



Style Guide

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Style Guide Overview

Please do not submit an article or review text unless it is the absolute final version, so as to minimize any confusion and insure that outdated or incorrect versions are not published.

Pieces that do not adhere to the style guidelines listed below will be returned to authors for appropriate revision. To insure proper adherence to the style guidelines, please consult the checklists below.

Style Guide Checklists

Every review file submitted to Liza Palmer, Review Section Editor, should include the following components (please scroll down to read the appropriate section):

Book Reviews:

- Bibliographic information for book(s), including formats and prices.
- Review text.
- Brief review author biography.
- Review author contact information, including email address.

Film Reviews:

- Film credits.
- Review text.
- Brief review author biography.
- Review author contact information, including email address.

DVD Reviews:

- Film credits.
- DVD credits.
- Review text.
- Brief review author biography.
- Review author contact information, including email address.

Festival Reports:

- Festival title and dates.
- 6-8 keywords, describing the festival.
- Report text.
- Brief report author biography.
- Report author contact information, including email address.

A Note on the Editing Process

Film International reserves the right to edit your texts for clarity, grammar, spelling, syntax, and formatting. For editorial changes like these, we will not necessarily submit a revised text for your approval before publication. However, we will make no changes that significantly alter your arguments, criticisms, or ideas without your permission.

Copyright and Publishing Articles with *Film International*

While you, the author, retain the copyright to your intellectual property, by accepting *Film International's* offer to publish from the Editor-in-Chief you are entering into a presumptive binding contract and, by such, transferring the right to publish this material solely upon *Film International*. *Film International* will make every effort to publish your text in a timely manner; however, we reserve the right to delay publication due to unforeseen circumstances (i.e. matters of space, adherence to style or publication guidelines). If *Film International* is unable to publish your text in the expected timeframe and you wish to seek other publication opportunities, you must first request that the contract be terminated. *Film International* allows authors to publish postprint versions (i.e. the final version of record, usually in Microsoft Word form, prior to layout and publication in *Film International*, either in print or online) of their articles, for self-archiving purposes only on personal websites and/or in institutional repositories, providing that: (1) it is at least two years from the date of original publication in *Film International* (in print or online); and (2) it fully acknowledges *Film International* by referencing the bibliographic information from the published version.

Copyright and Publishing Reviews with *Film International*

While you, the author, retain the copyright to your intellectual property, by accepting review items from the Review Section Editor you are entering into a presumptive binding contract and, by such, transferring the right to publish this material solely upon *Film International*. *Film International* will make every effort to publish your text in a timely manner; however, we reserve the right to delay publication due to unforeseen circumstances (i.e. matters of space, adherence to style or publication guidelines). If *Film International* is unable to publish your text in the expected timeframe and you wish to seek other publication opportunities, you must first request that the contract be terminated; and in the instance of reviews, where you, the author, have received compensation in kind for your services (i.e. a book, DVD), your request may be denied. *Film International* allows authors to publish postprint versions (i.e. the final version of record, usually in Microsoft Word form, prior to layout and publication in *Film*

International, either in print or online) of their articles, for self-archiving purposes only on personal websites and/or in institutional repositories, providing that: (1) it is at least two years from the date of original publication in *Film International* (in print or online); and (2) it fully acknowledges *Film International* by referencing the bibliographic information from the published version.

Further Information

Please consult the document “Intellect General Guidelines” for more information on preferred Intellect style guidelines.

Otherwise, please contact Liza Palmer, Review Section Editor for *Film International*, for specific style questions not addressed below:

liza.palmer@filmint.nu

Film Titles

When making reference to films within your text, please provide the year of release in parentheses after the first instance of the film title within your text. Film titles should be italicized and not underlined. Finally, when referencing films, please use the English-language title first, followed by the original title in parentheses and the release date, like so:

Tokyo Story (*Tôkyô monogatari*, 1953)

With non-English-language film titles, please capitalize only the first word of the title (unless the first word is a variation of the word “the,” in which case capitalize the first and second words). For instance:

Nos enfants chéris versus *La Règle du jeu*

References

Any references to texts and/or films must be correctly referenced either within the text or in the bibliography. When making references to other texts, our preference is parenthetical references. If you must deviate from these, please use endnotes and not footnotes. However, please keep the use of endnotes to a minimum. In the case of book reviews, when referring to or quoting from the book that you are reviewing, simply use parenthetical references, indicating the appropriate page numbers, like so:

Michael Wood begins his book on *Belle de jour* by characterizing Luis Buñuel's style as "a form of impatience" (8).

