This volume of the *DCB* is wrapped in a newly designed, colourful red dust jacket (with embossed letters) featuring 52 vignettes of Canadians included in its pages over the years. Looking a bit like a festive tin of holiday biscuits, the intent of this change is to lure bookstore browsers to purchase it. One wonders about this strategy as the volume is the fourteenth in the series and retails for $100.00.

Nonetheless, Volume 14 is an outstanding achievement. It is even more so when one considers the severe cutbacks suffered by the *Dictionary* over the last ten years. These have necessitated the revision of ambitious plans to provide fuller coverage for the twentieth century, and have lengthened the interval between volumes. It is sad that this wonderful project, which has been universally lauded, has to struggle as it nears completion. With two more volumes scheduled for publication it could well be that volume 16, the last, would be published in 2009 — 50 years after the appointment of the first editor and the beginning of the realization of James Nicholson's dream. It will be a real celebration.

DAVID KOTIN

*Toronto Public Library*

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The literature of criticism, history, and critical studies about Canadian film and video presents researchers and scholars with many difficulties and pitfalls. It is highly problematic in terms of bibliographical control, mapping, and access, being scattered across many types of print media, such as scholarly journals, trade and association publications, books and chapters of books, cultural and popular magazines, government publications at the federal and provincial levels, newspapers of all kinds, and theses. Loren Lerner and her large team of research assistants, consultants, and other expert collaborators, have undertaken an enormous task: "to provide access to the English and French literature on film and video in Canada from the first decade of the twentieth century to 1989, Canada's Year of the Film." They have succeeded amazingly well in this trying enterprise and they are to be applauded most heartily for their efforts.
Canadian Film and Video/Film et Vidéo Canadiens is a massive work that is extremely well organized, drawing on the author's years of bibliographical and collaborative experience with Mary Williamson working on Art and Architecture in Canada: A Bibliography and Guide to the Literature/Art et architecture au Canada: bibliographie et guide de la documentation (1991). It is published in two large and heavy (though fairly well bound) volumes, with some 24,800 individual entries arranged into two major sections: “Film and Video/Film et vidéo,” and “People in Film and Video/Gens de cinéma et vidéo.” Each section is broken down into several sub-sections, most with sub-sections and in some cases with even further sub-groupings. In “Film and Video/Film et vidéo” there are eight subsections: “General Studies/Études générales”; “Genres”; “Film and Government/Cinéma et gouvernement”; “Festivals and Awards/Festivals et prix”; “Industry/Industrie”; “Production, Distribution and Exhibition Companies/Compagnies de production, de distribution et d’exploitation”; “Film and Video Associations and Organizations/Associations et organisations de cinéma et vidéo”; and “Related Studies/Études connexes.” These eight together have forty sub-subsections and twelve further sub-groupings. In many instances, the sub-subsections and/or further sub-groupings are by province or region. The second large section, “People in Film and Video/Gens de cinéma et vidéo,” has seven subsections: “Filmmakers and Video Artists/Cinéastes et artistes en vidéo,” “Cinematographers/Directeurs de la photographie,” “Editors/ Monteurs,” “Producers/Producteurs,” “Composers/Compositeurs,” “Scriptwriters/Scénaristes,” and “Actors/Acteurs.” These subsections contain the entries for literature directly focusing on or dealing with a person and her or his work or oeuvre.

It is a little strange that often when provincial or regional sub-subsections or further sub-groupings are used, generally a very useful idea, not every province or region is represented. For instance, under the sub-section “General Studies/Études générales,” only Canada, Atlantic Canada, Québec, and British Columbia are given sub-subsections, while under “Industry/Industrie” there is a complete geographical range, literally from sea to sea. Further, an examination of the entries listed under “Canada” in the “General Studies/Études générales” sub section shows that there are entries such as “Quebec shows stuff in California fest” (no. 245) and “Film trek Ontario” (no. 273) which seem to fit better under their regional dimensions, although in the latter case, as noted, there is no sub-subsection for Ontario. These seeming inconsistencies tend to diminish the value of the geographical arrangements, since users will assume they need not look under the general category of “Canada” for entries focussed on more specific geographical areas of the country.

