reading for anyone interested in digital media of any sort.
- Tognazzini, Bruce. *Tog on Interface*. Reading, MA: Addison-Wesley, 1992. The interface guru tackles specific problems in an enlightening way.
- Wallace, James, and Jim Erickson. *Hard Drive: Bill Gates and the Making of the Microsoft Empire*. New York: John Wiley & Sons, 1992. A good overview of early Microsoft history.

Part Two: Information

8. LISTS AND ENCYCLOPEDIAS

FILM

The rise of video has made film reference works viable publishing projects. There are now dozens of choices on the reference shelves of most bookstores. In the sixties such information was hard to come by. Georges Sadoul in France and Roger Manvell and Tim Cawkwell in England pioneered the field of comprehensive film reference. At about the same time, Peter Cowie began his series of annual Film Guides, and Leslie Halliwell in the U.K. and Leonard Maltin in the U.S. brought

out the first editions of their popular guides to movies appearing on broadcast television. They had been preceded by more than a decade by Steven Scheuer (1958), a pioneer in the field who is still active.

In the 1980s Ephraim Katz weighed in with his labor of love, *The Film Encyclopedia*, years in the making. He died before the second edition went to press in 1994. Richard Roud's *Cinema: A Critical Dictionary* appeared in 1980. Roud had made his mark as an early champion of Jean-Luc Godard and as the director of the New York Film Festival in the 1960s and 1970s, when that festival led the way in introducing European films to the American market. Although he died in 1989 his influence is still being felt. Also in the 1980s Hans-Michael Bock began his massive work, *CineGraph*, a serial publication which now amounts to thousands of pages. In 1984 film buffs Jay Robert Nash and Stanley Ralph Ross produced their multi-volume idiosyncratic film list, *The Motion Picture Guide*. Their company, CineBooks, was later acquired by News Corp (and briefly owned by Baseline). Under various managements annual updates were produced through 1998 under the management of Jo Imeson and James Pallot.

In the 1990s the focus of film reference shifted to CD-ROM. Microsoft's *Cine-mania*, with contributions by Leonard Maltin, Pauline Kael, Baseline, and others, sold almost three million copies before it was put out of print in 1998. CineBooks produced a disc version of *The Motion Picture Guide*, and Blockbuster also sponsored a CD-ROM film reference. As of this writing, all are out of print. The focus has shifted to the Internet where the Internet Movie Data Base (IMDB.com) dominates.

The American Film Institute Catalogue of Motion Pictures Produced in the U.S. Vol. F2: Feature Films 1921–1930 (2 vols.); Vol. F6: Feature Films 1961–1970. Vol. F1: Feature Films 1911–1920; Vol. F3: Feature Films 1931–1940. 1971, 1976, 1988, 1993. A continuing series (more than 20 volumes are planned on features, shorts, and newsreels), reputedly complete.

Bawden, Liz-Anne, ed. *The Oxford Companion to Film*. New York: Oxford University Press, 1976.

Bock, Hans-Michael, ed. *CineGraph—Lexikon zum deutschsprachigen Film*. Munich: edition text + kritik, 1984– (serial). Extensive and carefully researched bio-filmographies. Also available online (see below).

Cawkwell, Tim, and John M. Smith, eds. *The World Encyclopedia of Film*. New York: A&W Visual Library, 1972.

Chirat, Raymond. *Catalogue des films français de long métrage*. Multivolume, various publishers. *Films de fiction 1919–1929*. Toulouse: Cinémathèque de Toulouse, 1984. *Films sonores de fiction 1929–1939*. Brussels: Cinémathèque Royale de Belgique, 1975. *Films sonores de fiction 1040–1950*. Luxembourg: Éditions Imprimerie Saint-Paul, 1981.

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Ebert, Roger. *Roger Ebert's Movie Home Companion*. Kansas City: Andrews & McMeel, 1989–.

Gifford, Denis. *The British Film Catalogue 1895–1985: A Reference Guide*. Second edition. Newton Abbot: David & Charles, 1987.

Halliwell, Leslie. *The Filmgoer's Companion*, New York: Charles Scribner's Sons, 1977.

