

WIFV National Film Registry Nominations 2016

Women in Film & Video continues its multi-year initiative to have more women-made films included in the National Film Registry housed at the Library of Congress. Although women have been involved with movies since the movie camera was invented, their work is severely underrepresented in this national collection.

The Library of Congress maintains the National Film Registry to honor “culturally, historically or aesthetically significant films” that are at least 10 years old at the time of their inclusion in the Registry. The selected films are “works of enduring significance to American Culture.” [More information about the National Film Registry can be found here.](#)

The Library of Congress has changed how they are accepting nominations this year. [Click here to submit your nomination.](#) You may nominate several films but can only nominate a film once. Nominations for 2016 will close on Friday, September 2. Make sure to enter Women in Film & Video in the space “Please tell us how you learned of the Registry” on the nomination form. Questions about the registry? Email filmregistry@loc.gov. Questions about our nominations? Email director@wifv.org.

WIFV is nominating the following films for consideration by the National Film Registry in 2016:

1. THE BIG HOUSE (1930) – written by Frances Marion, edited by Blanche Sewell
2. HE’S ONLY MISSING (1978) – written/directed by Robin Smith
3. PARIS IS BURNING (1990) – written/directed by Jennie Livingston
4. FAST FOOD WOMEN (1992) – written/directed by Anne Lewis
5. SLEEPLESS IN SEATTLE (1993) – screenplay/directed by Nora Ephron
6. BOYS DON’T CRY (1999) – written/directed by Kimberly Peirce
7. WHAT WOMEN WANT (2000) – directed by Nancy Meyers
8. LOST IN TRANSLATION (2003) – written/directed by Sofia Coppola
9. MEAN GIRLS (2004)- screenplay by Tina Fey
10. THE DEVIL WEARS PRADA (2006) screenplay by Aline Brosh McKenna

THE BIG HOUSE, directed by George W. Hill and starring Wallace Berry, Robert Montgomery, and Chester Morris, gave audiences their first experience of hearing prison doors slamming shut, tin cups clanking on mess-hall tables, and prisoners' feet shuffling down corridors. Writer Frances Marion became the first female to win an Academy Award for Best Adapted Screenplay for this film. It was edited by Blanche Sewell (WIZARD OF OZ, QUEEN CHRISTINA). Widely recognized as the "parent of the prison film genre", THE BIG HOUSE presents a realistic view of imprisonment, heightened by filming at San Quentin and served as a call for prison reform. The film also won an Oscar for Sound Recording.



Frances Marion, screenwriter of THE BIG HOUSE.

According to IMDb, she is the "most renowned female screenwriter of the 20th century and one of the most respected scripters of any gender". Marion has 188 writing credits including THE SCARLET LETTER (1926), THE RED MILL (1927), and THE CHAMP (1931).

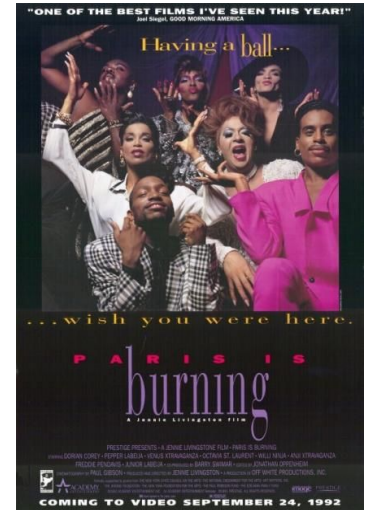
She received one Oscar for THE BIG HOUSE in 1930, making her the first woman to win a Best Writing Oscar, and another Best Writing Oscar for THE CHAMP (1932) – the only woman to win back to back Oscars in the same category, as the Oscars were not held in 1931. She also received an Oscar nomination for the PRIZEFIGHTER AND THE LADY under the Best Writing – Original Story category in 1934.

