

**GUIDELINES FOR DESCRIBING UNPUBLISHED  
SCRIPT MATERIALS**

*a recommendation of the Documentation Commission  
of the Federation Internationale des Archives du Film (F.I.A.F.)*

GUIDELINES FOR DESCRIBING UNPUBLISHED SCRIPT MATERIALS

a recommendation of the Documentation Commission of the  
Federation Internationale des Archives du Film (F.I.A.F.)

prepared by Eileen Bowser for the Documentation Commission  
and published by the FIAF Secretariat, 74 Galerie Ravenstein,  
1000 Bruxelles, 1974. First edition.

## GUIDELINES FOR DESCRIBING UNPUBLISHED SCRIPT MATERIALS

These guidelines are prepared for international use in the exchange of information about unpublished script materials held by film archives or other institutions. They might also be applied to a catalogue of scripts designed for internal use, but there is a special need for a standard way of describing materials for which we have no common terminology from country to country. Indeed, the terms traditionally used to describe scripts vary from one studio to another and from one time period to another, even within the same country. We have attempted to find categories that would be based on an examination of the materials to be catalogued, rather than a system requiring a thorough knowledge of film production methods.

The word "script" is used here in the broadest sense, and is meant to include the many different stages of preparation in film production, from the merest outline of a story or an idea to the most detailed record of the completed film.

There are two kinds of information to be recorded, which should be clearly separated from each other by a space. The first serves to identify the film, the second describes the script materials. The list, or the cards, should be arranged in alphabetical order of the film title, disregarding articles.

**THE FILM.** The format in use for the FIAF International index to film periodicals is followed here:

The original title of the film in country of origin is followed in parentheses by the abbreviation for country of origin, the name of the director, and the year of first public showing.

Example:

BEST YEARS OF OUR LIVES, THE (US, William Wyler, 1946)

If the original title is not known, the alternate title should be placed inside brackets. The standard abbreviations for country may be found in the International index to film periodicals.

**THE SCRIPT.** The details which follow should appear in the order given here.

1. Script category. There are four main categories, indicated by Roman numerals, as defined below. The word "Script" precedes the Roman numeral, to make it clear that script materials are being described, and the kind of category should be underlined to make it stand out in the body of the text.

These categories attempt to follow the logic of production, i.e., pre-production, production and post-production materials, but these terms are difficult to define and may overlap. The category number should be followed, always in quotation marks, by the term which is found on the materials, e.g., "scenario," "shooting script," "second revision," "final shooting script," "dialogue cutting continuity," "dialogue sheets," or any terms

used, in the language in which they appear, exactly as they occur. If no such terms appear on the materials, the script category should stand alone.

Definitions:

Script I indicates or describes the action, but does not break the action into separate shots.

Script II does break the action into separate shots, but does not indicate the length of the shots.

Script III does indicate the length of each shot.

Script IV contains only the dialogue or intertitles and does not describe the action. Note that Scripts I, II and III may or may not include dialogue or intertitles, but must describe the action.

Note: Even with definitions as precise as the above, there will be some scripts which combine elements of each. In that case, the decision as to category should be made on the basis of the elements which predominate.

2. Title. Use only if the title on the script differs from the film title. The script title should appear in lower case letters, the film title in upper case letters.
3. Authors. Use only if on the script materials, employing the same terms as on the materials, in the language in which they appear. Do not use information from other sources, as it frequently differs from that given on the script.
4. Date. Use only if found on the script. The date should be written in international style, e.g., 15 Feb 1915. If later pages of revisions have been inserted, the date should be followed by "+ revisions," e.g., 8 Mar 1948 + revisions. This will indicate that the actual date is later than the date given, but avoids the necessity of examining all inserted pages to determine the latest date. If the only dates to be found on the script are on the revised pages, the latest date may be used.
5. Notes. Give here any other descriptive information or qualifying remarks not covered by the guidelines. For example, should the script be written in a language which is not the same used by the country of origin of the film, it should be noted here. Should the script contain handwritten notations, or include a shooting schedule, or any additional material, this is the place to note these facts.
6. If the catalogue of unpublished scripts is intended for external use, the name of the institution holding the script must appear. If the script is available for interlibrary loan, that fact should be noted. It should be remembered that unpublished scripts are usually the property of the producing company, and no copying or publication may be permitted without the consent of the owner of the rights.

