

# TNA Project

Cataloguing of the Institute of Amateur  
Cinematographers Women Film-Makers' Films

July 2015



# **TNA Project**

## **Cataloguing of the Institute of Amateur Cinematographers Women Film-Makers' Films**

### **Project Objectives**

The TNA Project involved cataloguing 142 women amateur film-makers' films identified within the Institute of Amateur Cinematographers' Film Collection held at the East Anglian Film Archive.<sup>1</sup>

The primary aim of the project was to catalogue approximately 120 items from an inventory list of 159 films or part reels of films that had not previously viewed or examined by archive staff and to improve or enhance where possible the catalogue records of the remaining 39 film titles in the inventory list, which had previously been catalogued.<sup>2</sup> The catalogue, which is now available online at [www.eafa.org.uk](http://www.eafa.org.uk),<sup>3</sup> opens up descriptions of a significant body of films, produced wholly or in part by female amateur film-makers, for academics, researchers and the general public. By making detailed descriptions of the films available online, it is hoped that the catalogue will assist academic researchers interested in amateur film production and women's film-making, two areas of research that are currently attracting increased academic interest. The catalogue was produced with support from the National Cataloguing Grants Programme for Archives.

Making the catalogue available online will enable academics interested in amateur film production and women's film-making to identify films that might be of interest to them, in an area of film production that has been, and often still is, overlooked. With this end in mind, the process of preparing the catalogue entries has highlighted some areas that are worthy of further attention. Notably many of the films catalogued were produced in collaborative circumstances, either women working with a male partner (usually their husbands) or within cine-clubs. While the activities of women in the first generation of British cine-clubs has received some academic attention,<sup>4</sup> the dynamics of the husband and wife amateur film-

---

<sup>1</sup> One of the films, *To Oberammergau and the Alps in an Austin Sixteen* (Eustace and Eunice Alliott, 1930), consists of eight separately catalogued reels, bringing the total film titles listed in Appendix 1 to 149 items. One other film, *Winter Sports* (Rev Gebbie, 1930s), included in the IAC Film Library within the Eustace and Eunice Alliott Film Collection, which has been catalogued but does not involve any known women film-makers, is excluded from Appendix 1 and the above total.

<sup>2</sup> The inventory list included part reels of films, which have been catalogued as one film. For example, *A Picturesque People and Pleasant Places in Holland* (Eustace and Eunice Alliott, 1931), Cat 4406, consists of four separately identified items in the inventory list but is catalogued as one film.

<sup>3</sup> The link to the catalogue is <<http://www.eafa.org.uk/search.aspx?g=1134379>>.

<sup>4</sup> Francis Dyson, *Challenging assumptions about amateur film of the inter-war years: Ace Movies and the first generation of London based cine-clubs* (unpublished PhD thesis, Norwich: University of East Anglia, 2012). Francis Dyson, 'Identifying the experiences of Frances, Ivy, Nora and ... many other women in the first generation of British cine-clubs', <<http://auteuseththeory.blogspot.co.uk/2014/06/identifying-experiences-of-frances-ivy.html>>.

making partnerships has yet to attract academic scrutiny. It was often assumed by British amateur film-making magazines from the 1930s right through to the 1970s that the male partner was the primary film-maker and that the involvement of the wife was incidental. The cataloguing of the films suggests that the reality was often more complex. The films of Eunice and Eustace Alliott and those of Laurie and Stuart Day, for instance, indicate not only that these women engaged in amateur film production in very different ways and to different degrees but also that women might have had more influence on what was filmed in these collaborative productions than the magazines at the time acknowledged.

Authorship is one area that is opened up to the researcher. Another concerns changing patterns of involvement. Lifecycle has long been considered as important in understanding the engagement of women with leisure. Claire Langhamer's academic study of the perception of leisure amongst working-class and lower middle-class women during the period from 1920 to 1960 highlights the influence lifecycle had not only in how women perceived leisure but also how they engaged with it at different point of their lives.<sup>5</sup> The collaborative partnerships of Eunice and Eustace Alliott as well as later ones, such as that of Edith and Francis Williams, also suggest that the involvement of women in the collaborative film environment of the family might vary over time. The films catalogued open up an area of research not covered in Langhamer's study as the films catalogued include those made by women from wealthier backgrounds.

Changing patterns of involvement and lifecycle are also identified in the cataloguing of the activities of women working as lone amateur film-makers from the 1930s through to the late 1980s. Notably the IAC Film Collection includes two of the films produced by Ruth Stuart in the 1930s. Although very little is currently known about Ruth Stuart, she achieved recognition as a proficient amateur film-maker on both sides of the Atlantic in the 1930s while still a teenager. The known activities of Ruth Stuart cease in the 1930s and the reasons why are currently open to speculation.<sup>6</sup> Nevertheless the activities of Ruth Stuart illustrate the long history of the involvement of young women in amateur film production. The films catalogued also include films made by children and also a number of students who made student films within school or university environments, or hoped to use amateur film production as a means of developing a career in the commercial environment in later eras.

While further research is required to ascertain whether or not Ruth Stuart had aspirations to move from the amateur environment to a commercial one, or indeed did so outside the United Kingdom, the IAC Film Collection includes films by women, who have pursued film-making as a career. It also includes films made by amateur film-makers who were teachers in the 1970s and 1980s, such as Sheila Graber, who sought to use some of her animated films as a teaching tool in her work, before changing career to become a professional film-maker, and Mollie Butler, who aside from making her own films, remained an amateur film-maker and acted as an advocate for younger practitioners.

---

<sup>5</sup> Claire Langhamer, *Women's leisure in England, 1920-1960* (Manchester: Manchester University Press, 2000).

