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Media Minder

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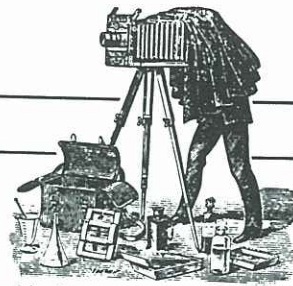
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Media Minder

Column Editor: **Philip Hallman** (Ambassador Book Service) <phallman@aol.com>



Librarian of Congress **James Billington** has announced the names of 25 additional films to be added to the **National Film Registry**. Since 1989, Billington has selected 25 films per year which are recognized for their cultural, historical or aesthetic value and which, by virtue of their selection, hold the status of "national treasure." 200 films are currently included in the registry.

In describing the method used to choose the collection, Billington was quoted in *Variety* as saying that "this selection process should not be seen as the Kennedy Center Honors, the Academy Awards, the People's Choice Awards or even America's most beloved films." Instead, the films provide a broad sampling of the kind of movies produced in this country. There are examples of professional filmmaking as well as amateur filmmaking (as in the instance of two "home movies" that were selected.) He also noted that "in many cases [the films chosen] represent many other films deserving of recognition."

The National Film Registry is the result of the **National Film Preservation Act of 1988**. Numerous members of the **Directors Guild of America** lobbied to halt the alteration of their works by the copyright holder. In the mid-1980s, many copyright holders were turning films originally produced in black-and-white into color films through a computer colorization process. Meanwhile, television programmers have routinely cut scenes from films in order to fit a movie into a designated television time slot. The act does not prohibit the copyright owner from cutting or coloring the film; however the film must now be labeled as having been colored or altered "without the participation of the principal director, screenwriter, and other creators of the original film."

While the NFR does not automatically guarantee special protection for films, **President Clinton** signed the **National Film Preservation Act of 1996** into law in October. The act will allow LC to spend 250,000 a year on film preservation. An additional part of this act is the creation of the **National Film Preservation Foundation** which is designed to raise private money for the preservation of movies that will not be preserved by commercial interests. This foundation intends to target movies in the public domain, educational films, historical footage and documentaries, much of which is contained in many educational film collections.

The **National Film Registry** is an obvious tool acquisitions librarians can and should use for guidelines in selecting films for their video collections. My feeling is that many librarians are uncomfortable with the idea of purchasing Hollywood movies for their academic library collections. The National Registry, however, offers a stamp of approval that can give a selector an added sense of confidence when selecting something some may consider trivial or pure entertainment.

Overall, the selections are rather mainstream; however there is an occasional surprise that reflects the wider scope of movies in America. This year, for instance, the selection of "Frank Film" is a surprising choice. Despite having won an Academy Award, the film is not all that well known outside of film study programs and it is well deserving of its inclusion. Other choices such as "Pull My Daisy," "A Movie," "Castro Street" and "Meshes of the Afternoon" are surprises, again not because they lack quality but rather because each is part of the avant-garde underground filmmaking tradition that does not typically generate much attention outside of devotees.

Unless otherwise stated, the films listed are available on videotape and are available from all the major distributors of the home video market: **Facets, Baker & Taylor, Ingram, Movies Unlimited, Critic's Choice**, etc. The price is listed whenever possible, however please keep in mind that they do change. Also, titles that may be in print now may not be available six months from now. The reverse is true for titles that are out of print or never released on video.

1996

The Awful Truth (1933, Leo McCarthy) Irene Dunne, Cary Grant, Ralph Bellamy Columbia/Tri-Star Home Video, \$19.95; no laserdisc at this time

Broken Blossoms (1919, D.W. Griffith) Lillian Gish, Richard Barthelmess Kino International Home Video, \$24.95; laser-Republic Pictures, 29.98 CLV

The Deer Hunter (1978, Michael Cimino) Robert De Niro, Christopher Walken, Meryl Streep MCA/Universal Home Video, \$29.95; laser—MCA, 44.98 CLV

Destry Rides Again (1939, George Marshall) Marlene Dietrich, James Stewart MCA/Universal Home Video, \$14.98; laser—MCA, 34.98 CLV