While commenting on the subsections and sub-subsections, it is worth noting that some aspects of the listings could have been made much more
valuable with a little more effort. The listing of "Film and Video Associations and Organizations/Associations et organisations de cinéma et vidéo," would have benefited from the inclusion of a very brief outline of each organization, or at a minimum, where it is located and its date of inception. For example, when was the Academy of Canadian Cinema set up and from where does it operate? And what is its relationship to the Academy of Canadian Cinema and Television? In some cases part of the information is actually given in the abstract, but this is very inconsistent. Other subsections dealing with organizations, institutions, or corporations do give at least geographical locations for their entries, and scanning through them gives one an idea as to where the action is in film and video across Canada.

About forty-four percent of the 24,800 unique entries have abstracts, running anywhere from a dozen to as many as two hundred words or more. The average appears to be around forty to sixty words long. Abstracts are descriptive (not evaluative) and well written, in English or French, depending upon the language of the work entered; if a work is in both English and French, there are two abstracts, one for each. The very few works in other languages are not abstracted at all. This is a curious decision, given Lerner's comments in the "Introduction" about the importance of non-Canadian sources as "provid[ing] a different focus on Canadian productions." Almost all of the 14,000 unabSTRACTED entries consist of film reviews and newspaper articles, though it should be borne in mind that some of the latter do have abstracts. Lerner makes it quite clear that the sheer bulk of the entries found led to some tough decisions, such as not to abstract any of the thousands of individual film reviews.

Although she and her colleagues wanted "to be inclusive rather than selective" in their coverage, Lerner notes that "many more references could have been included from both newspapers and magazines, but, financial and time constraints prevented us from doing so." This is often the plight of the bibliographer, particularly one who is trying to establish a strong foundation for future bibliographical and substantive scholarly research. It is to her credit that Lerner makes clear the several limitations of Canadian Film and Video/Film et vidéo canadiens. Only published materials are included; photographic, video and script collections are excluded, as are all archival resources; only articles in the nine major Canadian newspapers which are indexed in standard newspaper indexes are covered; reviews in foreign newspapers are excluded, although articles and reviews in some foreign film, cultural, or popular magazines are included; television films receive only very limited coverage, specifically if a production "represent[s] a part of a filmmaker's total oeuvre"; program brochures for film festivals and other film events and press kits of all kinds are not included, though there are entries for exhibition catalogues which describe films or videos. Most of these are understandable, if regrettable decisions. However, there are others which are more difficult to
accept, given the author's commitment to inclusiveness: "it was felt that only by bringing together the disparate pieces relating to a topic could the study hope to be comprehensive."

Describing their research process in detail, Lerner says that the team "located over 325 relevant periodicals and newspapers" by carefully checking manual and computerized indexes, and in addition, that "over one hundred, mostly Canadian periodical titles were searched issue by issue." Lerner also says that by reviewing the holdings of specialized libraries, such as that of the Cinémathèque québécoise, the team "found over 150 [Canadian] newsletters and bulletins" from many trade, technical, professional and other organizations, institutions and societies, that were then left unindexed — even though they admittedly contain highly relevant articles and information. Indexing them would have meant adding literally tens of thousands of entries to the bibliography. Instead, each one has been entered once under the most relevant topical subsection or sub-subsection, and provided with an abstract that outlines its raison d'être, general coverage and content, main contributors, mandate, and format, etc. This is good reasoning, but the team's excellent spade work with serials of all kinds is nullified to a significant extent by the fact that no comprehensive listing is presented of all serials covered (in whole, in part, or in any which way) and those identified but not covered at all. There are only a few titles given in the "Introduction," by way of example.

Further, the team extensively researched and developed a list of over 800 monographs with contents relevant to Canadian film and video. Here too, users of Canadian Film and Video/Film et vidéo canadiens are not provided with a listing of the source documents. And the team's use of specific existing bibliographies and filmographies, directories, and other reference books must be teased out of the introductory material, with no assurance that it is complete. Lack of a full bibliography of sources, which in and of itself would have been a significant contribution to tracking the literature of Canadian film and video, prevents users from determining what was utilized for coverage fully or partially and what was left out entirely, and must really be seen as reprehensible in a foundation work of such importance as this. It may well lead users into thinking that certain sources of information have been well tapped and so need not be sought out further, when in fact they have not been tapped at all and ought to be delved into if completeness is required.

