

CHICAGO CITATION EXAMPLES FOR FILM

UNDERSTANDING CHICAGO CITATION EXAMPLES FOR FILM

CHICAGO CITATION EXAMPLES FOR FILM ARE ESSENTIAL FOR ANY ACADEMIC OR PROFESSIONAL WORK THAT REFERENCES MOVIES, DOCUMENTARIES, OR OTHER CINEMATIC PRODUCTIONS. PROPER CITATION NOT ONLY GIVES CREDIT TO THE CREATORS BUT ALSO ALLOWS YOUR READERS TO LOCATE THE EXACT SOURCE MATERIAL YOU CONSULTED, ENSURING ACADEMIC INTEGRITY AND CLARITY. THIS COMPREHENSIVE GUIDE WILL DELVE INTO THE NUANCES OF CITING FILMS USING THE CHICAGO MANUAL OF STYLE, COVERING VARIOUS SCENARIOS FROM FEATURE FILMS TO STREAMING CONTENT. WE WILL EXPLORE THE CORE COMPONENTS OF A FILM CITATION, PROVIDE DETAILED EXAMPLES FOR DIFFERENT MEDIA, AND ADDRESS COMMON CHALLENGES STUDENTS AND RESEARCHERS ENCOUNTER. MASTERING THESE EXAMPLES WILL EQUIP YOU WITH THE CONFIDENCE TO ACCURATELY DOCUMENT YOUR FILM RESEARCH.

- UNDERSTANDING THE CORE COMPONENTS OF FILM CITATIONS
- CITING FEATURE FILMS IN A CHICAGO STYLE PAPER
- REFERENCING DOCUMENTARIES AND SHORT FILMS
- CHICAGO CITATION FOR STREAMING AND ONLINE FILMS
- HANDLING DIFFERENT FILM FORMATS: DVDs, BLU-RAYS, AND DOWNLOADS
- COMMON CHALLENGES AND SOLUTIONS IN FILM CITATION

UNDERSTANDING THE CORE COMPONENTS OF FILM CITATIONS

WHEN CONSTRUCTING A CHICAGO STYLE CITATION FOR A FILM, SEVERAL KEY PIECES OF INFORMATION ARE CRUCIAL FOR ACCURATELY IDENTIFYING AND LOCATING THE SOURCE. THESE COMPONENTS FORM THE BACKBONE OF ANY RELIABLE FILM REFERENCE, ENSURING CLARITY AND VERIFIABILITY FOR YOUR AUDIENCE. UNDERSTANDING EACH ELEMENT'S ROLE IS THE FIRST STEP TOWARD MASTERING FILM CITATION.

ESSENTIAL ELEMENTS FOR FILM CITATIONS

THE CHICAGO MANUAL OF STYLE GENERALLY REQUIRES THE FOLLOWING INFORMATION FOR CITING A FILM, THOUGH THE EXACT ORDER AND EMPHASIS MIGHT VARY SLIGHTLY DEPENDING ON THE MEDIUM AND SPECIFIC EDITION OF THE MANUAL BEING FOLLOWED.

- **DIRECTOR(S):** THE PRIMARY CREATIVE FORCE BEHIND THE FILM.
- **TITLE OF FILM:** THE FULL, ORIGINAL TITLE OF THE MOVIE.
- **PRODUCER(S):** THE INDIVIDUAL(S) OR COMPANY RESPONSIBLE FOR FINANCING AND OVERSEEING THE PRODUCTION.
- **COUNTRY OF ORIGIN:** WHERE THE FILM WAS PRIMARILY PRODUCED.
- **YEAR OF RELEASE:** THE YEAR THE FILM WAS FIRST RELEASED TO THE PUBLIC.

- **DISTRIBUTOR:** THE COMPANY THAT RELEASED THE FILM.
- **FORMAT/MEDIUM:** FOR EXAMPLE, DVD, BLU-RAY, STREAMING SERVICE, THEATRICAL RELEASE.
- **SPECIFIC SCENE OR TIMESTAMP (IF APPLICABLE):** CRUCIAL FOR REFERENCING A PARTICULAR MOMENT.
- **PLATFORM OR SERVICE (FOR STREAMING):** THE NAME OF THE STREAMING SERVICE WHERE THE FILM WAS ACCESSED.
- **URL OR ACCESS INFORMATION (FOR ONLINE FILMS):** THE WEB ADDRESS OR OTHER MEANS OF ACCESS.

