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I N T R O D U C T I O N

The Sixth Norwich Women's Film Weekend has, as one of its themes, an exploration of the ways in which films and television dramas are written, and the difference between original written work and its manifestations on screen. Anyone who has seen Angela Carter's Tales from the Bloody Chamber can see just what can be done to alter an original, feminist concept by adding different perspectives and emphases.

Throughout the history of our event we have met and heard from women film-makers for whom the writing of a film is so inextricably linked with personal experience that not to be involved in its actual production or direction is unthinkable. For others there is a more clear-cut line which separates them from the responsibility of the end product. Whereas in commercial, Hollywood-style cinema, the writer is traditionally one of the most expendable in the production line, having little or no control over what eventually appears on screen, most independent feminist film has taken for granted an oppositional view: the writer is one of a team of collaborators, and her view crucial to the visual as well as the written process.

Unlike directing, scriptwriting has traditionally been a career more open to women, both in film and television. But, whereas in the mainstream industry, the writer (unless already well-known outside the film industry, as in Angela Carter's case) attracts little attention, the film being seen as the director's product, the writer in television has always been seen as the 'architect' of a play, or series: we may hear about "the new Paula Milne series" without having any idea of whom produced or directed the programmes. We are lucky that Paula Milne will be with us at the Weekend. She has written for many television programmes, but is perhaps best known for the series DRIVING AMBITION and the current S.W.A.L.K. Marilyn Gaunt's presence at the Weekend as the maker of CLASS OF '62 will also give an opportunity to ask whether documentaries are, in fact, 'written', and the differences between her approach to representing women's lives on screen from that of a fiction writer.

Helma Sanders-Brahms will be presenting her new film, THE FUTURE OF EMILY, which she both wrote and directed, and which must surely be seen as a very personal project. Similarly, Mariel Cox both co-wrote and directed the 1953 production, STREET CORNER, but her career in the British film industry, spanning a period of over 30 years, shows a very different separation between writing and directing. Working within the studio system - for example for Rank at Gainsborough - she was unable to make very personal films, although her own concern about women's position in society is clear in many of the films she wrote, such as THE TRUTH ABOUT WOMEN and GOOD TIME GIRL. STREET CORNER was written after she and her husband left Gainsborough and became independent producers.

We hope that the Weekend will throw up questions about, and provide an opportunity to discuss, women's contributions to screenwriting - and to consider ways forward, particularly in fiction. (It is noticeable that the vast majority of independent feminist film-making has been in the field of documentary.) Many festivals and events about women's cinema - our own included - have tended to concentrate on subject matter and directors, at the expense of considering other important inputs, and we hope that this year's event will go some way towards redressing that balance.

CINEMAWOMEN.

PAST TIMES (Original U.S. title: PAST TIMES AT RIDGEMONT HIGH)

Director: Amy Heckerling.
Producer: Art Ineson, Irving Azoff.
Screenplay: Cameron Crowe. Based on his book.
Photography: Matthew F. Leonetti (Technicolor).
Editor: Eric Jenkins.

U.S.A. 1982. 90 minutes.

Cast:-

Jeff Spicoli: Sean Penn.
Stacy Hamilton: Jennifer Jason Leigh.
Brad Hamilton: Judge Reinhold.
Linda Barrett: Phoebe Cates.
Mark 'Rat' Ratner: Brian Backer.
Mike Damone: Robert Romanus.

"Students (most of them with part-time jobs in the local shopping mall) reassemble for the start of the school year at California's Ridgemont High. Among them are reluctant virgin, Stacy Hamilton, her more experienced friend and co-waitress, Linda Barrett, and her brother Brad, a fast-food chef; Mike Damone, a concert-ticket scalper and general hustler; Mark Ratner, a shy cinema usher; and Jeff Spicoli, a constantly stoned surfer, soon to upset the classroom routine of history master Mr. Hand. Stacy briefly dates a twenty-six-year-old customer, Ron Johnson; Brad is fired for swearing at a customer after his girlfriend leaves him; Mike offers Mark advice on seducing Stacy, but Mark's shyness overcomes him. Spicoli borrows athlete Jefferson's lovingly tended car for a joyride and wrecks it, but implicates the visiting Lincoln football team, on whom Jefferson takes his revenge on the field. An impromptu swimming party ends with Brad fantasising over Linda and being discovered by her as he masturbates, and Mike and Stacy having sex in the poolside changing room. Brad quits his next job in embarrassment over his uniform. Stacy discovers she is pregnant by Mike, but he fails to show up with his share of the abortion costs, and is later angrily confronted by Mark. On the night of the final school dance, Mr. Hand threatens to reclaim his wasted time from Spicoli, but soon relents to allow Spicoli to join the rest of his classmates. As Stacy and Mark appear to be restarting their relationship, Brad foils an attempted robbery on the store where he is now employed. The subsequent fates of the main characters are detailed inclosing captions."