<sup>6</sup> If you possess any information about this film-maker, please contact Francis Dyson at fdysonuea@gmail.com.

Mollie Butler taught film-making to her pupils. In this respect, Mollie Butler's 1984 film *Hand It To The Kids*, not only illustrates the skills that she sought to teach her pupils (including examples of films produced by her pupils), but also touches on the key issue of the democratisation of British amateur film-making, which underlies all the films in this collection. The received history of the democratisation of British amateur film production remains vague. It assumes that amateur film production began as a hobby for the well-off and remained so well into the 1930s. The films produced by Eunice and Eustace Alliott and Laurie and Stuart Day in the 1930s, in this respect, feed this narrative and illustrate the activities of couples who lived were 'comfortable'. Francis Dyson, however, has observed that the beginning of the democratisation of British amateur film production began far earlier than is often assumed.<sup>7</sup> Outside the home, cine-clubs provided collaborative environments in the mid to late-1920s for individuals, who were not wealthy, in which they could engage with film production. Although the first generation of cine-clubs attracted amateur film-makers, who had attended elite universities and who had been members of amateur cine-clubs in these institutions, they also attracted individuals, usually men, who had dabbled in amateur film production outside these institutions. The clubs, however, also attracted women and in significant numbers.<sup>8</sup> The opportunities offered by these clubs, allowed women, who were not necessarily comfortably well-off, the opportunity to engage with film production. Yet, despite being allowed access to these environments, networks existed in these clubs which prevented women from taking part in cine-club productions, other than as actors or continuity girls.<sup>9</sup> Despite these obstacles women did form 'ladies sections' or 'ladies groups' in the first generation of British cine-clubs, with the intention of producing films. The films produced by Frances Lascot with Ivy Low (*Sally Sallies Forth*, 1928) and much later by Marion Hobbs and Jean Horne (*The Sound of Cine*, 1971) not only illustrate the long history of democratisation as far as the involvement of women in amateur film production in British cine-clubs is concerned but also problems that women had to overcome in male dominated production environments. Although the democratisation of British amateur film production and the opportunities open to women has received some attention in the inter-war years, the democratisation of amateur film production in the post-war era has yet to be mapped.

Within cine-clubs, as lone workers, and much later as students in school or further education, the catalogue illustrates the changing opportunities open to women in British amateur film production. The dynamics of the husband and wife amateur film-making partnership, the activities of lone amateur workers and the gateway provided by the amateur environment to the commercial one are only three possible avenues for further research into the democratisation of amateur film production. Although the catalogue is intended to assist research into amateur film production, the films themselves also offer historical records that may be used by other academic disciplines and by people with other interests. The films catalogued include non-fiction films as well as fiction films. The films act as primary sources of visual information that may be drawn on to illustrate changes in society, landscapes,

<sup>7</sup> Francis Dyson, *Challenging assumptions about amateur film of the inter-war years*.

<sup>8</sup> Francis Dyson, *Challenging assumptions about amateur film of the inter-war years*.

<sup>9</sup> Francis Dyson, 'Identifying the experiences of Frances, Ivy, Nora and ... many other women in the first generation of British cine-clubs'.

working practices, transport, fashions even attitudes to imperialism. As sources of visual information, the films also record specific individuals in different eras. These amateur films occasionally are accidental witnesses of events as much as they record public and private events from a personal standpoint. They have an appeal to the academic researcher and modern generations of the families or organisations involved as well as the casual observer.

An emphasis has been placed on British amateur film production in the above comments. However, the IAC Film Library also includes films made by individuals who were not British. Drawn in the main from films that were successful in amateur film competitions, notably the IAC's own film competition, which has been open to entries from around the world since its inception in 1933, the cataloguing also includes films produced by women from the United States, Canada, Austria, Bulgaria and New Zealand.

This guide provides additional background information about the film-makers and their films. It contains short biographies of Eunice Alliott and Laurie Day, whose films, made in conjunction with their husbands, constitute a significant proportion of the films catalogued (though this section will be expanded in due course as further information becomes available about other women amateur film-makers covered by this project); a short annotated bibliography of resources available to researchers interested in the activities of women in amateur film production (primarily British amateur women film-makers at this stage);<sup>10</sup> and a full list of films catalogued during this project, presented by film-maker in alphabetical order (Appendix 1).

---

<sup>10</sup> Many of these resources are available for review at the East Anglian Film Archive.

## Biographies

### Alliott (née Hawes Wilson), Winifred Eunice (1884-1974)

The daughter of an insurance broker in London. In 1912, Eunice Hawes Wilson married Eustace Alliott (1889-1982), an engineer, who later became a company director in the family firm Manlove Alliott & Co Limited.

Biographical details remain a little sketchy but there is no evidence that Eunice was employed, trained for or developed a career either before or after her marriage.

Details of their early married life have yet to be ascertained. However, it is known that from the late-1920s, the couple lived in Amersham and remained there for the rest of their lives.

There is a little evidence that Eunice and Eustace Alliott might have shared an interest in photography that pre-dates their marriage. Even though she does not appear to have been a member of the Royal Photographic Society or any other photographic organisation or club (while he became a member of the Royal Photographic Society in 1907), the couple seem to have submitted a joint entry into the Royal Photographic Society Annual Exhibition in 1909.

Their film collection indicates that the couple might have started making cine-films in 1930. Although their roles in the production of the films are not known with any certainty, the early films credit Eunice and Eustace Alliott jointly. As Eunice Alliott appears in many of these films, it is possible to deduce that her husband often undertook the filming. However, it would be wrong to surmise simply that Eunice Alliott was a passive subject in the films, as in a number of them, notably in the film, *A Picturesque People and Pleasant Places in Holland* (1931), she is caught on camera organising action or engaging with the locals.