CITING FEATURE FILMS IN A CHICAGO STYLE PAPER

FEATURE FILMS ARE PERHAPS THE MOST COMMON TYPE OF CINEMATIC WORK ENCOUNTERED IN ACADEMIC WRITING. THE CHICAGO STYLE OFFERS CLEAR GUIDELINES FOR CITING THESE PRODUCTIONS, WHETHER THEY WERE VIEWED IN A THEATER, ON A DVD, OR THROUGH A STREAMING SERVICE. THE GOAL IS TO PROVIDE ENOUGH DETAIL FOR READERS TO IDENTIFY THE SPECIFIC FILM AND ITS CREATORS.

IN-TEXT CITATIONS FOR FEATURE FILMS

IN-TEXT CITATIONS IN CHICAGO STYLE TYPICALLY FOLLOW A PARENTHETICAL FORMAT, MENTIONING THE AUTHOR (DIRECTOR IN THIS CASE) AND THE YEAR OF RELEASE, OFTEN WITH A PAGE NUMBER OR TIMESTAMP IF REFERENCING A SPECIFIC PART OF THE WORK. FOR FILMS, THE DIRECTOR IS USUALLY THE PRIMARY IDENTIFYING FIGURE.

FOR EXAMPLE, A PARENTHETICAL CITATION MIGHT LOOK LIKE THIS: (COPPOLA, 1972).

IF YOU ARE REFERENCING A SPECIFIC SCENE OR MOMENT, YOU WOULD INCLUDE THE TIMESTAMP:

(COPPOLA, 1972, 01:15:30).

FOOTNOTES AND ENDNOTES FOR FEATURE FILMS

THE CHICAGO MANUAL OF STYLE PREFERS NOTES (FOOTNOTES OR ENDNOTES) OVER PARENTHETICAL CITATIONS IN THE MAIN TEXT, ESPECIALLY IN HUMANITIES DISCIPLINES. THESE NOTES PROVIDE MORE DETAILED INFORMATION AND ARE NUMBERED SEQUENTIALLY IN THE TEXT.

A TYPICAL FOOTNOTE OR ENDNOTE FOR A FEATURE FILM VIEWED IN THEATERS WOULD INCLUDE THE DIRECTOR'S NAME, THE FILM'S TITLE (ITALICIZED), THE PRODUCTION COMPANY, COUNTRY, AND YEAR OF RELEASE.

EXAMPLE:

1. DIRECTED BY FRANCIS FORD COPPOLA, *THE GODFATHER*, PARAMOUNT PICTURES, 1972.

IF YOU ARE REFERENCING A SPECIFIC SCENE OR MOMENT, YOU WOULD INCLUDE THE TIMESTAMP WITHIN THE NOTE.

EXAMPLE:

2. DIRECTED BY FRANCIS FORD COPPOLA, *THE GODFATHER*, PARAMOUNT PICTURES, 1972, 01:15:30.

BIBLIOGRAPHY ENTRIES FOR FEATURE FILMS

THE BIBLIOGRAPHY ENTRY IN CHICAGO STYLE PROVIDES A FULL BIBLIOGRAPHIC RECORD OF THE SOURCE. FOR A FEATURE FILM,

THIS ENTRY APPEARS AT THE END OF YOUR PAPER IN ALPHABETICAL ORDER BY THE DIRECTOR'S LAST NAME (OR TITLE IF NO DIRECTOR IS EASILY IDENTIFIABLE, THOUGH THIS IS RARE FOR FEATURE FILMS).

THE FORMAT IS GENERALLY:

DIRECTOR'S LAST NAME, FIRST NAME, DIRECTOR. *FILM TITLE*. PRODUCED BY PRODUCER'S NAME. COUNTRY OF ORIGIN: DISTRIBUTOR, YEAR OF RELEASE. MEDIUM.

EXAMPLE:

COPPOLA, FRANCIS FORD, DIRECTOR. *THE GODFATHER*. PRODUCED BY ALBERT S. RUDDY. UNITED STATES: PARAMOUNT PICTURES, 1972. FEATURE FILM.

