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INTRODUCTION

While it is true to say that the fundamental principles of book cataloguing form the starting point of a set of rules for the cataloguing of films, it is quite obvious that their physical form renders the process a much more intricate one than is the case for books. It is not possible, for instance, to make a cursory examination of a film as of a book in order to find out whether the required material is present; therefore, the detail involved in film cataloguing is necessarily much greater.

The first edition of Rules for use in the Cataloguing Department of the National Film Library, compiled by Joan M. Fulford, F.L.A. and Diana Waller, M.A., was drawn up in the absence of a published code. These rules were formulated only where there was no appropriate direction in the Cataloguing Rules published jointly by the Library Association and the American Library Association. A second edition appeared in 1952, following comparison with Rules for descriptive cataloguing in the Library of Congress; Motion Pictures and Filmstrips (Preliminary edition, Washington, 1952) and in the light of experience which demonstrated the need for clarification and expansion. Apart from the amplification of, and amendments to, rules appearing in the first edition, the second edition contained new rules which had been formulated for the treatment of cinemagazines, compilations, serials, and analytical entries for any subject occurring in a fiction film which required indexing despite its dramatic treatment. Rules for entries according to form and for capitalization were also added, together with several appendices giving details of classification, types of cards used, and sample entries.

In March, 1953, the Library of Congress issued a second preliminary edition to their rules, and in the following April Unesco issued a draft

edition of an International Standard System for the Cataloguing of Educational, Scientific and Cultural Films and Filmstrips adapted from the Library of Congress rules, with modifications suggested by those of the National Film Library of the British Film Institute. The Unesco rules are still in a draft form since further revisions are anticipated. Both sets of rules, although admirably suited to the needs of smaller or more general libraries, are inadequate for so specialized a collection as that of the National Film Library. The fundamental difference between the other rules and those of the National Film Library still remains the rules governing title entry. Since films are most commonly identified by title (except for newsfilms, when a chronological arrangement is preferred by the National Film Library) they should be entered under title. The preliminary rules of the Library of Congress and Unesco recommend that each language version of a film should be entered under the title of the version in hand, which follows the recognised procedure for book cataloguing. In the National Film Library, however, it is felt that the title and credits frames of films cannot be treated with the respect traditionally accorded to the title page of a book, since they might be in any language and subject to no recognised principles of accuracy. Therefore the Library enters all films, with the exception of newsfilms, under the original title of release and so far as possible in the language of the original work. The smaller and less specialized libraries may find this principle impracticable, however, since considerable research is often necessary and the source material available to them may be limited.

The need for the universal adoption by all film archives whose activities are similar to those of the National Film Library, of the original title entry has been recently demonstrated by the compilation of a union

catalogue of selected films held by members of the International Federation of Film Archives (for circulation to members of the Federation only) in which work was considerably hampered by some contributors submitting their entries in languages other than the original with a minimum of information, rendering identification difficult.

The Catalogue of the National Film Library is not a dictionary catalogue, but consists of main entries and a number of classed and alphabetical indexes, as follows: Title Catalogue; Newsfilm Catalogue; Index to Production Credits; Subject Index; Biography Index; Form Index; and Index to Treatment. The second edition of the rules is out of print, and in this new edition various rules have been clarified or expanded and some new rules added as a result of constructive criticism and further practical experience. The rules governing title entry have been altered to permit films prepared in more than one language version for simultaneous release in different countries (other than silent, dubbed or sub-titled films, which are entered under the original release title in the language of origin) to be entered under their own title, and to enable films with inaccurate replacement titles to be more accurately identified. A new rule has been added to cover trailers and the rules governing entries for Country of Origin, Sponsors, Date, Newsfilms, Notes, Personalities, have been either amended or clarified. Rules governing the Alphabetical Key to Production Credits and the Index to Treatment have also been amended, together with the rule for alphabetical arrangement.

These rules cannot yet be considered as final since film cataloguing is still in its infancy and the pioneering work at present being undertaken by the National Film Library and others in cataloguing their collections of films may well result in further revision of the rules. Further revision may also be necessary as film documentation becomes more standardized and accurate or as new technical developments appear.

The previous edition was prepared in collaboration with Miss Diana J. Ironside, B.A., B.L.S. (Toronto) and this edition in collaboration with the Assistant Cataloguer, Mrs J. H. Chapman, A.L.A.

David Grenfell
Chief Cataloguer

London, October, 1954.

NOTE TO THE FOURTH EDITION

These rules remain substantially unaltered. The most important alteration is the elimination of the Classified Index to Production Credits, and its alphabetical key. It was found that the time spent in classifying the entries and the preparation of the alphabetical key was not justified by its relative use. The Index to Production Credits is now divided into two sections only: the first for personal entries and the other for corporate entries. The Index to Corporate Entries contains two sub-sections to cover studios and sound systems. Appendix III - SAMPLE CARDS has been altered and expanded.

It should be noted that the name of the Library has been changed to The National Film Archive.

D.G.

London, September, 1956.

I - TITLE CATALOGUE

1. CHOICE OF ENTRY

- (a) TITLE A film is entered under the original release title, in the language of origin. If this title is not ascertainable, enter under the title on the film copy. When a film is prepared in more than one language version for simultaneous release in different countries, the original title is taken to be that under which the copy held was originally released. Refer from the other titles under which it was simultaneously released and from any other titles by which it is known. This rule does not apply to silent, dubbed or su-titled films, which are entered under the original release title in the language of the origin. If the original title is not the same as that on the film copy, enclose it in square brackets. Refer from the title on the film copy, but precede it with an asterisk both in the tracings and on the reference, to indicate what is actually on the film copy. Where more than one film is made in the same language using basically the same material, each is to be treated as a separate film and entered under its own title with reference to the title or titles of other versions. (cf. 18 c).

Examples: [BLOOMK IMPERII] i.e. original Russian title
Refer from: *de MAN, DIE ZISN GEHEUGEN VERLOOR
 i.e. title on film copy
 FRAGMENT OF AN EMPIRE
 i.e. English title
 STUP OF AN EMPIRE
 i.e. title under which film has been reviewed.
 the MAN WHO LOST HIS MEMORY
 i.e. translation of Dutch title.

[GASLIGHT] i.e. original American title.
Refer from: *MURDER IN THORNTON SQUARE
 i.e. title on film copy

*eine ARABISCHE PILGERFAHRT i.e. title on film copy;
 original French title not ascertainable.
Refer from: an ARAB PILGRIMAGE
 i.e. title under which released in England
 les GENS DU VOYAGE
 i.e. title of French version
 FAHRENDES VOLK i.e. title of German version.
Refer from each to the other.

90° SOUTH i.e. title of 1933 film made from Scott Expedition material.
Refer from: the GREAT WHITE SILENCE
 i.e. title of 1924 film made from Scott Expedition material.

the STORY OF CAPTAIN SCOTT

i.e. title of 1936 film made from
Scott Expedition material
and from other versions.

- (b) MISSING TITLE. When the title is missing from the film copy, but is known or ascertainable, enter under the original title, enclosed in square brackets, and add: (title missing). When the original main title is missing but appears in full or abbreviated form on the sub-title frames, enter under the original main title, and add: (main title missing). Where a film is titled in a different language from the original and the main title is missing but appears on sub-title frames, enter the film under the original title in square brackets. Refer from the other language title preceded by an asterisk, and followed by the phrase 'English (or appropriate language) main title missing' in parentheses. If the film has been titled wrongly in a different language from the original, enter the film under the original title in square brackets. Refer from the other language title on the film preceded by an asterisk and followed by 'sic' in parentheses. Refer also from the correct other language title in square brackets.

