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
Part One: A Basic Library

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 Readfilm.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

Horace. Ars Poetica.


Williams, Raymond. _Keywords: A Vocabulary of Culture and Society_. New York: Oxford University Press, 1976.

2. THE TECHNOLOGY OF FILM AND MEDIA


3. THE LANGUAGE OF FILM


See also Bazin, Eco, Metz, and Wollen entries in Section 5.

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


4B. FILM HISTORY: GENERAL HISTORICAL STUDIES

4C. FILM HISTORY: SPECIFIC MAJOR PERIODS

Gelmis, Joseph, ed. The Film Director as Superstar. New York: Doubleday, 1970. Interviews with filmmakers of the sixties, all conducted by Gelmis.
Harvey, Sylvia. May '68 and Film Culture. London: British Film Institute, 1978.
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.


4D. FILM HISTORY: GENRES AND SPECIFIC TOPICS


   Instructive insider’s view by the veteran producer-journalist, and a deadly accurate view of Hollywood in the 1980s.
   Excellent historical essays.
European and American Yiddish cinema.
Houston, Penelope. Keepers of the Frame: The Film Archives. London: British Film Institute, 1994.


4E. FILM HISTORY: NATIONAL CINEMAS


4F. FILM HISTORY: FILMS AND FILMMAKERS

ALLEN, WOODY


ALTMAN, ROBERT

ANTONIONI, MICHELANGELO
With an introduction by Ted Perry.

BERGMAN, INGMAR
Intensive rather than comprehensive.

BERTOLUCCI, BERNARDO

BOGART, HUMPHREY

BRANDO, MARLON

BRESSON, ROBERT

BUÑUEL, LUIS
CAPRA, FRANK

CARNÉ, MARCEL

CASSAVETES, JOHN

CHABROL, CLAUDE

CHAPLIN, CHARLES

CHEN KAIGE

COCTEAU, JEAN

COPPOLA, FRANCIS FORD

CUKOR, GEORGE

DEMILLE, CECIL B.

DEREN, MAYA

DISNEY, WALT
Elliot, Marc. Walt Disney ... A Biography. Secaucus, NJ: Carol Publishing Group, 1993.
DOVZHENKO, ALEXANDER

DREYER, CARL

EISENSTEIN, SERGEI

FASSBINDER, RAINER WERNER

FELLINI, FEDERICO

FLAHERTY, ROBERT

FORD, JOHN

FRANJU, GEORGES

FULLER, SAMUEL

GANCE, ABEL

GARBO, GRETA
GODARD, JEAN-LUC

GOLDWYN, SAMUEL

GREENAWAY, PETER

GRIERSON, JOHN

GRIFFITH, D. W.

HAWKS, HOWARD

HERZOG, WERNER

HITCHCOCK, ALFRED
Landmark book-length interview. Recommended.

HUSTON, JOHN
Studlar, Gaylyn, and David Desser. Reflections in a Male Eye: John Huston and the American

KAZAN, ELIA

KEATON, BUSTER

KORDA, ALEXANDER

KUBRICK, STANLEY
style of the “non-book” popular in the sixties.
his experiences.
Dumont, Jean-Paul, and Jean Monod. Le Foetus astral. Paris: Editions Christian Bourgeois,
film, this is Nabokov’s original screenplay, which differs considerably from the final film.
Comparison is interesting.

KUROSAWA, AKIRA

LANG, FRITZ

LEE, SPIKE

LENI, PAUL
Bock, Hans-Michael, ed. Paul Leni: Grafik, Theater, Film. Frankfurt: Deutsches Filmmuseum,
1986.
LINDER, MAX

LLOYD, HAROLD

LOSEY, JOSEPH

LUBITSCH, ERNST

LUCAS, GEORGE

MALLE, LOUIS

MAY, JOE

MINELLI, VINCENTE

MIZOGUCHI, KENJU

MURNAU, F. W.

OPHÜLS, MAX

OZU, YASUJIRO

PABST, G. W.

PASOLINI, PIER PAOLO

PORTER, EDWIN S.

POWELL, MICHAEL AND EMERIC PRESSBURGER
RAY, NICHOLAS

RAY, SATYAJIT

RENOIR, JEAN

RESNAIS, ALAIN

ROEG, NICOLAS

ROHMER, ERIC

ROSSELLINI, ROBERTO

ROUCH, JEAN

SAYLES, JOHN
SCHRADER, PAUL

SCORSESE, MARTIN

SELZNICK, DAVID O.

SJÖSTRÖM, VICTOR

SPIELBERG, STEVEN

STRAUB, JEAN-MARIE

STURGES, PRESTON

TATI, JACQUES

TRUFFAUT, FRANÇOIS

VERTOV, DZIGA

VIDOR, KING

VIGO, JEAN

VISCONTI, LUCHINO

VON STERNBERG, JOSEF

VON STROHEIM, ERICH
WAJDA, ANDRZEJ

WELLES, ORSON

WENDERS, WIM

WILDER, BILLY

WISEMAN, FREDERICK

MISCELLANEOUS

5. FILM THEORY AND PRACTICAL CRITICISM


Eco, Umberto. A Theory of Semiotics. Bloomington: University of Indiana Press, 1976. A seminal study by an academic who later found fame and fortune as a novelist (The Name of the Rose, an international success)—the only scholar who has truly found a way to popularize semiotics.


Lindsay, Vachel. The Art of the Moving Picture. New York: Macmillan, 1915. The poet examines the young art of movies.


Pudovkin, V. I. Film Technique and Film Acting. 1929, 1937. Reprint. New York: Grove, 1970. Next to Eisenstein, the most important of the Soviet theorists.


Part One: A Basic Library


Warshow, Robert. The Immediate Experience. New York: Atheneum, 1970. Next to Agee, the most important critic of film’s adolescence. Especially useful on film as popular art.


6. MEDIA


Friendly, Fred. Due to Circumstances Beyond Our Control. New York: Random House, 1967. Friendly was at the center of things when the television news business was born. An important memoir.


7. NEW MEDIA

Apple Computer, Inc. Macintosh Human Interface Guidelines. Reading, MA: Addison-Wesley, 1992. For anyone interested in the logic of interface design this is the bible.


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 CineMania, 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.


RADIO AND TELEVISION


9. BOOK BIBLIOGRAPHIES


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.


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.


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.


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.

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.
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.
Film Comment. Edited by Richard T. Jameson. Film Society of Lincoln Center, New York. Bimonthly.
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.
SCREEN. John Logie Baird Centre of the Universities of Glasgow and Strathclyde. Quarterly.
The BFI’s venerable Monthly Film Bulletin was folded into Sight and Sound in the early 1990s.
Wide Angle. Ohio University School of Film. Published by Johns Hopkins University Press, Baltimore, MD.
13. DATABASES

CD-ROMs


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.


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.