REFERENCING DOCUMENTARIES AND SHORT FILMS

DOCUMENTARIES AND SHORT FILMS, WHILE SHARING MANY CITATION PRINCIPLES WITH FEATURE FILMS, CAN SOMETIMES PRESENT UNIQUE ATTRIBUTION CHALLENGES. UNDERSTANDING HOW TO CITE THESE SPECIFIC FORMATS ENSURES ACCURACY AND COMPLETENESS.

CITING DOCUMENTARIES

DOCUMENTARIES ARE CITED SIMILARLY TO FEATURE FILMS, WITH A STRONG EMPHASIS ON THE DIRECTOR AND THE SUBJECT MATTER. THE CORE ELEMENTS REMAIN THE SAME, BUT THE CONTEXT OF THE FILM BEING A DOCUMENTARY OFTEN INFLUENCES HOW IT'S DISCUSSED IN THE TEXT.

FOOTNOTE/ENDNOTE EXAMPLE:

1. DIRECTED BY ROBERT FLAHERTY, *NANOOK OF THE NORTH*, PATHÉ , 1922.

BIBLIOGRAPHY EXAMPLE:

FLAHERTY, ROBERT, DIRECTOR. *NANOOK OF THE NORTH*. PATHÉ , 1922. DOCUMENTARY FILM.

CITING SHORT FILMS

SHORT FILMS, WHETHER SCREENED IN THEATERS AS PART OF A PROGRAM, IN FESTIVALS, OR ONLINE, REQUIRE PRECISE IDENTIFICATION. THE DIRECTOR AND THE SPECIFIC CONTEXT OF THEIR EXHIBITION ARE KEY.

FOOTNOTE/ENDNOTE EXAMPLE (FOR A SHORT FILM SCREENED IN A FESTIVAL):

1. DIRECTED BY WES ANDERSON, *CAST AWAY ON THE MOON*, SEARCHLIGHT PICTURES, 2014, SCREENED AT THE NEW YORK FILM FESTIVAL.

BIBLIOGRAPHY EXAMPLE (FOR A SHORT FILM PUBLISHED ONLINE):

ANDERSON, WES, DIRECTOR. *CAST AWAY ON THE MOON*. SEARCHLIGHT PICTURES, 2014. ONLINE VIDEO.
[HTTPS://WWW.EXAMPLE.COM/CASTAWAYONTHEMOON](https://www.example.com/castawayonthemoon).

CHICAGO CITATION FOR STREAMING AND ONLINE FILMS

THE PROLIFERATION OF STREAMING SERVICES HAS MADE CITING FILMS ACCESSED ONLINE A FREQUENT NECESSITY. CHICAGO STYLE PROVIDES SPECIFIC GUIDANCE TO ACCOMMODATE THIS DIGITAL MEDIUM, ENSURING THAT THE SOURCE IS AS IDENTIFIABLE AS A

PHYSICAL COPY.

KEY INFORMATION FOR ONLINE FILM CITATIONS

WHEN CITING A FILM FROM A STREAMING PLATFORM OR A WEBSITE, ADDITIONAL DETAILS ARE CRUCIAL. THESE INCLUDE THE NAME OF THE STREAMING SERVICE AND, WHENEVER POSSIBLE, A STABLE URL.

FOOTNOTES AND ENDNOTES FOR STREAMING FILMS

THE FOOTNOTE OR ENDNOTE FOR A STREAMING FILM SHOULD INCLUDE THE DIRECTOR, TITLE, PRODUCER, COUNTRY, YEAR OF RELEASE, THE STREAMING SERVICE, AND A URL IF AVAILABLE AND STABLE. IF A SPECIFIC TIMESTAMP IS RELEVANT, IT SHOULD BE INCLUDED.

EXAMPLE:

1. DIRECTED BY BONG JOON-HO, *PARASITE*, CJ ENTERTAINMENT, 2019, STREAMED ON HULU, [HTTPS://WWW.HULU.COM/WATCH/LONG-ID-CODE](https://www.hulu.com/watch/long-id-code).

IF REFERENCING A SPECIFIC SCENE:

2. DIRECTED BY BONG JOON-HO, *PARASITE*, CJ ENTERTAINMENT, 2019, STREAMED ON HULU, 00:35:12, [HTTPS://WWW.HULU.COM/WATCH/LONG-ID-CODE](https://www.hulu.com/watch/long-id-code).