Examples: [les AMOURS DE LA REINE ELISABETH] (title missing)
AND AN ANGEL CAME (main title missing)

[KRI KRI DOMESTICO]

Refer from: *BLOOMER, MAN SERVANT (English main title missing)

[KRI KRI AMA LA TINTORA]

Refer from: *BLOOMER AND THE PAPER HANGER (sic)
BLOOMER AND THE DYER

- (c) UNTITLED FILMS. When a film is untitled, enter under the title given in the original producer's catalogue, enclosing it in square brackets. Where the original catalogue entry can be located, this is noted in the review references.

Example: [COOLIE BOYS DIVING FOR COINS]

Review reference: Warwick Trading Company. Catalogue, April
1901 p.178 (no. 5863a)

- (d) SUPPLIED TITLE. Where the title is missing and not ascertainable, enter under a descriptive title, enclosing it in parentheses.

2. TRANSCRIPTION OF TITLE.

- (a) MAIN TITLE. If the original main title is the same as that on the film copy, it is so transcribed. Errors in spelling, form or name, etc. to be copied exactly, followed by (sic). If the original or supplied title is obtained from descriptive material, the fullest possible title is selected. Abbreviations are transcribed as given, with appropriate references being made. For the transliteration of Cyrillic characters the International System for the transliteration of Cyrillic

characters (International Organization for Standardization, 1st edition, October 1965) should be used; for the transliteration of other characters use those given in Appendix 2 of the Library Association's Cataloguing Rules.

Examples: AMONGST THE CHILLUKS (sic)
TCHELOVEK S KINEPARATOM i.e. transliterated title obtained from descriptive material

B.B.C. THE VOICE OF BRITAIN
Refer from: B(RITISH) B(ROADCASTING) C(ORPORATION) THE VOICE OF BRITAIN

S.S. PARADE IN PRAG
Refer from: S(CHUTZ) S(TAFFEL) IN PRAG

- (b) ALTERNATIVE TITLE. When an alternative title follows the main original title, either on the film copy or in descriptive material, enter the film under the main title, follow it with a semi-colon, the word "or" and a comma, then with the alternative title.

Example: BRAVE CHILDREN: or, The young thief catchers
Refer from: the YOUNG THIEF CATCHERS

- (c) SUB-TITLE. When a sub-title appears on the film copy or in descriptive material, enter the film under the main original title, followed by a semi-colon and the sub-title

Example: ACROSS THE WORLD BY ZEPPELIN; the story of America's Z.R.3.

- (d) AMPLIFICATION OF THE TITLE. An amplification of the main original title which is not a sub-title follows the main title and is preceded by a dash. Refer from any distinctive portions of the title

Examples: the DEFENDERS OF OUR ORCHARDS - THE TOMTIT
Refer from: the TOMTIT

SEA LIFE - CUTTLEFISH AT HOME
Refer from: CUTTLEFISH AT HOME

3. LOCATION NUMBER

The location number for each copy of a film must appear on the main entry only, with the exception of newsfilms; it must also appear on the subject entries for newsfilms. In transcribing the number, always leave a space between the last figure of the number and the first letter, thus: 4738 A(g). (The capital letter following the location number indicates the number of reels, and the small letter in parentheses the location of a particular item in a reel).

4. PRODUCTION CREDITS

The production credits include essential information about the

production of a film. These facts, when not available on the film copy are supplied from secondary sources if they can be ascertained by a reasonable search, and are entered in square brackets.

- (a) STUDIO The premises used by a production company in making a specific film. Use the form of the name most commonly known. The phrases "and company", "and sons" etc. with their foreign equivalents, as well as terms meaning "incorporated" or "limited" and their abbreviations are omitted. For identification purposes, the city, or town and county in which the studio is located must also be given.

Examples: Denham Studios, Denham Middx.
Ealing Studios, Ealing Green, London.
Burbank Studios, Burbank, Calif.

- (b) SPONSOR The company, organization or individual who brings a film into existence, not directly, but by the employment of a production company. Enter under the body's official title. For identification purposes, the city, or town and county in which the sponsor is located may also be given.

Examples: King's College Hospital, London.
Imperial Chemical Industries, Ltd, London.
Ministero della Pubblica Istruzione, Roma.
Vereiging Klauterzorg, Arnhem.
Foster Parents Plan for "ar Children, Inc., New York City.

- (c) PRODUCTION COMPANY. The company or organization which exercises the immediate overall responsibility for the physical processes involved in making a film. The phrases "and company," "and sons," et. with their foreign equivalents, as well as terms meaning "incorporated" or "limited" with their abbreviations are omitted. Enter all companies and organizations under the first word of the body's official title, even if this is a forename. When a body is known by its initials or other abbreviated form or name, enter under the full title, followed by the abbreviation in parentheses. When a film is produced on behalf of another company or organization, the name of the company or organization is given following the production company and preceded by the word "for." (Care must be taken not to confuse this company with the sponsor).

Examples: Guaranteed Pictures Company
Amkino Corporation
Metro-Goldwyn-Mayer Corporation (M.G.M.)
Artfilm Productions for Sol Lesser Productions
Nordinsk Films Kompagni for Dansk Kulturfilm

- (d) PRODUCTION STAFF AND CAST. Credits are recorded for all individuals who participate in the production of a film. Enter these as they are given on the film copy. Any other credits ascertainable from other sources are added in square brackets. When credits are given in a foreign language, they are translated into English. The designations specified in Appendix I, 1 (p. 1) to be adopted as far as possible in translating and for additional credits not appearing on the film. If a character in a series of films is better known by another form of the name, this form should be placed in parentheses immediately following the name used on the film copy, i.e. Kri Kri (Bloomer), Charlot (Charlie), Boireau (Foolshead)
- (e) SOURCE MATERIAL. A note is made of the source, if the film is known to depend wholly or in part of published works, on musical compositions, on radio programmes, or on real or fictional characters. This note follows all other production credits. (cf.18b)

Examples: Inspired by Walt Whitman's poem "Manhatta"
 Adapted from the book "Les Demi-Soldes" by Georges
 d'Espagnies
 Based on the radio programme of the same name.

5. COUNTRY OF ORIGIN

The country of origin of a film is generally taken to be that of the producing company by whom it was made. When a production company has branches in more than one country, the country of origin is taken to be that in which the branch responsible for the production of the film is located. When a foreign company makes structural alterations in a film of which it has bought the rights, the country of origin is still to be considered that of the original production company when this can be ascertained. When a production company makes a film abroad, as for instance, a travel or documentary film, employing its own technical staff and financial resources, the country of origin is taken to be that of the production company. The only exception to the rule that the country of origin is that of the production company is when a team of artists and technicians employed by a production company make a film in a foreign country and make use of its technical and/or financial resources; the country of origin is then taken to be the one in which the film was made. For films sponsored by international agencies the country of origin is that of the production company. Films produced by international agencies employing their own technical staff are to be considered as international regardless of the country in which they have been made.

6. DATE

Give the year of release in the country of origin; if never released there, give the date of first release in a foreign country. If no date of release is available, give date of production preceded by a +. If this is not ascertainable, give stock date preceded by an asterisk.

If none of these dates is available, give an approximate date preceded by c., denoting 'circa.'

7. PHYSICAL DESCRIPTION

Width to be given in millimetres. State whether the film is sound, silent, mute or sound track only, positive or negative, duplicate copy, and details of colour system, if not black and white. Give length of the film in feet, measuring from the first frame of title to the last frame of picture. Blank film whether attached lead or an actual part of the print is not to be included in the footage. If the copy being catalogued is incomplete, add the original footage of the complete film in parentheses.