Flash Gordon Serials (1936, Frederick Stephani) Buster Crabbe, Charles Middleton Video Treasures, \$29.95; laser—no listing at this time

Forgotten Frontier (1931, Marvin Breckinridge). This is a little known film about the efforts of Mary Breckinridge to bring adequate health care to remote areas of Kentucky. The original 1931 silent film is contained in excerpt in this version which documents the film. Carousel Film & Video, \$150.00; laser-not available

Frank Film (1973, Frank and Caroline Mouris) Academy Award winning animated short uses thousands of cut outs from magazines to trace the life of the filmmaker. Direct Cinema, \$95.00; laser—not available

The Graduate (1967, Mike Nichols) Anne Bancroft, Dustin Hoffman, Katharine Ross Currently out of print on vhs; laser—New Line, \$39.99 (25th Anniversary Ed.), Criterion, \$49.95 CLV, Criterion, \$99.95 CAV

The Heiress (1949, William Wyler) Olivia de Havilland, Montgomery Clift, Ralph Richardson MCA/Universal Home Video, \$14.98; laser—MCA, \$34.98 CLV

The Jazz Singer (1927, Alan Crosland) Al Jolson, May McAvoy MGM/UA Video, \$19.98; laser-no listing

The Life and Times of Rosie the Riveter (1980, Connie Field) Traces the lives of numerous women who went to work in factories during WWII and tells how this revolutionized the work force in American society. Direct Cinema, \$350.00; laser-not available

*M*A*S*H* (1970, Robert Altman) Donald Sutherland, Elliott Gould, Sally Kellerman Fox Home Video, \$14.98; laser—Fox, \$34.98, CLV, 49.98 CLV Digital

Mildred Pierce (1945, Michael Curtiz) Joan Crawford, Ann Blyth, Eve Arden MGM/UA Video, \$19.98; laser—MGM \$34.98 CLV

Outlaw Josey Wales (1976, Clint Eastwood) Clint Eastwood, Sondra Locke, Chief Dan George Warner Home Video, \$19.98; laser—Warner, \$29.98, CLV, \$39.98 partial CAV

Producers (1968, Mel Brooks) Zero Mostel, Gene Wilder, Dick Shawn Currently out of print on vhs; laser—Criterion, \$39.95 CLV

Pull My Daisy (1959, Robert Frank and Alfred Leslie) Photo Eye, \$49.00; laser—not available

Road to Morocco (1942, Frank Butler) Bob Hope, Bing Crosby, Dorothy Lamour MCA/Universal Home Video, \$14.98; laser—MCA, \$99.98, CLV (part of the "Road to Collection" which includes "Road to Singapore, Zanzibar, Morocco and Utopia.")

She Done Him Wrong (1933, Lowell Sherman) Mae West, Cary Grant MCA/Universal Home Video, \$14.98; laser—MCA, \$34.98, CLV (side two CAV)

Shock Corridor (1963, Samuel Fuller) Peter Brock, Constance Towers, Gene Evans Home Vision, \$29.95; laser—Criterion, \$44.95 CLV

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Show Boat (1936, James Whale) Irene Dunne, Helen Morgan, Paul Robeson MGM/UA Video, \$19.98; laser—Criterion, \$49.95, CLV, \$124.95 CAV

Thief of Bagdad (1924, Raoul Walsh) Douglas Fairbanks, Snitz Edwards Republic Pictures Home Video, \$19.98; laser—Republic, \$34.98 CLV

To Be or Not to Be (1942, Ernst Lubitsch) Jack Benny, Carole Lombard Warner Home Video, \$19.98; laser—not available at this time

Topaz (1943-45, Dave Tasuno) This is an example of amateur film of social significance included in this collection. Tasuno, held at the Japanese/American Internment Camp, Topaz War Relocation Center in Topaz, Arizona, took footage of life in the camps over a two-year period. This footage is included in a full-length documentary entitled "Topaz" which documents the internment of Japanese-Americans during WWII. Available from KUED-TV, Salt Lake City, UT, \$19.95; laser—not available

Verbena Tragica (Tragic Festival) (1939, Charles Lamont) Fernand Soler, Luana De Alcaniz This title is not available on vhs or laser at this time.