It is thought that her involvement in amateur film production might have ceased around 1935 as Eustace Alliott exhibited films in the Royal Photographic Society's Annual Exhibition of Kinematography Film Competition in that year under his own name, rather than under joint names as the previous year and later films, notably films shot in Germany (possibly on his business trips) do not include her on camera.

The films produced from 1930-1935 record holidays in Europe and in the United Kingdom; members of their wider families (notably those of Eunice's family), records of life in Buckinghamshire, notably in respect of country sports and local festivities and shows, and state occasions in London, filmed from a vantage point in Parliament Street.

Although their family films might only have been produced for private viewing, the couple did produce other films that received a wider exhibition, notably entering a small number into the Royal Photographic Society's Annual Exhibition of Kinematography Film Competition (1934). It is also known that Eustace Alliott exhibited two of their films, *With The Old Berkeley Hunt* and a film of a trip to the Netherlands (presumably *A Picturesque People and Pleasant Places in Holland*), to the Kinematograph Group of the Royal Photographic Society in 1934.



Source: Frame capture from the film *Family* (1930-1936).

## Day (née Jones), Laura Abbott Bruce (1897-1982)

Born in New Zealand, it is understood that Laura (Laurie) Abbott Bruce Jones emigrated to the United Kingdom with her family when she was 10 years old.

Growing up in the United Kingdom, she reportedly trained at the Royal Academy of Dramatic Art and took part in productions in and outside London.

Laurie Jones married Harold Stuart Day (1892-1973), a timber merchant in Stoke-on-Trent, in 1924. The couple subsequently lived in Trentham, Stoke-on-Trent.

Laurie and Stuart Day helped found the Stoke Cine Club in 1935 and remained prominent members of it until their respective deaths. They also were active within the Institute of Amateur Cinematographers, on at least one occasion representing it abroad at international events.

Laurie Day began making cine-films in 1930 when she was reportedly given a 16mm cine camera by her father prior to a trip to the Oberammergau Passion Play. It is understood that Stuart Day later acquired his own camera and the couple reportedly made films independently of one another, before they began to collaborate on film production in 1936.

Interested and involved in all aspects of film production, whether in collaboration with her husband or within the Stoke Cine Club, Laurie Day is remembered primarily for her imagination and suggesting ideas as well as possessing an ability to translate these imaginative ideas for films into shooting scripts.

It has been reported that Laurie and Stuart Day always sought to enter their films into amateur film competitions. When making films independently of one another, it is understood that they decided which of their films was the best and submitted it. Many of their films received commendations and a few, including *Day Dreams*, *City of Temples* and *Passport To Paradise*, major awards in amateur film competitions.

The Laurie and Stuart Day Film Collection comprises in the main travel films, which from the mid-1930s follow a similar pattern, in which the holiday footage is preceded by a prologue and followed by an epilogue, usually featuring Laurie and Stuart Day at home in Trentham.

Active within the Stoke Cine Club and its productions, the films catalogued in the TNA Project concentrate solely on films made by Laurie and Stuart Day as individuals, including one, *Passport To Paradise*, that they produced with their friend and fellow Stoke Cine Club colleague, Gerald Mee.



Source: IAC News, 1950s, Laurie Day (left) and Stuart Day (2nd right) at the Stoke Cine Club.

# Select Bibliography

## Academic and other resources

Academic research into amateur film-making activities continues to gather interest. The bibliography set out below identifies publications or resources available about the activities of British women amateur film-makers. Any further suggestions for inclusion in this list would be warmly received.

## Archives and Collections

Institute of Amateur Cinematographers ("IAC") Collection, East Anglian Film Archive.

Includes copies of the *IAC Bulletin*, *IAC News*, and other IAC related documentation [but not a full run of its magazines]. For a fuller description see  
[<http://www.eafa.org.uk/library/special-collections.aspx>](http://www.eafa.org.uk/library/special-collections.aspx).

## Books, articles, theses

Dyson, Francis, *Challenging assumptions about amateur film of the inter-war years: Ace Movies and the first generation of London based cine-clubs* (unpublished PhD thesis, Norwich: University of East Anglia, 2012).

PhD thesis identifying the production, distribution and exhibition practices of the first generation of cine-clubs in the United Kingdom, focussing on London based clubs and including a case study of one south London cine-club, Ace Movies. The first chapter identifies the early democratisation of film production, including the opportunities offered to women by these clubs.

Dyson, Francis, 'Identifying the experiences of Frances, Ivy, Nora and ... many other women in the first generation of British cine-clubs',  
[<http://auterusestheory.blogspot.co.uk/2014/06/identifying-experiences-of-frances-ivy.html>](http://auterusestheory.blogspot.co.uk/2014/06/identifying-experiences-of-frances-ivy.html),  
 [<https://womensfilmandtelevisionhistory.wordpress.com/2014/12/>](https://womensfilmandtelevisionhistory.wordpress.com/2014/12/).

Based on a paper, '*Sally Sallies Forth: The involvement of women in the first generation of British cine-clubs*', delivered at the second international conference of the Women's Film and Television History Network - UK/ Ireland, the blog outlines the contents of the paper.

The blog was also published on the wfthn women's film and television history network uk/ ireland website with an additional note, supplied by Angela Martin, profiling the post-war activities of Joyce Skinner.

Neely, Sarah, "'Ploughing A Lonely Furrow": Margaret Tait and Professional Filmmaking Practices in 1950s Scotland', in Ian Craven (ed), *Movies on Home Ground: Explorations in Amateur Cinema* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2009), pp. 301-26.

Profile of the amateur film-making activities and 'creative struggles' of a Scottish, 'Orkney-based', lone-worker, 'amateur-film artist' Margaret Tait, including a filmography.