8. CERTIFICATION

The category of the certificate granted by the British Board of Film Censors is recorded on the main entry. If the certificate is not attached to the film copy, ascertain the category from other sources and enclose it in square brackets.

9. REGISTRATION NUMBER

The registration number and its prefix of each film registered with the Board of Trade under the Cinematograph Films Act is ascertained from the Board of Trade Journal and recorded on the main entry.

10. DISTRIBUTOR

The company or organization originally responsible for the release and distribution of the film in Great Britain is recorded on the main entry, following the form used for the Production Company. When the film copy has been re-issued and distributed by another company, record the original distributor, if ascertainable, following it with the second distributor in parentheses.

11. DONOR

The source from which the film is acquired is entered on the main entry. If the film has been purchased, the word "purchased" in parentheses follows the source of acquisition. If a film is purchased from or presented by, an organization through an individual enter the name of the individual and follow it with the name of the organisation in parentheses.

12. DATE RECEIVED

The date that the film was received, as recorded in the Acquisitions Register, is entered.

13. SELECTION COMMITTEE REFERENCE

The minute number and date recording the appropriate Selection Committee's reasons for acquiring the film is entered.

14. SYNOPSIS

Make a descriptive précis of the action and content of the film, including footages for any development of the action or subject matter requiring analytical treatment. The beginning and end of each separate reel should be clearly indicated; i.e. R.1, R.2, etc. In the case of films preserved only in negative, the précis of the contents, in general, is to be given in greater detail. In all cases precede the synopsis with an indication of the form and treatment, using the designations specified in appendix I, 3, 4 (pp. 18, 19.)

15. REVIEW REFERENCES

It is desirable to note at least one, and if possible, several reviews of the film concerned, as supplementary information. Quote periodical titles in full, following each title with the volume number, underlined, part number in parentheses, date and page number.

Examples: Journal of the Society of Motion Picture Engineers, 39 (608)
June, 1918, p. 63.
Kinematograph weekly, 152, (1086), February 9, 1928, p. 53.

16. REASON FOR ACQUISITION

The reason for acquiring a particular film is recorded, transcribed exactly from the Minutes of the appropriate Selection Committee.

17. TRACKING

The following entries are recorded: subject and biographical entries, entries for alternative titles, distinctive portions of titles and series. Entries are invariably made for all production credits and for the form and treatment.

18. NOTES

- (a) OTHER VERSIONS. If a film has been released in other versions, or is a remake of another film, a note is made to this effect.
- (b) RELATED MATERIAL. When there is accompanying the film any material that is valuable in identifying or clarifying the film, or in assisting the student, this fact is noted.
- (c) VARIATIONS. If the film is dubbed, subtitled or titled in a language other than that under which it was originally released, a note is made to this effect. If the main title on the film

copy is a replacement a note should be made to this effect. (cf. Ia)

19. COMPILATIONS

A compilation is a film composed of two or more individual films or extracts from films, each forming a separate and distinct contribution, but which, as parts of a planned whole make up an entity. The general rules for title entry, physical description and production details, etc. are used, bearing in mind that such particulars refer to the film as a whole. Special treatment is given to the synopses and analytic entries as follows:

- (a) SYNOPSIS. A brief descriptive note of the purpose of the compilation is followed by the original titles or descriptive titles (if the original titles are not ascertainable) of the films concerned, or from which extracts have been taken, enclosed in square brackets followed by the inclusive footages. If actuality material, the descriptive note is followed by the date of the event in parentheses, an exact transcription of the main descriptive titles which precede each separate sequence, underlined, each sequence being followed by the inclusive footages. Where the descriptive title is missing or not supplied in the commentary, enter under a substitute descriptive title, enclosing it in parentheses.
- (b) ANALYTIC ENTRIES. Make analytic entries for each film, or extract from a film, for inclusion in the Title Catalogue, treating each film or extract as a separate entity, but following the original title or descriptive title with the word "in" and the title of the compilation, both in parentheses.

Make analytic entries for each sequence of actuality material for inclusion in the Newsfilm Catalogue, treating the items in accordance with instruction in II - NEWSFILM CATALOGUE (p. 11). Precede the summary of the action of each entry with the word "in" and the title of the compilation, both in parentheses.

20. CONTINUATIONS

- (a) SERIES. When a film is produced as part of a series, the series title, in parentheses, is recorded following the entry title. For words such as episode, part, chapter, etc. the abbreviation "no." is substituted to secure uniformity. Arabic numerals are used.

Examples: AUTUMN (Secrets of nature series)
LONDON OLD AND NEW (Wonderful London series)
the COMMON COLD (Britain can make it, no. 15)

- (b) SERIALS. Films, both fiction and non-fiction prepared for release in chapters, commonly called "serials," are catalogued under the title of the complete serial. Include an exact transcription of the titles of the chapters in the synopsis,

following the précis of each chapter with the inclusive footages for that chapter. If only a single chapter is being catalogued, enter it also under the title of the serial, followed by the title of the chapter. Refer from the chapter title. For purposes of uniformity, chapters of fiction films are called "episodes."

Examples: the LURKING PERIL; 10 episodes i.e. a complete fiction serial
 the LURKING PERIL; Episode 4: A bolt from heaven
 i.e. a single chapter
Refer from: a BOLT FROM HEAVEN

CLIMBING M(oun)T EVEREST; 5 chapters i.e. a complete non-fiction serial

- (o) CINEMAGAZINES. These are composed primarily of short non-fiction films, issued serially, of diverse topical or general interest, after the manner of a printed magazine. Regard a cinemagazine as a collection of separate issues, each complete issue to be catalogued singly. Enter the issue under the title of the cinemagazine at the time of release; refer from any other titles by which the cinemagazine may be known. When the title begins with the initials of the name of a corporate body, enter under the initials and refer from the name of the body for which they stand. When the title begins with the initials of the forename of the editor or producer, omit the initials and enter under the surname, referring from the title as on the film copy, and from the part of the title following the surname, if distinctive. When the title begins with a forename, use the forename as entry word, but refer from other forms of the name. Enter a single extract from an issue of a cinemagazine under the title of the extract, transcribing it from the film copy; if the extract is untitled, enter under a descriptive title, enclosed in parentheses. Follow the title of the extract with the word "from", and the title of the cinemagazine if ascertainable, both in parentheses, and refer from the title of the cinemagazine. In the summary of the action, the titles of each separate sequence are transcribed and underlined. The year of release of the cinemagazine in parentheses, follows the title.

Examples: AROUND THE TOWN, no. 110 (1922)
 URBAN MOVIE CHATS
Refer from: C. URBAN MOVIE CHATS
 MOVIE CHATS

GIRL POTTERY MAKERS OF THE CARIBBEANS
 (From Goldwyn-Bray Pictographs)
Refer from: GOLDWYN-BRAY PICTOGRAPHS

21. TRAILERS

Very short films shown for publicity purposes or for information

or propaganda purposes.

- (a) When such a film is comprised of extracts from a larger film and intended to advertise that film, enter under the original title of the film advertised in square brackets followed by a dash and then with "Trailer."

Examples: [ROOKERY NOOK] - Trailer

- (b) When the film is intended for information or propaganda purposes, enter under title on film copy; if the film is untitled, enter under descriptive title in parentheses; if the film contains or concludes with a distinctive slogan enter under a descriptive title in parentheses followed by the slogan preceded by a dash. Refer from slogan.