BIBLIOGRAPHY ENTRIES FOR STREAMING FILMS

THE BIBLIOGRAPHY ENTRY FOR A STREAMING FILM MIRRORS THE FOOTNOTE/ENDNOTE BUT FOLLOWS THE STANDARD BIBLIOGRAPHY FORMAT, TYPICALLY BEGINNING WITH THE DIRECTOR'S LAST NAME.

EXAMPLE:

BONG JOON-HO, DIRECTOR. *PARASITE*. CJ ENTERTAINMENT, 2019. STREAMED ON HULU. [HTTPS://WWW.HULU.COM/WATCH/LONG-ID-CODE](https://www.hulu.com/watch/long-id-code).

IF THE FILM IS AVAILABLE ON MULTIPLE PLATFORMS, CITE THE ONE YOU USED. IF THE URL IS NOT STABLE OR THE FILM IS LIKELY TO BE REMOVED, YOU MIGHT OMIT IT OR NOTE ITS VOLATILITY.

HANDLING DIFFERENT FILM FORMATS: DVDs, BLU-RAYS, AND DOWNLOADS

WHILE DIGITAL ACCESS IS INCREASINGLY PREVALENT, PHYSICAL MEDIA LIKE DVDs AND BLU-RAYS, AS WELL AS DOWNLOADED DIGITAL FILES, REMAIN COMMON WAYS TO VIEW FILMS. CHICAGO STYLE ACCOUNTS FOR THESE VARIATIONS IN ITS CITATION REQUIREMENTS.

CITING FILMS ON DVD OR BLU-RAY

WHEN CITING A FILM FROM A DVD OR BLU-RAY, YOU NEED TO SPECIFY THE FORMAT AND, IF RELEVANT, THE EDITION OR REGION. THE DISTRIBUTOR AND YEAR OF RELEASE FOR THE DISC ARE ALSO IMPORTANT.

FOOTNOTE/ENDNOTE EXAMPLE:

1. DIRECTED BY ALFRED HITCHCOCK, *PSYCHO*, PARAMOUNT PICTURES, 1960, BLU-RAY DISC, UNIVERSAL PICTURES, 2013.

BIBLIOGRAPHY EXAMPLE:

HITCHCOCK, ALFRED, DIRECTOR. *PSYCHO*. PARAMOUNT PICTURES, 1960. BLU-RAY DISC. UNIVERSAL PICTURES, 2013.

CITING DOWNLOADED DIGITAL FILMS

DOWNLOADED FILMS ARE TREATED SIMILARLY TO ONLINE FILMS, BUT THE EMPHASIS IS ON THE SOURCE OF THE DOWNLOAD AND THE FILE TYPE IF IT'S PARTICULARLY RELEVANT. IF THE DOWNLOAD IS FROM A COMMERCIAL SERVICE, THAT SERVICE SHOULD BE NOTED.

FOOTNOTE/ENDNOTE EXAMPLE:

1. DIRECTED BY DENIS VILLENEUVE, *ARRIVAL*, PARAMOUNT PICTURES, 2016, DIGITAL DOWNLOAD, PURCHASED FROM AMAZON PRIME VIDEO.

BIBLIOGRAPHY EXAMPLE:

VILLENEUVE, DENIS, DIRECTOR. *ARRIVAL*. PARAMOUNT PICTURES, 2016. DIGITAL DOWNLOAD. PURCHASED FROM AMAZON PRIME VIDEO.

COMMON CHALLENGES AND SOLUTIONS IN FILM CITATION

CITING FILMS CAN SOMETIMES PRESENT UNIQUE CHALLENGES DUE TO THE COLLABORATIVE NATURE OF FILMMAKING, VARYING PRODUCTION DETAILS, AND THE EVOLVING LANDSCAPE OF MEDIA DISTRIBUTION. UNDERSTANDING THESE COMMON ISSUES CAN HELP YOU NAVIGATE THEM WITH CONFIDENCE.

ATTRIBUTING AUTHORSHIP: DIRECTOR VS. PRODUCER VS. SCREENWRITER

CHICAGO STYLE GENERALLY PRIVILEGES THE DIRECTOR AS THE PRIMARY AUTHOR OF A FILM, ESPECIALLY IN HUMANITIES CONTEXTS. HOWEVER, IN SOME DISCIPLINES, THE SCREENWRITER OR EVEN PRODUCER MIGHT BE MORE RELEVANT TO THE ARGUMENT. BE CONSISTENT IN YOUR APPROACH AND CONSIDER YOUR FIELD'S NORMS.

