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Manuscripts should be sent to the editor, Ray Tevis, INDIANA LIBRARIES, Department of Library Science/NQ322, Ball State University, Muncie, IN 47306.

Content: INDIANA LIBRARIES publishes original articles written with the Indiana library community in mind. Many issues are theme oriented. The Publications Board welcomes all timely contributions.

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Preparation: All manuscripts must be double-spaced throughout with good margins. Writers are encouraged to use the format described in Kate L. Turabian's *A Manual for Writers of Term Papers, Theses and Dissertations*, 4th ed., with footnotes at the end of the manuscript. They may, however, use another style manual with which they are familiar. Writers should be identified by a cover sheet with author's name, position and address. Identifying information should not appear on the manuscript.

Photographs or graphics are welcome and should accompany manuscript if applicable. Contributions of major importance should be 10-15 pages double spaced. Rebuttals, whimsical pieces, and short essays should be 2-7 pages double spaced.

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## CONTENTS

IV: ii - Video Collection Development . . . . .	44
Ray Tevis	
Video Collections: An uncertain - but exciting - Future . . . . .	46
Daniel Callison	
Video in Mishawaka-Penn Public Library . . . . .	55
Linda Waltman	
Aliens, Cowboys, Monsters, Private Eyes - Video Collection Development in Popular Culture . . . . .	60
Ray White	
Changes in Media Services of Selected Public Libraries from 1978-1983. . . . .	89
George T. Yeaman	



## IV: ii

# Video Collection Development

In the last decade, frequent introductions of new video formats were commonplace. Some of these formats, such as VHS, have received good consumer acceptance. Several formats, however, have yet to prove to consumers that they are worthwhile and offer significant value for investment. As you know, RCA recently discontinued the manufacture of capacitance electronic disc (CED) players but stated that manufacture of CED software will continue until the demand diminishes.

Video is one medium that librarians do not ignore, and although video is changing rapidly, it has become a collection/circulating service that many libraries are expanding, primarily because of patron demand. Contemporary society is a video society; it appears that the importance of video will increase as we approach the 21st century.

The articles in this issue discuss various aspects of video collection development. Daniel Callison of Indiana University discusses where video is and where it is going in "Video Collections: An Uncertain But Exciting Future." Callison projects a promising future for laser videodisc, as its versatility and its compatibility with other technologies permit the medium to offer numerous capabilities that are neither available nor perfected in other video formats.



Linda Waltman, Administrative Coordinator of AudioVisual Services, Kent Library System, Grand Rapids, Michigan, writes about "Video in Mishawaka-Penn Public Library." Waltman's advice to librarians is very straightforward: ". . . get into video as soon as possible."

In our third article, "Aliens, Cowboys, Monsters, Private Eyes—Video Collection Development in Popular Culture," Ray White of Ball State University discusses four areas of popular culture and suggests video titles in each of the areas for library collections. White selects motion pictures from the 1930s to the present, and although all of us have favorites in each of the four genres White discusses, he has given librarians a valuable filmography for selecting video titles in popular culture.

In "Changes in Media Services of Selected Public Libraries from 1978 to 1983," George T. Yeamans of Ball State University reports on a recent survey in which he identified changes in software collections, equipment holdings, and patron services in public libraries throughout the United States.

This issue will indicate the activity in video. And that activity belongs in libraries. The commitment to video requires a significant investment of not only funds but also manhours. The expansion of patron services and the resulting patron satisfaction, however, justifies the commitment.

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# Video Collections: An uncertain - but exciting - Future

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One of the major problems in the development of video collections is the evolving format of the video medium. Not only do the changes in format result in the need for new equipment and a new understanding of operation procedures, but the most recent format changes have begun to define the intended utilization of the video programming. We are on the threshold of the microvideo age with the hardware for visual delivery becoming more compact and the capacity for visual storage and rapid retrieval becoming greater. Further, laser technology is beginning to offer video programming involving nonlinear and interactive approaches. This new optical video format makes long range planning for video collections a very complex process.

Less than two decades ago the only possible video systems available to library or schools involved expensive and bulky recorders, players, cameras and monitors. Not only was the medium too expensive for most institutions but also very complicated for a small, inexperienced staff to operate. During the late 1960s and early

1970s, a drastic change occurred in video production possibilities and, thus, the beginning of the amateur video user. The term amateur is important here because it denotes the lay user who records programs and plays them back at home and the introduction of the video producer within schools and public libraries. Video equipment became manageable to the extent that only a few thousand dollars purchased all that was needed to get into the single camera business and the responsibility for operation of the equipment could be maintained by staff members who had limited technical training.

The video field moved from manual threaded, reel-to-reel, black and white videotape to pop-in, self-threading cassettes and color presentation. Equipment became less expensive, especially cameras. As the prices went down, so did the weight of the cameras and their potential for gathering visual information outside of a studio setting. It became possible for one, with limited training, to record presentations or happenings within the school or community with relative ease. The inexpensiveness of the medium was enhanced by the record-view-erase procedure, allowing one to dispose of any event that did not satisfy and then retain the raw videotape to record a new program at a later date.

The video cassette format has, of course, evolved over the past decade to include ½-inch and ¾-inch tape. This makes some cassettes pocket-size. With a smaller cassette came smaller recording units for more portability. Thinner and stronger recording tape allowed greater length, increasing the recording time for one cassette from 20 or 30 minutes to as much as three or four hours. The cassette thus allows one to gather more of the "action" for a longer period of time. Longer running cassettes, with their ease of loading and operation, have ushered in the home movie audience of the past few years. One can purchase major motion pictures from the local video store and view such programming over and over again at one's own convenience, or one can record television programming at home for viewing at some later time.



A boom in home recording of television programs is expected as the Supreme Court in January 1984 ruled that taping from television for home use did not violate the current copyright laws. The same ruling does not apply to libraries even though schools have gathered in many programs under the "educational fair use" agreement. With the ruling, however, may come a trend to increase the number of programs available for both the private citizen and public institutions to collect and share.

It is this rapid evolution in the video industry that has generated some difficult problems for those who must decide what video equipment and programming to purchase for the school or public library collection.

The changes from one tape size to another, the advancements in self-threading cassettes, the variety of connections from player to monitor, and the untested copyright laws, make the market very uncertain for the institution attempting to identify a standard. Such a standard is necessary of course, so that one can purchase titles from a program pool that will continue to grow, give variety, and be compatible with many home units. Well, just when it appeared safe to invest in one format, the video field is ready to split in a multitude of directions. Enter the videodisc, the latest format for video and a format certain to cause new concerns in program and equipment selection.

What's a videodisc? That depends on the purpose of the video programming. The three major purposes today are entertainment, information storage, and instructional. There is no hard rule that has been established, but generally speaking the mechanical videodisc is an entertainment medium and the optical videodisc provides the potential for a fantastic array of information storage and instructional approaches yet to move from the laboratory to the general market.

Most attention probably should go to the mechanical videodisc at this time because it is the format that will probably have the most immediate impact on video collections. Basically, the mechanical videodisc is a plastic disc that resembles a long playing record, and has the essential information for relay of the visual pressed into a track which is read by a stylus, very similar to today's audio systems.

At the present time, the mechanical videodisc allows for presentation of about 120 minutes of programming per disc. The plastic disc is covered with a durable plastic cover so that the user never touches the path of information delivery pressed into the inner disk. The entire package is loaded into a player and the program comes up on the screen to be seen in linear fashion. Linear is one of those terms that must be added to the video field, because it will define the

approaches which separate entertainment from information retrieval and from instructional programming. Linear means that the program is played from the beginning to the end without any rearrangement of the program by accessing various sections based upon the user's discretion. In even simpler terms, it means that the entertainment programming found on most mechanical videodiscs today is not different from the programming being marketed on videotape.

Both videotape and mechanical videodisc provide movies or some educational programs that are basically viewed as television or educational films have been for years. There are some possible advantages with the mechanical disc format.

First, the mechanical videodisc is read with a sapphire stylus. This means that each frame is delivered clearly to the monitor and slow motion or stop action can be controlled to a greater degree than with tape or film.

Second, the mechanical videodisc has the potential of more plays before the software begins to wear than does tape which can stretch and break or begin to deteriorate as the magnetic field is worn. Problems with 16mm film breaking and becoming scratched have always been frequent. The mechanical videodisc will provide thousands of replays before a trace of deterioration will be noticed. Videotape usually provides two or three hundred replays before problems arise, under normal use and care. A good run for 16mm film programming is in the 80 to 100 replay area. Films really never have much of a chance for longevity because this system requires plastic to be pulled through a series of metal gates by metal sprockets and even the slightest mistreading can cause damage.

Third, the mechanical videodisc can be stored in a fashion similar to the long-playing audio recording. The cover allows for the same impressive labeling to help the patron quickly identify the programming. Often the cover will display in full color the original movie poster which allows the patron to flip through a variety of entertainment offerings.

Fourth, both videotape and mechanical videodiscs have stereo sound reproduction potential. The new wave of visual music being lead by videorock, and probably to be followed by a variety of other musical offerings, is often stereo. This audio element, of course, adds yet another demand on the hardware systems and the video market will see more and more multispeaker components.

Even though these advantages of mechanical videodisc over videotape and film are present, one would be advised to wait before committing to the mechanical videodisc as the format upon which to

build a future video collection. There are too many other factors that enter the picture. The videotape entertainment programming is essentially keeping pace with, if not offering more of a variety than, the mechanical videodisc format. Videotape players outsold mechanical videodisc players 5 to 1 in 1983. In addition, videotape has become a major format for production of educational programming. The greatest growth in number of titles for educational purposes can be found through the videotape format from universities to public television stations. Rental, free loan or purchase of videotapes in any format one might request is now to the point where it is feasible to plan a videotape collection which can grow in variety of titles and audience levels.

A large clientele for the mechanical videodisc format is yet to exist, if it ever does. Videodisc formats at this time do not allow for home recording of programming. Such recording hardware may enter the market over the next three to five years, but this will also call for a new phase in combination videodisc recorders/players which do not exist on the public market today.

In the early spring of 1984, RCA announced that they would stop production of the mechanical or stylus videodisc. Their investment in the mechanical format was in the red by over \$170million. The company began marketing the videodisc in 1980 with the expectation of providing full length movies at a lower cost than the videotape machines. Between 1980 and 1982, however, just the opposite pricing adjustments took place. In tow years the videotape software costs dropped 100 percent and the videotape format increased in program storage time, in some cases up to seven hours of play time. In addition, videotape players dropped dramatically in price, and offered off the air recording which the videodisc machines have never been able to do. Finally, the RCA programming never offered the interactive possibilities that are such an exciting part of the laser format yet to be described. The RCA stylus format is a linear program presentation with no major advantages over videotape other than being slightly more durable.

In addition, the ease of loading a mechanical videodisc is not major compared to the ease of loading a videotape cassette. Current video programming does not really lend itself to reasonable use of slow motion or stop action, and as long as the mechanical videodisc retains a half-hour to one-hour format, only the tapes will contain the full-length movie on one piece of software. Further, it is possible to damage a mechanical videodisc if the patron removes it from the protective plastic covering.