Examples: (BLACKOUT TRAILER) - LOCK OUT IN THE BLACKOUT

Refer from: LOOK OUT IN THE BLACKOUT

(FUEL TRAILER)

(SENSIBLE BUYING TRAILER) - BUY FOR SERVICE

Refer from: BUY FOR SERVICE

(PERSIL TRAILER) - PERSIL WASHES WHITER

Refer from: PERSIL WASHER WHITER

II - NEWSFILM CATALOGUE

1. ENTRY

Newsfilms are not regarded as continuations; each event is treated as a separate item of news and filed chronologically in a separate sequence. Because of the chronological arrangement, the entry is under the exact date of event, enclosed in parentheses. If the date of event is not ascertainable, enter under the date of issue, without parentheses. If neither the date of event or issue can be ascertained, enter under an approximate date of event, in parentheses, preceding the date with "c." representing "circa." A newsfilm containing more than one item of news are released simultaneously should be entered under the date of the latest event if the date of release is not ascertainable; cross references should be made for each item under the date of the events referring to the appropriate footages in the main entry.

2. PRODUCTION CREDIT

This is recorded following the entry date in the form of the name given by a production company to its newsfilms; viz. PATHE GAZETTE.

3. SUMMARY

This is given in the form of a script of the action rather than as a descriptive precis. In the case of silent newsfilms, a shot by shot analysis is desirable, with a note of the footages for each new development of the action and a total footage at the end of the summary. Precede each sequence with the sub-titles, underlined, transcribing them as they appear in the film.

4. PHYSICAL DESCRIPTION

These details follow the summary of the action in the following order: total length in feet, width, silent or sound, positive or negative.

5. DONOR

Record the name of the donor after the physical description, following the instructions given in I - TITLE CATALOGUE; 11 (p. 6).

6. TRACINGS

All subject and biographical entries are recorded. The subject notation for the entry covering the subject of the whole film is underlined.

III - INDEXES

These sequences of entries are maintained to provide various approaches to the main entries in the Title Catalogue and the Newsfilm Catalogue that are required.

1. INDEX TO PRODUCTION CREDITS

This index, divided into personal and corporate entries, includes all parts of the production unit and cast. Subsections in the corporate index are maintained for studios and sound systems.

- (a) ENTRY - PERSONAL. Enter persons under their names, followed by their forenames, and dates of birth and death, if ascertainable. Use the real name unless the pseudonym is better known. Enter married women under their maiden names, unless the married form is used consistently. Place nicknames or unused forenames in square brackets. If a person is acting anonymously on behalf of some organization, the name of the organization is used for the entry, followed by the individual's official title, if known. In general, rank is omitted, except in the case of noblemen; an exception may be made when the person's professional rank is of importance in connexion with his part in the production of a film. Enter actors under the form of name most currently used. If the form of entry is not the person's real name, enter the real name in parentheses immediately following the form used. References should be made from any form of name which is not used; when an actor is known by the name of the character he portrays place this name and its variations on the reverse of the index entry and refer from these names.

Examples: DEED, (André de Chapais)
 Refer from: CHAPAIS, André de
 FOOLSHEAD
 CRETINETTI
 GRIBOUILLE
 BOIREAU
 JIM

- (b) ENTRY - CORPORATE. Enter companies or corporate bodies under their official title, excluding such qualifying words as "limited" or "incorporated;" follow with the name of the country in which they operate, in parentheses. If a body has branches in more than one country, enter each branch separately. Use the first word or letter of the official title as entry, even if it is a forename or initial. When this is a forename or initial refer from the surname. When a company is known by its initials or other abbreviated form of name, enter under the full title, followed by the abbreviation in parentheses. When a film is produced by an organization other than a producing company, such as a government department, treat the organization as a production company, entering it under the first word of its official title. In the case of government departments, refer from the country or district in which the department is situated and from any department or section to which it may be subordinate.

Examples: D. W. GRIFFITH PRODUCTIONS
Refer from: GRIFFITH PRODUCTIONS

INDEPENDENT MOVING PICTURES (IMP)
Refer from: IMP

AMERICAN COLLEGE OF SURGEONS
 MINISTRY OF INFORMATION
Refer from: GREAT BRITAIN. Ministry of Information

TOKYO MUNICIPALITY
Refer from: JAPAN. Tokyo Municipality

- (c) ENTRY - STUDIOS. Use the form of the name most commonly known with the city, town or county in which it is situated and followed by the production company in parentheses. Refer from the production company in parentheses. Refer from the production company in the corporate index.

Examples: CRICKLEWOOD STUDIOS, LONDON (Stoll Picture Productions)
 ST MARGARET'S STUDIO, TWICKENHAM (Stoll Picture Productions)
 STOLL STUDIOS, SURBITON (Stoll Picture Productions)

Reference in corporate index:

STOLL PICTURE PRODUCTIONS (Great Britain)
see also under:

STUDIOS: Cricklewood Studios, London.
 St Margaret's Studio, Twickenham.
 Stoll Studios, Surbiton.

- (d) ENTRY - SOUND SYSTEMS. Enter sound systems under their trade name excluding such qualifying words as "limited" or "incorporated;" follow with the country of origin in parentheses if ascertainable.

Example: CINEPHONE SYSTEM (U.S.A.)

- (e) FORMAT. A separate entry is made for each personal and corporate entry. Under the heading, the following information is recorded: year of release of each film, title of each film, and the total footage. Make a separate entry for each different year of release.

2. SUBJECT INDEX

- (a) ENTRY. The Universal Decimal Classification is used for this classified index. Enter each film, or part of a film, under the U.D.C. notation for that subject. It is impossible to formulate specific rules to guide the amount of analytical indexing that is necessary. It largely depends on the importance of the

subject and whether it is treated superficially or with academic thoroughness. Since a good subject index covers as wide a field as possible, each film must be analysed in relation to the total contents of the library before it is indexed. Follow the notation with a subject heading.

- (b) FORMAT. Newsfilm subject entries contain the following details: year of release, production company, date of event as on main entry, in parentheses, location number and footages. All other subject entries contain details in this order: year of release, title of film as on the main entry, and footages.

3. BIOGRAPHY INDEX

This is a guide to all shots of notable personalities, and to films about notable people, including historical figures. The heading is to consist of the surname, followed by forenames, rank or title (following the Library Association rules), nationality and occupation, dates of birth and death. (see also III - 1 (a) above p. 12), and follow the rules for format in III - 3 (b) above). Make a separate entry for each year.

Examples: ALCOCK, Sir John William - British aviator - 1892-1919

KITCHENER, Horatio Herbert, 1st earl Kitchener of Khartoum and Broome - British Field Marshal - 1850-1916

4. FORM INDEX

This index to the Title Catalogue brings together the various types of film into form groups. There are two parts: fiction and non-fiction; the main headings used are in Appendix I - 3, (p. 20). Enter each film under the appropriate main heading - which also precedes the synopsis on the main entry - subdivided by country of origin and year of release. Make a separate entry for each film, recording the year of release and title.

5. INDEX TO TREATMENT

This index to the Title Catalogue is in one part and brings together the various types of film treatment or media; the main headings used are in Appendix I - 4, (p. 21). Enter each film under the appropriate main heading - which also precedes the synopsis on the main entry, following the heading for form, in parentheses - sub-divided by country of origin and year of release. Make a separate entry for each film, recording the year of release and title.

