

“50 bucks, grandpa, for 75, the wife can watch.” –Kit De Luca

This line from *Pretty Woman* (1990) was always dubbed over when shown on cable television, and the playful negotiations of Kit De Luca (Laura San Giacomo)—the coke addicted but loveable prostitute and mentor to main character Vivian (Julia Roberts)—with a wealthy couple gawking at her short skirt and high boots in the lobby of the Beverley Wilshire Hotel were replaced with either silence or a snide comment about the aforementioned wife’s floral print dress. Kit’s announcement of the wage she charges for her professional services (and its fluctuation, depending on the client’s inclinations) must have been deemed too crass for a film...about sex work? Yet, as anyone who has seen *Pretty Woman* knows, the film is not at all about the wages and labour of prostitution, but about the velvet box magic and Rodeo Drive accoutrements of falling in love. We at *cléo* are more interested in the former. Let’s talk labour.

Be it work's negotiations, exploitations or pleasures; the often unseen labour of domestic work and parenthood; or the revolutionary toiling of activists, we are wondering what renders certain forms of labour “worth” talking about? The term “labour” is broad, and we would like to see writers embrace its expanse by considering the manifold representations of labour onscreen: from pregnancy, birth, or abortion; to collaborative filmmaking and activism (or Hollywood’s re-telling of activist stories, à la *Erin Brockovich* or *Milk*); to depictions of slavery; to films that relish the labour that is spared certain subjects (think of the lack of actual work in films like *Frances Ha*, for example).

Possible films to consider include (but are not limited to): *Erin Brockovich* (2000), *Actress* (2014), *Come Worry with Us!* (2014), *The Girlfriend Experience* (2009), *His Girl Friday* (1940), *Adam's Rib* (1949), *The World* (2004), *Harlan County U.S.A.* (1976), *Norma Rae* (1979), *24 City* (2008), *A Touch of Sin* (2013), *The Times of Harvey Milk* (1984), *Milk* (2008), *Frances Ha* (2012), *After Tiller* (2013), *Night Moves* (2013), *Pussy Riot: A Punk Prayer*, (2013), *Boyhood* (2014), *12 Years a Slave* (2013).

Send us your pitch of roughly 300 words. Please also include three writing samples.

The deadline for submissions is **May 15, 2014**.

We will be in touch regarding accepted pitches. Articles should be between 1500–2000 words.