The major factor to consider, however, involves the second type of videodisc, the optical format. This laser-read medium offers the potential for major changes in how we store and access visuals as well as how we deliver instructional programming. Generally speaking, the optical videodisc is a plastic disc that has pressed in it a series of connected tracks containing holes of various microscopic length. Unlike the protective plastic cover of the mechanical videodisc which is removed when the disc is inserted into the player, the optical videodisc is protected by a clear plastic coating that allows one to handle the optical disc without fear of scratching the program field. The laser focuses on the program track, by-passing the protective plastic coating. Thus any scratches or dust on this coating do not affect the reading of the program track and the visuals presented on the monitor. In short, the optical disc can receive great abuse from handling or mailing and remain operational.

Again, the key term which separates the mechanical videodisc from the optical videodisc is linear. The laser-read videodisc provides a number of viewer options not available in the stylus-read format. The optical videodisc can be viewed from the beginning to the end, from the first frame on the disc to the last frame (usually a total of 50,000 frames or one-half hour of programming). The optical videodisc also can allow the viewer to move from any one frame to another with a remote control, permitting the viewer to bring up a specific single frame from anywhere in the 50,000 frame field.

The stop action and slow motion (actually one step frame at a time) is so clear that one single frame can contain a visual that is completely separate in nature and content to the next frame. This is, of course, different from the series of related visuals necessary in a motion picture or videotape. An examination of a motion picture film which shows someone throwing a ball will reveal a series of still pictures (frames) which show the ball-throwing process captured step-by-step in linear fashion. When the strip of film passes through the projector, one still frame overlaps another in our vision creating the illusion of motion. Such a series is also possible on the optical videodisc, but because the laser can focus in on one specific frame and hold it without any damage to the videodisc, the series of visuals may consist of picture, then a frame of verbal information, then a frame with a graph or map, and then another frame giving written information. The viewer can step through these in any order desired. The variety of instructional programs possible from this format when coupled with a microcomputer has hundreds of instructional design-

ers fascinated. Several major insurance, automobile, and communications companies already have training programs using this "interactive" and nonlinear programming. Educational programs in this format may be entering the schools by the end of this decade.

Not only does the optical videodisc have frame-by-frame stop motion and allow for rapid access of any one frame, because it is laser-read, nothing touches the information base and nothing in the visual field wears out. This is an archival storage medium. One can replay any single frame or entire optical disc as many times as desired or needed.

So what does this nonlinear, single-frame concept have to do with the information storage and retrieval field? It means that a combination of visual and written information can be gathered and stored in new ways that are beyond current microform methods. Currently the United States Patent Office is experimenting with the storage of diagrams, legal documents, and photographs all stored on the same disc. These visuals can be recalled in any order. Within the past year, printing methods from the videodisc visuals have been refined, and although more advances are necessary, it is realistic to expect that hardcopy can be printed from videodisc frames displayed on a monitor within the next few years.

This nonlinear storage may result in new information arrangements we have never had before. Combinations of still and motion visuals on one format are now possible. In addition, the optical videodisc currently has two audio tracks for stereo sound or the provision for a second language. Beyond this, optical videodisc experiments are being conducted involving compressed speech to allow for extensive narrative information related to the 50,000 or more still visuals. Such programs may include in-depth information on art masterpieces or various travelog programs taking one to any place in the world during any season in the language of one's choice.

Some believe that this new laser medium will allow for storage, in full color, of volumes of periodicals, through which the reader can skim and print out whatever desired. Probably a more realistic vision is that of new periodicals which use the optical videodisc as a delivery system, allowing the viewer to keep current by seeing motion demonstrations as well as reading the text. Several of the major publishers who specialize in reference materials have begun to experiment with the possible search for information through an encyclopedia which has been placed on videodisc. Imagine the library patron able to hear Bach, see the Wright brothers fly, and view those

dark days in late November 1963. Each of these events would be accessible with the correct code input and only seconds apart. Motion displays of evolving political boundaries and physical changes in the earth's terrain will be possible in future optical videodisc topography. Yes, an atlas on the video screen.

Some envision new mystery stories on optical videodisc. The viewer may have several decision points where the path of the plot will depend on what elements the viewer adds to the story. Alternatives selected would allow for a different "who-done-it" with each new viewing.

Some imagine indexes in the manner of print format as we know it today but each citation being followed with a bar-code. A light pen connected to an optical videodisc would scan the code of the citation and bring up the visual within a few seconds. A hard-copy, full color reproduction of the image on the screen then could be printed.

Such visions will not be that far from reality by the end of this century in many of our public schools, public libraries, or homes. The point is that optical videodisc really means a future of video materials, a vast array of bits and pieces of information which can be accessed as we currently access information by moving through the book stacks and flipping pages. Videodisc really represents a coming age of rapid information access for motion and still visuals and an exciting future for interactive instructional programming.

The collection of video programming, therefore, may be determined more and more by the specific purpose of the information stored on the medium. Public collections of video programming will probably see continued growth in the videotape format for some years to come. Depending on the demands of the community, the library collection may need to direct attention to collecting both tape and mechanical videodisc formats over the next five to ten years. Beyond this decade, however, laser technology seems to be the dominant force in video programming. Laser technology may establish itself more in the audio recording field by 1990 than in the video field. Digital audiodisc players are on the commercial market now with the addition of visuals not far behind.

It is not only essential that video program collections at the school and public libraries continue to grow in offerings but also essential that collections grow with a vision of the future. We have not seen the end of changes in video formats and delivery systems. Continue to expect length of playing time, options for recording or multisound channels, and new approaches to program content to be a part of the future.



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# Video in Mishawaka-Penn Public Library

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Few library patrons have ever considered checking out video cassettes of current major motion pictures from their local public libraries. Today, however, more homes have video decks than ever before, and people use video as often as they use their radios or stereos. The Mishawaka-Penn Public Library offers entertainment video cassettes for home use free of charge. Video circulation figures have escalated 100 to 300 percent over the past three years, vividly demonstrating the rapid increase of video usage. But the Mishawaka-Penn Public Library has not always been this successful with video.

The library established video in January 1978 with the help of an LSCA grant. "Video In Mishawaka" was a three-year project with these original objectives:

1. To record on videotape events and situations of more or less permanent interest to residents of Penn Township for storage at, and circulation from, the Mishawaka Public Library.
2. To train interested and capable community members to undertake the actual videotaping of local interest and local history programs.
3. To circulate videotape equipment and program tapes for community group viewing.

Unfortunately, the original grant was written by someone who knew very little about video and its implications. That person also left before the grant really got underway. The part of the grant which required that a copy of everything produced had to be donated to the library turned some people away. After the first year, the objectives had not been met, so they were changed and enlarged in scope (i.e., senior citizens were added as an interest group). However, many of the senior citizens were frightened by this new technology. Very little provision was made to overcome their fears through outreach programs. Although it is difficult to document, it is believed that the differences in the personalities of the two video librarians involved with this project also had a direct bearing on the community's use.

The program tapes were intended by the producers for home use only and not community viewing. Previous to 1980, library programming, using entertainment videotapes, was a popular feature. Then an awareness of copyright restrictions curtailed such programming. Again, the objectives were not met and the grant was ruled to be unsuccessful. However, the people of Mishawaka were now aware of the possibilities of video as never before.

"Video In Mishawaka" started with a Sony 1610 color camera, a Sony Portable Beta 1 recorder, a ¾-inch JVC player/recorder, a 19-inch color monitor, a B/W monitor, a tripod, and a dolly. The Mishawaka-Penn Public Library now has six VHS player/recorders, two Beta 2 player/recorders, a ¾-inch JVC player/recorder, a Sony 1610 color camera, a Sony Portable Beta 1 recorder, a 19-inch monitor, a B/W monitor, lights, tripod, and a dolly. (Plus miles of cables and wires and lots of RF transformers.)

In 1977, when the library applied for the LSCA grant, the library served a population of 53,483 with a circulation of 265,456 items. In 1983, the library served a population of 57,899 with a circulation of 305,714 items, of which 10,395 were videotapes.

In 1979 there were 15 program titles in the collection; in 1983 the library owned 399 video titles. The Mishawaka-Penn Public Library also became part of the Indiana Library Film Service Video Circuit in 1983, and now receives 15 titles on a bimonthly basis. The initial collection of preprogrammed video cassettes was in Beta 1 and ¾-inch formats. But as the library patrons began purchasing their own ½-inch equipment, they mainly chose VHS. They requested that the library purchase video cassettes in that format. About this time Blackhawk ran a special for libraries on videotapes, a rent-to-purchase old movies plan. Since the rate of production was not high and entertainment titles were the least expensive and most requested, the library went into old movies and entertainment.

The philosophy in the video collection development over the last four years has been that the video collection is designed for home entertainment and not intended to be educational or instructive. Because instructional videotapes did not circulate frequently, the staff decided to rely on 16mm films for instructional purposes. Videotapes are now purchased in both Beta 2 and VHS formats with the breakdown of 30 percent Beta 2 and 70 percent VHS. Titles are selected based on availability, prospective audience, demand, content, and subject matter. Purchase of additional video titles either in a second ½-inch format or as additional copies of the original format is considered on the basis of popularity. At the same time there was a conscious effort by the librarian to keep the collection family-oriented, although there were and are "R" rated titles added to the collection. The present collection has only 14 percent "R" rated video titles. In order to prevent problems, patrons are required to be at least 18 years of age to check out videotapes. The library also notes the "R" rating on annotations and on the format list.

In 1983 the library spent four times as much on preprogrammed video as in 1980. The present value of the collection is approximately \$16,000. The cost for preprogrammed ½-inch videotape has declined from \$90-\$130 per title in 1979 to about \$25-\$60 today. The library's average cost per circulation is 92 cents. The average tape life of a video cassette is 100-150 circulations.

The library now has a collection that is out-circulating our present system of reserves and checkout. Videotapes are reserved and booked through the reference desk, although they are housed in the AV department. The amount of record keeping the reference staff has to do has increased proportionately with the increase of titles in the collection and is causing problems. Patrons may book videotapes within the present month and one additional month and can checkout two video titles at a time. Ideally, a patron could checkout two video titles for every day the library is open if they so desire, as the loan period is 24 hours. Each video title now goes through three departments on its way out of the building, reference, AV, and circulation, causing an predictably large amount of paperwork and waiting.

The amount of preprogrammed video titles in the collection has increased enormously over the past few years since the LSCA grant ran out. Some titles have done better than others, as is the case in any collection. The following are the top video titles, listed in order of circulation, for 1983:

*An Officer and A Gentlemen*

*Annie*

*Best Little Whorehouse in Texas*



*On Golden Pond*

*Superman II*

*Grease*

*Victor Victoria*

*Firefox*

*M \* A \* S \* H*

*Dumbo*

The following is a cumulative list of the top 10 titles for the last four years in circulation:

*Superman*

*Grease*

*Muppet Movie*

*M \* A \* S \* H*

*Star Wars*

*An Officer and A Gentleman*

*9 to 5*

*Annie*

*Pete's Dragon*

*Popeye*

There are also some titles that in less than one year have out-circulated titles which have been in the collection for two to four years. It is expected that *Raiders of the Lost Ark*, *Mr. Mom*, and *Tootsie* will be added to the top circulating list at the end of 1984. For higher circulations, the staff is still experimenting to see if it is better to purchase two VHS tapes of the same title or a Beta 2 and a VHS. It is difficult to get accurate statistics because of the fluctuation of demand per title.