HE'S ONLY MISSING is a short documentary that looks into the issue that families had to deal with during the Vietnam War regarding their "missing" soldiers. The strong narrative structure is supported by several interviews with government officials, yet the film is centered on revealing the filmmaker's deeply personal insights on the issue. Smith emphasizes the "accepting the closest thing to reality" struggle that her family had to endure as well as questioning the government's intentions in the closing minutes of the film. This film brings a highly personal perspective to the Vietnam War era and would be the first such examination in the National Film Registry.



Robin Smith, writer and director of **HE'S ONLY MISSING**, is a documentary filmmaker, whose work includes **COME WALKING IN MY SHOES**, **WOMEN OF SUBSTANCE**, and **SHOOTING BACK: PHOTOGRAPHY BY HOMELESS CHILDREN**, which is an Emmy Award winner. Her nonprofit organization, Video Action, produces educational television and multimedia programs on issues affecting women and at-risk children. She was a network news producer on CBS and NBC News.

PARIS IS BURNING, a documentary by Jennie Livingston, explores New York's gay and transgender community in the mid to late 1980s. Prominent members of the drag scene including Pepper LaBeija, Dorian Corey, Anji Xtravaganza, and Willi Ninja are interviewed. Even as they hide behind wigs, fake eyelashes, glitter, and make up, most of them are searching for community and a sense of family in their lives to counter discrimination and rejection from their birth families. Livingston gave her subjects the honor of allowing them to lead their daily lives, and shows their struggles to survive. **PARIS IS BURNING** won numerous awards including the GLAAD Media Award for Outstanding Film, the Grand Jury Prize at the 1991 Sundance Film Festival, and the Cinema Eye Honors Legacy Award in January. It was included in the Sundance Collection screening for 2015.



Jennie Livingston, director of **PARIS IS BURNING**, is known for directing the two shorts **WHO'S THE TOP?** (2005) and **THROUGH THE ICE** (2006).

Her work is recognized by several awards such as a Best Documentary/Non-Fiction Film Award from the Los Angeles Film Critics Association Awards (1990), an International Documentary Association Award (1990), a Best Documentary Film from Berlin International Film Festival (1991), a Grand Jury Prize from Sundance Film Festival (1991), a Student Jury Award for Best Short Film from the Czech Gay and Lesbian Film Festival (2007), and three Cinema Eye Honors Award (2015 and 2016).

FAST FOOD WOMEN documents the lives of women working in four fast food restaurants in Eastern Kentucky, with low wages and no benefits. Management is concerned with speedy production and good service, and subjects the workers to a fast-paced and inconsistent scheduling that makes it hard to earn a living - much less support a family after their husbands lose their jobs in the coal mines. This documentary manages to capture the good-natured humor of these women through their long hours and financial concerns. Even with today's advances through computerizing and standardizations, **FAST FOOD WOMEN** reminds us that nothing much has changed in the fast food industry.



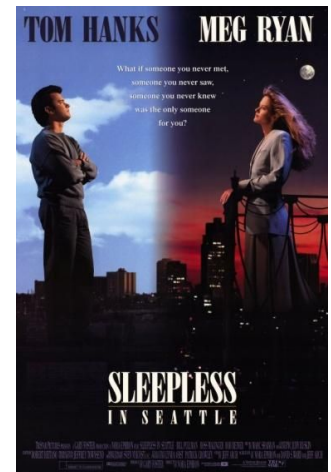
Anne Lewis, director of **FAST FOOD WOMEN**.

A documentary filmmaker, she has 7 directing credits including **JUSTICE IN THE COALFIELD** (1995), **TO SAVE THE LAND AND PEOPLE** (1999), and **ANNE BRADEN: SOUTHERN PATRIOT** (2012).

She wears the many hats of writing, producing, and editing. According to her website, Anne Lewis “makes documentary films about social action, human rights, labor, environmental justice, and cultural democracy”.