Subsequent regular editions

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- Manvell, Roger, and Lewis Jacobs, eds. *International Encyclopedia of Film*. New York: Crown, 1972.
- Monaco, James, ed. *Who's Who in American Film Now*. Second ed. New York: New York Zoetrope, 1987. A guide to credits of more than 12,000 actors, actresses, and filmmakers. Based on the Baseline database.
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- Monaco, James. *The Dictionary of New Media*. New York: Harbor Electronic Publishing, 1999. An extensive survey of new (and old) media language, with an introductory chapter on the digital revolution.
- The New York Times Directory of the Film*. New York: Arno Press, 1970, 1974. A computer-generated name index to *Times* film reviews.
- Passek, Jean-Loup, ed. *Dictionnaire du cinéma*. Paris: Larousse, 1986.
- Pratt, Douglas. *The Laser Video Disc Companion*. Third ed. New York: New York Zoetrope, 1995. An excellent and comprehensive guide to laserdiscs, with interesting commentary on the films.
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- Sadoul, Georges. *Dictionary of Films, Dictionary of Filmmakers*. Translated and updated by Peter Morris. Berkeley: University of California Press, 1972.
- Scheuer, Steven H., ed. *Movies on TV*. Annual. New York: Bantam Books, 1958-. 20,000 entries. Plot summaries and capsule reviews.
- Thomas, Nicholas, ed. *International Dictionary of Film and Filmmakers*. 5 vols. Detroit: Saint James Press, 1991-94.
- Thomson, David. *A Biographical Dictionary of Film*. Second ed. London: Secker & Warburg; New York: Morrow, 1981. Excellent essays on star personas. Recommended.
- Wakeman, John. *World Film Directors*. New York: H. W. Wilson, 1987. 2 vols. Useful essays on major international figures.

RADIO AND TELEVISION

- Brooks, Tim, and Earle Marsh. *The Complete Directory to Prime Time Network TV Shows 1946-Present*. New York: Ballantine, 1979. Subsequent editions.
- Brown, Les, ed. *Les Brown's Encyclopedia of Television*. Third ed. Detroit: Visible Ink Press, 1992. An invaluable reference by the dean of American television critics.

- Buxton, Frank, and Bill Owen. *The Big Broadcast 1920–1950*. New York: Avon, 1972. A reference guide to radio.
- Dunning, John. *On the Air: The Encyclopedia of Old-Time Radio*. New York: Oxford University Press, 1998. A new edition of *Tune in Yesterday*.
- McNeil, Alex. *Total Television: A Comprehensive Guide to Programming from 1948 to the Present*. Third ed. New York: Penguin, 1991.
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- Bibliography of National Filmographies*. Harriet W. Harrison, ed. Brussels: FIAF, 1985.
- Cinema Booklist*. George Rehrauer. Metuchen, NJ: Scarecrow Press, 1972. *Supplement One*, 1974. *Supplement Two*, 1976. The standard bibliographic guide to film literature.
- Film Criticism: An Index to Critics' Anthologies*. Richard Heinzkill. Metuchen, NJ: Scarecrow Press, 1975.
- Literature of the Film*. Alan Dymnt. London: White Lion Publishers, 1975.
- Moving Pictures: An Annotated Guide to Selected Film Literature*. Eileen Sheahan. Cranbury, NJ: A. S. Barnes, 1978.
- Film: A Reference Guide*. Robert A. Armour. Westport, CT: Greenwood Press, 1980.
- Literature of the Film*. Alan Dymnt. London: White Lion, 1975.

10. GUIDES TO PERIODICAL LITERATURE

Of the seven guides to periodical literature in film, three limit themselves to film magazines, one is mainly devoted to film magazines but includes material from occasional general publications, one concentrates on general magazines, and one covers a wide range of both specialist and general periodicals. Of the three that concentrate on film journals, two are limited to English-language magazines. Each is therefore useful in its own way, although there is considerable overlapping.

- International Index to Film Periodicals*. Produced by the International Federation of Film Archives (FIAF). 1971 to present. Annual, various publishers. The standard index to film periodicals; covers foreign-language journals as well as English. See also *International Index to Television Periodicals*. FIAF. Four volumes to date, 1979–90.
- The Film Index: A Bibliography*. Vol. 1: *The Film as Art*. Vol. 2: *The Film as Industry*. Vol. 3: *The Film in Society*. Compiled by the Writers' Program of the Works Project Administration Staff, 1941. Reprint. Millwood, NY: Kraus International Publications, 1985–88. An early classic guide.
- The New Film Index*. Edited by Richard Dyer MacCann and Edward S. Perry. New York: Dutton, 1975. 540 pp. Covers 38 film magazines in English as well as occasional other journals from 1930 to 1970. Together with the FIAF yearly volumes, comprises a basic research tool.
- The Critical Index*. John C. and Lana Gerlach. New York: Teachers College Press, 1974. 726 pp. Computer-generated bibliography of articles on film in English, 1946–1973. 22 periodicals covered.