I do my selection by going to the movie theatre when new movies are playing. I look for films that would be good for our collection and our patrons. Then, I order the title when it is released from the producer. We use MVC and Ingram as our two sources at the present time. I am always looking for a better value for the money I have to spend, and I have used a variety of sources. Some of the things I look for in a source are the same price for limited purchases as quantity purchases, the number of titles that are placed on back order, the quality of the titles, ease of returns, and speed of service. Every video title that is added to the collection is previewed for quality control since there are a lot of poor quality tapes. Lately we have encountered some problems with oxide particles.

The Mishawaka-Penn Public Library loans video cassettes to its patrons and reciprocal patrons on a 24-hour loan basis with a limit of two titles per patron, household, or institution. We also loan equipment (Beta 2, VHS, 3/4-inch, and a color camera and a Portable Beta 1) for the same time period and a \$50 cash deposit. Equipment is not part of the reciprocal agreement. Every weekend the majority of

the tapes and Beta 2/VHS equipment is checked out; presently, the waiting time for a VHS deck for a weekend is two months. Due to the heavy demand, monthly equipment checkout per patron is limited to one weekend and one midweek date.

I would advise all libraries to get into video as soon as possible. One can easily survey patrons to find out what equipment format the majority of them owns and then purchase tapes in that format. One does not need equipment in the library to start a video collection, if someone is available to preview the video titles for the library. I would recommend starting with 10 titles. After publicity, including word-of-mouth, the library will undoubtedly be busier than ever anticipated. The expense of taking the family to a movie has patrons looking for a cheaper form of entertainment, and the library has an opportunity to be in the forefront in providing an extremely popular service.

The Mishawaka-Penn Public Library is presently looking into automated circulation systems which will increase video circulation effectiveness. The new branch library will also have videotapes to help reduce the strain on the main library's video collection. The staff also has considered discontinuing video reservations in order to save paperwork and time.

The "Video In Mishawaka" grant was not considered to be a success, but video in Mishawaka today is a popular and ever-growing service. Even though there are no firm statistics to substantiate this, I believe more people use the library now because of our video service than ever before. I know that some patrons got library cards simply to checkout video, and I am hoping that once inside the building they become aware of our other services. The patrons of the Mishawaka-Penn Public Library will undoubtedly be requesting video tapes for some time to come. I believe ½-inch video players and video cassettes will continue to be in demand. This library is proud to provide a service which is in such great demand and which has increased patron awareness of the Mishawaka-Penn Public Library.

# Aliens, Cowboys, Monsters, Private Eyes - Video Collection Development in Popular Culture

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Beginning in the 1930s academic study of American culture took on a new significance and within that study a focus on popular culture occurred. Popular culture may be defined as those expressions, customs, or objects that gain popularity among masses of people. It generally includes popular literature, sports, religion, movies, music, radio, television, politics, hobbies, and numerous other things that Americans enjoy.

The urbanization and industrialization of the United States in the late nineteenth century created a mass society which in turn fostered a popular culture based on large new ethnic populations, compulsory free education, and new forms of communications. Urbanization continued into the twentieth century and with the development and perfection of phonograph recordings, motion pictures, radio, and television, popular culture in all its aspects became a powerful force in instilling values and shaping American society.

The importance of popular culture as a social force in American society makes it important for academic study. While some scholars reject serious research of such things as detective fiction, westerns, rock music, science fiction or films because their content is superficial or shallow, the fact remains that millions of Americans absorb and enjoy these things. If popular literature, songs, music, film, television programs, and commercials affect such large numbers of Americans, then the study and analysis of those elements and their impact fosters a greater understanding of American society. Such study permits scholars to explore the inside and real working processes of American culture.

In view of the importance of popular culture in explaining American society its inclusion in school and college curricula is

legitimate. The study of popular culture needs to be more than the subject of scholarly research. Indeed, the scholar's efforts need to be transmitted to students and other interested persons. Popular culture may be used in established humanities or social science courses as well as those that deal with business, industrial technology, architecture or other subjects. Some colleges have specific courses in popular culture while others have developed majors or minors in it.

Libraries have a special role in promoting the study of popular culture through collection development. These collections may range across the whole spectrum of popular culture or be limited to one area or one type of material or media. The recent technological development of video tape and disc recorders makes the collection and use of feature films economically feasible, and the availability of material in this medium offers numerous possibilities for the study of American popular culture. The thousands of films that Hollywood has produced provide a storehouse of information on American culture and society. They may be divided into categories or genres and studied for their aesthetic or artistic values. They may be viewed as reflections of American society at the time they were made or as a window through which one can see Hollywood's perception of society. Perhaps they even offer a glimpse into the culture's future.

The following list of video feature films is presented to assist librarians in the development of video collections in the area of popular culture. Four film categories are included—Science Fiction, Western, Horror, and Detective. Hollywood has produced numerous films in each area. An effort has been made to select representative films that show both the genre's development and provide material helpful in understanding American culture. Selections were made on a basis of what authorities in each area believe are good films. On the other hand exclusion of important films in some of the areas occurred because they were not available in video format. *The Video Source Book*, 5th ed. (Syosset, N.Y.: The National Video Clearing House, 1983) was used to determine the availability of films.

Entries in each category include title, selected credits, date of release, studio, a synopsis, video format, and source of purchase information. The code for the video format is:

B—Beta

V—VHS

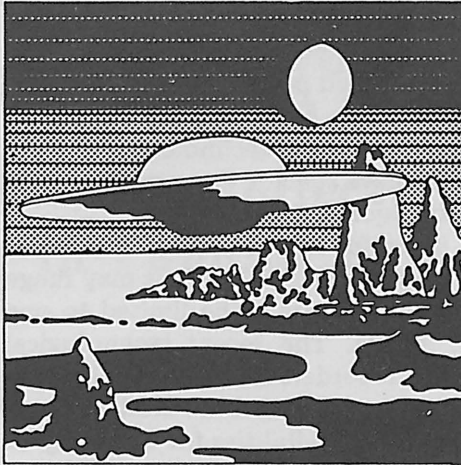
LV—Laser optical video disc

CED—Capacitance electronic disc

$\frac{3}{4}$ U— $\frac{3}{4}$ -inch U-matic cassette

A list of addresses for the firms that supply video tapes and discs is provided at the end of the article.





## Science Fiction

Science fiction films have been an important Hollywood staple during the past fifty years. While a few such films were made in the silent era Hollywood produced several hundred between 1930 and the 1980s. These films range from space adventures to horror tales. Some are utopian stories about the future while others depict the disastrous effects of humankind's present actions. Most reveal change—often constant, rapid and overwhelming change.

The quality of science fiction films varies almost as much as the subject matter. Some are unbelievably shallow and silly in content and weak in production values. Others, with strong stories, good scripts, acting and editing provide fast-paced and exciting entertainment.

In addition to their entertainment values science fiction films have other uses. They stir imagination, stimulate thinking about the future and prompt consideration of the effects of present action upon that future. In some instances they may predict the future; certainly, they reflect the times in which they were made. Any one or all of these aspects of science fiction films may be considered in their academic study.

The following science fiction films represent a small portion of the several hundred films made between 1930 and 1980. An attempt has been made to select the best of the genre within the limits of what is currently available in the video format. Most of the selection comes from the period following 1950 since that has been the period of greatest production.

*Things to Come* (London Films, 1936, British), 130 minutes, B/W.

Producer, Alexander Korda; director, William Cameron Menzies; screenplay, H. G. Wells and Lajos Biro based on the book *The Shape of Things to Come* by H. G. Wells.

Cast: Raymond Massey, Ralph Richardson, Cedric Hardwicke,

Margaretta Scott.

An epic morality tale of Everytown, from 1936 to 2036. Following a devastating war, the world has been rebuilt into a calm and secure place until its peace is disturbed by radical factions who insist that man is not meant to venture into outer space.

Format: B, V.

Available: Media Home Entertainment; Video Yesteryear; Budget Video; Shiek Video; Cable Films; Video Connections; Discount Video Tapes; Cinema Concepts.

*Rocketship X-M* (Lippert Pictures, Inc., 1950, USA), 77 minutes, B/W.

Producer, director, script, Kurt Newman.

Cast: Lloyd Bridges, Ona Massen, John Emery, Noah Berry, Jr., Hugh O'Brian, Morris Ankrum.

A rocket ship from Earth heads for the moon but lands on Mars by mistake. Before it can return safely the crew encounters Martians who try to destroy the earthlings.

Format: B, V,  $\frac{3}{4}$  U.

Available: Nostalgia Merchant.

*The Day the Earth Stood Still* (Fox, 1951, USA), 92 minutes, B/W.

Producer, Julian Blaustein; director, Robert Wise; script, Edmund North from the story "Farewell to Master" by Harry Bates; special effects, Fred Sersen.

Cast: Michael Rennie, Patricia Neal, Sam Jaffe, Hugh Marlowe, Billy Gray, Frances Bavier.

A humanoid alien and a robot visit Earth to warn humanity about the folly of atomic war and self-destruction. In the end the earthlings kill the humanoid and the robot carries him back aboard the space ship. An entertaining film.

Format: B, V.

Available: CBS/Fox Video.

*When Worlds Collide* (Paramount, 1951, USA), 93 minutes, color.

Producer: George Pal; director, Rudolf Mate; script, Sidney Boehm from the novel by Edwin Balmer and Philip Wylie; special effects, Gordon Jennings and Harry Barndollar.

Cast: Richard Derr, Barbara Rush, Peter Hanson, John Hoyt, Larry Keating, Judith Ames.

An imaginative tale of scientists racing against time to build a rocket ship so that a few human colonists can escape the impending destruction of the Earth. The film won an Oscar for its special effects.

Format: B, V, LV.

Available: Paramount Home Video.

*Forbidden Planet* (MGM, 1956; USA), 98 minutes, color.

Producer: Nicholas Nayfack; director, Fred McLeod Wilcox; script, Cyril Hume from a story by Irving Block and Alan Adler; special effects, A. Arnold Gillespie, Warren Newcombe, Irving G. Ries, and Joshua Meador.

Cast: Walter Pidgeon, Anne Francis, Leslie Nielsen, Warren Stevens, Jack Kelly, Earl Holliman.

In 2200, a U.S. Patrol ship lands on Altair-4 where scientist Morbius and his daughter Alta, survivors of an earlier landing party, lead an idyllic life. Morbius' work has been a study of a fascinating race of super beings: the planets' former inhabitants, the Krel. Why were they destroyed mysteriously and violently on the eve of their crowning scientific achievement? Morbius must find the answer before the newcomers meet the same fate. Plot based loosely on Shakespeare's *The Tempest*.

Format: B, V, LV, CED.

Available: MGM/UA Home Video.

*Godzilla, King of the Monsters* (Toho, 1956, Japan), 80 minutes, B/W.

Producer: Tomoyuki Tanaka; director, Ishiro Honda; script, Tadeo Murato and Inoshrio Honda from a story by Shigero Kayama; special effects, Eiji Tsuburaya.

Cast: Raymond Burr, Takashi Shimura, Momoko Kochi, Akira Takarada, Akohito Hiratal, Sachio Sakai.

The first Japanese monster film in which the 400-foot-tall Godzilla takes thirty minutes to destroy Tokyo with his giant claws, tail, and radioactive breath. Special effects are excellent. Originally produced for Japanese audiences in 1954, American scenes and Raymond Burr were added for audiences in the United States.