SOLUTION: ALWAYS AIM TO IDENTIFY THE DIRECTOR FIRST. IF ANOTHER ROLE IS MORE PERTINENT TO YOUR ANALYSIS, YOU CAN MENTION IT IN YOUR TEXT AND ENSURE THE DIRECTOR IS STILL LISTED IN THE BIBLIOGRAPHIC ENTRY, OR ADJUST YOUR FOOTNOTE/ENDNOTE TO REFLECT THE PRIMARY CONTRIBUTOR YOU ARE FOCUSING ON, WHILE STILL INCLUDING OTHER KEY INDIVIDUALS.

INCONSISTENT RELEASE DATES AND TITLES

FILMS MAY HAVE DIFFERENT RELEASE DATES IN DIFFERENT COUNTRIES, OR ORIGINAL TITLES MIGHT DIFFER FROM WIDELY KNOWN TRANSLATED TITLES. SIMILARLY, DISTRIBUTORS AND PRODUCTION COMPANIES CAN BE NUMEROUS.

SOLUTION: USE THE ORIGINAL TITLE AND THE PRIMARY RELEASE DATE AND DISTRIBUTOR RELEVANT TO YOUR SOURCE. IF YOU ARE DISCUSSING A FILM BY ITS TRANSLATED TITLE, CLARIFY THIS IN YOUR TEXT. FOR INTERNATIONAL RELEASES, SPECIFY THE COUNTRY OF ORIGIN IN YOUR CITATION. WHEN IN DOUBT, CONSULT MULTIPLE REPUTABLE SOURCES (LIKE IMDB, WIKIPEDIA'S FILM PAGES WITH CITATIONS, OR ACADEMIC DATABASES) TO VERIFY DETAILS.

OBSCURE OR NONTHEATRICAL FILMS

CITING EXPERIMENTAL FILMS, STUDENT FILMS, OR ARCHIVAL FOOTAGE CAN BE DIFFICULT IF STANDARD PUBLICATION INFORMATION IS NOT READILY AVAILABLE.

SOLUTION: PRIORITIZE ANY IDENTIFYING INFORMATION YOU CAN FIND: THE FILMMAKER'S NAME, THE TITLE, THE YEAR OF CREATION OR EXHIBITION, AND THE INSTITUTION OR ARCHIVE WHERE IT IS HOUSED. IF THE FILM IS ONLINE, PROVIDE THE URL AND ACCESS DATE. FOR ARCHIVAL MATERIAL, INCLUDE THE ARCHIVE'S NAME AND ACCESSION INFORMATION.

MULTIPLE DIRECTORS OR COLLABORATIVE WORKS

SOME FILMS ARE DIRECTED BY TEAMS OR ARE HIGHLY COLLABORATIVE PROJECTS WHERE ATTRIBUTION IS COMPLEX.

SOLUTION: LIST ALL DIRECTORS IN THE ORDER THEY APPEAR IN CREDITS, OR FOLLOW THE SPECIFIC GUIDANCE OF THE CHICAGO MANUAL OF STYLE FOR COLLABORATIVE WORKS. IF A FILM IS A COLLECTIVE PRODUCTION WITHOUT A CLEAR PRIMARY DIRECTOR, YOU MIGHT BEGIN THE CITATION WITH THE TITLE OR A KEY PRODUCER.

THE EVOLVING NATURE OF ONLINE CONTENT

STREAMING LINKS CAN CHANGE, AND CONTENT CAN BE REMOVED OR ALTERED ONLINE. THIS PRESENTS A CHALLENGE FOR THE LONG-TERM STABILITY OF CITATIONS.

SOLUTION: USE STABLE URLS WHENEVER POSSIBLE. IF A URL IS NOT STABLE OR THE CONTENT IS LIKELY EPHEMERAL, CONSIDER ADDING A NOTE ABOUT THE PLATFORM AND DATE OF ACCESS. THE GOAL IS TO PROVIDE THE MOST RELIABLE PATH TO THE SOURCE FOR YOUR READER AT THE TIME OF YOUR WRITING.

FAQ

Q: WHAT IS THE MOST IMPORTANT ELEMENT WHEN CITING A FILM IN CHICAGO STYLE?