- Index to Critical Film Reviews in British and American Film Periodicals; Together with Index to Critical Reviews of Books About Film: 1930–1972.* 2 vols. Stephen E. Bowles. New York: Burt Franklin Co., 1975. Approximately 700 pp. The index of book reviews is unique.
- A Guide to Critical Reviews, Part 4: Bibliography of Critical Reviews of Feature Length Motion Pictures Released from October 1927 through 1963.* James R. Salem. 2 vols. Metuchen, NJ: Scarecrow Press, 1971. 12,000 entries.
- Retrospective Index to Film Periodicals 1930–1971.* Linda Batty. New York: R. R. Bowker, 1975. Companion to the FIAF yearly indexes listed above. 20 English-language periodicals covered.
- Motion Picture Directors: A Bibliography of Magazine and Periodical Articles, 1900–1969.* Mel Schuster. Metuchen, NJ: Scarecrow Press, 1973. 418 pp.
- Film Literature Index.* Albany: State University of New York at Albany, Film and Television Documentation Center, 1973–present. Annual. A subject/author index covering more than 300 film periodicals in various languages and 125 English-language general interest magazines.
- Film Review Index. Vol. 1: 1882–1949, 1986; Vol. 2: 1950–1985, 1987.* Phoenix, AZ: Oryx.
- Film Review Annual.* Englewood, NJ: Jerome S. Ozer, 1981–present. Annual.
- The New York Times Film Reviews 1913–1968.* 6 vols. New York: Arno Press, 1970. A complete reprinting covering more than 17,000 films together with a cumulative index.
- The New York Times Film Reviews 1913–1970: A One-Volume Selection.* Edited by George Amberg. New York: Quadrangle, 1971. 495 pp.
- The Drama Scholar's Index to Plays and Filmscripts: A Guide to Plays and Filmscripts in Selected Anthologies, Series, and Periodicals.* Gordon Samples. Metuchen, NJ: Scarecrow Press, 1974. 460 pp.

11. MISCELLANEOUS GUIDES

- Cowie, Peter, ed. *International Film Guide.* Yearly, 1964–. London: Tantivy Press. One of the most useful film references with a variety of essays on many topics. Especially useful for its surveys of annual production in many countries. Since 1990, *Variety International Film Guide.* Recommended.
- Enser, A. G. S., ed. *Filmed Books and Plays: 1928–1974.* New York: Academic Press, 1974. A list of books and plays from which films have been made.
- Gianakos, Larry. *Television Drama Series Programming: A Comprehensive Chronicle, 1959–1975.* Metuchen, NJ: Scarecrow Press, 1979.
- Klotman, Phyllis Rauch. *Frame by Frame: A Black Filmography.* Bloomington: Indiana University Press, 1979.
- Konigsberg, Ira. *The Complete Film Dictionary.* Second edition. New York: Penguin, 1997.
- Marill, Alvin H. *Movies Made for Television: The Telefeature and the Miniseries 1964–1986.* Third ed. New York: New York Zoetrope, 1987.
- Monaco, James. *The Connoisseur's Guide to Movies.* New York: Facts On File, 1985. A selective list of 1,400 interesting or significant films.
- Powers, Ann. *Blacks in American Movies.* Metuchen, NJ: Scarecrow Press, 1974.
- Steinberg, Cobbett. *Film Facts.* New York: Facts On File, 1980.
- Thompson, Hilary, et al., eds. *1951–1976 British Film Institute Productions: A Catalogue of Films Made Under the Auspices of the Experimental Film Fund 1951–1966 and the Production Board 1966–1976.* London: British Film Institute, 1977.
- Truitt, Evelyn. *Who Was Who On Screen: 1920–1971.* New York: R. R. Bowker, 1974. 480 pp. 6,000 screen personalities.

Van Nooten, S. I., ed. *Vocabulaire du cinéma/Film Vocabulary/Film Woordenlijst*, Sixth ed. The Hague: Netherlands Information Service, 1974. 900 film terms in French, English, Dutch, Italian, German, Spanish, and Danish.
World Radio T.V. Handbook. New York: Billboard Publications. Published yearly.

12. JOURNALS AND MAGAZINES

At one time or another, more than 500 film magazines have been published in the English language alone. As many as 200 survive today. This is a selected list that includes most magazines currently indexed plus a few others that, although small in circulation, have some influence. Be forewarned: most film journals are fragile; some of these may be out of circulation by the time you read this.

American Cinematographer. Hollywood. The leading technical journal.

l'Avant-Scène du Cinéma, 6 rue Gît le coeur 75006 Paris. Venerable periodical that publishes complete screenplays of new films and classics; sometimes bilingual.

Cahiers du Cinéma. Paris. The most influential film journal ever published.

Camera Obscura. Film Studies Program, University of California at Santa Barbara. Feminist film theory.

Cineaste. Edited by Gary Crowdus. New York. Recommended for its eclectic and politically sensitive approach. This quarterly has shown unusual longevity.

Cinema Journal. Theoretical journal of the Society for Cinema Studies. Edited at the University of Illinois at Urbana; published by the University of Texas Press, Austin.