Format: B, V, LV, CED.

Available: Vestron Video.

*This Island Earth* (Universal, 1955, USA), 86 minutes, color.

Producer, William Alland; director, Joseph Newman; script, Franklin Coen, Edward O'Callaghan based on the novel by Raymond F. Jones.

Cast: Jeff Morrow, Rex Reason, Faith Domergue, Lance Fuller, Russell Johnson.

Aliens kidnap two of Earth's best scientists to help them save their planet Metaluna from destruction in an interplanetary war. The special effects are excellent.

Format: B, V.

Available: MCA Home Video.

*The Time Machine* (MGM, 1960, USA), 103 minutes, color.

Producer, George Pal; director, George Pal; script, David Duncan, based on a novel by H. G. Wells; special effects, Gene Warren, Tim Barr.

Cast: Rod Taylor, Yvette Mimieux, Alan Young, Sebastian Cabot, Tom Helmore, Whit Bissell.

A turn of the century scientist invents a time machine which lands him in the year 802,701. There he discovers the Eloi, a gentle race of people who are terrorized by a civilization of grotesque ape-like creatures, the Morlocks, who live underground. Won an academy award for special effects.

Format: B, V.

Available: MGM/UA Home Video.

*Planet of the Apes* (Fox, 1968, USA), 112 minutes, color.

Producer, Arthur P. Jacobs; director, Franklin J. Schaffner; script, Rod Sterling and Michael Wilson from the novel *Monkey Planet* by Pierre Boulle; special effects, L. B. Abbott, Art Cruickshank and Emil Kosa, Jr.

Cast: Charlton Heston, Roddy McDowell, Kim Hunter, Maurice Evans, James Whitmore, Robert Gunner.

Astronauts crash on planet in which apes rule and humans are slaves. Gradually, the surviving astronaut (Charlton Heston) realizes that the planet is not a new one but Earth in the far future.

Format: B, V, CED.

Available: CBS/Fox Video.



*2001: A Space Odyssey* (MGM, 1968, US/British), 160 minutes, color.

Producer/director, Stanley Kubrick; script, Stanley Kubrick and Arthur C. Clark; special effects, Stanley Kubrick, Wally Veevers, Douglas Trumbull, Con Pederson, Tom Howard.

Cast: Keir Dullea, Gary Lockwood, William Sylvester, Douglas Rain, Dan Richter, Leonard Rossiter.

Mysterious monoliths scattered through the universe lead prehistoric apemen to intelligence and then direct and draw human beings deep into space to rebirth as a "star child."

Format: B, V, CED, LV.

Available: MGM/VA Home Video.

*The Andromeda Strain* (Universal, 1971, USA), 130 minutes, color.

Producer/director, Robert Wise; script, Nelson Gidding from the novel by Michael Crichton; special effects, Douglas Trumbull, James Shourt.

Cast: Arthur Hill, David Wayne, James Olson, Paula Kelly, George Mitchell, Kate Reid.

An American satellite crashes in New Mexico and releases deadly germs from outer space, which kill all but two residents of a small town. They are quarantined while doctors and scientists work to prevent the bacterium's escape and the death of humanity.

Format: B, V.

Available: MCA Home Video

*THX 1138* (Warner Brothers, 1971, USA), 88 minutes, color.

Executive producer, Francis Ford Coppola; producer, Lawrence Sturhahn; director, George Lucas; script, George Lucas and Walter Murch from a story by Lucas.

Cast: Robert Duvall, Donald Pleasence, Don Pedro Colley, Maggie McOmie, Ian Wolf, Marshall Efron.

A pessimistic look into a sterile and inhumane future. Set in the 25th century the film revolves around a man and a woman who rebel against their rigidly controlled society.

Format: B, V.

Available: Warner Home Video.

*Logans Run* (MGM, 1976, USA), 118 minutes, color.

Producer: Saul David; director, Michael Anderson; script, David Zelag Goodman from the novel by William F. Nolan and George Clayton Johnson; special effects, L. B. Abbott.

Cast: Michael York, Jenny Agutter, Richard Jordan, Roscoe Lee Browne, Farrah Fawcett-Majors, Peter Ustinov.

This film portrays life in the 23rd century as a hedonistic exercise where no one is allowed to live past age 30. Michael York is Logan, a member of the Death Squad, whose job it is to eliminate anyone trying to escape execution. When Logan himself faces the approach of "Lastday," he seeks refuge outside the doomed city.

Format: B, V, CED.

Available: MGM/UA Home Video.

*Close Encounters of the Third Kind* - special edition (Columbia/EMI, 1977, USA), 152 minutes, color.

Producers Julia and Michael Phillips; director/script, Stephen Spielberg; special effects, Douglas Trumbull.

Cast: Richard Dreyfuss, Francois Truffaut, Teri Garr, Melinda Dillon, Carey Guffey, Bob Balaban.

Aliens make contact with selected earthlings who become obsessed with a mountain imprinted on their minds. The story tells of one man's search for the mountain and the encounter he and others have with the aliens.

Format: B, V, LV.

Available: RCA/Columbia Pictures Home Video.

*Star Wars* (Fox 1977, USA), 121 minutes, color.

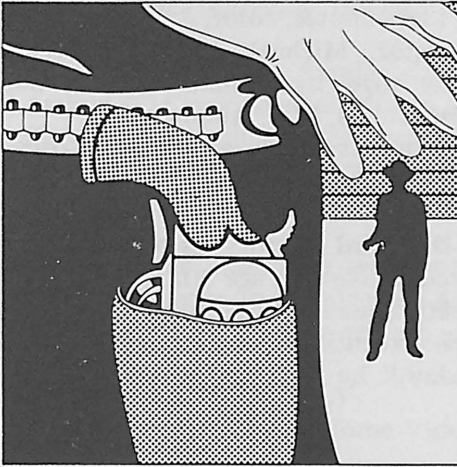
Producer: Gary Kurtz; director/script, George Lucas; special effects supervisor, John Dykstra.

Cast: Mark Hamill, Harrison Ford, Carrie Fisher, Peter Cushing, Alec Guinness, Anthony Daniels.

A King Arthur-and-cowboy western formula film both wrapped up together as a space thriller. The film has plenty of action and dazzling special effects. Good and evil are pitted against each other and of course good comes out the winner.

Format: B, V, CED, LV.

Available: CBS/Fox Video.



## Western

Hollywood has produced more westerns than any other film genre. In fact, the first one, *The Great Train Robbery* (1903), set the pattern for the thousands that followed. These have ranged in plot from the standard action adventures with shootouts, fist fights, and chases to tense psychological dramas. They all in one way or another glorify and romanticize America's frontier past. Likewise, they reflect, perhaps more than any other genre, American society and values. Indeed, they often simplify and distort those values, but in so doing they reveal society to an even greater depth. Evidence of this simplicity and distortion appear in westerns possessing morality play plots that depicted good triumphing over evil. Integral to those plots, of course, was the strong sturdy, Anglo-Saxon hero with a spotless character. This simplicity was standard in most westerns until the 1960s and 1970s when gray began to shade the black and white contrast of values as well as heroes and villains. The following list provides examples of the wide variety of sound westerns made in the period since 1930.

*The Big Show* (Republic, 1936, USA), 60 minutes, B/W.

Producer, Nat Levine; director, Mack V. Wright; script/story, Darrell and Stuart McGowan

Cast: Gene Autry, Smiley Burnette, Kay Hughes, Max Terhune, Sally Payne, William Newill.

Stuntman Gene Autry stands in for temperamental look-alike star when the studio needs the star to appear at the Texas Centennial. The film was actually shot in Dallas at the Centennial fairgrounds. A glossy low budget western with action, music, and comedy. It is a good example of a singing western.

Format: B, V.

Available: Video Connections; Shiek Video.

*Stagecoach* (United Artist, 1939, USA), 96 minutes, B/W.

Producer: Walter Wanger; director, John Ford; script, Dudley Nichols based on the story "Stage to Lordsburg" by Ernest Haycox.

Cast: Claire Trevor, John Wayne, Thomas Mitchell, George Bancroft, Andy Devine, John Carradine.

John Wayne stars as The Ringo Kid in this classic western, the first to introduce moral dilemmas and character studies into an action oriented plot. Eight previously unrelated people find their lives intertwined aboard a west bound stagecoach suddenly attacked by Indians.

Format: B, V, CED.

Available: Vestron Video; RCA Video Discs; Cumberland Video.

*Red River* (Monterey/United Artists, 1948, USA), 125 minutes, B/W.

Producer/director, Howard Hawks; script, Borden Chase and Charles Schnee based on the story "The Chisholm Trail" (also titled "Red River") by Borden Chase.

Cast: John Wayne, Montgomery Clift, Joan Dru, Walter Brennan, Coleen Gray, John Ireland.

John Wayne carves a ranch out of desolate and worthless land and simultaneously brings up an orphan whom he adopts. When the son reaches adulthood, father, son, and cowboys drive a herd an impossible distance. Conflict develops between father and son.

Format: CED.

Available: RCA Video Discs.

*Texas to Bataan* (Monogram, 1942, USA) *Range Busters Series*, 56 minutes, B/W.

Producer, George Weeks; director, Robert Tansey; script, Arthur Hoerl.

Cast: John King, Dave Sharpe, Max Terhune, Marjorie Manners, Budd Buster, Kenne Duncan.

Prior to America's entry into World War II, the Range Busters take horses to the Phillipines for the U.S. Army. Both there and back in the states, they encounter Japanese spies. This film is one of the two dozen or so low budget westerns made that had World War II patriotic themes.



Format: B, V.

Available: Video Yesterday.

*Shane* (Paramount, 1953, USA), 118 minutes, color.

Producer/director, George Stevens; script, A. B. Guthrie, Jr., Jack Sher; story, Jack Shaefer.

Cast: Alan Ladd, Jean Arthur, Van Heflin, Brandon DeWilde, Jack Palance, Ben Johnson.

Alan Ladd, a mysterious gunman, arriving out of nowhere, comes to the assistance of a homestead family terrorized by an aging rancher and his hired gun. Steven's direction shows an intellectual understanding of western archetypes, as well as the importance of the myth in American culture.

Format: B, V, CED, LV.

Available: Paramount Home Video; RCA Video Discs.

*High Noon* (United Artists, 1952, USA), 85 minutes, B/W.

Producer, Stanley Kramer; director, Fred Zinnemann; script, Carl Foreman. (Tex Ritter signs the theme song.)

Cast: Gary Cooper, Thomas Mitchell, Lloyd Bridges, Katy Jurado, Grace Kelly, Otto Kruger.

A small town sheriff who, on the day of his marriage and scheduled retirement, learns that a criminal he convicted will be returning on the noon train for revenge. This classic western won four oscars.

Format: B, V, CED.

Available: NTA Home Entertainment; RCA Video Discs.

*Johnny Guitar* (Republic, 1954, USA), 110 minutes, color.

Producer, Herbert, J. Yates; director, Nicholas Ray; script, Philip Jordan.

Cast: Joan Crawford, Sterling Hayden, Scott Brady, Mercedes McCambridge, Ward Bond, Ben Cooper.