Woodstock (1970, Michael Wadleigh) Jimi Hendrix, The Who, Joan Baez, Joe Cocker Warner Home Video, \$29.98; laser—Warner, \$49.98 CLV

1995

The Adventures of Robin Hood (1938, Michael Curtiz) Errol Flynn, Olivia de Havilland, Basil Rathbone MGM/UA Video, \$19.98; laser—Criterion, \$49.95 CLV, \$99.95 CAV

All That Heaven Allows (1955, Douglas Sirk) Jane Wyman, Rock Hudson Available exclusively from CRITIC'S CHOICE, \$19.95; laser—not available

American Graffiti (1973, George Lucas) Ron Howard, Richard Dreyfuss MCA/Universal Home Video, \$14.98; laser—MCA, \$34.98 CLV

The Band Wagon (1953, Vincente Minnelli) Fred Astaire, Cyd Charisse MGM/UA Video, \$19.98; laser—MGM, \$34.98 CLV, \$49.98 CAV

Blacksmith Scene (1893) This early example of cinema does not appear to be available for purchase on vhs or laser at this time.

Cabaret (1972, Bob Fosse) Lisa Minnelli, Michael York, Joel Grey Warner Home Video, \$19.98; laser—Warner, \$39.98 CLV, side three is CAV

Chan is Missing (1982, Wayne Wang) New Yorker Home Video, \$79.95; laser-not available

The Conversation (1974, Francis Ford Coppola) Gene Hackman, Teri Garr Paramount Home Video, \$14.95; laser—Paramount, \$19.95 CLV

The Day the Earth Stood Still (1951, Robert Wise) Michael Rennie, Patricia Neal Fox Home Video, \$14.98; laser—Fox, \$39.98 CLV, \$69.98, CLV with commentary, side 4 CAV, \$149.98, CLV with supplemental material, side 4 CAV

El Norte (1983) One of the most frequently requested videos is currently out of print on vhs and laser; it can be rented on 16mm Films from October Films, New York

Fatty's Tintype Tangle (1915) A silent comedy starring Fatty Arbuckle is included in the videotape "Fatty Arbuckle," a collection of his short films. Available from Facets, \$29.95; laser—not available

The Four Horsemen of the Apocalypse (1921, Rex Ingram) Rudolph Valentino Facets, \$24.95; laser—not available at this time

Fury (1936, Fritz Lang) Spencer Tracy MGM/UA Video, \$19.98; laser—MGM, \$34.98 CLV

Gerald McBoing Boing (1951, Robert Cannon) The first Gerald McBoing Boing cartoon is included in this collection of four shorts starring the boy who can only say "boing, boing." Facets, \$19.95; laser—no laser listing

The Hospital (1971, Arthur Hiller) George C. Scott, Diana Rigg MGM/UA Home Video, \$19.98; laser—no laser listing

Jammin' the Blues (1944) Does not appear to be available for purchase on vhs or laser

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Librarians Looking at Publishers: Librarians' Reactions to Publisher Marketing Strategies

by **Karen Schmidt**, Ph.D. (Acquisitions Librarian and Coordinator of Collection Development, U. of Illinois at Urbana-Champaign) <karens@uiuc.edu>

At a serials conference a few years ago, I attended a presentation by a librarian friend of mine, who was advising the audience (many of whom were publishers) that publishers should forget sending out any mailing — including catalogs — to librarians. “We don’t have time to look at these mailings. We all throw them out!” the librarian offered. “Omigawd!” My arm was frantically waving in the air. “Can’t I correct that statement? Please?!” (Papa Lyman was there and will attest to my frothing at the mouth.)

I never was called on so that I could refute — or at least qualify — this librarian’s statement. But it did light a fire in me to find out more about just how librarians do respond to mailings, calls, and other publisher/librarian interaction. I always like to navigate from a position of facts (no, Jack “just the facts, m’am” Webb isn’t a cultural hero of mine, but he probably should be) so for the past two years, I have been building towards administering a large survey of librarians and their reactions to publishers and publishing information, to take place soon.