Two examples will suffice. Scanning through the relatively small sub-subsection, "Film and Libraries/Cinéma et bibliothèques" in the "Related Studies/Études connexes" sub-section, determined that the various periodicals published over the years by the Ontario Library Association, the oldest such organization in Canada, were not checked for relevant articles — and there are many of them. Such a lacuna would have been readily identified by a user, even in a much larger and more extensive sub-subsection, had an overall list
of the periodicals covered been made available. Because of the present
reviewer's connection to and familiarity with Ian K. Easterbrook (et al.)
several aspects of Canadian feature films were checked against Canadian Film
and Video/Film et vidéo canadiens, and a number of problems were revealed in
the latter. With no list of books consulted, it is impossible to know whether
the Easterbrook (et al.) filmography was utilized. A distinct impression may
be left with users that all the major filmographic bases have been covered,
especially since Lerner herself notes that Canadian filmographies are far ahead
of the corresponding bibliographies.

The bibliographical forms of entry and concomitant descriptions used for
different kinds of materials are fulsome and well conceived. Users should not
have any problems determining the availability of the original documents at
their local libraries, or obtaining them through interlibrary loan. It is perfectly
understandable that library locations were not provided, given the availability
of the Internet to search out nearby holdings. As might be expected in a work
of this magnitude, the size of type is small, but the font chosen is reasonably
clear and the entries are very readable. The type size in the indexes appears to
be a tad smaller, but still readable in good light.

The chronological ordering of entries is quite useful, but the sub-
ordering is not made clear. For example, if several entries have the same date
of publication, they are arranged alphabetically by author. When there is no
author, as in a news item without a byline, there may be no apparent order
— neither by headline-title nor by title of publication (cf. nos. 1422–27, for
May 6, 1988). In other instances, the ordering may be alphabetical by
headline-title (cf. nos. 1415–18, for May 4, 1988).

There is a full “Guide to Using the Bibliography” and an equally
carefully written “Guide to Using the Indexes,” in addition to the detailed
six-page “Introduction” by Lerner. Very helpful to users, these explain how
the entries are ordered, why English or French is used, give clear examples
of entries for the variety of materials listed, indicate how and which names
are listed in the author index, show the use of cross-references and variants
in the title index, discuss why and how names (of all kinds) are found in the
subject index, and note what the relationship is among the three indexes and
the body of entries. Thus, the subject index is seen to be principally one of
names, “intended to provide further access to the names and topics in the
publications cited” throughout the bibliography, while the basic arrangement
of the entries into divisions and related subdivisions provides the main topical
access for the bibliography. Users must consult both the author and subject
indexes in order to locate all the entries for a person: the former as the author
of works of criticism, review or commentary, for example, and the latter as the
subject of such works by others, who are writing about the person's film
direction, acting, etc.
Users are given caveats in the guides, such as that names are not matched to a standard form of entry but instead follow “the form in which they appear in the original publications.” Hence the same person may be listed two or more times under variant names — usually with one or more initials included or omitted. The two guides make this clear with examples. Of more concern to this reviewer is a statement in the “Guide to Using the Indexes” that working titles of films which are different from release titles are not listed in the title index, even though the former may have been used in an article about the film written before its release. Instead, “they are mentioned in the abstracts along with the main title.” This decision is neither explained nor reasonable, since it is an important function of the title index to lead a user from a title known to that user to the film’s entry under its release title in the oeuvre of its maker. Films and videos are often released under different titles in different countries (in addition to the special consideration of French and English titles). All release titles are in fact indexed or cross-referenced, and it seems false economy to have neglected to do the same for working titles. Furthermore, the method Lerner describes does not seem always to have been successfully applied. For example, William Fruet’s Cries in the Night (1980) had the working title: Incident at North Hampton (noted in D.J. Turner’s 1987 filmography and in Cinema Canada). This title is not indexed, as is declared by Lerner, but neither does it appear in any abstract under the entry for the film in Fruet’s oeuvre as a filmmaker, even though there is an entry for a pre-production newspaper article about the film together with abstract. Another example is Gilles Carle’s Fantastica (1980). Here, the working title was Exit and there is a cross-reference to it in the title index though there is not supposed to be one, along with mention of it in an abstract under Fantastica in Carle’s oeuvre as a filmmaker. But there also is an alternate title for this film: Phantastica, which is neither indexed in the title index nor mentioned in the abstract (noted in Turner and in Variety).