A psychological western and action picture that is also rich in content. Johnny Guitar, a notorious gunman, takes a job in a gambling house, hoping to forget his guns and earn a peaceful living playing the guitar. Vienna, the beautiful strong-willed owner, infuriates the ranchers of the area by buying up land along a proposed railroad right-of-way. Emma, a tough rancher, wants to do Vienna in. And it is around this conflict that explosive violence occurs. An unusual film with women playing the strong roles.

Format: B, V.

Available: NTA Home Entertainment; Cumberland Video.

*The Searchers* (C. V. Whitney/Warner Bros., 1956, USA), 119 minutes, color.

Producers, Merian C. Cooper, C. V. Whitney; director, John Ford; script, Frank S. Nugent; story, Alan LeMay.

Cast: John Wayne, Jeffrey Hunter, Vera Miles, Ward Bond, Natalie Wood, John Qualen.

John Wayne's family is killed by Indians and his niece (Natalie Wood) captured. He sets out, with two companions, to find and kill both her and her Indian captor, who defiled her. He searches for five years, but when he finds Wood he is unable to kill her. Instead he brings her home where she is accepted back into the family. This is a classic Wayne and John Ford film.

Format: B, V, CED.

Available: Warner Home Video; RCA Video Discs; Cumberland Video.

*The Alamo* (United Artist, 1960, USA), 190 minutes, color.

Producer/director, John Wayne; script, James Edward Grant

Cast: John Wayne, Richard Widmark, Laurence Harvey, Richard Boone, Carlos Arruza, Frankie Avalon.

The epic story of the famous siege and battle in the Texas Revolution. John Wayne plays Davy Crockett. A lavish historical western.

Format: B, V, CED.

Available: CBS/Fox Video; Cumberland Video.

*The Wild Bunch* (Warner Bros., 1969, USA), 140 minutes, color.

Producer, Phil Feldman; director, Sam Peckinpah; script, Walton Green and Sam Peckinpah based on a story by Walton Green and Roy Sickner.

Cast: William Holden, Ernest Borgnine, Robert Ryan, Edmond O'Brien, Warren Oates, Jaime Sanchez.

The story takes place in Mexico in 1913 when the country was engaged in a bloody counter revolution. "The Wild Bunch" are outlaws whose bloody exploits are legendary. The action is tense throughout with a level of violence that surpasses that in most westerns.

Format: B, V. CED.

Available; Warner Video; RCA Video Discs.

*Tell Them Willie Boy Is Here* (Universal, 1970, USA), 96 minutes, color.

Producer, Philip A. Waxman; director, Abraham Polonsky; script, Abraham Polonsky based on the story "Willie Boy" by Harry Lawton.

Cast: Robert Redford, Katherine Ross, Robert Blake, Susan Clark, Barry Sullivan, John Vernon.

Story of a young Indian whose search for romance leads to murder. Willie Boy returns home in accordance with dictates of his tribe to claim the maiden he had sought to marry months earlier when he was chased off by the girl's father. This time, during a clandestine meeting they are surprised by the father. A melee ensues, the father is fatally shot, and the two flee with a posse in hot pursuit.

Format: B, V.

Available: MCA Home Video.

*The Shootist* (Paramount, 1976, USA), 100 minutes, color.

Producer, M. J. Frankovich; director, Don Siegel; script, Miles Hood Swarthout and Scott Hale based on a story by Glen Swarthout.

Cast: John Wayne, Lauren Bacall, Ron Howard, James Stewart, Richard Boone, Hugh O'Brian.

An aging gunfighter (John Wayne) afflicted with a terminal illness returns to Carson City for medical attention; aware that his days are numbered, the troubled man seeks solace from a widow and her son. This is Wayne's last film.

Format: B, V, CED, LV.

Available: Paramount Home Video; RCA Video Discs; Cumberland Video.

*Tom Horn* (Warner Bros., 1980, USA), 98 minutes, color.

Producers, Steve McQueen and Fred Weintraub; director, William Wiard; script, Thomas McGuane and Bud Shrake based on a story by Tom Horn.

Cast: Steve McQueen, Linda Evans, Richard Farnsworth, Billy Greenbush, Slim Pickens.

The true story of an old west gunman, Tom Horn, who at the age of 40 has already been a western railroad worker, stagecoach driver, U. S. Cavalry scout, silver miner, Teddy Roosevelt Rough Rider, and Pinkerton detective. Now he is invited by Wyoming ranchers to stop the cattle rustlers. He does that job well and at the same time finds romance.

Format: B, V.

Available: Warner Home Video.

*Urban Cowboy* (Paramount, 1980, USA), 135 minutes, color.

Producers: Robert Evans and Irving Azoff; director, James Bridges; script, James Bridges and Aaron Latham based on a story by Latham.

Cast: John Travolta, Debra Winger, Scott Glenn, Madolyn Smith, Barry Corbin, Brooke Alderson.

A young Texas farm boy goes to Houston to work in a refinery and learns about life by hanging out in Gilley's, a country-western bar. Here, he and his friends dress in cowboy gear, drink, fight, and prove their manhood by riding a mechanical bull. John Travolta transports the most compelling figure in American history—the cowboy—to a contemporary world of action, romance, dance, and music.

Format: B, V, CED, LV.

Available: Paramount Home Video; RCA Video Discs.



## Horror

Americans have always enjoyed being frightened by film monsters, ghosts, psychopathic murders, or creatures from outer space. In the past seventy years Hollywood has produced hundreds of films to meet this public demand to be scared. While the fear factor of the audience has remained the same, the nature of the horror film has changed. Early horror movies were "spine-tingling" fantasies that used such characters as Frankenstein's monster, Dracula, werewolves, and mummies to deal with such philosophical questions of man's right to create life, the finality of death, scientific experimentation, or the choice between good and evil. The more recent horror films depict a realism set in graphic violence with the monsters often being psychopathic murderers. Indeed, some films are based on actual stories of mass murder and mayhem. Some authorities maintain that the emphasis on violence in recent horror films is an attempt to nullify the effect of violence in the real world.

Do these film reflect or depict American life? While there is no single answer to that question, the films do have something to say about the period in which they were made. The horror movies of the 1930s were simple fantasies that often dealt with the forces of good and evil just as the western shoot-em-ups of the same period. They provided good escapist entertainment for audiences facing the Great Depression and later World War II. The horror films of recent years seem to contain less fantasy and more social commentary. Of course, just like the earlier films they entertain and provide the audience with an opportunity to escape.

The following list provides a sample of the horror films Hollywood produced during the past fifty years. In viewing them one will see not only how they reflect American society but also the development of an important film genre.



*Frankenstein* (Universal, 1931, USA), 71 minutes, B/W.

Producer, Carl Laemmle, Jr.; director, James Whale; script, Garrett Fort, F. E. Faragoh, Robert Florey after the play by Peggy Webling based on the novel by Mary Shelly.

Cast: Colin Clive, Boris Karloff, Mae Clark, John Boles, Edward Van Sloan.

Dr. Henry Frankenstein, a brilliant scientist creates a terrifying but strangely sympathetic monster. The plot focuses on the creation of the monster and the effect it has on the local superstitious society. The movie is exciting and physical even though the audience knows that a scientist cannot create life in this form. The film does raise questions about the morality of such actions. It made Boris Karloff, as the monster, a cult figure.

Format: B, V, CED.

Available: MCA Home Video; RCA Video Discs.

*King Kong* (RKO, 1933, USA), 105 minutes, B/W.

Producers/directors, Ernest B. Schoedsack, Merian C. Cooper; script, James Creelman and Ruth Rose based on a story by Merian C. Cooper and Edgar Wallace; special effects, Willis O'Brien.

Cast: Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher.

The original film classic which tells the story of Kong, a giant ape in Africa that was brought to New York as a sideshow attraction. He escapes his captors and rampages through the city ending up on top of the newly built Empire State Building. Some parts of the film are truly eerie and exciting.

Format: B, V, ¾U, CED.

Available: Nostalgia Merchant; VidAmerica; King of Video; RCA Video Discs.

*The Black Cat* (Universal, 1934, USA), 65 minutes, B/W.

Producer, E. M. Asher; director, Edgar G. Ulmer; script, Peter Ruric from a story by Edgar Allan Poe.

Cast: Boris Karloff, Bela Lugosi, David Manners, Jacqueline Wells.

While the plot in this film bears no resemblance to Poe's story, the mood of doom and air of sadism is there. The story features an architect who preserves corpses of young girls and a doctor who plays chess in an attempt to keep a new bride from becoming a sacrifice to Satan. *The Black Cat* has stylish sets and good dialogue.

Format: B, V.

Available: MCA Home Video.

*The Cat People* (RKO, 1942, USA), 73 minutes, B/W.

Producer, Val Lewton; director, Jacques Tourneur; script, DeWitt Bodeen.

Cast: Simone Simon; Kent Smith, Tom Conway, Jane Randolph, Jack Holt.

Val Lewton, a literate and intelligent producer, made a classic horror picture with this film. The plot focuses on a young woman who changes into a deadly panther that stalks its victims. The innovative approach in this film was suggesting the horrors rather than revealing them. Shadows and menacing sounds are used to increase the eeriness—anything really horrible is never shown.

Format: B, V, ¾U.

Available: Nostalgia Merchant; King of Video.

*I Walked with a Zombie* (RKO, 1943, USA), 69 minutes, B/W.

Producer, Val Lewton; director, Jacques Tourneur; script, Cart Siodmak and Ardel Wray based on a story by Inez Wallace.

Cast: James Ellison, Frances Dee, Tom Conway.

Produced and directed by the pair who made *The Cat People*. This film is a landmark horror picture. Rather than using monsters or vampires to create terror and fear, the film uses subtle sounds, movements, shadows, and camera angles. It scares the audience with everyday fears. The film tells the story of a Canadian nurse who goes to a Caribbean plantation to care for the insane wife of the plantation owner. In this strange and exotic world she becomes obsessed with the natives' religion, voodoo, and attempts to use it to cure the wife's mental illness.

Format: B, V,  $\frac{3}{4}$ U.

Available: Nostalgia Merchant.

*The Body Snatcher* (RKO, 1945, USA), 77 minutes, B/W.

Producer, Val Lewton; director, Robert Wise; script, Philip MacDonald and Carlos Keith based on a story by Robert Louis Stevenson.

Cast: Boris Karloff, Henry Daniell, Bela Lugosi, Russell Wade, Edith A. H. Water.

A grave robber (Boris Karloff) supplies fresh bodies to a doctor doing research. The doctor worries about his illicit deal with the body snatcher. Karloff provides a strong performance and the production values are excellent in this period acting piece.

Format: B, V,  $\frac{3}{4}$ U.

Available: Nostalgia Merchant.

*The Thing* (Winchester/RKO, 1951, USA), 86 minutes, B/W.

Producer, Howard Hawks; directors Christian Nyby and Howard Hawks (uncredited); script, Charles Lederer from the story "Who Goes There?" by John W. Campbell; special effects, Donald Stewart.

Cast: Margaret Sheridan, Kenneth Toby, Robert Cornthwaite, Douglas Spencer, Dewey Martin, James Arness.

One of the most exciting films of the 1950s, *The Thing* meshes horror and science fiction. It is a film of ideas. The story revolves around an alien who terrorizes a group of Arctic scientists and military men. The military want to destroy the monster while the scientists want to capture or communicate with it. The vegetable monster feeds on human blood and has no feelings for human kind. With its emphasis on fear of the unknown and the need for military defensiveness, *The Thing* states cold war/McCarthyism attitudes. James Arness plays the alien monster.