IV - STYLE

1. ALPHABETICAL ARRANGEMENT

All filing is letter by letter, ignoring initial articles. Initials which have an intrinsic meaning of their own are arranged at the beginning of the appropriate letter; e.g. H₂O. Modified vowels such as ö, ü, are alphabetised as they appear in the film title. Where numbers appear in the title in figures, arrange as if they were written in full in the language of the title. Numerals over 1,000 are spelled out; e.g. one thousand five hundred not fifteen hundred. Two exceptions to this rule are (i) numerals which indicate dates; e.g. fifteen hundred; and (ii) numbers which are spoken in a certain manner for specific use; e.g. General Post Office rules which read TEMple Bar 1142 as TEMple Bar double one four two; but TEMple Bar 4112 as TEMple Bar four one one two. Signs which are easily translatable into words are alphabetised under the appropriate letters; e.g. £ s. d. as pounds, shillings and pence; and necessary references made. If signs are used as an alternative to unknown words in a heading, arrange before the letter ^a; e.g. ***, !!!. Abbreviated words are arranged as written; e.g. I'd filed under ID not I SHOULD. Initials are filed as written unless said as word; e.g. S.O.S. as S.O.S. but ST JAMES as SAINT JAMES, MR SMITH as MISTER SMITH.

2. CAPITALIZATION

(a) TITLE CATALOGUE

- (i) Title. The main title is transcribed in capital letters, except for initial articles, which are written in lower case to aid filing. Only the initial letter of the first word of an alternative title is capitalized, and no capitals are used in a sub-title, always excepting proper names. An amplification of the title is regarded as part of the main title and is therefore written in capitals. In references from alternative or sub-titles, capitalize like main title. When titles of films appear in synopsis, as in compilations, record them in capitals. The title of a single chapter of a serial is capitalized like an alternative title.
- (ii) Production credits. Capitalize the initial letters of proper names, names of firms, companies, etc., names of persons, and of personifications; when a personification is directly preceded by a modifying adjective, capitalize the initial letter of the adjective, but not of the personification. Capitalize also the first letter of initial articles or pronouns when they precede nouns which are used in place of proper names. Characters bearing a descriptive title should have capital letters for all nouns and adjectives.

Examples: CAST - Destiny

The Coughing horror

The girl

Her baby

The young man with the wheelbarrow

The Lady of the Poppies

Mack the Knife

- (iii) Form. The indication of the form, which precedes the synopsis, is capitalized; viz. DRAMA, INTEREST. When this is subdivided, the subdivision is not capitalized; viz. DRAMA: Historical.

- (iv) Review references. Capitalize the initial letter of the first word of all periodical and serial references; if the first word is an article, capitalize also the initial letter of the following word. Use initial capitals for proper names, names of corporate bodies, and adjectives derived from geographical names.

Examples: The Cinema

Journal of the Society of Motion Picture Engineers

Kinematograph monthly film record

- (b) NEWSFILM CATALOGUE. Capitalize fully the production credit in the heading, and the main title of the item, preceding the summary of the action.
- (c) INDEXES. In each index, the heading (viz. name of person or corporate body, specific subject heading, form heading) is entered in capitals. In all cases, capitalize the title of the film indexed as follows: use an initial capital for the first word of the title; if the first word is an article, enter it in lower case and capitalize the initial letter of the following word. Initial capital letters are to be used for names of persons, places and bodies. In foreign languages follow the local practice.

APPENDIX I - DESIGNATIONS OF PRODUCTION CREDITS

1. DESIGNATIONS OF PRODUCTION CREDITS

This is intended solely as a guide for supplied and translated credits.

ANIMATION:	animators characters (Pluto, etc.)
ART DIRECTION:	art directors assistant art directors
CAST:	animals voices
COMPILATION:	contributors
COMMENTARY:	writers speakers
CONTINUITY	
COSTUME	
DANCING:	choreographers directors dancers
DIRECTION:	directors assistant directors
DISTRIBUTION	
EDITING:	supervising editors (content) editors assistant editors dubbing editors special types of editing (montage)
HAIR STYLES	
LABORATORY WORK:	laboratories laboratory processors colour processes colour consultants
MAKE UP	
MUSIC:	directors composers conductors song writers (lyrics) singers instrumentalists orchestras dance bands
PHOTOGRAPHY:	directors (lighting cameramen) cameramen assistant cameramen
PRODUCTION:	producing companies producers associate producers production managers

SCRIPT: authors (published works)
 authors (screen writers)
 script writers
 dialogue
 SOUND: sound supervisors
 recordists (mixers)
 sound camera operator
 sound systems
 SPECIAL PROCESSES: (effects etc.)
 SPONSORS
 STILL: still cameramen
 STUDIOS
 TECHNICAL ADVISORS: (content)

2. SUBJECT INDEX

The Universal Decimal Classification has been selected for this index as the most suitable classification for the type of material being catalogued. The following modifications have been adopted:

- (i) Geography of individual countries to be combined with modern history and entered under 94/99.
- (ii) Physical geography to be entered under 551.4.
- (iii) Geography and history of the ancient world to be combined under 93.

The individual notation is placed in the upper left corner of each entry.

3. FORM INDEX

This index is in two parts; fiction and non-fiction. Listed below are the headings at present used; these are entered on to guide cards and are sub-divided by country of origin.

(a) FICTION

COMEDY
 CONTINUATIONS: cinemagazines
 serials
 DRAMA
 DRAMA: historical
 DETECTIVE AND THRILLER
 +HORROR
 MUSICAL
 MUSICAL: ballet
 opera
 WESTERN

+HORROR: Sensational dramatic film designed mainly to arouse the emotions of fear and terror.

(b) NON-FICTION

+ACTUALITY
 CONTINUATIONS: cinemagazines
 *DOCUMENTARY
 INSTRUCTIONAL
 INSTRUCTIONAL: research
 +INTEREST
 INTEREST: travelogues
 PROPAGANDA
 PROPAGANDA: advertising

4. INDEX TO TREATMENT

This index is in one part. Listed below are the headings at present used; these are entered on guide cards and are sub-divided by country of origin.

CARTOON
 CARTOON: diagram
 silhouette
 COMPILATION
 EXPERIMENTAL: abstract
 avant-garde
 PUPPET AND MODEL
 SOUND: hand-drawn sound
 stereophonic
 TELEVISION
 THREE DIMENSIONAL AND WIDE SCREEN: stereoscopic
 wide screen
 TRICK

+ACTUALITY: Film recording an actual event or events without acting, special posing or reconstruction.

*DOCUMENTARY: Film utilising material, actual or reconstructed, drawn from real life, and based on sociological theme, or having a sociological reference.

+INTEREST: Factual film of typical life and scenes, principally of interest value, not necessarily instructional.

APPENDIX II - TYPES OF CARDS USED

1. TITLE CATALOGUE

All main entries and analytics, except for cinemagazines, are made on buff 8 in. x 5 in. cards, which are divided into appropriate sections. For cinemagazines and all references from alternative and sub-titles, series, and so forth, use buff 8 in. x 5 in. cards which are entirely blank.

2. NEWSFILM CATALOGUE

All main entries for newsfilms, and analytics from cinemagazines and from compilations which are files in the Newsfilm Catalogue, are made on buff 8 in. x 5 in. cards which are entirely blank.

3. INDEXES

- (a) INDEX TO PRODUCTION CREDITS. Blank white 5 in. x 5 in. cards are used.
- (b) SUBJECT INDEX. Blank 5 in. x 3 in. cards are used, and are of three colours: green for subject entries covering the whole film; white for analytic entries covering only part of the film; pink for subject entries for fiction films.
- (c) BIOGRAPHY INDEX. Blank 5 in. x 3 in. cards are used, of two colours: white for all entries for non-fiction films; pink for entries for fiction films.
- (d) FORM INDEX. Blank 5 in. x 3 in. cards are used, of two colours: white for all entries in both fiction and non-fiction sequences, except for special types of treatment, i.e. cartoon, trick, etc., when pink cards are used.
- (e) INDEX TO TREATMENT. Blank white 5 in. x 3 in. cards are used for all sequences.