A: THE MOST IMPORTANT ELEMENT IS USUALLY THE DIRECTOR'S NAME, AS FILMS ARE OFTEN ATTRIBUTED TO THEIR DIRECTOR IN A SIMILAR WAY TO HOW BOOKS ARE ATTRIBUTED TO THEIR AUTHORS. THIS HELPS READERS IDENTIFY THE SPECIFIC WORK AND ITS CREATOR.

Q: DO I NEED TO INCLUDE THE PRODUCER'S NAME IN A CHICAGO FILM CITATION?

A: INCLUDING THE PRODUCER'S NAME IS OFTEN RECOMMENDED BY THE CHICAGO MANUAL OF STYLE, ESPECIALLY IN THE BIBLIOGRAPHY ENTRY. IT PROVIDES ADDITIONAL ATTRIBUTION AND CONTEXT FOR THE FILM'S PRODUCTION.

Q: HOW DO I CITE A SPECIFIC SCENE FROM A FILM USING CHICAGO STYLE?

A: TO CITE A SPECIFIC SCENE, YOU WOULD INCLUDE THE DIRECTOR, TITLE, PRODUCTION DETAILS, AND THEN THE TIMESTAMP OF THE SCENE WITHIN THE NOTE OR PARENTHETICAL CITATION. FOR EXAMPLE, (KUBRICK, 1968, 00:45:10).

Q: IS THERE A DIFFERENCE IN HOW I CITE A DOCUMENTARY VERSUS A FEATURE FILM IN

CHICAGO STYLE?

A: THE CORE COMPONENTS ARE SIMILAR, BUT THE EMPHASIS MIGHT SHIFT SLIGHTLY. FOR DOCUMENTARIES, CLEARLY STATING IT IS A DOCUMENTARY AND POTENTIALLY INCLUDING THE SUBJECT MATTER IN YOUR DESCRIPTION CAN BE HELPFUL. THE GENERAL FORMAT REMAINS CONSISTENT.

Q: WHAT IF I WATCHED A FILM ON A STREAMING SERVICE LIKE NETFLIX OR AMAZON PRIME VIDEO? HOW DO I CITE THAT?

A: FOR STREAMING FILMS, YOU NEED TO INCLUDE THE DIRECTOR, TITLE, PRODUCTION DETAILS, THE NAME OF THE STREAMING SERVICE, AND A URL IF AVAILABLE AND STABLE. FOR EXAMPLE: DIRECTOR'S LAST NAME, FIRST NAME, DIRECTOR. FILM TITLE. PRODUCED BY PRODUCER'S NAME. COUNTRY OF ORIGIN: DISTRIBUTOR, YEAR OF RELEASE. STREAMED ON STREAMING SERVICE NAME. URL.

Q: DO I NEED TO ITALICIZE THE FILM TITLE IN CHICAGO CITATIONS?

A: YES, THE FILM TITLE SHOULD ALWAYS BE ITALICIZED IN CHICAGO STYLE CITATIONS, BOTH IN FOOTNOTES/ENDNOTES AND IN THE BIBLIOGRAPHY.

Q: WHAT SHOULD I DO IF I CAN'T FIND THE DIRECTOR'S NAME FOR A FILM?

A: IF A DIRECTOR IS NOT READILY APPARENT OR THE WORK IS PRIMARILY ATTRIBUTED TO ANOTHER ROLE (LIKE AN ANIMATOR FOR AN ANIMATED SHORT), YOU CAN BEGIN THE CITATION WITH THE TITLE OF THE FILM. HOWEVER, FOR MOST FEATURE FILMS, A DIRECTOR IS TYPICALLY IDENTIFIABLE.

Q: WHEN CITING A FILM ON DVD, WHAT INFORMATION IS NECESSARY?

A: FOR A DVD, INCLUDE THE DIRECTOR, TITLE, PRODUCTION COMPANY, YEAR OF ORIGINAL RELEASE, AND THEN SPECIFY "DVD" AS THE FORMAT, FOLLOWED BY THE DISTRIBUTOR AND YEAR OF THE DVD RELEASE. EXAMPLE: DIRECTOR'S LAST NAME, FIRST NAME, DIRECTOR. FILM TITLE. PRODUCTION COMPANY, YEAR. DVD. DISTRIBUTOR, YEAR.

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