Format: B, V, ¾U, CED.

Available: Nostalgia Merchant; VidAmerica; King of Video; RCA Video Discs.

*The Invasion of the Body Snatchers* (Allied Artists, 1956, USA), 80 minutes, B/W.

Producer, Walter Wanger; director, Don Siegel; script, Daniel Mainwaring based on *Collier's* magazine serial by Jack Finney.

Cast: Kevin McCarthy, Dana Wynter, Larry Gates, King Donovan, Carolyn Jones, Jean Willes.

This classic, intelligent, and well-made science horror film focuses on the invasion of Southern California by seeds of giant plant pods. The pods exude blank human forms that drain the emotional life of people and threaten to destroy the world. While plenty of visual eeriness exists, an emphasis is placed on the intellectual aspects of the film.

Format: B, V, CED.

Available: NTA Home Entertainment; RCA Video Discs.

*Psycho* (Paramount, 1960, USA), 109 minutes, B/W.

Producer/director, Alfred Hitchcock; script, Joseph Stefano based on a novel by Robert Bloch.

Cast: Anthony Perkins, Janet Leigh, Vera Miles, Martin Balsam, John Gavin.

Some authorities claim *Psycho* is the best horror film ever made. Hitchcock brilliantly manipulates the audience to increase the suspense and terror.

A young woman at the behest of her lover steals money and then in a small town encounters a peculiar young man and his mysterious mother. This film laid the foundation for many of the psychological thrillers made since 1960.

Format: B, V, CED, LV.

Available: MCA Home Video; RCA Video Discs.

*The Fall of the House of Usher* (American International 1960, USA), 85 minutes, color.

Producer/director, Roger Corman; script, Richard Matheson based on a story by Edgar Allen Poe.

Cast: Vincent Price, Mark Damon, Myrna Fahey, Harry Ellerbe.

This cheaply but well-made film is the best feature-length adoption of Poe's story. The last of the Usher line is buried alive by her brother and returns to wreak vengeance.

Format: B, V.

Available: Warner Home Video.

*Rosemary's Baby* (Paramount, 1968, USA), 137 minutes, color.

Producer, William Castle; director, Roman Polanski; script, Roman Polanski based on the novel by Ira Levin.

Cast: Mia Farrow, John Cassavetes, Ruth Gordon, Sidney Blackmer, Maurice Evans, Ralph Bellamy.

This psychological thriller emphasizes the real fears of a pregnant young woman who has been impregnated by the devil. Gradually Rosemary realizes something unnatural is happening to her and finds herself trapped in a web of conspiracy.

Format: B, V, CED, LV.

Available: Paramount Home Video; RCA Video Discs.

*Night of the Living Dead* (Continental, 1968, USA), 90 minutes, B/W.

Producers, Russell Streiner and Karl Hardman; director, George A. Romero; script, John A. Russo.

Cast: Judith O'Dea, Russell Streiner, Duane Jones, Karl Hardman, Keith Wayne, Judith Ridley.

Space experiments set off high levels of radiation that make newly dead return to life. These zombies prey upon living humans by random killings and the devouring of their flesh. Nothing can stop the dead who have no respect for families (the dead eat their own relatives) or any human convention. A low, low budget film that has become a classic.



Format: B, V.

Available: Media Home Entertainment; Budget Video; Video Yesteryear; Nostalgia Merchant; Video Dimensions; Sheik Video; Cable Films; King of Video; Video Connection; Discount Video Tapes; Video Magic.

*Halloween* (Compass International Pictures, 1978, USA), 85 minutes, color.

Producer, Debra Hill; director, John Carpenter, script, Debra Hill and John Carpenter.

Cast: Donald Pleasence, Jamie Lee Curtis, Nancy Loomis, P. J. Soles, Charles Cyphers, Brian Andrews.

John Carpenter's horror tale classic has been acclaimed the most successful independent picture of all time. A homicidal maniac escapes from a mental hospital and returns to his hometown and seeks out and stalks teenage girls on Halloween night.

Format: B, V, LV.

Available: Media Home Entertainment.

*Texas Chainsaw Massacre* (Bryanston Pictures, 1974, USA), 86 minutes, color.

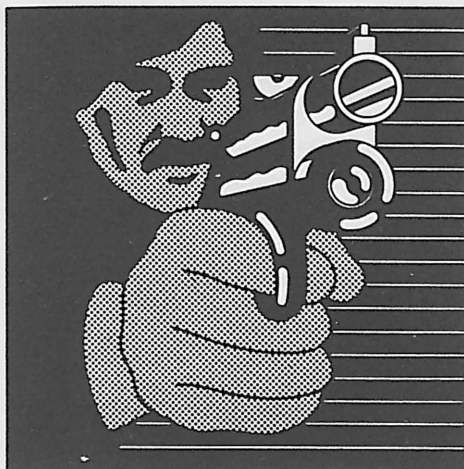
Producer/director, Tobbe Hooper; script, Kim Kenkel.

Cast: Marilyn Burns, Paul A. Partain, Gunar Hansen, Allen Danziger, Terri McMinn, William Vail.

A landmark among horror films, *Texas Chainsaw Massacre* is a slasher film that has innocent teenagers encountering a demented family that looks upon them as meat. One family member wears a leather mask and is handy with a chainsaw. This is probably one of the goriest horror movies ever made, as the family cuts its victims to pieces.

Format: B, V, CED, LV.

Available: Wizard Video; Vestron Video.



## Detective

The detective hero in American film is almost as popular as the cowboy hero. Since the 1930s Hollywood has produced dozens of films with the private eye as the central character. Indeed an avalanche of mystery films featuring such personalities as Charlie Chan, Mr. Moto, Boston Blackie, Bulldog Drummond, Philo Vance, the Falcon, Sam Spade, the Saint and others showed up in movie houses throughout the country.

The attraction of the private eye solving a mysterious puzzle was already established with the American public through mystery novels and pulp magazines. The transfer to celluloid merely expanded that audience. The heyday of detective films was in the 1930s and 1940s when Hollywood produced no less than seventeen different mystery-detective series. In the decades that followed the private eye story maintained its popularity in both film and television.

While Hollywood produced these films mainly for entertainment and profit, they do reveal something about America's changing society, especially its urban development with accompanying social and crime problems. The movie detective became the urban hero who sought to solve these problems, much in the same way that the movie cowboy solved the problems of law and order on the frontier.

The following list of films represents only a fraction of the detective films produced in the sound era. They provide an overview of the genre's development as well as an opportunity to relate their content to society's development.

*The Kennel Murder Case* (Warner Brothers, 1933, USA), 77 minutes, B/W.

Director, Michael Curtiz; script, Robert N. Lee and Peter Milne based on the novel by S. S. Van Dine.

Cast: William Powell, Mary Astor, Eugene Palette, Ralph Morgan, Helen Vinson, Jack LaRue.

The film has the classic "locked-room" murder puzzle with debonair and cool Philo Vance sorting through a host of suspects. The plot follows the novel exactly.

Format: B, V.

Available: Video Dimensions; Shiek Video; Budget Video; Discount Video Tapes; Cable Films; Video Connection, Nostalgia Merchant.

*Mr. Wong, Detective* (Monogram, 1938, USA), 67 minutes, B/W.

Producer, Scott R. Dunlap; director, William Nigh; script, Houston Branch.

Cast: Boris Karloff, Grant Withers, Maxine Jennings, Evelyn Brent, Lucien Prival, John St. Polis.

This is the first in a series of five Mr. Wong films starring Boris Karloff as the Chinese detective. The plot has Mr. Wong trying to determine if a formula for an odorless invisible gas was stolen and who committed three murders surrounding the theft.

Format: B, V.

Available: Budget Video.

*Hound of the Baskervilles* (20th Century Fox, 1939, USA), 78 minutes, B/W.

Producer, Gene Markey; director, Sidney Lanfield; script, Ernest Pascal from a story by Sir Arthur Conan Doyle.

Cast: Richard Greene, Basil Rathbone, Wendy Barrie, Nigel Bruce, Lionel Atwill, John Carradine.

This famous mystery-chiller has Sherlock Holmes investigating the threatened death of the heir to an English estate. Suspense, thrills, and surprises keep the plot moving as Holmes discovers the master of a ferocious hound trained to stalk its prey in the fog-swept moors of the estate.

Format: B, V, ¾U.

Available: Learning Corporation of America.

*Mr. Moto's Last Warning* (20th Century Fox, 1939, USA), 70 minutes, B/W.

Producer, Sol M. Wurtzel; director, Norman Foster; script, Philip MacDonald and Norman Foster.

Cast: Peter Lorre, Ricardo Cortez, Virginia Field, John Carradine, George Sanders, Joan Carol.

This film, also called *Mr. Moto in Egypt*, has enemy agents trying to blow up the French fleet as it passes through the Suez Canal. The villains mistakenly assume that Moto is killed in a diving accident, but he survives and rounds them up.

Format: B, V.

Available: Discount Video Tapes; Cable Films; Video Connection; Video Yesteryear; Budget Video.

*The Maltese Falcon* (Warner Brothers, 1941, USA), 100 minutes, B/W.

Executive Producer, Hal B. Wallis; associate producer, Henry Blanke; director, John Huston; script, John Huston based on a story by Dashiell Hammett.

Cast: Humphrey Bogart, Mary Astor, Gladys George, Peter Lorre, Barton MacLane, Sydney Greenstreet.

After the death of his partner detective Sam Spade finds himself in search of a priceless statuette. Humphrey Bogart plays the tough private eye, well supported with Mary Astor as the cool and calculating female lead and Sydney Greenstreet and Peter Lorre as the villaneous baddies.

Format: B, V, CED, LV.

Available: CBS/Fox-Video; RCA Video Discs.

*The Falcon's Brother* (RKO, 1942, USA), 63 minutes, B/W.

Producer, Maurice Geraghty; director, Stanley Logan; script, Stuart Palmer and Craig Rice.

Cast: George Sanders, Tom Conway, Jane Randolph, Don Barclay, Amanda Varela, George Lewis.

The Falcon (George Sanders) and his brother (Tom Conway) become embroiled in a scheme of Nazi saboteurs. The Falcon is killed trying to protect a South American diplomat, but Tom

rounds up the baddies and pledges to continue his brother's efforts to fight crime. In the following movies in this series Conway assumes the role of the Falcon.

Format: B, V.

Available: Nostalgia Merchant.

*Laura* (20th Century Fox, 1944, USA), 88 minutes B/W.

Producer/director, Otto Preminger; script, Jay Dratler, Samuel Hoffenstein, Betty Reinhardt based on a novel by Vera Caspary.

Cast: Gene Tierney, Dana Andrews, Clifton Webb, Vincent Price, Judith Anderson, Dorothy Adams.

A beautiful female art executive (Gene Tierney) has been brutally murdered in her New York Apartment. A police lieutenant (Dana Andrews) assigned to the case encounters several suspects but finds himself falling in love with the victim's painted portrait.

Format: B, V, CED.

Available: CBS/Fox Video.

*Murder My Sweet* (RKO, 1944, USA), 95 minutes, B/W.