Nicholson, Heather Norris, 'British holiday films of the Mediterranean: at home and abroad with home movies, ca. 1925-1936', *Film History*, 2003, pp. 152-165.

Discussion of the content of holiday films produced by four regional film-makers, whose films have been preserved in the North West Film Archive, England, including films produced by Harold and Sydney Preston. Briefly speculates on the influence Gertie Preston may have had on her brothers' films (pp. 155-56).

Martin, Angela, see Dyson, Francis above,  
<<https://womensfilmandtelevisionhistory.wordpress.com/2014/12/>>.

Profile of the post-war activities of Joyce Skinner, based on information obtained from an interview conducted for the BECTU Oral History Project.

Sandon, Emma, 'Women, Empire and British Cinema', *Framework*, Fall 2010, 51, 2, pp. 324-33.

Introduces the extent of film-making undertaken by women in the British Empire, includes brief details of the social background and film-making activity of Rosie Newman [Neumann] in the 1930s and during the blitz in London (p. 329). Article refers to amateur film production as a hobby for the wealthy in the 1930s (p. 328) and refers to the exhibition of her film *Glimpses of India* (1935).

## Films

*Captured by Women*, <<http://www.prm.ox.ac.uk/kahn.html>>, (Kahn, Alison, 2011).

Documentary film based on footage held in the Pitt Rivers Museum film collections, includes films shot by Beatrice Blackwood and Ursula Graham Bower in the 1930s, and interviews with relations of the filmmakers.

*The Thirties in Colour*, BBC DVD, (Okuefuna, David, 2009).

BBC DVD includes as episode 1, 'A World Away', a documentary about Rosie Newman [Neumann] including footage from her travel films in the 1930s.

## **Amateur film-making magazines**

Amateur film-making magazines provide a valuable source of information about amateur films, particularly award winning ones. *Amateur Cine World* (1934-1967), for example, in the late 1930s began to include articles written by winners in its Ten Best Amateur Film Competitions about how they made their films, what equipment they used, problems they encountered in filming and how they resolved them. Occasionally these articles also indicated who did what or, as the presence of women in film production was rarely, if ever, referred to by correspondents in the magazines, hinted at contributions made by women to award winning films. From the 1950s until its final issue in 1967, *Amateur Cine World* also included short biographies of the film-makers themselves, often edited but based on information supplied by the award winners, providing not only further evidence of the involvement of women in amateur film production, notably in collaborative partnerships with their husbands or within cine-clubs, but also revealing the complexity of collaborative production.

The annotated bibliography below contains a selection of articles submitted to these magazines by, or about, women film-makers in relation to the films catalogued in the TNA Project. The articles in the main are available for review at the East Anglian Film Archive. Please contact the archive to check availability.

### **Brindle, Barbara**

Anon, 'The Ten Best in Detail: Tony and Barbara Brindle', *Movie Maker*, June 1978, p. 478.

Brindle, Tony, and Brindle, Barbara, 'Animating The Christmas Story', *Movie Maker*, December 1978, pp. 988-89.

Profile of the film-makers and description of the making of their Ten Best award winning film, the former includes a brief note in respect of some division of roles.

### **Butler, Mollie**

Butler, Mollie, 'A cartoon of note', *Amateur Film Maker*, June 1981, p. 11.

Outline of the making of the film, including comments about her method of working and approach to animation.

Rossetti, Lindsey, 'How I made my first animated cartoon', *Amateur Film Maker*, August 1984, p. 21.

One of Mollie Butler's pupils at Benton Park School in Leeds outlines her involvement in films at school, including details of the work she was involved in after opting to study film as part of her curriculum.

## **Daly, Sarah**

Anon, 'The Young Ones: Sarah Daly', *Making Better Movies*, May 1985, p. 153.

Profile of the amateur career of Sarah Daly, outlining her interest in photography, move into amateur film production and her links with the Abbey Film Unit in Cheltenham. The article also provides a little detail about her contributions to *Reign of the Tigers* and *Racing Hearts*. One of a series of articles about young amateur film-makers. The series also includes an article on Alison Hempstock (*Making Better Movies*, March 1985, p. 23) and an interview with Virginia Handley (*Making Better Movies*, February 1986, pp. 88-89, 120).

Anon, 'The Abbey Road to success', *Amateur Film Maker*, December 1984, pp. 14-17.

Details of the films produced by the Abbey Film Unit.

## **Day, Laurie**

Anon, 'John Grierson discusses the ACW "Commended" Films', *Amateur Cine World*, June 1949, pp. 150, 152.

Commended films discussed after a screening includes comments made by Laurie Day about the making of 1938, *The Last Year of Peace*. Notable for assuming that the film is produced by 'Mr & Mrs L Day' - L Day is presumed to be the initial of the husband and that the husband is the primary film-maker. See also descriptions in the late 1950s for Margaret Hodkin, Betty Lauder, Lois Webley and Edith Williams.

Day, Laurie, 'Our First Movie', *Amateur Movie Maker*, May 1958, pp. 248-49.

Laurie Day describes the circumstances behind her first movie and its failings, the approach she adopted later with her husband to the production of holiday films and awards received, includes 5 stills (one from first movie)

## **Graber, Sheila**

Sheila Graber was a regular contributor to Movie Maker and its successor magazines in the 1970s and 1980s. The articles set out below are restricted to ones that focus on her award winning films.

Graber, Sheila, 'Animation My Way', *Movie Maker*, December 1974, pp. 852-53.

Graber, Sheila, 'Animator's Progress', *Movie Maker*, October 1976, pp. 692-94.

## **Helder, Beryl**

Anon, 'Gold Star Galaxy: The Girl in the Window', *Amateur Cine World*, March 31, 1966, p. 428.

