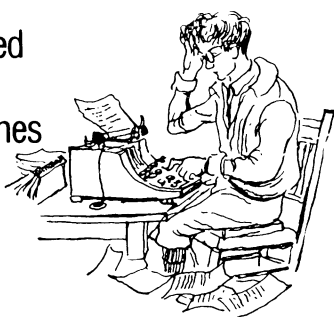


THE SOURCE

edited
and compiled
by
David J. Jones



NULOS 2

The National Library Service of Papua New Guinea has recently published the second edition of the *National union list of serials held in Papua New Guinea libraries*.

The holdings of around 60 libraries in PNG are listed, ranging from the smallest special library to the largest – the university and national libraries. Twenty thousand items are included in this edition, which represents an increase of over 80 percent over the first edition. Over half the entries from the first edition have been revised.

Clearly this is an important tool for interlibrary loans in PNG and will also be particularly useful for Australian libraries tracking down indigenous material. *National union list of serials held in Papua New Guinea libraries*, second edition, edited by Wendy Wright, is available in hard copy and microfiche.

It costs \$13.00 for either version. The microfiche will be supplied automatically, post free, to overseas purchasers unless you specify otherwise. Postage for the hard copy is an additional \$3.50 airmail, \$1.50 surface mail.

Cheques should be made payable to the National Library Trust Account, and orders should be addressed to NULOS 2, c/o National Library Service, PO Box 5770, Boroko, Papua New Guinea. (No ISBN).

Mini Walford

One can now enjoy, so to speak, the best of both Walfords: the macro approach of his three-volume guide or the micro approach of a new work entitled *Walford's concise guide to*

reference material.

This work, published last year by the Library Association, covers all subjects in the span of one volume, arranged in the traditional Walford manner. It is intended to cater particularly for the needs of smaller reference libraries and librarianship students. But its usefulness as a supplement to 'Big Walford' should not be underestimated – almost one third of the information in the *Concise guide*, we are told, is new, and the cut-off date of March 1980 means that this volume can be much more up to date than the bulk of the larger work at the present.

The *Concise guide* contains 2560 full entries and around 1000 subsumed entries. A trade-off in the interests of conciseness is the dropping of entries for individual literary figures, except for the Swan of Avon. English-language and British emphasis are admitted to be more pronounced in this work than in its siblings. The Australian user will be disappointed if he or she expects more than very basic Australian reference material to be listed. Ferguson isn't mentioned, for example; nor (horror of horrors) is the most recent edition of the *Australian encyclopaedia*.

But enough of a parochial whinge – *Walford's concise guide* should be purchased by all Australian reference libraries, even if they may already be fortunate enough to hold its three-volume stable-companion.

Walford's concise guide to reference material, edited by A. J. Walford, was published in 1981 by the Library Association and costs \$17.50. Available locally from the James Bennett Group. (ISBN 0 85365 882 X)

For film buffs

Currency Press is producing a very respectable series on Australian film and television, under the title 'Australian screen'.

Two in this series so far are John Tulloch's *Legends on the screen: the narrative film in Australian 1919-1929* and Ina Bertrand and Diane Collins' *Government and film in Australia*.

Tulloch's work is a well documented study of the silent feature, with substantial discussion of the work of all the major Australian film-makers of the period. There is extended analysis of *The sentimental bloke*, *The kid stakes* and the films of Franklyn Barrett

(which include *The breaking of the drought*).

If Tulloch's books deals generally with the artistic and social impact of film in his short but productive time-slice, Bertrand and Collins' monograph concentrates on the cultural, educational and administrative environment of film in Australia. They discuss the intervention of governments, Commonwealth and State, in film production, distribution, classification and use, particularly in education. They cover their subject with great thoroughness, a thoroughness which one would expect from two such well-qualified writers (both hold doctorates on aspects of Australian film).

Both these works are stimulating and informative, and with their wealth of references and lists of further reading form a useful springboard for those who wish to dive even deeper into the richness of Australian film.

John Tulloch's *Legends of the screen* was published in 1981 by the Currency Press and the Australian Film Institute. It costs \$19.95. (ISBN 0 86819 057 8).

Ina Bertrand and Diane Collins' *Government and film in Australia*, same publishers, same year, costs \$14.95. (ISBN 0 86819 050 0).

Rather more esoteric, but certainly more in the reference book class is volume one of the *International directory of cinematographers, set- and costume-designers in film* which covers the German Democratic Republic from 1946 to 1978 and Poland from the earliest times of film also to 1978.

The material included is based on the files in the FIAF (International Federation of Film Archives), augmented by lengthy research on the part of the editor Alfred Krautz. Dates and brief biographical notes are given for most entries, together with a list of films in which the person listed had a hand.

The indexes (by title of film, director and cinematographer, set- and costume-designer – useful for identifying co-workers) are very thorough. *International directory of cinematographers, set- and costume-designers in film*, edited by Alfred Krautz, was published in 1981 by K. G. Saur. It costs DM68.00. (ISBN 3 598 21431 6). Other volumes dealing equally methodically with other countries are in preparation.



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