(Monthly Film Bulletin, November 1982)

PEPPERMINT FREEDOM (PEPPERMINT FREEDOM)

Director: Marianne S.W. Rosenbaum.
Screenplay: Marianne S.W. Rosenbaum.
Photography: Alfred Eichawsky.
Editor: Gerard Samaan.
Music: Konstantin Wecker.

West Germany 1984. 112 minutes.

Cast:-

Mr. Freedom: Peter Fonda.
Marianne: Saskia Tyroller.
Mr. Expositus: Hans Brenner.
Father: Hans Peter Konff.
Nilla Krunapfel: Cleo Kretschmer.
Iustig, Carpenter: Konstantin Wecker.

"Germany during the Second World War. Marianne's father is posted to Russia, and she and her mother continue to live in their war-torn city. In Marianne's eyes, the events of the war appear fragmented, filtered through the attempts of her mother and other adults to protect the children from the truth. After the war, Marianne and her mother join her father in a remote country village in the American Zone where he works as a school teacher. Marianne makes friends with the village children, and the group tries to make sense of the strange world of adults through games and fantasies. The American presence is personified in a soldier known as 'Mr. Freedom', who is having an affair with a young village woman. The children spy on the couple's lovemaking, which is linked in their minds with peppermint chewing gum and Nivea cream. Mr. Freedom becomes the children's hero, and Marianne is devastated when the MP's arrest him for fraternisation. The ideas of sexuality and liberation associated with the Americans conflict with the repressive religious teachings of the village priest. The children's games and Marianne's dreams reflect this conflict and an increasing sense of foreboding as the Cold War escalates. After Marianne prays in church, Mr. Freedom returns to the village, much to her relief. But when the atom bomb threatens a new and dreadful kind of war and Mr. Freedom is posted to Korea, Marianne's faith in her hero is shaken. Convinced that nuclear war is imminent, she becomes hysterical and collapses. In her dream, she and her friend Wilfriede bring Jesus back to life, exact a promise from Mr. Freedom that the atom bomb will not be dropped, and so save the world from nuclear holocaust. Back in the real world, however, radio news of the American involvement in Korea strikes terror in her heart again."

(Pan Cook, Monthly Film Bulletin, February 1985).

Extracts from an interview by Jane Root in Monthly Film Bulletin February 1985:-

Marianne Rosenbaum: PEPPERMINT FREEDOM is very much like an autobiography, but it is dramatised. It is my life, but also other people's lives too. There was a real Mr. Freedom in my life, an American soldier who came to our village, gave us chewing gum and made love with a girl called Nilla, just as in PEPPERMINT FREEDOM, and there was also another American, a cook, who was a friend of my father's. He married a German and sent his German friends a picture of himself in another war. That was Vietnam, though, not Korea as it is in the film.

But it is also important that I was born in Leitmeritz in Bohemia in 1940. On the other side of the river to where we lived was the Theresienstadt concentration camp. As children we always heard people talking about Theresienstadt, but we never knew exactly what it was. The adults spoke of it constantly, the word was always in their mouths, but if the children should ask . . . well nothing came out . . .

. . . . / cont'd over

We children used to go tobogganing down a slope near where I lived. At the bottom, there was a steep drop and after that what the adults described as a 'brick factory'. It was really a crematorium. The people of Theresienstadt had worked to build it, and then when they became ill and died through overwork they were burnt there. And even though they were not actually killed, it is very strange for children to hear words whispered about death and the burning of people. For many years after that I always felt strange about houses which are made of brick, as in England. I was always afraid when I saw them, although I didn't know why. Then when I was a student in what is now Czechoslovakia, I went to Leitmeritz again and suddenly remembered about the so-called 'brick factory'. I realised my fears, understood the half-truths that I had been told. It is out of these kinds of memories that PEPPERMINT FREEDOM came. Mine is a film about the birth of guilt.

At first children are happy and unselfconscious. I was like that when I was a child: the children are like that in the film. But when the police and the priests come along and make us guilty about our bodies, about everything. We become strange, have strange fantasies, play strange games. They make you look at your body as an enemy. When that happens, you start looking for enemies all over the world. In the war it was the Jews and the Communists and the gypsies. Now in Germany, it is the Turkish workers and the Russians.