Not part of the TNA Project, but the biography of Beryl Helder, awarded a Gold Star for her film *The Girl in the Window* in the *Amateur Cine World* Ten Best Film

Competition in 1965/66, illustrates a husband and wife film collaboration that did not quite achieve the highest award. Particularly interesting for its biography of Beryl Helder.

**Hobbs, Marion**  
**Horne, Jean**

Anon, 'Meet the winners', *Movie Maker*, June 1971, p. 373.

Brief outline the film-makers' previous experience and how the film was made.

Horne, Jean, and Hobbs, Marian, 'Let's Make A Musical', *Movie Maker*, October 1971, pp. 638-40, 644.

Discussion of the making of the film, with particular reference to the activities within the Ilford Cine Club. Identifies and emphasises the collaborative nature of the production.

**Hodkin, Margaret**

Anon, 'Success Story', *Amateur Cine World*, May 1958, p. 74.

Mainly concerned with Richard Hodkin, noting his [future] wife was involved in a film he was producing at college. Quotes included in the short biography suggest that Margaret Hodkin played a significant role in the production of the film.

Hodkin, Richard, and Hodkin, Margaret, 'Making a Documentary', *Amateur Cine World*, November 1958, pp. 679, 682, 704.

Description of the making of the *Amateur Cine World* Ten Best award winning film, *England May Be Home*. Co-authored by Richard and Margaret Hodkin, the article does not indicate who did what.

Anon, 'The People Behind the Pictures', *Amateur Cine World*, April 20, 1961, p. 554.

Short biography of Richard and Margaret Hodkin, members of the Coventry Film Production Unit, following their success in producing the *Amateur Cine World* Ten Best winner, *Frankie and Johnnie*. Stresses a mutual interest in film-making since their college days, highlights previous films and awards as well as production roles for this film. 'Margaret wrote the script and directed; Richard supervised all technical matters and production arrangements'.

**Lascot, Frances**

Lascot, Frances, 'My Very First Film', *Amateur Films*, December 1928, p. 75.

Brief account of Frances Lascot's directorial debut, the article outlines her self-doubts and the roles undertaken by her co-contributor, Ivy Low, and herself.

### **Lauder, Betty**

Anon, 'Success Story', *Amateur Cine World*, May 1958, p. 73.

The description of the husband-wife collaboration follows a familiar pattern for the magazine in the 1950s. Mainly concerned with Ian Lauder's background in film production, conceding that 'his activities "were accepted with tolerance, but now I am fortunate to have an active collaborator and - no less important - merciless critic in my wife"'.

Lauder, Ian, and Lauder, Betty, 'The Camera Uncovers the Past', *Amateur Cine World*, August 1958, pp. 359-60.

Description of the making of the *Amateur Cine World* Ten Best award winning film, *Wharram Percy*, with an emphasis on problems encountered and decisions taken during the course in production. Co-authored by Ian and Betty Lauder, the article neither indicates who did what or who made decisions, suggesting it was joint or, at least, agreed by both parties.

Anon, 'The Ten Best: Eyam', *Amateur Cine World*, March 29, 1962, p. 470.

Short biography of Ian And Betty Lauder, highlighting her interest in film production. Provides little detail about their collaborative partnership.

### **Martin, Marjorie.**

Anon, 'The Ten Best Amateur Films of 1965/66: *The Stray*', *Amateur Cine World*, April 14, 1966, p. 489.

Short summary of the film and biography of Marjorie Martin. The former highlights her role in the film production as script-writer and director, while the latter sets out details about Marjorie Martin, as well as her previous films and awards, including information about *The Stray*.

Martin, Marjorie, 'Cut it tight for Tension', *Amateur Cine World*, October 13, 1966, pp. 504-505.

Details provided about the development of the project, the input of various individuals and problems as well as decisions taken during production. Particularly valuable in highlighting the collaborative environment of the High Wycombe cine-club and Marjorie Martin's preeminent role in this film production.

Martin, Marjorie, 'How to Create a Character', *Amateur Cine World*, November 3, 1966, pp. 610-11.

Using short examples, Marjorie Martin outlines techniques she uses in directing and scripting amateur films.

### **Partridge, Marie**

Rose, Tony, 'We Visit a Cinema in an Attic', *Amateur Movie Maker*, December 1957, pp. 30-31.

Tony Rose visits Marie Partridge's home, views and describes the facilities in her home cinema (including floor plan), and describes her involvement in film production and exhibition. Article begins with a generalisation of the involvement of women in film production, notably in the club environment, with Rose suggesting that Marie Partridge is 'one of the exceptions that prove the rule'.

Anon, 'Success Story', *Amateur Cine World*, May 1958, p. 72.

Short biography, emphasising that, as a lone worker, she is the 'first woman' to be awarded a Ten Best accolade, as well as acknowledging her longstanding interest in film-making [beginning in 1934] and her interest in art.

### **Sergay, Bianca**

Anon, 'The Amateur Cine World Ten Best Films of 1958: A Bench in the Park', *Amateur Cine World*, June 1959, p. 165.

Short biographic details emphasise the collaborative nature of the films produced by Julius and Bianca Sergay and highlight their respective roles in producing the *Amateur Cine World* Ten Best award winning film, *A Bench in the Park*.

Sergay, Bianca, 'Blue Print for a Prizewinner', *Amateur Cine World*, December 1959, pp. 672-73.

Acknowledging a strong collaborative partnership in film production, the biography details who did what. In this case, acknowledging her husband as director and her role as cameraman. Sets out their joint interest and achievements in photography and film-making.

### **Stuart, Ruth**

Stuart, Ruth, 'How I Made It: *Egypt and Back by Imperial Airways*', *IAC Bulletin*, January 1934, pp. 7, 9.