She has been recognized with industry awards such as the Special Jury Award in the USA Film Festival (1992). Her films have screened in all the film territories, including the International Labor Film and Video Festival in Seoul, South Korea, the London Film Festival (London, UK), in the Chicago Film Festival, and in the Women in Film Festival/AFI.

SLEEPLESS IN SEATTLE is Nora Ephron's directorial debut. Ephron charms her audience when a recently widowed man's son calls a radio show in an attempt to find his father a partner. This film is considered to be a classic in romantic comedy and it was nominated for two Oscars: Best Writing – Screenplay Written Directly for the Screen and Best Music – Original Song in 1994. ***SLEEPLESS IN SEATTLE*** marks Meg Ryan's and Tom Hanks' second on-screen collaboration - out of four total.



Nora Ephron, writer and director of ***SLEEPLESS IN SEATTLE***, has 16 credits as a writer including ***WHEN HARRY MET SALLY...*** (1989), ***YOU'VE GOT MAIL*** (1998), ***BEWITCHED*** (2005), and ***JULIE & JULIA*** (2009).

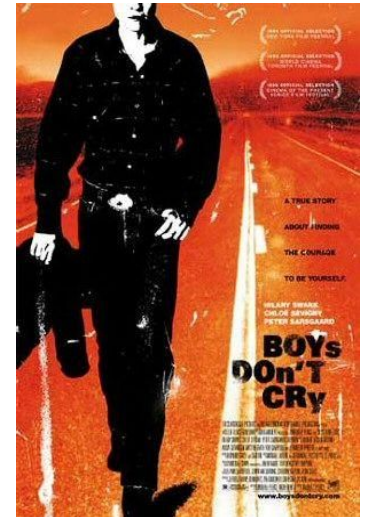
Ephron has 10 credits as a producer and executive producer mostly for her own films and eight directing credits.

Her awards include three Oscar Award nominations for Best Writing - Screenplay Written Directly for the Screen for ***SILK WOOD*** (1984), ***WHEN HARRY MET SALLY*** (1990), and ***SLEEPLESS IN SEATTLE*** (1994). She also was nominated for a Golden Globes Award in 1990 for ***WHEN HARRY MET SALLY*** as Best Screenplay – Motion

Picture and it received the BAFTA award.

Ephron has also been recognized with industry awards including a Muse Award from New York Women in Film & Television (1992), a Crystal Award from Women in Film Crystal Awards (1994), an Elle Icon Award (2008), and a Best Movie by a Woman Award from Women Film Critics Circle Awards (2009) for ***JULIE & JULIA***.

BOYS DON'T CRY, based on the short *BOYS DON'T CRY*, was written and directed by Kimberly Peirce. With its main theme about finding the courage to be who you truly are, the story is about female born Teena Brandon who adopts the male identity of Brandon Teena, and attempts to find himself and love in Nebraska. The film has outstanding performances from the cast. Hilary Swank won the Oscar for Best Actress in a Leading Role and Chloë Sevigny received a nomination for Best Actress in a Supporting Role. At the Golden Globes, in the same year, Swank won for Best Performance by an Actress in a Motion Picture – Drama and Sevigny was nominated for Best Performance by an Actress in a Supporting Role in a Motion Picture. This picture is a groundbreaking film addressing the issue of female masculinity.

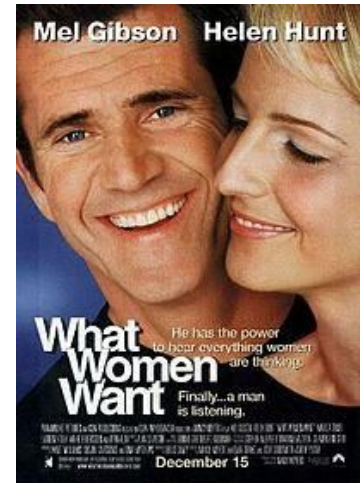


Kimberly Peirce, writer/director of *BOYS DON'T CRY*, and director of *STOP-LOSS* (2006), *CARRIE* (2013), and an episode of *AMERICAN CRIME* (2016).