The DVD/Laser Disc Newsletter. Douglas Pratt. Monthly. Founded in 1984, this one-man operation provides the best writing about DVDs and Laserdiscs—and some of the best writing about film, period. New York. WWW.DVDLaser.com. Fax: 516 594 9307.

Film Comment. Edited by Richard T. Jameson. Film Society of Lincoln Center, New York. Bimonthly.

Film Dope. 5 Norman Court, Little Heath, Potters Bar, Hertfordshire EN6 1HY, England. Quarterly. A serial dictionary of film.

Film History: An International Journal. Edited by Richard Koszarski, American Museum of the Moving Image. Accessible historical essays, well illustrated.

Film Quarterly. University of California Press, Berkeley. Quarterly. Long edited by Ernest Callenbach. Now edited by Ann Martin.

Iris. Éditions Analeph, Paris. Theoretical French–English copublication.

Journal of Film and Video. University Film and Video Association.

Journal of Popular Film. Bowling Green State University, Bowling Green, OH. Quarterly.

Literature/Film Quarterly. Salisbury State University, Salisbury, MD.

Premiere. New York. The serious/popular film journal that finally won the acceptance of advertisers.

Quarterly Review of Film & Video. Harwood Academic Publishers, Chur, Switzerland.

SCREEN. John Logie Baird Centre of the Universities of Glasgow and Strathclyde. Quarterly.

Sight and Sound. British Film Institute, London. Monthly. Long edited by Penelope Houston. The BFI's venerable *Monthly Film Bulletin* was folded into *Sight and Sound* in the early 1990s.

Velvet Light Trap. University of Texas Press. Austin, TX. Semiannual.

Wide Angle. Ohio University School of Film. Published by Johns Hopkins University Press, Baltimore, MD.

13. DATABASES

CD-ROMs

- Microsoft Cinemania*. Baseline, Roger Ebert, Pauline Kael, Ephraim Katz, Leonard Maltin, James Monaco, et al. CD-ROM. Redmond, WA: Microsoft Electronic Publishing, 1992–97. The combination of data from Maltin, Katz, and *The Encyclopedia of Film* made this the best single CD-ROM reference source for film enthusiasts. Out of print.
- The Motion Picture Guide*. James Pallot and Jo Imeson, eds. New York: CineBooks, 1992–97. CD-ROM, Annual. Lengthy synopses and credits for more than 30,000 films based on the original 20-volume print edition of the mid-1980s founded by Jay Robert Nash and Stanley Ralph Ross. No multimedia. Annual updates in print form are also available. Much of the material on the disc is available on the Web at WWW.TVGuide.com. Out of print.
- Blockbuster Entertainment Guide to Movies & Videos*, second edition. Various contributors. Portland, OR: Creative Multimedia, Inc., 1996. CD-ROM. After *Cinemania* and the *Motion Picture Guide*, perhaps the most useful disc was this widely distributed promotional publication for the video store chain, with 23,000 reviews and 10,000 biographies and filmographies gathered from various sources. Out of print.
- Lexikon des internationalen films*. Katholischen Institut für Medieninformation und the Katholischen Filmkommission für Deutschland. Munich: Systhema, 1995.

ONLINE

- Baseline*. A subscription service for professionals in the industry, Baseline carries extensive information on more than 70,000 historical films and television programs, 15,000 companies, 700,000 filmmakers, actors, and technicians, and 5,000 films and television programs in production, news, and other information. The service is available through most major film libraries and directly to thousands of professional subscribers. Parts of Baseline are carried on Nexis. I founded the company in 1982 and left in 1992 to found UNET to concentrate on software and consumer services. In 1999 the Baseline was purchased by BIG Entertainment, operator of several film-related websites.
- CineGraph*. The online version of Hans-Michael Bock's magnum opus is available at WWW.CineGraph.de. Bock founded CineGraph in the early 1980s to serve as a continuing, definitive encyclopedia of German film. Since 1984 more than 30 sections of *CineGraph – Lexikon zum deutschsprachigen Film* have been published in looseleaf format by editions text + kritik of Munich. For the last several years the work of CineGraph has been supported by the department of cultural affairs of the city of Hamburg. The organization publishes other reference works, operates conferences, and maintains additional databases relating to German-language cinema. It is one of the largest film databases in the world.
- Internet Movie Database*. WWW.IMDB.com. The IMDB is one of the great success stories of the Worldwide Web. Begun as a set of lists in 1990 by Col Needham in London and others, the database started to take off when it was mounted on the Web at Cardiff University (Wales) in 1993. The database is maintained by hundreds of contributors and scores of editors worldwide. The data is surprisingly accurate, considering the volunteer basis of the enterprise. In 1996 the IMDB became a commercial business, accepting advertising. In 1998 it was acquired by Amazon.

Other Internet sources of information are listed on the website for *How To Read a Film*: WWW.ReadFilm.com.