Short outline about the making of the film, *Egypt and Back by Imperial Airways*, highlighting preparations and fore-thought about potential technical problems, concluding with details of editing and time spent at the airfield.

### **Symons, Beryl**

Anon, 'The Films and Film Makers', *Amateur Cine World*, April 22, 1965, p. 523.

Although the previous experience or roles of all three male collaborators are summarised in this short biography, the article does not comment on the role played

by Beryl Symons in production, referring only to her profession as a journalist and noting that she is now married to one of the other collaborators.

Hart, Geoffrey, 'Filming the Narrow Boats', *Amateur Cine World*, September 30, 1965, pp. 458-60.

Outlines the development of the project. Suggest that all collaborators, including Beryl Symons, might have undertaken any production role, noting that all members 'tackle[d] whatever task (including acting) was most useful at the time'. The only reference specifically to Beryl Symons in relation to the film's production is that she 'persuaded' her brother to take the lead acting role.

### **Thubron, Agnes K**

Thubron, K, 'How I Made It: *Her Second Birthday*', *IAC Bulletin*, January 1934, pp. 12-14.

Outlines how the film developed from a home movie to one for amateur competition. Provides detail about the filming, notably the interest in experimenting with animation and their experience of using stop-motion animation. Provides details of equipment used.

### **Watson, Janice**

Watson, John, 'The Pillage Idiot Saga', *Movie Maker*, December 1977, pp. 1024-25.

Description of the making of their Ten Best award winning film, written by John Watson, not explicit in detailing the input of the husband and wife and tends to concentrate on the experience of the author.

### **Webley, Lois**

Anon, 'Family Affairs', *Amateur Cine World*, February 1952, pp. 995-98.

Lois Webley is largely excluded from the discussion of the making of the film. There are two references to her: as a dog breeder and 'Mrs Webley Helped nobly in the production [...]' Good example of how women are largely excluded by magazines and their assumption that the husband is the primary film-maker [see also confusion with regard to Laurie Day].

### **Williams, Edith M**

Anon, 'Success Story', *Amateur Cine World*, May 1958, p. 73.

No reference to Edith Williams' involvement or interest in film production.

Williams, Francis E, 'All Home-Made: A Family Film with Lip-Sync.', *Amateur Cine World*, January 1959, pp. 915-17.

Description of the making of the *Amateur Cine World* Ten Best award winning film, *Evening Out*, with a strong emphasis on technical problems and solutions. Involvement of Edith Williams only briefly mentioned.

Rose, Tony, 'Salute to the Winners: All Done By Electricity', *Movie Maker*, August 1969, p. 508.

Short description of the film and biographies of its makers suggests that Edith Williams took a more active part in the film's production. Both Edith and Francis Williams are credited as versatile and competent in all aspects of technical work. The biography even suggests that the 1957 description of *Evening Out* might not reflect her involvement in its production.

The bibliography set out above includes a selection of articles by or about women amateur film-makers, whose award winning films have been catalogued as part of the TNA Project. As noted above, women were often excluded from the pages of the magazines. Occasionally objections were raised to articles that sought to pigeon hole them as wives or girl-friends with little interest or knowledge of film-making. The correspondence referred to below, again hints at a wider involvement of women in amateur film production, without providing any quantitative information about how many women were actually involved or how many were active consumers of the magazines.

### **'Women!'**

Shone, R A, 'What Every Woman Should Know About Cine', *Amateur Cine World*, November 16, 1961, p. 787.

Smith, Kathleen M, 'Your Comment: Insult to Woman', *Amateur Cine World*, December 14, 1961, p. 956.

Shone, Alan, 'Your Comment: Men Can Be Dim Too', *Amateur Cine World*, January 4, 1962, p. 8.

Bean, Dorothy, 'Your Comment: In Defence of Women', *Amateur Cine World*, January 4, 1962, p. 8.

Rose, Tony, 'Women!' [Editorial], *Amateur Cine World*, January 4, 1962, p. 11.

Reaction to an article explaining terminology for women. Described by the editor (Tony Rose) as light-hearted, the later editorial indicates that the magazine received many letters from its female readers objecting to it (of which only two were published), suggesting a greater interest in and, potentially, a greater involvement of women in film production than the magazine recognised in its pages.