Extracts from an interview in Filmfaust No. 39, May/June 1984, quoted by Sheila Johnston in the London Film Festival Programme Note:-

M.R.: I have taken part in about 40 discussions on the film and always get the same feedback: that this is my American, my pastor, my rape, my war, my longing for peace. That confirmed me in my belief that I was right to start from personal experience. Another reason was that in the circles in which I grew up, people always said: there's nothing we can do about anything, we're much too weak. But when you change something about yourself, this powerlessness can be transformed into power and the power of the powerful can be weakened.

MARIANNE S.W. ROSENBAUM - born in Leitmeritz, Bohemia, 22 May 1940. She studied art in Munich from 1960 to 1965 and in Rome from 1965 to 1967. From 1967 to 1972 she studied film-making in Prague and was also a freelance contributor to German television. She taught at the Munich Film School from 1972 to 1976 and between 1977 and 1980 wrote and co-directed 12 episodes from the television children's series NEUES AUS UHLENBUSCH (News From Uhlenbusch), winning the Prix Danube. Then she made a documentary about a Jewish girl, a Communist and a gipsy who were deported to Theresienstadt, Dachau and Auschwitz. In 1983 she wrote and directed PEPPERMINT FREEDOM.

Films:-

- 1967 - 72 Numerous short films
- 1972 - 76 KAJA ROMEA SALAM AND JULIA RECHINA SCHALOM (unfinished for financial reasons)
- 1975 LEIBERANDPIAN (Plan For Creation)
- 1977 - 80 NEUES AUS UHLENBUSCH (News From Uhlenbusch) (Television series)
- 1983 PEPPERMINT FREEDOM (Peppermint Freedom)

WOMEN OF SHEFFIELD

A Sheffield Film Co-op Production.

G.B. 1984.

27 minutes.

A documentary about the part played by women in the Sheffield munitions factories during the Second World War.

The women talk about the jobs they did, the unions, the conditions, and how they combined all this with their home responsibilities. Their interviews are intercut with archive film and stills showing the propaganda images of women munitions workers used during that period.

A SUDDEN WRANICH

Producer: Alan Shallcross.
 Director: Jon Amiel.
 Screenplay: Paula Milne,

G.B. 1982. (B.B.C. T.V.) 60 minutes.

Cast:-

Christine: Rosemary Martin.
 Terry: Dave Hill.
 Polly: Sarah Mitchell.
 David: Jesse Birdsall.
 Frank: Roger Booth.
 Architect: Nigel Williams.

Extract from an article in The Radio Times (3 - 9 March 1984), 'Road to Success', by Madeleine Kingsley:-

"Screeching tyres and enquired flags at Brand's Hatch - DRIVING AMBITION, a new BBC drama series, was being filmed on location, and how the press photographers loved it! Someone pointed out the author (a woman indeed, conversant with torque and axle) so off they all pounded, Nikons flying, only to pull up disappointed, before a jumpsuited blonde, sporting trendy plaits and a stereo headset.

Could this be Paula Milne, known as the gutsy, prolific and almost aggressively professional television playwright who'd devised ANGELS and written countless scripts for CORONATION STREET, Z CARS, JULIET BRAVO and GRANGE HILL? Surely not! This young woman lacked the feminist gravitas of one who'd proved against all viewing odds that a mass audience really could be gripped and moved by such harrowing topics as infertility and infant handicap. "Where's the author then?" clamoured the cameramen. "Paula Milne - where's she gone?" "Oh, I think she's just stepped round the corner for a cup of tea" said Paula Milne (for she it was) using her gift for instant fiction. And off, in hot pursuit, charged the photographic posse.

Paula Milne recalls this gem of offscreen entertainment as a small private triumph - and not just because she defied the standard image of Quality Woman Writer. "The stress of my series title, after all, properly belongs not on the driving, but on Ambition. It just so happens that Donna (played by Rosemary Martin) my quite ordinary housewife heroine, tipping 40, opts for the racetrack and becomes obsessed with transforming her clapped-out J-registration Mini to drive in top competition.

"I chose saloon car racing partly because it offered scope for humour and danger, but mainly because I knew about it - as a child I'd witnessed the obsession first-hand in my brothers. I was forever tripping over stacks of tyres in the living room and I saw the anxiety-effect their risk-taking had on our mother who was bringing us up single-handed. But Donna might just as well have taken up flying or swimming the Channel - any endeavour that would add an edge to her life.

"For the point is that she's reached the stage (and even at 36 I sometimes glimpse it) where she knows that if she is ever to achieve in her own right, then now must be the moment - wait any longer and it may be too late: "I don't want to turn into one of those women with shopping baskets on wheels," she tells her husband Ray, who starts out certain that Donna's fixation will fizzle out along with her new spare cuisine of fish fingers and brown rice."