APPENDIX III - SAMPLE CARDS

Title: BLACKMAIL

Location No. 198 I

STUDIO: Elstree Studios, Herts.
PRODUCTION CO.: British International
Pictures (B.I.P.)

PRODUCER: [John Maxwell]

DIRECTOR: Alfred Hitchcock

ASSISTANT DIRECTOR: Frank Mills

SCRIPT: from the play by Charles
Bennett adapted by Alfred
Hitchcock

DIALOGUE: Benn Levy

PHOTOGRAPHY: Jack Cox

CAMERA ASSISTANT: [Derick Williams]
[Michael Powell]

ART DIRECTION: W. C. Arnold (sic)
[Norman Arnold]

FILM EDITOR: Emile de Ruelle

MUSIC: Hubert Bath

Harry Stafford

British International Symphony Orch-
estra

CONDUCTOR: John Reynders

SOUND SYSTEM: R. C. A. Photophone

[The song Miss Up-to-Date by Billy
Mayerl and Frank Eyton]

Musical score by Campbell and Connolly

Cast

Alice White	Anny Ondra
Mrs White	Sara Allgood
Mr White	Charles Paton
Det. Frank Webber	John Longden
Tracy	Donald Calthrop
The artist	Cyril Ritchard
The landlady	Hannah Jones
The Chief Inspector ..	Harvey Braban
Det. sgt	Ex Det. Sgt
	Bishop
	(late C.I.D., Scotland Yard)
[The charlady	Phyllis
	Monkman]

[Joan Barry was Anny Ondra's vocal
double]

Country:

Great Britain

Date: 1929

Width: 35 mm.

Pos/neg sd/st

Feet: 7,398

Cert. A

Reg. No.

Br, 2739

Distr.

Wardour Films

Donor:

Mr John Maxwell

Date recd.

1936

Selection Comm.

Ref.

AE 185 (1584)

24.11.54.

Obverse of entry for a FICTION FILM (8 in. x 5 in.)

Theme: DETECTIVE AND THRILLER. A story of murder and subsequent blackmail. R.1 Scotland Yard's flying squad arrest a criminal ; after he has been subjected to an interrogation, identification parade, charged, fingerprinted and put in the cells the men in charge of the case, including Detective Frank Webber, prepare to leave. (787). R.2 Alice White, Frank's girl friend, is peeved at being kept waiting ; he takes her to a Lyon's Corner House ; they quarrel and Frank leaves her, but subsequently observes Alice leaving the cafe in the company of another man with whom she has made an assignation. (1458). R.3 The man, an artist, invites Alice into his studio ; they are observed by Tracy, a furtive character not unknown to the artist. (2272) R.4 The artist offers to paint Alice ; whilst she is changing behind a screen he sings to her

Review Refs etc.

Bioscope, 79 (1186), June 26, 1929 p.31
Close-up, 5 (2), August 1929, pp. 151-135
Kinematograph weekly, 148 (1158), June 27, 1929
p.43

Noble, Peter. Index to the work of Alfred Hitchcock. Spec. suppl. to Sight and sound May, 1949 (Index series, no. 18) pp. 12-14

Reason for Acqn

As a pioneer sound film; for its dubbing technique and as an important Hitchcock film.

Note:

The song Miss Up-to-Date was written for the musical play "Love Lies," produced at the Gaiety in March, 1929 and in which Cyril Ritchard appeared.

Subject Refs

343.71	<u>Blackmail</u>
942.12 : 069	Holborn - British Museum
942.13 : 725.71	Westminster - Lyon's Corner House, Coventry Street
351.745	Flying Squad, Scotland Yard

STILLS

Reverse of main entry for a FICTION FILM (8 in. x 5 in.) - (The synopsis continued on another card.)

Title: the CULTIVATION OF LIVING TISSUE

Location No.: 8227 C

Cast

SPONSORS: Strangeways Laboratory,
Cambridge, England
St Bartholomew's
Hospital, London

AUTHORS: R. G. Canti [in collabora-
tion with Dr Pincus and
Dr H. B. Fell]

Country:

Great Britain

Date: 1933

Width: 35 mm.

Pos duping ea/st

Feet: 2,459

Cert:

Reg No.

Distr.

British Empire
Cancer Campaign

Donor:

British Empire
Cancer Campaign

Date Recd:

29.4.55.

Selection Comm.

Ref.

Sci 43 (391b)

9.12.54

Obverse of an entry for an INSTRUCTIONAL FILM (8 in. x 5 in.)

Theme: INSTRUCTIONAL: Research. This film represents some ten years' work on the application of cine-photomicrography to the various aspects of tissue culture, i.e. the growth of living cells in vitro. R.1 This first part shows the cells as seen under a high powered lens and the process of cell division. Then follows a section showing phagacytosis. This in turn is followed by dark ground illumination of the cells showing their internal structure. A small fragment of the tissue selected is planted in a suitable culture medium on a cover slip and placed on a microscope slide. The edges are sealed with paraffin and the preparation is incubated (111-132). Explant of Periosteum of the chick embryo - cells begin to wander out from the explant (speeded up 960 times) (146-243). Under a higher power the edge

Review Refs, Etc

British Film Institute. Catalogue of
British medical films. London, The
Institute, 1936 p.10
Royal Microscopical Society. Film library
catalogue. London, 1953

Reason for Acqun.

of the explant is seen spreading over the field. Wandering cells and fibroblasts are shown and cell division may be seen in both types of cell (258-312); under still higher magnification certain of the cell structures may be recognized. The photograph of a fibroblast is preceded by adiagrammatic representation of the cell (324-362); wandering cells (363-400). When the cell is going to divide it draws in its processes and becomes spherical. The nucleus disappears; the cell then nips into two daughter cells. These, after violent "bubbling" reform into two vegetative cells and wander away in opposite directions. (speeded up 160 times) (424-473). Just before the cell nips into two the chromosomes may be seen arranged equatorially. They divide and half the chromosomes go to one end of the cell and half to the other (speeded up 50 times) (491-597). Sometimes the attempt of a cell to divide is abortive and after going through the preliminary phases it finally remains as one cell. This is one of the ways in

Reverse of an entry for an INSTRUCTIONAL FILM (8 in. x 5 in.) - the
synopsis is continued on another card.

Title: DRIFTERS

SPONSOR: Empire Marketing Board
(E.M.B.)
PRODUCTION CO.: New Era Productions
DIRECTOR: John Grierson
EDITOR: John Grierson
PHOTOGRAPHY: Basil Emmott

Cast

Country:

Great Britain

Date: 1929

Width: 35 mm.

Pos/neg ed/st

Feet: 3,631

Cert.: U

Reg. No.

Br.3325

Distr.

New Era Films

Donor:

Central Office
of Informa-
tion

Date recd:

13.5.46

Selection Coma.

Ref.

AE 185 (1584)

24.11.54

Obverse of the main entry for a DOCUMENTARY FILM (8 in. x 5 in.)

Theme:

DOCUMENTARY. The story of the North Sea herring fisheries, filmed at Lerwick in the Shetlands, Lowestoft and Yarmouth, and in the North Sea. R.1 Fishermen at Lerwick ; fishing fleet at Lowestoft ; leaving for the North Sea ; the herring shoals are reached. (89-857) R.2 Life on board a trawler ; casting the nets. (1803). R.3 Hauling commences ; a storm rises ; the trawlers commence their race to harbour on completion of the hauling. (2674). R.4 En route for Yarmouth ; entering the harbour ; fish auction and busy quayside scenes ; fish girls gutting herring ; taking fish to city markets by train. (3631). The End. (3642)

Review Refs. etc.