## Appendix 1

### Full list of women film-makers' films catalogued

EAFA Cat no	Film maker (surname)	Film maker (female)	Film maker (male)	Title of film	Year
4414	Alliott	Eunice	Eustace	To Oberammergau and the Alps in an Austin Sixteen (Reel 1) - Dover to Oberammergau	1930
4413	Alliott	Eunice	Eustace	To Oberammergau and the Alps in an Austin Sixteen (Reel 2) - To Oberammergau and the Alps	1930
4411	Alliott	Eunice	Eustace	To Oberammergau and the Alps in an Austin Sixteen (Reel 3) - [no title, Heidelberg to Oberammergau]	1930
4408	Alliott	Eunice	Eustace	To Oberammergau and the Alps in an Austin Sixteen (Reel 4) - [no title, Oberammergau Passion Play]	1930
4407	Alliott	Eunice	Eustace	To Oberammergau and the Alps in an Austin Sixteen (Reel 5) - Round the Alps and Home Again, including some Precipice Hunting in an Austin Sixteen	1930
4400	Alliott	Eunice	Eustace	To Oberammergau and the Alps in an Austin Sixteen (Reel 6) - Continental Film - Views of Monte Cristallo, Crode Rossa, Lake Como, Contina, Pordoi	1930
4393	Alliott	Eunice	Eustace	To Oberammergau and the Alps in an Austin Sixteen (Reel 7) - Continental Film - Milan, Pontresina, Liechtenstein, Klausenpass, Rhone Glacier	1930
4388	Alliott	Eunice	Eustace	To Oberammergau and the Alps in an Austin Sixteen (Reel 8) - Continental Film - Grimsel Pass, Rhine Fall, Friburg, Frankfurt, Leuven, Ghent, Bruges	1930
228834	Alliott	Eunice		[no title, Eustace Alliott]	1930
4429	Alliott	Eunice	Eustace	Holiday Scenes in Kent	1930
4437	Alliott	Eunice	Eustace	Rostherne June 1930 The Garden	1930
4397	Alliott	Eunice	Eustace	With the Old Berkeley Hunt	1930-1934
4402	Alliott	Eunice	Eustace	At the Old Berkeley Point-To-Point Near Kimble	1930-1934
4430	Alliott	Eunice	Eustace	London	1930-1934
4440	Alliott	Eunice	Eustace	Horses	1930-1934
4387	Alliott	Eunice	Eustace	O.B.H [Old Berkshire Hunt] & Great Missenden Show	1930-1935
4435	Alliott	Eunice	Eustace	Family	1930-1936
4439	Alliott	Eunice	Eustace	Dad	1930-1936
4396	Alliott	Eunice	Eustace	Things Seen Near Amersham by Eustace and Eunice Alliott	1930s
4443	Alliott	Eunice	Eustace	In a Garden Near Llandudno Mr. and Mrs. O'Neill	1930s
4406	Alliott	Eunice	Eustace	A Picturesque People and Pleasant Places in Holland	1931
4391	Alliott	Eunice	Eustace	Sports	1931-1935
4390	Alliott	Eunice	Eustace	Tring and Thame Shows	1933-1935
4394	Alliott	Eunice	Eustace	Riding and the Countryside	1933-1935
4410	Alliott	Eunice	Eustace	South Devon	1933-1936

EAFA Cat no	Film maker (surname)	Film maker (female)	Film maker (male)	Title of film	Year
4424	Alliott		Eustace	A Visit to the ACHEMA Exhibition Koln and some things seen elsewhere	1934
4431	Alliott	Eunice	Eustace	Marina's Wedding	1934
4447	Alliott	Eunice	Eustace	Scenes From Runnymede Pageant	1934
4449	Alliott	Eunice	Eustace	A Christening at St. Michael's. Tenterden	1934
4452	Alliott		Eustace	Swan At Pednor	1934-1935
4454	Alliott		Eustace	Chair Bodging and Chair Making in the Chiltern Hills	1934-1935
4436	Alliott	Eunice	Eustace	A Tour to North Devon	1934-1936
4432	Alliott	Eunice	Eustace	Some Birds and Beasts	1934-1939
4445	Alliott	Eunice	Eustace	[no title, Miscellaneous screen intertitles]	1934-1939
4448	Alliott	Eunice	Eustace	Rhododendron Time	1934-1939
4419	Alliott	Eunice	Eustace	Our Dogs	1934-1946
4404	Alliott	Eunice	Eustace	Abroad In Wales	1935
4455	Alliott		Eustace	The Coracle Fishers	1935
4459	Alliott	Eunice	Eustace	Welsh Colours	1935
4456	Alliott		Eustace	Jubilee Colour at Westminster	1935
228931	Alliott	Eunice	Eustace	Jubilee Day at Amersham	1935
4434	Alliott		Eustace	Brownies	1935-1939
4441	Alliott		Eustace	War Time - Gas Masks	1935-1939
4421	Alliott		Eustace	Two Giants	1936
4425	Alliott		Eustace	June in December	1936
4428	Alliott	Eunice	Eustace	In Memoriam London's Last Farewell to King George V	1936
4438	Alliott	Eunice	Eustace	Australians and Canadians Visit Cenotaph	1936-1939
4458	Alliott	Eunice	Eustace	Westminster Scenes at the Coronation of H.M. King George VI	1937
4418	Alliott		Eustace	Garmisch-Partenkirchen	1937-1939
4422	Alliott		Eustace	Rothenburg Town Hall	1937-1939
4423	Alliott		Eustace	Konigsee and Wurzburg	1939
4426	Alliott		Eustace	A City of Franconia	1939
4450	Alliott		Eustace	Old Building	1937-1939
4398	Alliott	Eunice	Eustace	Some Experiments in Dufaycolor	1939
4442	Alliott		Eustace	At the Fisheries	1939
4417	Alliott	Eunice	Eustace	The Victory Procession	1946
4451	Alliott	Eunice	Eustace	Goats	1947
4433	Alliott		Eustace	Parade	1957
4086	Andrews	Sadie		The Polite Burglar	1929
4003	Ashby	Gay		The Girl from Willow Green	1975
4060	Ashby	Gay		The Matchstick Man	1977
4106	Bolton	Joyce		The Runaway Easter Egg	1963
3750	Boshnakova	Emanuela		Poetic Impression	1991
4062	Brindle	Barbara	Tony	The Mermaid's Treasure	1975
3972	Brindle	Barbara	Tony	The Christmas Story	1978
3016	Bryars	Mary	Atlas, Victor	A Letter To My Son	1954
3553	Butler	Mollie		Locusts in Camera	1973
3013	Butler	Mollie		A Game for Three	1976