Of still greater concern are entire omissions of films, even when the filmmaker has made other films and has entries listed for them. Peter Carter’s feature film, The Courage of Kavik the Wolf Dog (1980), has several alternate titles, but is listed under none of them (noted in Turner and in Film Canadienne, 1977). Jean Faucher’s feature, L’Été (1980), is not listed (noted in Copie Zero, no. 13, 1981). And Robert Sherrin’s Chopin Playoffs (1980), also known as A Good Place to Come From, with a screenplay by Israel Horowitz based on Morley Torgov’s well known stories of Jewish life in Sault Ste. Marie in the 1930s and 40s, is nowhere to be found. It is difficult to rationalize such gaps, especially when this reviewer cross-checked only some of the 1980 entries in Canada and Canadians in Feature Films against Canadian Film and Videofilms et vidéo canadiens. Surely it cannot be that none of these three films received any reviews or mention anywhere in print media. More likely, it may be postulated that they are
absent because they did not receive any mention in the particular sources checked in detail by Lerner and her team. If this is indeed the case, it is a serious flaw in the work which can be directly traced to the various omissions in coverage she notes as limitations to the bibliography.

Other omissions also exist, likely for similar reasons. For instance, there is only one entry in either the author or subject indexes for Anna Fuerstenberg, a well known Montreal actor, director, and scriptwriter with a strongly feminist point of view. The entry (in the author index) is for her 1985 review article in *Cinema Canada* on Eric Till's *Gentle Sinners* (1984). But she has other publications and various film and video credits to her name that go unmentioned, such as being a co-author on Rafal Zielinski's *Hey Babe!* (1984), which has several entries in the bibliography (noted by Turner). It may well be that her work has had comment and exposure in those publications that Lerner has chosen to omit or to include with no indexing. Still another example is the omission of the Hyland Cinema in Kinmount, Ontario, together with its developer and owner, Keith Stata, from the “Cinemas and Theatres/Cinémas et théâtres” sub-subsection under the sub-section “Related Studies/Études connexes.” This amazing theatre, set in a small village in cottage country, has received significant newspaper and magazine coverage and publicity over many years because of Keith Stata's extraordinary efforts to save cinema machinery, film ephemera, artifacts, and architectural elements from the many theatres across Ontario (and even farther afield) that have disappeared under the wrecker's ball. Stata's theatre, now simultaneously running on six or seven screens during the busy cottage season, includes an integrated museum of cinema and theatre that may well be the finest in Canada.

A special word of praise is deserved for the inclusion of Rose-Aimée Todd's significantly expanded and backdated "Chronology of the Canadian Film Industry, 1893–1989." This is a wonderful stroke of genius and exactly the kind of useful excellent material that makes Lerner's efforts particularly worthy of note. It is perhaps unfortunate that the "Chronology" is printed as an appendix, just before the indexes in Volume 2, but that is a small cavil.

Despite its various shortcomings and errors of commission and omission, some of them quite serious and which seem to belie Lerner's statement that "what has been included in this bibliography represents the written record [up to] 1989," *Canadian Film and Video/Film et vidéo canadiens* will undoubtedly prove a wonderful boon to researchers of all kinds, to critics and practitioners, to students and scholars, to aficionados and neophytes. This reviewer sincerely thanks Lerner and her team for their tremendous undertaking and hard labour, and hopes that there might be a second improved edition coming down the line soon.

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