Her work won her several international awards including a Verzaubert International Gay & Lesbian Film Festival (1999), two London Film Festival Awards (1999), a Festival Diploma from Molodist International Film Festival (2000), and three Stockholm Film Festival Awards (1999 and 2000).

She has also been recognized with filmmaking awards including the New York Film Critics Circle Awards (1999), the Online Film & Television Association (2000), and the Young Hollywood Awards for Best Screenwriter and Best Director (2000).

WHAT WOMEN WANT marks Nancy Meyers' producing and directing debut. Meyers is known for her entertaining plots in the romantic comedy genre. This story is about a chauvinistic executive who gains the ability to hear what women are actually thinking. Although the film is humorous, it raises serious matters about being a woman in the executive working world. The film's body of work is highly regarded for its representation of the nature of women in transition.



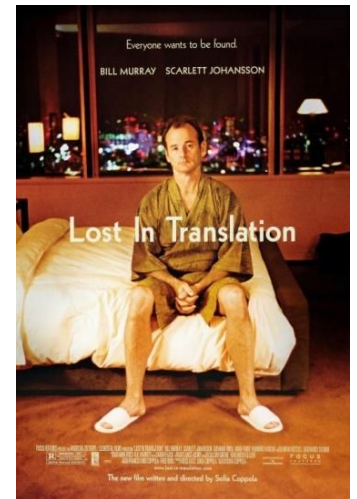
Nancy Meyers, director and producer of **WHAT WOMEN WANT**.

She has 16 credits as a writer including *PRIVATE BENJAMIN* (1980), *PARENT TRAP* (1998), *SOMETHING'S GOTTA GIVE* (2003), *THE HOLIDAY* (2006), *IT'S COMPLICATED* (2009), and *THE INTERN* (2015). She generally directs her own screenplays (11 directing credits) and produces some of them (10 producing credits and 1 executive producing credit).

In 1981, Meyers received an Oscar for Best Writing - Screenplay Written Directly for the Screen and a Writers Guild of America award for Best Comedy Written Directly for the Screen. In 2010, she won a Golden Globe for *IT'S COMPLICATED* as the Best Screenplay for a Motion Picture.

In 2014, she appeared on IMDb's favorite women directors list by users. She has also been recognized with filmmaking awards, including a Dorothy Arzner Director Award from Women in Film LA (2007), a Woman of the Year Award from Elle Women in Hollywood (2013), and a recent Golden Eddie Filmmaker of the Year Award from American Cinema Editors (2016).

LOST IN TRANSLATION is a heart-aching story between a faded movie star and a neglected young woman who form an unlikely bond after crossing paths in Tokyo. The film questions the meaning of life and apprehends longing for a connection. Filmed in Tokyo, it captures the refined tone of the place and compliments the moods of the story. Written and directed by Sofia Coppola, the film won an Oscar for Best Writing – Original Screenplay (2004) and received two nominations for Best Picture and Best Director. The film also broke the US territory and it received several awards for Best Foreign Film from the European Film Awards, German Film Awards, Guild of German Art House Cinemas, Italian National Syndicate of Film Journalists, Toronto Film Critics Association Awards, Venice Film Festival, and many more.



Sofia Coppola, writer and director of LOST IN TRANSLATION.

Apart from her 20 acting credits, she has 11 writing credits, 12 producing credits, and 10 directing credits. She generally serves as the three functions on her own films such as *MARIE ANTOINETTE* (2006), *SOMEWHERE* (2010), and *A VERY MURRAY CHRISTMAS* (2015).

Sofia Coppola is the first American woman to get nominated for the Best Director Oscar and one of only four women to receive that award nomination as of 2015.

She also won a Golden Globe (2004) for Best Screenplay – Motion Picture and got a nomination for Best Director – Motion Picture.

