publisher, paging, and price. Each entry has small comments about content, and the objectivity of these comments is absolutely first class; no attempt has been made here to criticize or evaluate.

Visually the catalogue is quite attractive, and the printed page is clean and well designed; charming black and white illustrations head every subject section, and are obviously taken from old children's books (though no source of them is given). These illustrations are cleverly repeated to head the same subject sections in the French part of the catalogue, and this idea provides a delightful continuity between the French and English sections. I am impressed with both the richness of content, and the visual impact; they reflect favourably on the availability of Canadian children's books, if only we care to look for them.

If educators across the country would use the four lists reviewed here as teaching tools, awareness of our own books should be stimulated immensely.

Charlotte Dorn

(Ms. Dorn is the proprietress of a Kingston bookstore dealing exclusively with children's books — one of the earliest to open in Canada.)

The Film in Canada


These two texts from the same publisher attest to the growing scholarly and general interest in Canadian film. Beattie's The Handbook of Canadian Film is a much revised edition of her 1973 work, A Handbook of Canadian Film. The original edition was hastily researched, carelessly edited, and replete with both errors and omissions. It was difficult to use, having neither a name index nor a subject index. Its quirky format made it interesting to the browser but useless as a reference tool. Unfortunately, in the absence of any alternative, it quickly established itself as an essential source book (note that the second edition is called THE Handbook), and is often quoted as authoritative by students unaware of its numerous inaccuracies.

The second edition is a major improvement. Gone are the seven separate sections on individuals (writers, composers, etc.) in favour of a comprehensive section listing 131 'film people' with capsule biographies, filmographies and bibliographies. The other sections have been more closely integrated, being grouped now under such headings as "Film Study", "Using Films", and "Film Publications". The Table of Contents has been expanded to include individual entries under each section heading. The Index now includes names as well as film titles — though not as comprehensively as one would wish: neither Lew Parry nor Len Chetwynd, for example, appear in the Index though their companies, Parry Films and Chetwynd Films, are discussed in the text. The newly added sections (on such subjects as "Community Film and Video" and "Women and Film") offer useful introductions to their topics — despite scant and apparently hastily composed filmographies. The most glaring (though not all) of the errors in the Introduction have been eliminated. In general, The Handbook is now easier to use and somewhat more reliable.

But only somewhat. There remain a considerable number of difficulties with what Beattie calls "the core of the book": the 131 entries on individual film makers. Only currently active film makers are included (though Beattie does not mention this) and such earlier film makers as Gordon Sparling, Jane Marsh, Albert Tessier, Bill Oliver and Maurice Proulx are nowhere to be found — some not even in the Introduction. Curiously a number of current film makers (such as Jack Chambers and Maurice Blackburn) who had a place in the first edition have now been excluded.

The most serious problems are in the individual entries. Many filmographies are incomplete (though only rarely noted as "Selected Filmography"), do not indicate the creative function of the film maker in relation to each film (e.g. script as well as direction), and are consistently inaccurate in both titles and dates. The Bibliographies are worse. Not only are there references given in which no mention of the film maker can
be found, and short paragraphs in newspapers are given equal prominence with books, but the entries are also difficult to use. By some editorial quirk, all references are given in reverse order to accepted practice: i.e. the name of the periodical is given first, followed by the date, then the title of the article with the author’s name given last. The result is one tends to read the end of one entry with the beginning of the next.

A couple of examples, taken more or less at random, suggest the unreliability of the entries. The filmography for Arthur Lamothe omits twenty films. In the entry for Don Owen, four films are omitted and the Bibliography includes one reference which has no mention of Owen, another which is an exact reprint of a preceding reference, and two references to interviews which are not interviews but very brief biographical notes. On the other hand, an important early interview (The Montreal Star, 15 August 1964) is omitted.

The Handbook of Canadian Film must be used with caution. A much sharper editorial eye and pen are needed for the third edition.

Canadian Film Reader is a most welcome addition to the literature on Canadian film: an anthology of interest to the general reader while at the same time useful in the academic environment. Forty-four essays and articles are arranged in five broadly chronological or thematic sections (“Feature Film Making”, “Experimental Film Making”, etc.) and preceded by a probing and thought-provoking introduction that raises the question of the nature of a 'national' cinema. The editors have included not only several well-known and widely quoted essays, but have also rescued a number of little known or inaccessible texts. Ernest Borneman's essay on “Documentary Films: World War II” and Bruce Elder’s “On the Candid Eye Movement” are noteworthy, as is Pierre Vallières' discussion of Les Ordres, translated here into English. In fact, the inclusion of this one translation makes one wonder why other essays, written originally in French, were not included. Some of the best writings on Quebec and Canadian cinema have been published originally in French. This lack of French language material is reflected also in the otherwise excellent Bibliography. Though a few French language references are included, they by no means reflect the quantity and quality of writing on film in French in Canada. One final thought: since the Reader was designed as a source book, it would have increased its usefulness if a selected filmography had been included to parallel the Bibliography—especially if it had stressed those films available for study and viewing. Perhaps the Editors planned this but had to exclude it for space reasons. If so, one hopes this major omission will be corrected in a future edition.

Peter Morris

(Peter Morris, Assistant Professor, Department of Film Studies, Queen's University, was formerly Curator of the Canadian Film Archives. He is the author of Embattled Shadows: A History of Canadian Cinema 1895-1939, to be published Spring 1977 by McGill-Queen's University Press.)

Some Bibliographical Sources on Women


These three publications share many features. All contain a great deal of useful information, some of it in common, emanating from the same source, and all three attempt to be international in content, and claim to be selective. All are intended for the academic's use.

The introduction to An Annotated Selected Bibliography of Bibliographies on Women clearly specifies the selection criteria, which appear to be valid ones. However, there is some duplication of entries. For example, McNab (61) is included in the Canadian Newsletter of Research on Women (16). The subject index is useful and, as suggested in the introduction, shows the weaknesses and strengths in the field of study. The annotations are inconsistent, ranging from