

To quote the inimitable Sheryl Crow, “The first cut is the deepest.” For vol. 4, issue 3 of *cléo*, we’re going to be looking at FIRSTS: groundbreaking women; first films or performances; the new and novel; or those initial, formative film-going experiences. Some topics and films to consider:

**Films and Performances by Trailblazing Women** - women who broke new ground and their legacies - Florence Lawrence, Laverne Cox, Mary Pickford, Lena Horne, Anne Claire Poirier, Lois Weber, Kathryn Bigelow, Ava Duvernay, Dorothy Dandridge, Amandla Stenberg, Fan Bingbing, Priyanka Chopra, Marlee Beth Matlin, the Wachowski sisters

**First films/performances** - directors like Elizabeth Lo, Sofia B, Brittni West, Tayarisha Poe, Ashley Mckenzie; actors like Oulaya Amamra (*Divines*, 2016), Auli’i Cravalho (*Moana*, 2016); or talk about your favourite first-time performances!

**The First Time** - movie depictions of virginity; first kisses and dates; first time sex acts and explorations of sexual identity: *The Diary of a Teenage Girl* (2015), *Girlhood* (2015), *The To Do List* (2013), *C.R.A.Z.Y* (2005), *American Pie* (1999), *The Sessions* (2012), *52 Tuesdays* (2013), *Pariah* (2011), *Easy A* (2010), *Blue is the Warmest Color* (2013), *Girls Lost* (2015)

**Movie Firsts** - what moments, inventions or plots challenge conventions and push the craft of filmmaking forward? *Wadjda* (2012), *Sambizanga* (1972), *Working Girls* (1986), *Glória* (1999), *Fish and Elephant* (2001), *Chutney Popcorn* (1999), *Losing Ground* (1982), Maya Deren’s subjective dreamscapes

**First Peoples** - Indigenous women on-screen and behind the camera: *The Sapphires* (2012), *Finding Dawn* (2006), *Dear Lemon Lima* (2009), *Empire of Dirt* (2013), *Before Tomorrow* (2008)

**First Filmgoing Experiences:** Riff on Vivian Sobchack and tell us about wild phenomenological experiences in the theatre!

Send us your pitch of roughly 300 words. Please also include three writing samples. Please look over our past issues to get a sense of the kind of work we’re looking for, and to ensure we haven’t already covered the film you’d like to write about.

**The deadline for submissions is September 16, 2016.**

We will be in touch regarding accepted pitches.

Articles should be between 1500–2000 words, and the deadline to submit articles will be October 15, 2016. Compensation will be provided for contributors selected for the issue.

Submissions and general inquiries: [cleofilmjournal@gmail.com](mailto:cleofilmjournal@gmail.com)