But Donna, explains Paula, is not alone in her enterprise: her best friend and neighbour Jen, unable even to drive (and actress Anne Carroll interestingly took her own test during the production) is also caught up in the passion, seeking to play sideline mechanic: "She's softer than Donna - a bit of the also-ran but possessed of terrific generosity."

For Ken Lark, the mysterious and laconic former racing driver turned garage mechanic who becomes their sponsor and team manager, Jen represents the decent side of his own nature - "the appreciation that losing in an endeavour doesn't necessarily diminish you," says Paula.

Paula contends that her created characters Donna and Jen had to be women of a certain age, in order to point up the tension that accompanies late-flowering ambition, the feeling of everything being at stake: "If a pretty 20-year-old tries and fails, people react by saying, "Never mind, there's always next year". If you're older and female, and lose, you stand to look extra foolish."

PAULA MILNE - Writer

Series work for television

ANGELS	BBC	Created and devised the original series and wrote 9 episodes over three series.
CORONATION STREET	Granada	Wrote 12 episodes.
Z CARS	BBC	Wrote 1 episode.
ROOMS	Thames	Wrote 11 episodes.
BUNCH OF FIVES		Nominated Best Children's Writer 1977 - 2nd series. Lead writer 1st series.
THE FOUNDATION	BBC	Wrote 6 episodes.
CROWN COURT	Granada	Wrote 2 x 3 part stories.
JULIET BRAVO	BBC	Contributed 1 script.
SHOESTRING	BBC	Contributed 1 script.
POLICE CADETS	Thames	1 episode.
NINE TO FIVE	Granada	Treatment and research for a 14 episode series.
GRANGE HILL	BBC	Producer: Susi Hush (2 episodes).

Dramatisations for television

PREMIER: THE SIDMOUTH LETTERS	BBC	Dramatisation from the story by Jane Gardam. Prod: Terry Coles.
MY FATHER'S HOUSE	Granada	7 part dramatisation of the novel by Kathleen Conlon. Directed by Alan Grint, Prod: Jane Howson.
A NURSE'S WAR	RSO	A 6 part dramatisation based on the Second World War novel by Brenda McBryde.

THE GINGO TREE	HALLIFORD ST. PRODS.	Outline for a film in 4 x 60' episodes based on the book by Oswald Wynd.
<u>Original drama for television</u>		
LOVE STORY: LOVE IS OLD, LOVE IS NEW	BBC	4 part serial. Producer: Colin Shindler, Director: Alan Grant.
MOTHER'S LITTLE HELPER	BBC	75 minute play commissioned by Producer Imes Lloyd.
A SUDDEN WRENCH	BBC	60 minute play. Producer Alan Shallcross; Director John Amiel.
JOHN DAVID	BBC	75 minute play commissioned by Brenda Reid. Director Rodney Benne
DRIVING AMBITION	BBC	8 part series Producer: Carol Robertson; Dir: Michael Simpson.
SPOOKY: THE EXORCISM OF AMY	Thames	30 minute play commissioned by Producer Pamela Lonsdale.
MISS FIT	BBC	2 x 10 minute pilot for Breakfast Television, commissioned by David Reid.
P.S.	BBC	Comedy Drama.
S.W.A.L.K.	Thames/ Channel 4	Created, devised and wrote 6 part series for Producer Sheila Kinany; Director Richard Brammall. Exec. Prod. Pamela Lonsdale.
ETCETERA	Thames	2 x 30' Pilot for 6 part series for Channel 4, commissioned by Julian Mounter.
HEROINES	BBC	5 x 25' plays. to be produced by Richard Foster.
'KISS ME NOT'	EBC	A 75 minute original television play.
'CQCQ'	Limehouse	60' play for producer Susi Hush for Channel 4.
THE LADY TRAVELLERS	Granada	60' dramatised documentary about Isabella Bird Bishop.
KILROY	Thames	2 x 30' pilot episodes.
HOME COOKING	Central	A single play in anthology series 'Mother'.
LEGS	Limehouse/ Channel 4	2 pilot episodes for Producer Susi Hush.
<u>Books</u>		
JOHN DAVID		Commissioned and published by Virago Press. On alternative best seller list.
S.W.A.L.K.		Published by Thames Methuen in association with Thames International.

CLASS OF '62

Executive Producer:
Director:
Producer:

Catherine Freeman.
Marilyn Gaunt.
Marilyn Gaunt.

G.B. 1984.

57 minutes.

"I never had any freedom anyway, not from the day I was born." So said one of the CLASS OF '62 interviewed on Marilyn Gaunt's poignant, honest documentary about the women who, like her, left a Leeds secondary-modern 22 years ago.