The survey, which I have tentatively entitled “Librarians Looking at Publishers,” will randomly survey about 6,600 librarians from all kinds of libraries: academic, school, public, medical, special, federal. If it moves, I’ll probably sample it. Sometimes in the next few months, if you are a librarian who belongs to just about any library organization, you might receive the survey, which will ask you about a number of things, including:

- some not-very-nosy questions about you and your library
- budget information
- factors that affect book and journal selection decisions
- reactions to publisher communiqués
- uses of and reactions to publisher Web sites
- where you order from: vendors, publishers, bookstores, wholesalers

I hope to find out various kinds of information about the publisher/librarian/vendor interaction, and get a good, statistically valid picture of what tends to work and what doesn’t with librarians, based on types of libraries, budgets, and materials.

If you attended last year’s AAUP preconference to the Charleston Conference, you will know that the magic triangle of librarians/vendors/publishers can be tenuous at best. A lot of this, I



think, can be laid at the feet of the differences in profit and not-for-profit enterprises. In the myths and preconceptions we all hold towards “the other guys,” and in our separate and confusing daily work environments and modus operandi. I have no doubt that the politics and machinations of an average academic library would stump the best publisher marketing team. (Case in point: I’m an acquisitions librarian, right? Right. I acquire stuff, right? Right. I have control over what I acquire, right? Wrong! I won’t bore you with the layers of decision-making between me and the selection process. I certainly understand how publishers think they are targeting the right person when they send things to the eponymous Acquisitions Librarian or Collection Development Librarian at the University of Illinois, however.) I, on the other hand, have always assumed that the acquisitions editors and marketing teams of publishing houses practically live in each others’ pockets. It was a big surprise to me to discover otherwise at the AAUP preconference! And vendors are another matter altogether. They get to figure out BOTH of us.

So the findings of my survey will add to the dialog. Some of these same questions have been asked before by the AAP and other groups. I hope my work will add to the information we already have, by sampling a very large and diverse group of librarians and putting the questions together in a different way. I have had a cracker-jack team of publishers, vendors, and librarians help me develop the right questions without scaring the poor respondents half to death with a 40-pound questionnaire. If you are dying to offer your experience and opinions on this topic, send me an email <karens@uiuc.edu> and I will add you to the mailing list. And if you do get the survey, please send it back!

I should warn you, the **Charleston Conference Program Planning Committee** has already strong-armed some kind of report on my findings for the **1997 Charleston Conference**. 🐾

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The Last of the Mohicans (1920, Maurice Tourneur/Clarence Brown) Wallace Beery Milestone Film & Video, \$39.95; laser—Lumiere, \$49.95 CLV

Manhattan (1921) Example of the city tours that was popular at the beginning of the city. Shows the monumental power of New York and its great skyscrapers. Musuem of Modern Art, vhs \$90.00; laser—no listing

North by Northwest (1959, Alfred Hitchcock) Cary Grant, Eva Marie Saint, James Mason MGM/UA Video, \$19.98; laser—MGM, \$39.98 CLV, Criterion, \$69.95 CLV, Criterion, \$124.95 CAV

The Philadelphia Story (1940, George Cukor) Cary Grant, James Stewart, Katharine Hepburn MGM/UA Video, \$14.95; laser—MGM, \$34.98 CLV

Rip Van Winkle (1896) Does not appear to be available for purchase at this time on vhs or laser

Seventh Heaven (1927) Janet Gaynor Does not appear to be available for purchase at this time on vhs or laser

Stagecoach (1939, John Ford) John Wayne, Clair Trevor, Walter Brennan Warner Home Video, \$14.95; laser—Warner, \$34.98, CLV

To Fly (1976) An example of the IMAX process; not available for purchase on vhs or laser

To Kill a Mockingbird (1962, Richard Mulligan) Gregory Peck, Mary Badham MCA/Universal Home Video, \$19.98; laser—MCA, \$39.98 CLV

Top Hat (1935, Mark Sandrich) Fred Astaire, Ginger Rogers Turner Home Entertainment, \$14.98 🐾

We’d love to reproduce the rest of the Film Registry for 1989-1994, but we’re out of room. Why not write us (or Phil) if you want more! — KS