Executive Producer, Sid Rogel; director Edward Dmytryk; script, John Paxon based on a novel by Raymond Chandler.

Cast: Dick Powell, Claire Trevor, Anne Shirley, Otto Kruger, Mike Mazurki, Miles Mander.

The complex and fast-moving plot centers on a private detective enmeshed with a gang of blackmailers. Philip Marlowe (Dick Powell) searches for an ex-convict's missing girl friend and along the way encounters murder, drugs, and other aspects of Hollywood's underworld.

Format: B, V, ¾U

Available: Nostalgia Merchant; King of Video; Blackhawk Films.

*The Big Sleep* (Warner Brothers, 1946, USA), 113 minutes, B/W.

Producer/director, Howard Hawks; script, William Faulkner, Leigh Brackett, and Jules Furthman based on a novel by Raymond Chandler.

Cast: Humphrey Bogart, Lauren Bacall, John Ridgely, Martha Vickers, Dorothy Malone, Peggy Knudsen.



Bogart plays the tough private eye Philip Marlowe who investigates the activities of the peculiar Sternwood family. The detective deals with murderers, blackmailers, gamblers, and pornography dealers. He also becomes romantically involved with one of the Sternwood women (Lauren Bacall).

Format: CED

Available: RCA Video Discs.

*The Third Man* (British Lion, 1949, British), 93 minutes, B/W.

Producers, Alexander Korda and David O. Selznick; director, Carol Reed; script and original story, Graham Greene.

Cast: Joseph Cotten, Valli, Orson Wells, Trevor Howard, Bernard Lee, Paul Hoerbiger.

An American writer (Joseph Cotten) arrives in post-World War II Vienna to take a job with an old friend only to learn that he is dead. The friend turns out to be very much alive and involved in the black market. Cotten sets out to track down his friend and in the end shoots him.

Format: B, V.

Available: Media Home Video; Budget Video; Video Yesteryear; Video Dimensions; Shiek Video; Ampro Video Productions; Video Connection; Discount Video Tapes; Cable Films; Video Magic; Cinema Concepts.

*Harper* (Warner Brothers, 1966, USA), 121 minutes, color.

Producers, Jerry Gershwin, Elliott Kastner; director, Jack Smight; script, William Goldman based on a novel by Ross McDonald.

Cast: Paul Newman, Lauren Bacall, Julie Harris, Arthur Hill, Janet Leigh, Pamela Tiffin.

The contemporary mystery comedy has private eye Harper (Paul Newman) involved in a missing person track down as he looks for Lauren Bacall's husband.

Format: B, V.

Available: Warner Home Video.

*Chinatown* (Paramount, 1974, USA), 130 minutes, color.

Producer, Robert Evans; director, Roman Polanski; script, Robert Towne.

Cast: Jack Nicholson, Faye Dunaway, John Huston, Perry Lopez, John Hillerman, Darryll Zwerlind.

Detective Jack Nicholson goes on a manhunt in Los Angeles in this complex and tangled mystery. The plot focuses on corruption and murder of a city official, but its many angles eventually converge in Chinatown for a climatic shootout.

Format: B, V, CED, LV.

Available: Paramount Home Video; RCA Video Discs.

*Murder on the Orient Express* (Paramount, 1974, USA), 127 minutes, color.

Producer, John Brabourne; director, Sidney Lumet; script, Paul Dehn based on an Agatha Christie novel.

Cast: Albert Finney, Lauren Bacall, Martin Balsam, Ingrid Bergman, Jacqueline Bisset, Jean Pierre Casset.

Agatha Christie's classic whodunit with Albert Finney as Belgian master sleuth Hercule Poirot who solves a murder puzzle on board the famed Orient Express.

Format: B, V, CED, LV.

Available: Paramount Home Video; RCA Video Discs

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# Changes in Media Services of Selected Public Libraries from 1978-1983

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Public libraries, in addition to providing traditional library materials such as books and magazines for public use, also provide in some instances a variety of audiovisual media. In the spring of 1978, a survey was made of 102 selected public libraries by Mridula R. Jarial under the direction of this writer to ascertain the extent of their involvement in audiovisual programs.

In the fall of 1983, this investigator sent questionnaires to the same 102 public libraries to determine the extent to which audiovisual media and services are provided now as compared to six years ago. In this latest survey an attempt was made to ascertain the extent to which public libraries are making available new media such as videodiscs and microcomputer programs. Information on the amount of audiovisual equipment owned and made available to the public was solicited in the latest survey, but had not been requested in the earlier one.

The survey included two public libraries in all fifty states with the exception of Indiana. Four libraries in Indiana were selected for the study. Of the 102 survey forms sent out, 84 usable questionnaires were returned in time for the responses to be tabulated. The 82.35 percent return of usable questionnaires compares to a return of 75.49 percent in the 1978 survey. Three of the four Indiana public libraries included in the investigation responded to the questionnaires sent to them. It was not implied in the 1978 study that the public



libraries surveyed were representative or typical of all public libraries, nor is that implied in regard to this latest survey.

The first question in the survey asked if the library had a separate department for audiovisual media. Thirty-six respondents (42.86 percent) answered the question affirmatively in the recent study compared to 38.96 percent in 1978. All three of the Indiana libraries responding to the questionnaire reported having a separate audiovisual department.

Forty-three libraries (51.19 percent) replied that they have one or more full-time staff members assigned to the audiovisual department or to audiovisual activities. The same number reported that they have one or more part-time staff members assigned to that department or to audiovisual activities. The range of full-time audiovisual personnel is from 1 to 12; the average is 3 per library. This is the same range reported in the 1978 survey, but the average number of staff workers per library was not calculated previously. The three Indiana libraries participating in the study also averaged 3 full-time audiovisual staff workers per library. The range of part-time audiovisual staff members is from 1 to 7, with an average of 2.33 per library. The average for the three Indiana libraries is 3.3 part-time audiovisual staff workers.

How much money are the public libraries in this study spending on audiovisual materials today? It was difficult to get a complete and accurate answer to this question, because some libraries refused to report specific dollar amounts for a variety of reasons. Several pointed out that they lease motion pictures or belong to co-ops. However, 63 libraries did report specific amounts for the purchase of audiovisual materials. The range of amounts reported was from \$600 to \$250,000, compared to a range of from \$600 to \$100,000 in 1978. The average amount allocated to the current audiovisual materials budget is \$25,752 per library reporting dollar amounts. The current audiovisual materials budgets for the three Indiana libraries averages \$34,033 per library. Indeed, one of the Indiana public libraries has the highest current materials budget of all the libraries reporting dollar amounts in the study.

### Software

Phonograph recordings are the most popular audiovisual medium in terms of ownership, just as they were in 1978. Seventy-four libraries (88.10 percent) reported owning from 200 to 36,000 recordings, and the average number of phonograph recordings is 7,047 per library. One Indiana public library owns 36,000 phonograph recordings, the highest total. The other two Indiana public libraries in the survey own 11,191 and 3,700 recordings.

Cassette tape recordings are the next most popular format in terms of the percentage of libraries owning them. This is the same

position they held in the 1978 study. Sixty-seven libraries (79.76 percent) own from 6 to 8,752 cassette recordings; the average is 1,370 per library. The three Indiana libraries average 1,169 cassette tapes per library, although one of the libraries reported owning 2,400 cassette tapes.

Only three libraries (3.57 percent) reported owning reel-to-reel tape recordings. The range is from 30 reels to 361 reels, and the average is 230 per library. Several libraries indicated that they had phased out this format. In the 1978 survey, 13 libraries (16.88 percent) reported owning reel-to-reel tapes. None of the three Indiana libraries owns this audio format.

Four libraries (4.76 percent) indicated ownership of from 30 to 200 8-track cartridges; the average is 124 per library. This format was not included in the 1978 investigation and no Indiana library reported owning 8-track cartridges in the recent survey.

Fifty-four libraries (64.29 percent) indicated that they own 16mm motion pictures, and several libraries lease motion pictures or belong to co-ops. This is approximately the same percentage of libraries that reported owning motion pictures in 1978. The range in the number of motion pictures owned is from 1 to 3,452; the average per library is 747. The three Indiana libraries in the survey average 1,089 motion pictures per library.

The 8mm motion picture format is not owned by as many libraries today as in 1978. Fifty-one libraries (66.23 percent) circulated 8mm motion pictures in 1978 compared to 40 libraries (47.62 percent) circulating them today. The average number of 8mm motion pictures owned is 354. Each of the three Indiana libraries in the study owns some 8mm motion pictures, averaging 267 per library.

In the 1978 study only 22.08 percent of the libraries surveyed had video cassettes, and no differentiation was made as to the type of cassette owned (VHS, Betamax, etc.). In the recent study, 32 libraries (38.10 percent) indicated ownership of VHS video cassettes. All three of the Indiana libraries own VHS video cassettes with the average amounting to 180 per library. The next most popular video format is the  $\frac{3}{4}$ -inch video cassette. Nineteen libraries (22.62 percent) reported ownership of from 5 to 300 of this format, with an average of 115 per library. No Indiana library in the survey indicated that it owns  $\frac{3}{4}$ -inch video cassettes for public use. Thirteen libraries (15.48 percent) in the survey own the Betamax format of video cassette recording. The range reported was from 4 to 100 with an average of 42 per library. One of the three Indiana libraries reported ownership of 50 Betamax video cassettes. Only 5.19 percent of the libraries in the 1978 survey owned reel-to-reel video recordings. In the recent study, only 2 libraries (2.38 percent) indicated that they own this format. Neither was an Indiana library.

The latest video format, the videodisc, was so new in 1978 that it was not included in that investigation. Today, there is evidence that libraries are beginning to acquire this medium. The RCA/stylus type videodisc format (CED) is owned by 5 libraries (5.95 percent). The range of ownership reported was from 4 to 207, with an average of 76 per library. The laser type videodisc is owned by 4 libraries (4.76 percent). The range in the number of laser videodiscs owned was from 7 to 146, with an average ownership of 59. None of the three Indiana libraries owns this video format.

Filmstrips are still a popular medium, although not quite as many libraries in the study group own them today as in 1978, when 71.43 percent of the libraries reported owning filmstrips compared to 64.29 percent in this recent survey. The range in the number of filmstrips owned by libraries in this study was from 35 to 4,621, with an average of 505 per library. The data were not reported in the 1978 survey in such a manner as to make a comparison of the range and average number owned. All three of the Indiana libraries participating in the study reported owning filmstrips, averaging 181 per library.

In the 1978 survey, 46.75 percent of the libraries reported owning slides, and in the recent study, 38.10 percent of the libraries indicated that they made slides available to the public. The largest number of slides reported in this survey was 25,000. An Indiana public library owns 21,288 slides which was the third largest number enumerated in the investigation.

Microcomputer software was too new to be included in the 1978 study, but was included in the recent survey. Ten libraries (11.90 percent) reported owning floppy disks, ranging in number from 8 to 95 with an average of 37 per library. Microcomputer programs on cassette tape were reported as library holdings by six libraries (7.14 percent), with a range from 1 to 53. The average number of cassette tapes per library is 20. One library indicated that it owns 3 ROM cartridges, and one reported ownership of 20 hard disks. None of the three Indiana libraries reported that it makes computer programs available to the public.