A class reunion was filmed and seven of the women interviewed. For all of them, it seemed, the course of life had been fixed by a series of co-incidences and impulsive decision.

The lucky ones, in material terms, were Margaret, who had married a rich Swiss whom she met at 16, and Sally, a former Crossroads actress now living in a Welsh farmhouse with a handsome husband who takes care of their pretty little daughter while Sally writes romances for Mills and Boone.

But Sally's acting career was not planned, it began when a friend offered her a job and as Margaret astutely pointed out, her marriage was the fulfilment of the women's magazine fantasies she read in her teens. In those stories a masterful man whisks the heroine off into the sunset. "I conformed, I was whisked off."

But when she got to the end of the rainbow she found that she was expected to clean her husband's shoes.

All of the women interviewed, from the great-hearted survivor Denise, divorced from a violent husband and working in a transport cafe to support her teenage daughters, to Christine, who agrees with her husband that "women should be gentle" were impressively articulate.

Early marriage and motherhood, quarrels, worries and continual self-effacement in favour of their children had left them little opportunity to make their own way in the world, but plenty, it seemed, for thinking about their plight.

"We lived the swinging Sixties through television," said Denise.

Feminism was equally remote. Most of them were defensive about it. "I prefer to have a nice car and not be liberated," said Katy, who met her second husband when she was dancing in the cages at a disco. But she was the one who noticed uneasily how "familified" conversation at the reunion had been.

"If it had been a man's get-together they would have been talking about their own interests."

Other women had been through their own hardship. Dorothy's 14-year-old son was a victim of Downs Syndrome. Gillian had survived cancer, as well as a wretched marriage and a life of drudgery at unskilled jobs wished on her by her father who "didn't believe in career girls" and made her leave school early.

At night she tries to forget the loneliness by reading those same Mills and Boone romances which Sally, the "creative" one in the group writes.

Marilyn Gaunt, in looking up her old school friends, uncovered a hard world where consolation is easier to come by than real happiness."

(The Standard, 1st February 1984)

"Son, there's a story behind every one of those doors." That was the advice given to me 20 years ago by an older journalist (who had, it must be said, a keen sense of the dramatic), writes Albert Watson.

He was right in the sense that everybody has a life experience, everybody has something interesting to talk about.

Marilyn Gaunt has proved the point with her documentary film CLASS OF '62. Marilyn left Sandford County Secondary School in Leeds at the age of 16 in 1962, one of a class of girls who were no great shakes academically and had only a handful of O-levels among them.

None of them has gone on to great fame and fortune, and most would go unnoticed in any Cathering of 37-year-old housewives. Yet CLASS OF '62 is fascinating stuff: the joys and sorrows, hopes and fears of Katy, Dorothy, Margaret, Gillian, Sally, Christine and Denise are more interesting than any soap opera because they are real life being lived by real people. All seven married within a few years of leaving school - in the film.

Under Marilyn's gentle probing, all of them reveal failings or frustrations (some clearly without realising that they are doing so) - but all of them come across as impressive and strong women in their own ways.

Sally is the only one who achieved fame: she played Jan Smith in Crossroads for seven years - though after she left to have a baby, the programme didn't want her back. She's now writing a novel for Mills and Boon; if they accept it she wants "to write many more and make lots and lots of money".

She is clearly happy in her home life - but perhaps not quite as happy as Christine, who seems to have been born to be a housewife and mother. "When a child calls you Mum - I wouldn't swap that for any worldly success or travel," she says, and seems to mean it.

Denise almost refused to take part in the programme because all the girls except her seemed to have "got on well in life." In material terms, she seems to have "failed" - yet towards the end of the interview she reveals that she sat two O-levels recently, got high grades and is now planning her A-levels.

That's the kind of thing the other girls are only talking about doing . . . "

(Western Mail, 31st January 1981)

THE FUTURE OF EMILY (FRÜGEL UND FESSELM/L'AMANTIR D'EMILIE)

Director:
Producer:
Screenplay:
Photography:
Editor:
Music:

Helma Sanders-Brahms.
Ursula Ludwig, Nicole Flipo.
Birgit Kleber.
Sacha Vierny (Bestmancolor).
Ursula West.
Jurgen Knieper.

W. Germany/France 1984.

106 minutes.

Cast:-

Isabelle:
Paula:
Charles:
Frederick:
Emilie:

Brigitte Fossey.
Hildegard Knef.
Ivan Desny.
Hermann Treusch.
Camille Raymond.
Matthieu Carriere.