Bioscope, 81 (1208). November 27, 1929, p.33
Close up, 5 (5), November 1929, pp. 402-9
Film index, Vol.1. New York, 1941, p. 575
Film Society (London). Programme no. 33,
November 10, 1929, p.2
Hardy, Forsyth, ed. Grierson on documentary.
London, 1946, pp. 14-16, et al.

Reason for Acqun

As the film which inspired the British documentary movement and as the only film directed by John Grierson.

Subject refs.

39.222.2	Herring fishing
29.124.72	Trawlers
51.465	Rough seas
81.14 : 942.61	Fishmarket ; Yarmouth
41.11	Lerwick
97.555.2	Congers
97.553.1	Herrings
42.64	Lowestoft

STILLS

Reverse of an entry for a DOCUMENTARY FILM (8 in. x 5 in.)

Title: [TWENTY YEARS AGO]

Location No. 2349 B

1.

[STUDIO: Worton Hall, Worton Road,
Isleworth, Middlesex.]

PRODUCTION CO.: British Screen
Classics

EDITOR: Ben R. Hart

ASSISTANT EDITOR: St J[ohn L.] Clowes

This picture, composed of some
of the earliest films ever taken, was
arranged, collected and edited by Ben
R. Hart in association with St J.
Clowes

Cast

Country:

Great Britain

Date: 1928

Width: 35 mm.

Pos/neg ed/st

Feet: 1,420

(1,633)

Cert: [U]

Reg. No.

Br.972

Distr:

[British
Screen
Productions]

Donor:

Mr Wakeling

(Purchased)

Date recd: 1943

Selection Comm.

Ref.

54 (445)

25.1.43

Obverse of an entry for a COMPILATION FILM (8 in. x 5 in.)

Theme: INTEREST (Compilation) A satire made up of topical pictures taken between 1896 and 1928. R.1 Various stills from a family photograph album (37-56) are followed by shots of two women in costumes of 1905 playing tennis (83-77) and cycling (98-115); flashback shots of the Woodford cycle meet (1897) (120-176) and a congestion of traffic at the Mansion House (c.1897) (189-262) are followed by shots of an early car driven by a man with a woman passenger, which breaks down but moves off after assistance from a cyclist (312-396); further flashbacks follow of Queen Alexandra in a car (c.1909) (405-419) and King Edward VII on horseback and shooting at Sandringham (December, 1909) (420-648); a flashback of the 1896 Derby (June 3rd, 1896) (668-686) precedes another of Queen Victoria's Diamond Jubilee

Review Refs. etc.

Bioscope, 75 (1134), June 27, 1928, p.38

Related material no. 113

Kinematograph wekkly, 136 (1106), June 28, 1928 p.53

Reason for Acqun

Total collection purchased

Note: This film was re-issued in May, 1935 under the title FORTY YEARS AGO after being discovered in a Wardour Street cellar in 1933 by Miss Vera Llewlyn

Procession (June 22nd, 1897) (700-733). R.2 Further shots of the procession (734-803) precede shots of two men wearing top hats and frock coats (804-811) and four men drinking beer at 2d. a pint outside a country pub (813-849); a long shot of three cyclists (857-864) precedes a close shot of a man in an early cycling costume posing with his bicycle (887). Excerpts from D. W. Griffith's FEUD IN THE KENTUCKY HILLS are then shown under the title "The Only Child; or Twins are Worse" (1107). The film concludes with the following actual shots of early fashions: afternoon dresses (1115-1193); hats (1276) and underwear (1417) The End (1420).

Reverse of an entry for a COMPILATION FILM (8 in. x 5 in.)

Title: a FEUD IN THE KENTUCKY HILLS (In [TWENTY YEARS AGO]) Location No. 2349 B

[PRODUCTION CO.: Biograph Company]

DIRECTOR: David Wark Griffith

Cast

Mary Pickford

Country:

U.S.A.

Date: 1912

Width: 35 mm.

Pos/neg sd/st

Feet: 887-1107

Cert:

Reg No.

Distr.

Donor:

Mr Wakeling
(Purchased)

Date Recd. 1943

Selection Comm.

Ref.

54 (445)

25.1.43

Obverse of an analytical entry for a COMPILED FILM (8 in. x 5 in.)

Theme: DRAMA Excerpts appearing in [TWENTY YEARS AGO] with the following titles and sub-
 titles: D. W. Griffith presents the world's most expensive production "The Only Child, or
 Twins are worse. Mary Pickford is seen resisting the attentions of a man. The World's
 Sweetheart - Mary Pickford. He puts his arm around her The Villain! and kisses her, but
 she wipes away the kiss and leaves the room. But wait, the Clean Young Man From the Great
 Open Spaces will put things right. The girl and a younger man are seen coyly making love.
And so true love came to them. They embrace passionately ... so did the Villain. Her
 first lover appears - the men fight and the younger man is overcome. Comes the Dawn, when
 Love triumphed over Evil, etc.. etc. A final scene with the heroine and the young man

Review Refs etc.

Bioscope, 17 (319), November 21, 1912,
 Suppl. p. xxxi

Note: This is a satirical treatment of
 Griffith's film; the original story will
 be found in the reviews.

walking off into the distance.

x the ONLY CHILD; or, Twins are worse

Reverse of an entry for a COMPILATION FILM (8 in. x 5 in.)

Title: (6th April, 1930) PATHE GAZETTE Location No. 6142 A(b)

IN INDIA TODAY: GANDHI - STORMY PETREL OF INDIAN POLITICS - COMPLETES 'CIVIL DISOBEDIENCE'
MARCH TO BREAK SALT LAWS - UNINTERFERED WITH BY AUTHORITIES. Shots of the procession,
 including (30-41, 56-76 and 88-98) shots of Gandhi (98).

35 mm./St/Pos. Willis collection.

GANDHI, Mohandas Karamchand (Mahatma)
 394.5 : 32 : 954 Political processions - India

Title: SECRETS OF NATURE series (Silent versions)

see

the ANT LION	the GOLDEN EAGLE
an AQUARIUM IN A WINE GLASS	HANDS VERSUS FEET
AUTUMN	the HOMEWRECKER
the BATTLE OF THE ANTS	HUMBLE FRIENDS
the BATTLE OF THE PLANTS	the HUNTING SPIDER
BETTY'S DAY AT THE ZOO	INFANT WELFARE IN THE BIRD WORLD
BUSY BEES	the LABYRINTH SPIDER
the BUZZARD	the LAIR OF THE SPIDER
CABBAGES AND THINGS	the MARINE PARADE
CHILDREN OF NATURE	the MAY-FLY
the COMMA BUTTERFLY	NATURE'S GLIDERS
CONCERNING BILLS	the NURSERY OF THE CORMORANT
CRABS AND CAMOUFLAGE	the PHANTOM
DENIZENS OF THE GARDEN	PLANT MAGIC
the DIPPER	the PLANTS OF THE PANTRY
the EMPEROR MOTH	the POND
FATHOMS DEEP BENEATH THE SEA	the PRAYING MANTIS
FEAR!	the PUSS MOTH
FLORAL CO-OPERATIVE SOCIETIES	the ROMANCE OF THE FLOWERS
FROCKS AND FRILLS	the ROOK
the GANNET	
GIANT SNAILS	
the GNAT	

Continued ...

