

**Women Film Pioneers Sourcebook Volume I. U.S. and Latin America**  
**General comments for authors: First Draft and Revisions**  
**Deadline:**

1) **Tone:** overall needs to be not so much encyclopedic as tentative and speculative. An earlier generation of film historians sounded authoritative. Much of the research here is a challenge to the first histories. Where do your findings diverge? Are the sources readily available and rich or thin? What are the special challenges of doing research on this figure? How does the difficulty of attribution pose dilemmas and how have you attempted to solve them? Here please indicate your relationship to this figure, whether as relative or as scholar-expert. Make concrete references to archives as much as possible, highlighting not erasing the conditions of research.

2) **Limits:** Concentrate on the silent era with reference to sound era kept to an absolute minimum. Page limit: 2, but go to a 3<sup>rd</sup> page if you discuss extant films (imagining the utility of the sourcebook as a catalogue accompanying an exhibition).

3) **Primary vs. Secondary sources:** Less reliance on secondary sources, please, especially for quotes. The goal of the sourcebook is to foreground your new primary research as well as interpretations. This means relying less on encyclopedias.

4) **Bibliography:** Comprehensive general bibliography will be in the Appendix. We can save space if you only list the minimum primary text cited works (the more rare the better) after your entry. (6 maximum) If you do use often-sited sources, they will go in the general bibliography. For a good guide to the Moving Picture World broken down by figures. See: Annette M. D'Agostino, *Filmmakers in The Moving Picture World: An Index of Articles, 1907 - 1927* (Jefferson, NC: McFarland, 1977).

5) **Filmography:** Follow the model which runs abbreviated credits horizontally. Use headers to separate out films "as director or producer" and "as screenwriter." Or, "director/producer/screenwriter." See Model #3 attached.

Model for Credit Abbreviations:

Dir.: director (Capitalize first letter in credits)

prod./dir.: producer and director

prod.: producer exec. prod.: executive producer

co-prod/prod. mgr.: co-producer and production manager

sc.: screenwriter, scenario, or writer

sc./adapt: screenplay and adaptation

ed.: editor

ph.: photography

cast: List woman film pioneers & significant others (NOT FULL CAST)

si: silent

b&w: black and white

6) **Archival – Film Print Sources:** (Extant films) We know that not all institutions have the FIAF Treasures database. We will electronically send you the titles you need if you do not have this. List reels and feet for 1 archive, preferably the one holding the most complete version, and other archives following. If you are uncertain who to credit, use such wording as: “Possible co-producer or scenarist unless otherwise noted.” Year: We are giving year only and that year the release date. The problem with dating silent cinema will be explained elsewhere. Ex:

*From the Manger to the Cross.* Dir. Sidney Olcott, sc: Gene Gauntier (Kalem Company US 1912) Cast: Gene Gauntier, Robert Henderson-Bland, si, b&w, 6 reels, 3, 245 ft., Archive: BFI and GEH, LOC. English intertitles.

7) **Archival – Paper Sources:** These will be merged in the Appendix at the end. Thanks for making certain that institutions are fully identified as well as collections within collections. For more information see: Roy Liebman, *Silent Film Performers: An Annotated Bibliography of Published, Unpublished, and Archival Sources for over 350 Actors and Actresses* (Jefferson, N.C.: McFarland, 1966).

8) **Other sources:** These will also go to the Appendix. Since websites and video or dvd are less reliable, these will be listed at the end of the book and individual titles on our website. Use the following format at the very end of your entry.

Movies Unlimited (<http://www.moviesunlimited.com>)

Clara Kimball Young: *Eyes of Youth* (1919); Prod. Harry Garson, dir. Albert Parker, Cast: Clara Kimball Young; si, b&w, 90 min. , vhs.

9) **Standardization/Style** - We need EVERYTHING to be consistent. Italicize film and book titles. Give page numbers: pp.; print size: 12 pt.; typeface: Times New Roman; spacing: double space

Bibliography: Modified MLA (Modern Language Association) with Works Cited Listed at end. Italicize film and book titles.

See University of Illinois Guidelines: <http://www.press.uillinois.edu/about/style.html>

### Some Archive Abbreviations

FIAF Archives - Film Print Sources

Belgium

CR/KF - Cinematheque Royale/Kokinklijk Filmarchief - Bruxelles

Brazil

CMAM - Cinemoteca do Museu de Art Moderna - Rio de Janeiro, Brazil

Canada

CNC/ANC - National Archives of Canada/Archives Nationales Du Canada - Ottawa, Canada

Great Britain

BFI/NFTVA - British Film Institute/National Film and Television Archive - London

Mexico

CM - Cineteca Nacional -México, D.F., México

United States

5/3/06

GEH - George Eastman House /Motion Picture Department - Rochester, New York  
LOC - Motion Picture, Broadcasting and Recorded Sound Division/Library of Congress -  
Washington, D.C.  
MOMA - Museum of Modern Art - New York, New York  
PFA - Pacific Film Archive - Berkeley, California  
UCLA - UCLA Film and Television Archive - Los Angeles, California  
WCTVR - Wisconsin Center for Film and Television Research - Madison, Wisconsin

Archives - Paper Sources - For Example

AMMI - American Museum of the Moving Image

AMPAS - Academy of Motion Picture Arts and Sciences

BYU - Brigham Young University

MOMA - Museum of Modern Art

Other archive - Please submit full information for Appendix and create abbreviation  
for entry

Send Microsoft Word or RTF file as e-mail attachment to  
Women Film Pioneers Assistant

Until July 31, 2006:

Sofia Bull, [sofia.bull@mail.film.su.se](mailto:sofia.bull@mail.film.su.se)

Dept. of Cinema Studies Box 27062

Stockholm University

10251 Stockholm

Sweden

July 31- until August 18, 2006:

Monu Lahivi, [ml49@duke.edu](mailto:ml49@duke.edu)

Program in Literature

Box 90670

Durham, NC 27708-0466