Also - the voice of:

In THE FUTURE OF EMILY, Helma Sanders-Brahms takes as her central theme mother-daughter relationships - those of Isabella, a film-actress in her mid 30's, her mother and her daughter, Emily. Both Sanders-Brahms and the leading actress, Brigitte Fossey, are mothers of young daughters and there is obviously a strong autobiographical element in the picture.

Isabella, who is at the top of her career, comes home after two months shooting in Berlin to the small town in Normandy where her parents look after her child when she has to work away.

Her film partner has followed her and waits for her in the one hotel of the place, calling every five minutes in order to make her come and see him. Late in the night, while she thinks her family asleep, she steps out to meet him in his hotel. When she comes home, her mother is waiting for her. Mother and daughter reveal the passion they have got for each other: the ardent desire to live the other's life which makes them love and hate themselves as well as the other one. The mother has left Berlin when she was eighteen years old and wanted to become an actress but had to marry the father of the baby she then carried: the allied officer who took her to France and with whom she still is living a life that she thinks is suffocating her - whereas her daughter, totally exhausted from shooting and being afraid of her near future is getting too old for the roles she is playing now, wants protection and stability as she sees it in her mother's life. The love affair with her partner will be just another love affair. Life will continue as a fight for the very next role. The two women end up in a total misunderstanding that continued the other morning. Isabella wants to leave for some holidays with Emily, her child, in order to get out of that constant conflict, when the telephone is ringing: she has to go back to Berlin to re-shoot the last scenes of the film she was shooting there, and again she has to leave her child behind her and with her parents.

"This is a film for five faces or for five voices: chamber music, a quintetto. In it I try to speak about the difficult and complex emotions that I feel when I come home to see my parents and my child. I cannot always love them, sometimes I hate them. And may be I will be forgiven all the same: because, in a biblical sense, I am afraid of them, as I am afraid of life. And of death.

This is also a film showing five faces of love, if you agree that love is not only that sexual thing among adults, but also that one that you carry for your mother or your father or your child, though they understand you less than anybody else in the world, you think." (Helma Sanders-Brahms).

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Helna Sanders-Brahms - Filmography.

Born in 1940 in London.
School Leaving Certificate (Abitur) - Drana School, Hanover.
Studies in Drama, English and German - State Examinations.
T.V. announcer WDR Cologne.

- 1970 ANGELIKA URBAN, VERKAUFERRIN, VERLOST
- 1971 GEMALT
- 1971 DIE INDUSTRIELLE RESERVE-ARBEIT
- 1972 DER ANGESTREBTE
- 1973 DIE MASCHINE
- 1971 DIE LETZTEN TAGE VON GOMORRA
- 1974 ERDBERREIN IN CHILE
- 1975 UNTER DEM PFLASTER LIEGT DER STRAND
- 1976 SHIRLINS HOCHZEIT (G.B. SHIRLAIN'S WEDDING)
- 1977 HEINRICH
- 1980 DEUTSCHLAND BLEICHE MUTTER (G.B. GERMANY PALE MOTHER)
- 1979/80 WIRTSCHAFTLICHE TRIPTYCHON
- 1981 DIE BERRUHMTE (G.B. NO MERCY, NO FUTURE)
- 1982 DIE NEUBUCHER
- 1982 COMME POUR ANNA ET POUR TOUS LES ENFANTS QUI SAVENT DANCER SOUS LA LUNE
- 1983 FLUCHT UND ERSCHEIN (L'AVENIR D'EMILY) (G.B. THE FUTURE OF EMILY)

BETTER WAGES

Director and Editor:
Producers:
Photography:
Camera Assistant:
Sound:
Production Manager:
Translators:
Commentary:

Audrey Droisen.
Caroline Spay and Audrey Droisen.
Caroline Spay.
Christine Wilkinson.
Julia Chimney.
Jo Brown.
Tasbir Panesar, Sylvia Velasquez.
Kate Crutchley.

37 minutes.

G.B. 1984.

Funded by the GLC Women's Committee. Contributions from P.B. Townsend Settlement,
Commission for Racial Equality and the Science and Society Trust.

A film made for and with the WOMEN AND WORK HAZARDS GROUP.

BETTER WAGES is a documentary which examines the effect that work conditions have on our health. This film, which looks at women in paid work, is concerned with such areas as the dangers of new technology, physical and chemical hazards, the conditions of homeworkers, stress, low pay, racism, the treatment of migrant workers, job segregation and sexual harassment at work. It suggests what can be done to fight these conditions and gives some amusing and insightful examples of what women have already done.