EAFA Cat no	Film maker (surname)	Film maker (female)	Film maker (male)	Title of film	Year
3068	Butler	Mollie		An Odd Ode	1980
3575	Butler	Mollie		Magnum Opus	1981
3392	Butler	Mollie		Hand It To The Kids	1984
3099	Butler	Mollie		Bait Poem to Catch Girls	1986-1988
3861	Custance	Audrey	Derick	Small World	1977
3569	Dabbs	Rose	Stuart	Love In String	1966
3860	Dabbs	Rose	Stuart	Sleep / The Wonderful, Wacky World of Sleep	1967-1968
3777	Daly*	Sarah		Racing Hearts	1985
3792	Daly*	Sarah		Reign of the Tigers	1985
212573	Day	Laurie	Stuart	Freiburg	1930
228929	Day	Laurie	Stuart	Pekinese Dogs	1931-1948
212572	Day	Laurie	Stuart	In Search of Switzerland	1934-1936
2826	Day	Laurie	Stuart	The Countess Receives	1935-1936
2820	Day	Laurie	Stuart	Daydreams	1936-1937
212570	Day	Laurie	Stuart	Further Outlook Unsettled	1938
2806	Day	Laurie	Stuart	Nothing Venture	1938-1939
212565	Day	Laurie	Stuart	Escape	1947
2633	Day	Laurie	Stuart	1938 - The Last Year of Peace	1948
212569	Day	Laurie	Stuart	Say It With Flowers	1949
3029	Day	Laurie	Stuart	A Penny For Your Thoughts	1950
2827	Day	Laurie	Stuart	Fairways	1950s
3182	Day	Laurie	Stuart	City of Temples	1952-1953
2805	Day	Laurie	Stuart	Isle of Elephants	1952-1955
212566	Day	Laurie	Stuart	Dance Little Lady	1953-1954
2822	Day	Laurie	Stuart	Three Rovers	1955
3726	Day	Laurie	Stuart; Mee, Gerald	Passport To Paradise	1957
212568	Day	Laurie	Stuart	Thanks For The Memory	1963
2811	Day	Laurie	Stuart	Out of the Blue	1967
212571	Day	Laurie	Stuart	Norway	1967
3901	Eastwood	Adrienne		Summer with Monica	1971
3365	Ellis	Valrie		Genesis	1980
4276	Ellis	Valrie		Windmills - My Style	1982
3954	Fletcher	Tana		The Burglar	1984
3580	Fryer	Joanna		Make-up	1978
3352	Gadsdon	Sharon		Freak	1988
3949	Graber	Sheila		The Boy and the Cat	1974
3923	Graber	Sheila		The 12 Days of Christmas	1975
4070	Graber	Sheila		The Monarch and the Sea	1975
3617	Graber	Sheila		Michelangelo	1976
3314	Graber	Sheila		Face to Face	1976
3349	Graber	Sheila		Four Views on Landscape	1976
3950	Graber	Sheila		The Boy and the Song	1976
3634	Graber	Sheila		Moving On	1977
3735	Graber	Sheila		Phil the Fluter's Ball	1977
3965	Graber	Sheila		The Cat and the Tune	1977
3105	Graber	Sheila		Be a Good Neighbour	1978
3591	Graber	Sheila		Marking Time	1978

EAFA Cat no	Film maker (surname)	Film maker (female)	Film maker (male)	Title of film	Year
3700	Hall**	Kate		Only for a Moment	1986
4116	Hobbs***	Marian		The Sound of Cine	1971
3293	Hodkin	Margaret	Richard	England May Be Home	1957
4116	Horne***	Jean		The Sound of Cine	1971
3659	Houtman	Coral		Night Out	1985
3791	Kardos	Eileen		Refugees	1988
3378	Keil	Inka	Kurt	Gott in Togo (God in Togo)	1979
4049	Keywood	Sheila		The Loch	1977
3823	Lascot	Frances		Sally Sallies Forth	1928
4261	Lauder	Betty	Ian	Wharram Percy	1957
3815	Lauder	Betty	Ian	Roman Villa	1958
3844	Lauder	Betty	Ian	Ships in bottles	1959
3310	Lauder	Betty	Ian	Eyam	1961
3988	Lettera	Valerie		The End	1985
4131	Martin	Marjorie		The Stray	1965
3265	Mason	Becky,		Dragon Castle	1980
3577	McGavin	Nettie		Majorcan Medley	1953
4272	Partridge	Marie		Whither Shall She Wander	1957
3638	Puttee	Kaye H.		My Dad	1986
4117	Ramsey****	Jean	John	The Sound of the Earth	1985
3021	Richardson	Margot	Webster, David	A Matter of Honour	1982
4021	Rodgers	Peggy	Leslie	The Horse Makers	1974
2999	Sergay	Bianca	Julius	A Bench in the Park	1958
4117	Smith****	Evelyn	Tony	The Sound of the Earth	1985
3284	Stuart	Ruth		Egypt and Back with Imperial Airways	1931-1933
3256	Stuart	Ruth		Doomsday	1934
4088	Symons	Beryl	Gueroult, Denys; Hart, G; Kendrick, P	The Prendergast File	1964
4054	Takukuwa	Kaori Terri		The Long Way Home	1981
2684	Thubron	Agnes K	John B	Her Second Birthday	1932-1933
2685	Thubron	Agnes K	John B	Transport	1932-1934
3737	Watson	Janice	John	Pillage Idiot!!	1976
3006	Webley	Lois	Lewis	A Dog's Life	1951
3951	Wilberforce Smith	Beryl	Peter	The Brewer's Vine	1973
3846	Wilberforce Smith	Beryl		Shou Fen	1974
3578	Wilberforce Smith	Beryl		Make Me a Peacock	1988
3061	Williams	Edith	Francis	All Done By Electricity	1968
3700	Winer**	Bonita		Only for a Moment	1986

**Key:**

\* Abbey Film Unit Production

\*\* Co-producer

\*\*\* Co-producer

\*\*\*\* Co-producers

Images on the front cover (top row left to right) Marion Hobbs, Ruth Stuart and Marjorie Martin; (bottom row left to right) Betty Lauder, Marie Partridge and Sarah Daly (with members of the Abbey Film Unit).