In the 1983 study, 67.86 percent of the libraries circulated framed prints. The number of prints ranged from 6 to 4,100. All three Indiana libraries indicated ownership of framed prints. One Indiana public library owned the greatest number (4,100) of framed prints. This library also reported having 150,000 mounted prints in its collection but this category was not included in this survey. In the 1978 study, 71.43 percent of the libraries circulated art prints.

Posters were circulated by 19.48 percent of the libraries in 1978 compared to 14.29 percent of the libraries in the recent survey. The smallest number of posters reported was 12 and the largest

number was 1,875, compared to a range of from 1 to 1,025 in the 1978 investigation. One of the three Indiana libraries indicated it makes available 340 posters.

Sculptures are circulated by fewer of the public libraries now than in 1978 but are owned in larger numbers. In 1978, 32.47 percent of the libraries circulated from 2 to 50 pieces of sculpture compared to 23.81 percent of the libraries in the recent survey that loan from 6 to 165 units of sculpture. One of the three Indiana libraries owns sculptures, and this library owns the largest number of sculpture pieces of any library in the study.

### Equipment

Data on the ownership of audiovisual equipment were not solicited in the 1978 study but were in the recent one. The most popular item in terms of the number of libraries indicating ownership is the 16mm motion picture projector. Sixty libraries in the survey (71.43 percent) own from 1 to 31 projectors. This also represents the most popular unit of equipment in terms of the average number owned, since the average of 5.37 projectors per library reporting ownership exceed the averages for other types of audiovisual equipment.

Cassette tape recorders are next in popularity both in terms of the number of libraries in the survey owning them and in terms of the average number owned per library. Fifty-six libraries (66.67 percent) own from 1 to 36 cassette tape recorders with an average of 5.00 per library. Two of the three Indiana libraries responding to the questionnaire own cassette tape recorders, averaging 2.66 per library.

Phonographs also are owned by many libraries, reflecting the continuing popularity of phonograph recordings as an audio medium. Of the 84 libraries answering the questionnaire, 53 (63.10 percent) own from 1 to 44 phonographs, an average of 4.74 per library. Two of the three Indiana libraries included in the study own 6 phonographs apiece.

Filmstrip and slide projectors are very close in terms of ownership, as 52 libraries (61.90 percent) own filmstrip projectors compared to 51 libraries (60.71 percent) owning slide projectors. However, the range of filmstrip projectors owned (1 to 40) is considerably larger than the range in the number of slide projectors (1 to 10). The average number of filmstrip projectors per library is 3.98 compared to 2.12 slide projectors. Two of the three Indiana libraries included in the survey reported owning slide projectors, averaging 1.33 per library, and all three report owning filmstrips projectors, averaging 1.00 per library.

Of the video machines, the video cassette recorder (VCR) is much more popular than the other types. Thirty-four libraries (40.48



percent) own from 1 to 10 video cassette recorders, an average of 2.35 per library. Five libraries (5.95 percent) in the survey reported ownership of videodisc machines, averaging 1.60 per library; only three libraries indicated that they own the older reel-to-reel video tape recorders, averaging 1.00 per library. Two of the three Indiana libraries reported ownership of from 1 to 5 video cassette recorders, and none reported ownership of videodisc or reel-to-reel machines.

Thirty-four libraries (40.48 percent) reported ownership of from 1 to 10 TV monitors, with an average of 2.44 per library. Two of the three Indiana libraries in the study owned TV monitors at the time of the survey.

Seven libraries (8.33 percent) indicated that they have TV projection systems, ranging from 1 to 3 per library system. One of the Indiana libraries states that a TV projection system is owned by the telecommunications department and is used occasionally.

Perhaps the newest type of equipment to be owned by public libraries is the microcomputer. Twenty-five libraries (29.76 percent) stated that they own microcomputers, ranging in number from 1 to 64 per library. Microcomputer ownership among the 25 libraries averages 5.45 per library. A variety of microcomputer brands are represented, but the most popular are Apple, Radio Shack TRS-80, and Commodore Vic 20. At the time of the survey, none of the three Indiana libraries had microcomputers.

### Services

Film forums are sponsored by 36 libraries (42.86 percent). In 1978, 49.35 percent held film forums. Several libraries indicated that film forums include video presentations. The film forums are sponsored as often as twice weekly by three of the reporting libraries. Nine of the 36 libraries state that they have film showings quarterly or several times per year. Two of the libraries offer them only once a year. Several libraries answered in terms of the number of film forums that are held per year such as 10, 12, or 30 times. One of the Indiana libraries reported that it sponsors film forums.

To what extent did public libraries in the survey participate in the production of radio programs, television programs, video tapes, etc.? Twenty-three libraries (27.38 percent) reported that they participate in the production of these media. Seven of the 23 libraries were involved in programming activities for radio, and 15 indicated they were participating in television programs, 11 of which involve cable TV. Four of the 23 libraries indicated only that they participate in some type of production but did not specify what type. Several libraries were involved in more than one type of program medium. Not all of the 23 libraries specified the type of programming with which they were involved, but the most frequently mentioned types included storytelling for children and library



publicity programs. Five of the 23 libraries, including one Indiana library, reported that they provide equipment and studio facilities for public access television. In addition to broadcast media, five libraries indicated that they produce videotape programs for non-broadcast purposes. These programs are on state and local subjects, training modules, interviews, and documentaries.

Fifteen libraries reported that they provide other types of equipment, materials, and services besides those already identified. The items of equipment most frequently mentioned were opaque and overhead projectors; other types of materials included sheet music, puppets, toys, games, story boxes, book/cassette combinations, stereoptican slides, map collections, microforms, and water color and oil paintings by local artists. One library reported that two staff members provide outreach film/story programs to area hospitals, nursing homes, day-care centers, and other public libraries. Each of these full-time positions provides 75 programs monthly.

### Survey Summary

This study attempted to ascertain changes in audiovisual programs in 102 selected public libraries between 1978 and 1983. Eighty-four usable questionnaires were returned, including three from Indiana libraries. More of the libraries in the group surveyed reported separate audiovisual departments in 1983 compared to 1978. The range of full-time audiovisual personnel was from 1 to 12 in both surveys, and the range in amounts spent for audiovisual materials was from \$600 to \$250,000 in the 1983 survey compared to a range of \$600 to \$100,000 in 1978. One of the Indiana libraries reported the largest budget for audiovisual materials.

The most popular materials in terms of ownership in the 1978 and recent surveys were phonograph recordings and cassette tape recordings respectively. 16mm motion pictures are still among the most popular media, with approximately the same percentage of libraries owning them now as in 1978, but fewer libraries reported ownership of 8mm motion pictures. More Libraries own video cassettes today than in 1978, with the VHS format being the most popular, followed by the ¾-inch cartridge and Betamax formats. The reel-to-reel videotape has been phased out by most of the libraries. The newest video medium, the videodisc, was not reported on in the 1978 survey, but only a small percentage of libraries had acquired this format by the time the present study was made. Libraries are beginning to include microcomputer hardware and software for patron use. The percentage of libraries owning posters and sculptures had declined slightly compared to the 1978 survey.

The 1978 survey did not solicit information about equipment ownership, but the latest study revealed that 16mm projectors,

cassette tape recorders, and phonographs are the most popular items owned by libraries.

Thirty-six libraries (42.86 percent) in the current survey reported sponsoring film forums which include video presentations. Twenty-three libraries (27.38 percent) participate in the production of radio and television programs and video tapes. The most frequently mentioned types of programs produced were children's and library publicity programs.

### Conclusion

Conclusions based on the data ascertained in this study apply only to the public libraries included in the investigation. However, in order for one to consider these conclusions from a somewhat broader perspective, this writer will make brief references to several other studies or books.

Emanuel T. Prozano in *Audiovisual Media and Libraries* pointed out that audiovisual media have long been a part of library collections and that some AV media, such as record and film collections, have been relatively commonplace in public libraries.<sup>1</sup> One may conclude that record and film collections are still the most commonplace AV media in the public libraries surveyed by this writer.

In *Video in Libraries: A Status Report, 1977-78* Seth Goldstein concluded that video still held promise for librarians as a means for disseminating information and attracting and holding patrons but was disappointing in terms of its accomplishments. However, he stated his belief that video collections would grow in importance provided librarians lay the proper groundwork.<sup>2</sup>

One may conclude from the data gathered in this current study that video cassette collections have grown in the public libraries since they were surveyed by Jarial in 1978, but reel-to-reel tape collections have been phased out by almost all of the libraries. Jarial did not solicit data on videodiscs in her study, but one may conclude from the data obtained in the latest survey that both the RCA/stylus and laser videodisc formats have not gained widespread acceptance by public libraries. No attempt was made in this study to ascertain reasons for the lack of popularity of this medium. Efrem Sigel, Mark Schubin, and Paul F. Merrill in their conclusions in *Video Discs - The Technology, the Applications and the Future* point out that economic issues, lack of standardization, and competition from different technologies are factors affecting the future of the videodisc medium. They suggest that the popularity of the videodisc will increase as the unique features that appeal to the most users are uncovered and made available at affordable prices.<sup>3</sup>

In *New Media in Public Libraries*, James W. Brown reported on a study conducted during 1975-1976. Although many public libraries

at that time did not provide a full range of media services, Brown pointed out the signs of considerable change in that direction.<sup>4</sup>

The data provided by the libraries surveyed in 1978 by Jarial and more recently by this author seem to substantiate the positive changes to which Brown alluded. Ownership of a wide range of media was reported by the libraries and included such formats as audio and video recordings, motion pictures, filmstrips, slides, framed prints, posters, and sculptures. Some also circulate sheet music, toys, games, puppets, etc. Microcomputer software and hardware are made available to patrons by some libraries. Many libraries provide AV equipment for patron use, and there seems to be a positive relationship between the amount of equipment owned and the popularity of the format used with the equipment. Participation in the production of videotapes and radio and television programs is a commonplace activity in some of the libraries, as are film and video forums.

Although some libraries reported that negative economic conditions had adversely affected their audiovisual programs, most seem to be maintaining the quality of their programs, and there is evidence that some libraries have improved the quality of their media services since the 1978 study.

All in all, there were no dramatic or unexpected changes in the audiovisual programs in the libraries studied in 1978 and again in 1983. The most popular media then are still the most popular now, and the phase-out of obsolete formats has been accompanied by the addition of newer ones. The fact that almost 30 percent of the libraries surveyed in 1983 have purchased microcomputers for patron use may be indicative of the start of a trend that will continue. This will probably be the case only if there is proven patron demand for this service, for it appears that most library directors invest their funds very wisely.

#### NOTES

<sup>1</sup> Emanuel T. Prostano, *Audiovisual Media and Libraries* (Littleton, Colorado: Libraries Unlimited, Inc., 1972), p. 9.

<sup>2</sup> Seth Goldstein, *Video in Libraries: A Status Report, 1977-78* (White Plains, N.Y.: Knowledge Industry Publications, 1977), pp. 57, 62.

<sup>3</sup> Efreem Sigel, Mark Schubin, and Paul F. Merrill, *Video Discs - The Technology, the Applications and the Future* (White Plains, N.Y.: Knowledge Industry Publications, 1980), p. 172.

<sup>4</sup> James W. Brown, *New Media in Public Libraries*, (Syracuse, N.Y.: Jeffrey Norton Publishers, 1976), p. 2.

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