In this film we show a wide range of working situations where women are to be found, the kinds of health and safety problems we meet and ways in which we can confront these problems. While this is a film which focusses on health and safety, it also looks generally at the position of women at work. For example, it shows how the position of women in the labour market limits our opportunities, the lack of power we have and the resulting exploitation. It also shows the frequent poverty of our work, not just in terms of low wages, but also in the working environment. Our disadvantages are further multiplied in being both workers and having domestic and caring responsibilities.

STREET CORNER

Director: Muriel Box.
Producer: William MacQuitty.
Screenplay: Muriel and Sydney Box.
Based on an original story by: Jan Read.
Photography: Reginald H. Wyer.
Editor: Jean Barker.
Art Director: Cedric Dawe.
Music: Temple Abady.

G.B. 1953.

94 minutes.

Cast:-

Bridge Foster: Peggy Cummins.
Ray: Terence Morgan.
Susan: Anne Crawford.
Pauline: Rosamund John.
Lucy: Barbara Murray.
Joyce: Sarah Lawson.

"STREET CORNER gets us back to the present day, homely streets and the work of London's policeman. Half-a-dozen stories, involving a sympathetic bigamist, a philandering little shop-lifter and a tough young crook, have been neatly and entertainingly worked out by Muriel and Sydney Box, and Mrs. Box's direction is firm and lively.

Eleanor Summerfield, Peggy Cummins, Terence Morgan, Ronald Howard and Campbell Singer are good as black sheep or white, and Anne Crawford, Barbara Murray, Rosmund John and Sarah Lawson are policewomen to whom most males would willingly surrender."

(Daily Telegraph, 16.3.53.)

"Two exciting sequences highlight this competently made picture which does for London's women police what THE BLUE LAMP did for the men.

Highlight One mightily occurs at the beginning. Police-constables Anne Crawford and Barbara Murray are sent out on a routine job of investigating a case of child neglect in a slum.

A "routine job"? That's what they thought, but it suddenly becomes an emergency assignment when they see the neglected infant taking an afternoon tumble along a narrow crumbling ledge 50 ft. above the street.

The suspense and shudders that director Muriel Box manages to wring out of the infant's innocent flirtation with death and the equally exciting sequences when Anne Crawford effects a rescue would doubtless win a premier award for Muriel at one of these foreign film festivals - provided she changed her name to, say, Muriello Boziana."

(News of the World, 15.3.53.)

"STREET CORNER tries to do for women police what THE BLUE LAMP, an overrated film, did for the masculine branch of the force. It has the harder task for it does not need a John Knox to disapprove of monstrous regiments of women, and gallant, valuable, and altogether admirable as women police are, there is yet something in the idea of them that goes against the grain.

The film shows itself perfectly aware of this prejudice and, like a shrewd tactician, attempts to disarm criticism by meeting it rather more than half-way.

..... / cont'd over

"Coppers in skirts," sneers one of the characters before the film is five minutes old, and Miss Muriel Box, the director, alternates throughout between jokes at the expense of her heroines and a kind of unctuous flattery which would persuade the audience that the most feminine of hearts beat beneath the uniform and that new dresses are at least as important as criminals apprehended. The film and Miss Box, indeed, want it both ways and determine to make the most of both worlds with the result that STREET CORNER compromises. The romantic emphasis on the general magnificence of British law and justice and every one connected with it is overdone, and the realism which pretends to explore the lives of the poor, the pathetic, and the criminally inclined is, in spite of authentic shots of Chelsea and its police station, as suspect as a period piece in a dubious antique shop."

(The Times, 16.3.53.)

ANNE DEVLIN

Director: Pat Murphy.
 Executive Producer: Tom Hayes.
 Producers: Pat Murphy, Tom Hayes.
 Screenplay: Pat Murphy.
 Photography: Thaddeus O'Sullivan (Colour).
 Production Designer: Consolata Boyle.
 Editor: Arthur Keating.
 Assistant Director: Martin O'Mally.
 Music: Robert Boyle.

Bire 1984. 120 minutes.

Cast:-

Anne Devlin: Erid Brennan.
 Robert Emmet: Bosco Hogan.
 James Hope: Des McAlear.
 Rose Hope: Gillian Hackett.
 Doctor Trevor: David Kelly.
 Major Sirm: Ian McElhinny.

Pat Murphy - Writer/Director.

Pat Murphy was born in Dublin and subsequently moved to Belfast. She has lived on and off in New York and London and studied at the Royal College of Art School of Film and Television, where she made the short film RITUALS OF MEMORY and graduated with an MA in 1979. She was involved in establishing the Northern Ireland Film and Video Makers Association. Her first feature film MAEVE, co-directed with John Davies, was made for the British Film Institute and shown at the 1981 London Film Festival, and won the Critics' Award for Best Irish Film at the Cork Film Festival. Her script for ANNE DEVLIN won the Arts Council Film Script Award and is the first feature film to be financed, cast and crewed entirely from Ireland.