SERIES entry (8 in. x 5 in.)

INDUSTRIAL SIDELIGHTS, SERIES 3 (1916)

Title: (title missing)

Location No. 2762 A(b)

PRODUCTION CO.: Kineto

SCENES ON A GOAT FARM (title missing). A goat is seen being milked by a woman after which bottles of milk are seen being placed in a sterilizer before distribution. (97)

CATCHING SALMON FROM A TRAP HOLDING 30,000 FISH. Men are seen gathering in the haul from an Alaskan salmon trap with nets. (97-203).

COPPER MINING. Men are seen drilling and loading holes in the rock face with explosive (256) followed by a shot of the explosion. (271) Cars are seen being loaded with ore for the smelter. At the smelter, slag is seen being removed and 'blistered' copper is poured into moulds. (410).

35 mm./st./pos./Tinted Hanbury collection, 1949.

Obverse of a main entry for a CINE-GAZINE (8 in. x 5 in.)

Subject references:

636.39 : 637 Goat dairying
 639.21 Salmon fishing
 622.343 Copper mining
 621.741 Copper foundries

CINELAGAZINE

Review references:

Bioscope, 33, (528), November 23, 1916. Suppl. p. v

"SCENES ON A GOAT FARM" was originally issued in 1911 and was reviewed in
 Bioscope, 13, (269), December 7, 1911. Suppl. p. xxiii
 Kinematograph and lantern weekly, 10, (237), November 23, 1911 p. xix

BRITISH INTERNATIONAL PICTURES (B.I.P.) (British)

1929 Blackmail

(7,398)

Index entry for
Production Company
filed in INDEX TO
PRODUCTION CREDITS -
Corporate

WARDOUR FILMS

(Great Britain)

1929 Blackmail

(7,398)

Index entry for
Distributors filed
in INDEX TO PRODUCTION
CREDITS - Corporate

ALLGOOD, Sara

1883-1950

1929 Blackmail

(7,398)

Index entry for an
Actor filed in
INDEX TO PRODUCTION
CREDITS - Personal

EMPIRE MARKETING BOARD

*1932	a Cattle auction in the Hebrides	(799)
1932	the English potter	(746)

Index entry for
 Sponsor filed in
 INDEX TO PRODUCTION CREDITS -
 Corporate

MAXWELL, John

1929	Blackmail	(7,398)
------	-----------	---------

Index entry for
 Producer filed
 in INDEX TO
 PRODUCTION
 CREDITS -
 Personal

ELSTREE STUDIOS (British International Pictures)
 Shenley Road, Elstree, Herts.

1929 Blackmail

(7,398)

Index entry
 for Studios
 filed under
 INDEX TO
 PRODUCTION
 CREDITS -
 Corporate :
 STUDIOS

R.C.A. PHOTOPHONE SYSTEM (U.S.A.)

1929 Blackmail

(7,398)

Index entry for
Sound System
 filed under
 INDEX TO
 PRODUCTION
 CREDITS -
 Corporate :
 SOUND SYSTEMS

639.222.2
HERRING FISHING

1929 Drifters (3631)

942 "1896/1928"

GREAT BRITAIN - 1896-1928

1928 [Twenty years ago] (1,420)

GANDHI, Mohandas Karamchand (Mahatma) -
Indian Nationalist leader, 1869-1948

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DOCUMENTARIES

Great
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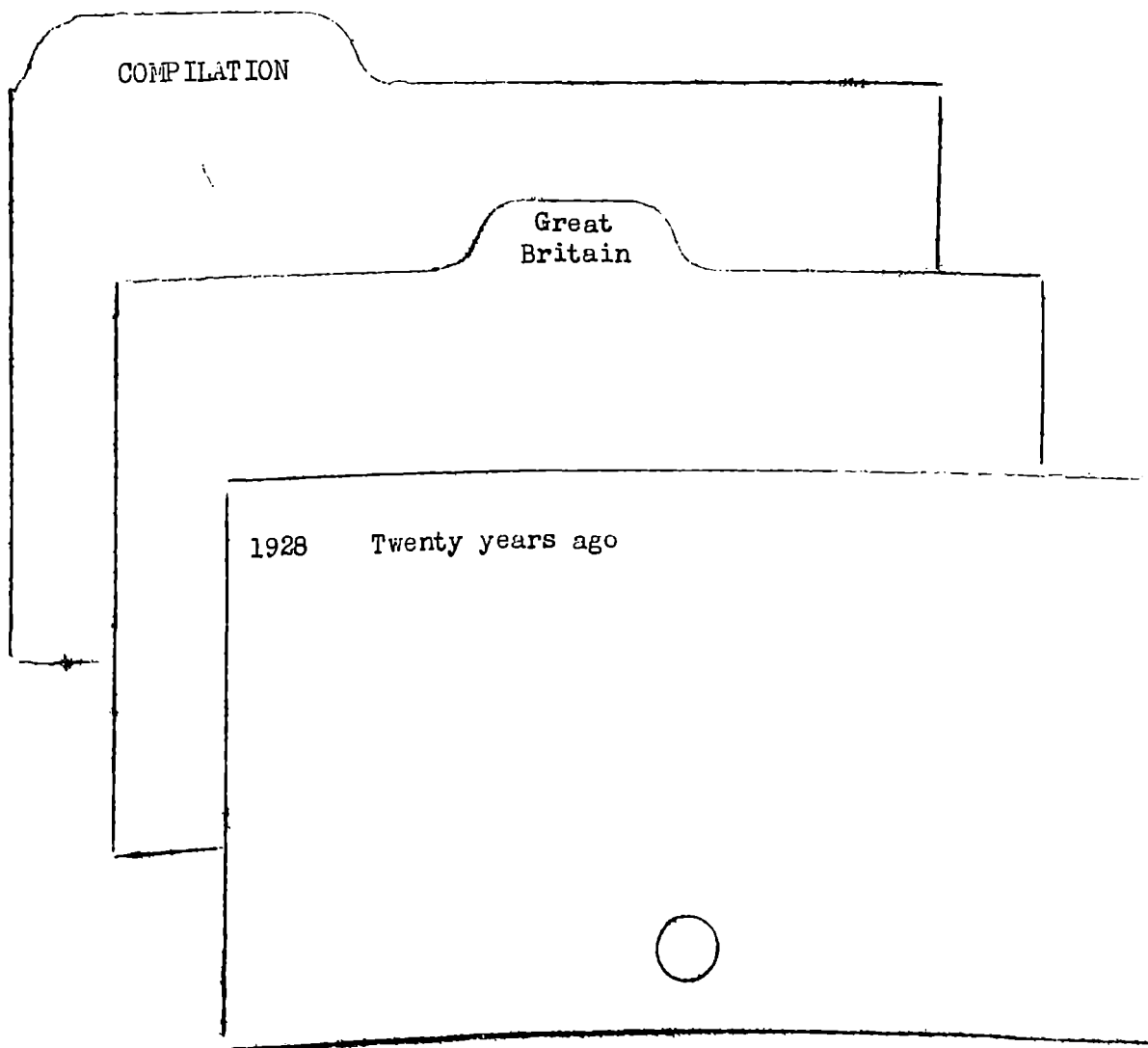
1929 Drifters

INSTRUCTIONAL:
RESEARCH

Great
Britain

1933 the Cultivation of living tissue

Entries for FORM INDEX (Non-Fiction) (5 in. x 3 in.)



Entries for INDEX TO TREATMENT (5 in. x 3 in.)
The headings used will be found in Appendix I, 4.

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