There will be some scripts for films which were never made. They present special problems because one cannot catalogue them by title of the completed film. The guidelines set forth here do not apply to them. It is recommended to catalogue them separately, by author, under the heading SCRIPTS, UNREALIZED.

For some specific applications of the guidelines, see the following examples:

BEST YEARS OF OUR LIVES, THE (US, William Wyler, 1946)

Script II. 9 Apr 1946 + revisions. 220 p.

Available for interlibrary loan.

Museum of Modern Art  
Film Department



BLOCKADE (US, William Dieterle, 1938)

Script II, "final continuity." The river is blue,  
by John Howard Lawson. 28 Feb 1938. 126 p.

Museum of Modern Art  
Film Department



BUĐENJE PAKOVA (YU, Živojin Pavlović, ca 1964)

Script I, "résumé du sujet." 1 p. in French.

Script II, "liste des dialogues." By Dragoljub Ivkov.  
35 p. in French.

Above scripts are bound together.

Museum of Modern Art  
Film Department



BOTTOMLESS PIT, THE (US, Scott Sidney, 1915)

Script II. Scenario by William H. Clifford and Thomas H. Ince. ca 25 p. Handwritten notations throughout. Contains shooting schedule and list of locations. Edges burned by fire.

Museum of Modern Art  
Film Department



CROSSFIRE (US, Edward Dmytryk, 1947)

Script II, "final script." Cradle of fear, by John Paxton, based on the novel, The brick foxhole, by Richard Brooks. 19 Feb 1947 + revisions. 102 p.

Script III. Screenplay by John Paxton, adapted from a novel by Richard Brooks. ca 75 p.

Museum of Modern Art  
Film Department



CASO DOS IRMÃOS NAVES, O (BL, Luis Sergio Person, 1967)

Script IV, "lista de dialogos." 68 p. in English.

Museum of Modern Art  
Film Department



CHINMOKU (JA, Masahiro Shinoda, 1972)

Script II. Silence, adapted by Shusaku Endo and Masahiro Shinoda from the novel by Shusaku Endo. 128 p. in English and Japanese.

Museum of Modern Art  
Film Department



BROKEN DREAMS (US, Robert Vignola, 1933)

Script III, "list of superimposing instructions."  
Screenplay by Maude Fulton. 15 Nov 1933. 31 p.  
Script IV, "dialogue script." 24 p. Contains handwritten notations.  
Script IV. 10 p.  
Script IV. 12 p. in Portuguese.  
Script IV, "list of Spanish superimposed titles." 18 Nov 1933. 22 p. in Spanish.

Above scripts are bound together.

Museum of Modern Art  
Film Department



BLOOD ON THE ARROW (US, Sidney Salkow, 1964)

Script IV, "dialogue continuity" and "spotting list."  
Screenplay by Robert R. Kent, based on a story by Robert R. Kent and Mark Hanna. 1964. 69 p.

Museum of Modern Art  
Film Department



POPIÓŁ I DIAMENT (PL, Andrzej Wajda, 1958)

Script III, "post-production shooting script."  
Screenplay by Jerzy Andrzejewski and Andrzej  
Wajda, based on the novel by Jerzy Andrzejewski.  
141 p. in English.

Museum of Modern Art  
Film Department



PUGAČEV (UR, P. Petrov-Bitov, 1937)

Script II, "montaznka - list." Po scenario Olga Forš.  
1937. 78 p.

Script IV. 34 p.

Script IV, "dialogue." 22 p. in English.

Script IV, "dialogue." Pugachev, The days of  
Catherine the Great. Story by Olga Forsh. 24 p. in  
English. Handwritten notations. Corrected for  
censors.

Above scripts are bound together.

Museum of Modern Art  
Film Department



CHAIN LIGHTNING (US, Lambert Hillyer, 1927)

Script II, "continuity." By Lambert Hillyer.  
ca 60 p.

Museum of Modern Art  
Film Department