She has been recognized by the film industry, including Young Hollywood Award for Best Director for *VIRGIN SUICIDES* (2001), a Directors Guild of America Award (2001), a Writers Guild of America Award (2001), a Cinema Prize of the French National Education System Award in the Cannes Film Festival (2006), a nomination for the Palme d’Or (2006), and the Icon Award from Elle Women in Hollywood Awards (2006).

MEAN GIRLS is considered to be an incredibly accurate portrayal of teenage life during high school. Not only is it an entertaining story, it also is a thoughtful reflection on female social cliques and the damaging effects they can have on young girls. The film is Tina Fey's feature screenplay debut based on the book by Rosalind Wiseman. The film has a great ensemble cast of actors including Rachel McAdams, Amanda Seyfried, and Lacey Chabert. This teen comedy will forever be an audience favorite: many lines have entered the millennial lexicon, October 3 is celebrated as Mean Girls Day, and many women do wear pink on Wednesday!



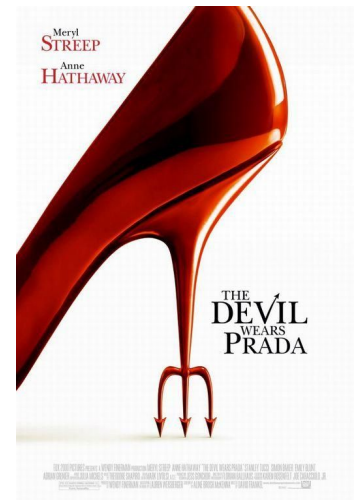
Tina Fey, screenwriter of **MEAN GIRLS**, wears the many hats of being a writer, an actress, and a producer. She is most famous for her work on TV series such as **SATURDAY NIGHT LIVE** (1999-2006), **30 ROCK** (2006-2013), and **UNBREAKABLE KIMMY SCHMIDT** (2015-present). However, her recent successes were feature films such as **SISTERS** (2015) and **WHISKEY TANGO FOXTROT** (2016).

Fey has a long history in Golden Globes Awards. **30 Rock** won her two Golden Globes for Best Performance by an Actress in a Television Series – Comedy or Musical (2008 and 2009). She continued to be nominated between 2010 and

2013 for the same category.

Fey has also been recognized with industry awards including the Muse Award from New York Women in Film & Television (2005), a People's Choice Award (2009), a Writers Guild of America Award (2009 and 2010), a Primetime Emmy Award (2007, 2008, 2009, and 2013), a Critics' Choice TV Award (2011), two Monte Carlo TV Festival Awards (2012 and 2013), and a Screen Actors Guild Award (2013).

THE DEVIL WEARS PRADA is based on the best-selling book written by Lauren Weisberger. Adapted for screen by Aline Brosh McKenna, it moves between complex and comic situations, and is an accurate portrayal of the high end fashion industry. In 2007, the film was nominated for two Oscars under the categories of Best Performance by an Actress in a Leading Role for Meryl Streep and Best Achievement in Costume Design. It also won a Golden Globe for Streep's leading performance and got nominated for two Globes for Best Motion Picture – Comedy or Musical and for Emily Blunt's Best Performance by an Actress in a Supporting Role in a Motion Picture.



Aline Brosh McKenna, screenwriter of THE DEVIL WEARS PRADA.

She has 12 credits as a writer including LAWS OF ATTRACTION (2004), 27 DRESSES (2008), WE BOUGHT A ZOO (2011), ANNIE (2014), CRAZY EX-GIRLFRIEND (current TV Series), and the upcoming CRUELLA.

McKenna is one of the leading screenwriters of the 21st century.

Her work as a filmmaker is recognized by the industry as she has a nomination for an EDA Award under the Best Screenplay Written by a Woman category (2006), a WFCC Award under the Best Woman Storyteller category (2006), a nomination for a WGA Award under the Best Adapted Screenplay category in (2007), a nomination for a USC Scriptor Award (2007), and a nomination for a BAFTA Award under the Best Screenplay – Adapted category (2007).