Quotations

Please incorporate European guidelines when quoting, using single quotation marks for quotes and double quotation marks for quotes within quotes.

Spelling

Film International prefers English spellings.

Book Reviews

Book reviews are limited to 800 words maximum, including bibliographic details. (Please contact Liza Palmer – liza.palmer@filmint.nu – if you have a compelling reason for needing more space). Please provide all the bibliographic and format & price (in either dollars or pounds) information for your book(s) at the top of your text, like this:

Alphaville, Chris Darke, (2005)
London: I. B. Tauris, 114pp., ISBN: 1850439869 (pbk), £9.99, ISBN:
1845112180 (hbk), £25.00

Film & DVD Reviews

Film & DVD reviews are limited to 1000 words maximum, including production details. (Please contact Liza Palmer – liza.palmer@filmint.nu – if you have a compelling reason for needing more space). Please provide all production and distribution credits (including information on DVD extras, where applicable) at the top of your text.

Credits for a film review should look like this:

Ugetsu, (1953)
Japan

Director Kenji Mizoguchi

Screenplay Matsutaro Kawaguchi, Yoshikata Yoda

Original Story by Akinari Ueda

Producer Masaichi Nagata

Director of Photography Kazuo Miyagawa

Art Director Kisaku Ito

Costumes Shima Yoshimi

With Machiko Kyo (Lady Wakasa), Masayuki Mori (Genjuro), Kinuyo Tanaka (Miyagi), Sakae Ozawa (Tobei), Mitsuko Mito (Ohama), Kikue Mouri (Ukon), Ryosuke Kagawa (Village henchman)

Runtime 97 minutes

Credits for a DVD review of a film should look like this:

Ugetsu, (1953)

Japan

Director Kenji Mizoguchi

Screenplay Matsutaro Kawaguchi, Yoshikata Yoda

Original Story by Akinari Ueda

Producer Masaichi Nagata

Director of Photography Kazuo Miyagawa

Art Director Kisaku Ito

Costumes Shima Yoshimi

With Machiko Kyo (Lady Wakasa), Masayuki Mori (Genjuro), Kinuyo Tanaka (Miyagi), Sakae Ozawa (Tobei), Mitsuko Mito (Ohama), Kikue Mouri (Ukon), Ryosuke Kagawa (Village henchman)

Runtime 97 minutes

DVD

USA, 2005

Produced and Distributed by The Criterion Collection (region 1)

Aspect Ratio 1.33:1

Sound Mix Mono 1.0

Extras New restored high-definition transfer. Audio commentary by Tony Rayns. Interview appreciations by Masahiro Shinoda, Kazuo Miyagawa, and Tokuzo Tanaka. Theatrical trailer. Kenji Mizoguchi: The Life of a Film Director (1975), a 150-minute documentary by Kaneto Shindo. 72-page book with the three short stories that influenced the film.

Multiple-Item Reviews

Multiple-item reviews (consisting of any combination of books and/or DVDs, numbering in total four or less; DVD box sets would be considered a multiple-item review) are limited to 1500 words, including bibliographic and/or production details. (Please contact Liza Palmer – liza.palmer@filmint.nu – if you have a compelling reason for needing more space). Please adhere to the above guidelines for book and film/DVD reviews, depending upon the materials you are reviewing.

Festival Reports

Please be aware that *Film International* no longer publishes festival reports in print; rather, they are published online via our website (<http://www.filmint.nu/>). Festival reports are limited to 2000 words, including any keywords and festival details. (Please contact Liza Palmer – liza.palmer@filmint.nu – if you have a compelling reason for needing more space). Please title your report, and list five to six keywords at the top of your report, describing its content:

London Lesbian and Gay Film Festival 29 March - 12 April, 2006

A Report by Ryan Prout.

Keywords: LLGFF; National Film Theatre; British Film Institute; trans; queer; layered minority identities

Contact & Contributor Details

Please submit with any text an author description, as you would like it to appear when it is published. Please also list your contact details (including preferred

email address, so that we may contact you during the editing process as needed, and mailing address, so that we may send you a copy of the printed issue when it is ready). It is important to note that we will not publish or share your contact details; they are used solely for internal communication.

Thanks

Your conscientious reading of and adherence to these guidelines are appreciated. And, as always, many thanks for your wonderful and valued contributions to *Film International*. Your service and scholarship, with regards to the Review Section, help make us great. It is a pleasure to work with you.