1977 RITUALS OF MEMORY
 1981 MAEVE
 1984 ANNE DEVLIN

About the film:

"After my liberation at the end of 1806, I met with some of the former state prisoners in the street. They passed on without seeming to recognize me. But something like an inward agitation was visible on their faces. Although I was homeless and friendless I never troubled one of them with my distress, although I had held the lives of more than fifty of them in my hands."

This is the last page of the Prison Journals of Anne Devlin, on which this film is loosely based. It shows her transformation from being the simple daughter of a peasant farmer, through revolutionary collaborator with Robert Emmet in his attempt to overthrow British rule in Ireland, to her final ordeal in Kilmainham Jail, where her refusal to give information about her fellow conspirators resulted in long periods spent in solitary confinement and constant threat of execution.

She was driven in a covered coach and presented with the gory aftermath of Robert Emmet's execution. James, her youngest brother, was kept in her cell and allowed to die before her eyes.

Anne Devlin's tragedy is that while she was suffering these most frightful physical and mental tortures, most of her companions were wildly indicting each other - and Anne herself - in an attempt to save their own lives.

Anne Devlin's triumph is that her tenacity and courage eventually defeated the notorious Dublin Castle interrogators. At the end of 1806 they released her, broken in body but not in spirit, to a life of destitution and obscurity.

This film reveals her to be a woman of heroic stature whose voice, transcending its time and place in early nineteenth century Ireland, becomes the experience of all women in all periods of history who have endured imprisonment and torture for their beliefs.

From 'The Shooting of ANNE DEVLIN' by Michael Dwyer, Sunday Tribune, 2.10.83.

A native of Dublin, Pat Murphy moved to Belfast with her family in 1966 while she was still in her teens. Later, she went to the Royal College of Art in London and there met John Davies and Robert Smith with whom she made her feature debut MAEVE, for the British Film Institute. Her intelligent reflections on feminism and republicanism have been seen this year on RTE and Channel Four.

"My interest in Anne Devlin started when I was making MAEVE," she says. "I read her journals in the evening after shooting was over, and she was so unlike the character in MAEVE. She was someone who made a very definite commitment and stuck to it when everyone else did not. She's almost forgotten now, or remembered as Emmett's devoted servant. But she wasn't a starstruck peasant as some people think."

Erid Brennan, who played a key role in MAEVE, takes the title part in ANNE DEVLIN. "Anne Devlin did do domestic chores, but she was no servant or obsequious handmaiden," she says. "Just an ordinary person before her time in prison, which tested and brought out her strength."

Programme note compiled by Clive Hodgson.

This film reveals how to be a woman of letters through those years, transcending the time and place in early nineteenth-century England, because the appearance of all women in all periods of history who have reached enlightenment and culture for their beliefs.

From "The Shooting of Mrs. Hemans" by Elizabeth Barrett Browning, 1833

A native of Dublin, her family moved to England with her father in 1805 while she was still in her teens. Later, she went to the Royal College of Art in London and there met John Keats and Robert Southey, who were the poets of the Romantic movement. Her intellectual reflections on Keats and Southey have been seen this year on BBC and Channel Four.

"My interest in Mrs. Hemans started when I was reading 'Hemans' and saw, 'I read her journals in the evening after she had gone away, and she was so willing to be observed by me. She was someone who made a very definite commitment and stick to it. She was someone else. She's almost forgotten now, or someone on Hemans's level of interest. But she was a woman's a woman's account on some people think."

John Keats, who played a key role in Hemans's life, was a poet and a friend. "Mrs. Hemans did do domestic chores, but she was no servant or obedient handmaid. She was an ordinary person before her time in Britain, which is not what you would expect."

Keats was a poet and a friend. "Mrs. Hemans did do domestic chores, but she was no servant or obedient handmaid. She was an ordinary person before her time in Britain, which is not what you would expect."

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From "The Shooting of Mrs. Hemans" by Elizabeth Barrett Browning, 1833

This movie is in two parts. Part I, 1805 to 1810, is set in Dublin, Ireland. It shows the young Mrs. Hemans in her early years, her marriage to John Keats, and her life in London. Part II, 1810 to 1819, is set in London, England. It shows her life with Keats, her work as a poet, and her death in 1819.

Keats was a poet and a friend. "Mrs. Hemans did do domestic chores, but she was no servant or obedient handmaid. She was an ordinary person before her time in Britain, which is not what you would expect."

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