

CINENOVA FILMS AVAILABLE AT THE SHOWROOM

0-10

18

Ali Farelly
UK 1994 5mins

50:50

Ruth Novaczek
UK 1997 5mins

Set in New York and London 5050, is about a relationship, a reflection on love gone wrong and dual responsibility; an argument, a separation and the nature of love are explored in images and text. Set to two themes from Thelonius Monk.

17 ROOMS (OR WHAT DO LESBIANS DO IN BED?)

Caroline Sheldon
UK 1985 10mins

What do lesbians do in bed? with a star-studded soundtrack, we're shown women doing everything in bed from knitting and drinking tea to having raucous pillow-fights. In these 17 rooms, everything is shown ... everything that is, except 'doing it' - the final ironic comment. 17 Rooms doesn't entirely satisfy the curiosity of male voyeurs but it does make the viewer examine visual representations of women, sexual terminology, so-called erotic fiction and semiotics on the way.

8MM LESBIAN LOVE FILM

Georgina Corzine
USA 1992 4mins

A celebration of lesbian desire and identity in the form of a pop promo, with a tune so catchy you'll be singing it all day!

A

A COLD DRAFT

Lis Rhodes
UK 1989 30mins

A rich and evocative experimental film using a collage of superimposed images, live action, urban landscapes, unsettling sounds and the spoken poetic words of an unseen woman. Certified as insane, the woman represents the voice of many women, dreamily speaking of the acceptance of repression and the danger of resistance. A COLD DRAFT disrupts order and convention both formally in relation to film and psychologically through the voice of women refusing to conform.

A COMEDY IN SIX UNNATURAL ACTS

Jan Oxenburg
USA 1975 25mins

A satire on the stereotyped images of lesbians, each scene is also a take-off of a different genre of Hollywood film - the source of so many of our stereotypes.

'As witty and clever in execution as in concept, designed in a mood part way between satire and vaudeville, A Comedy In Six Unnatural Acts is a series of sketches which explore the clichéd image of lesbianism - such as role-playing, seduction, and child-molesting in a world of black leather, slicked-back hair and Girl Scout cookies. The sharp focus of the black and white footage and the stylish, almost silent-screen-time acting of all the women cast keeps the message integral to the joke.' (Bridget Bryne, Los Angeles Herald Examiner)

A GOAT NAMED TENSION

Kate Goodnight
USA 1992 6mins

A Goat Named Tension is an audacious, witty and expertly filmed visual and verbal play around the expression 'I've got your goat'. At the beginning of the film, two women in 'nanny costume', representing the two female protagonists, are looking for their 'kids'. The play on meaning amplifies the tension between work and desire experienced by the two women who are in a relationship. This non-conventional narrative plays with various forms of tension, acoustic expectations and over-the-top melodrama.

A HOUSE DIVIDED

Alice Guy
USA 1913 13mins

An early comedy, which tells a tale of marital strife - mutual suspicion comes between a woman and her husband. As the relationship between the couple takes a turn for the worse, the position of women in the family and at the office, in relation to the man of the house and the boss, is humorously highlighted. Although rooted in the Victorian values of the time, A House Divided breaks with the dominant tradition. To Alice Guy it was obvious that 'there is nothing connected with the staging of a motion picture that a woman cannot do as easily as a man, and there is no reason why she cannot completely master every technicality of the art'.

A LIFE IN A DAY OF HELENA GOLDWATER

Sarah Turner
UK 1996 20mins

A lyrical trawl through a fictional day in the life of a performance artist who doubles as a deck chair attendant.

A PLACE AWAY

Ellie O'Sullivan
UK 1989 10mins

Forced to leave Ireland after the birth of her two illegitimate children Eileen O'Sullivan sought to re-establish herself in England as a 'good' woman.

A PLACE OF RAGE

Pratibha Parmar
UK 1991 54mins

A documentary film highlighting the lives of African-American women and their role in the civil rights movement, focusing on Angela Davis, June Jordan and Alice Walker.

A PRAYER BEFORE BIRTH

Jacqui Duckworth

UK 1991 20mins

A Prayer Before Birth confronts debilitating illness with creative vitality, simultaneously desperate and defiant.

A QUESTION OF CHOICE

Sheffield Film Co-op

UK 1982 18mins

This video examines the type of paid work that married women - particularly those with children, without adequate access to training, in the low-income bracket - find themselves doing. Women employed as school cleaners and kitchen staff, who receive insultingly low wages as a consequence of the low status attached to the job, speak for themselves: they need paid work in order to supplement the family income and because they want to work, but the lack of child-minding facilities coupled with the fact that most cleaning jobs don't even reap enough reward to earn 'the right to sickness benefit' makes this an uphill struggle. 'Woman has always cleaned' declares a male caretaker, who prefers to work with women because it is easier to exert his authority. Prevailing attitudes like this reveal the degree to which 'women's work' is denigrated in the home and in the sphere of waged employment. A QUESTION OF CHOICE comments on the extent to which women have internalised this and perhaps convinced themselves that their labour does not deserve credit or importance.

A SHORT FILM ABOUT SNORING

Darrellyn Gunzberg

Australia 1997 8mins

Home after a formal occasion, Tilly and Ben get ready for bed. Tilly anticipates the night ahead but all Ben wants to do is sleep.

A SHORT FILM ABOUT US

Rita Smith

UK 1996 7mins

An honest exploration of how cultural identity effects the way you feel about being a lesbian. Issues of difference are explored within the community and in terms of sex and relationships. The camera colourfully reveals the joys of sharing and play.

A TRIBUTE TO BLACK WOMEN (THEY DON'T GET A CHANCE)

A Carney, B Phillips

UK 1986 22mins

How many famous Black women can you name who aren't either sportswomen or entertainers? Mostly the folks of Liverpool draw a blank - making the point that too little is known or taught about Black women. Using lively vox pops and interviews, the tape investigates why this is so, pointing to inadequate media representation and bias in the education system which Black women have to overcome to uncover their own history. By focusing on the careers of two women seldom mentioned in school history books - Harriet Tubman and Mary Seacole - the film begins to redress the balance.

A WORLD OF DIFFERENCE

Leeds Animation Workshop

UK 1997 12mins

Alien abduction saves Natalie from the menace of the school bullies and takes her off to the planet Helicon, where she is asked to solve the problem of failing Purple students. It is a world in which racial harassment, bullying and cultural denial are as much part of the school timetable as history and art. A world of Difference is an entertaining and thought provoking film. Its use of animation within a science fiction genre prevents the stereotyping of either victims or perpetrators. There is a positive message about the effectiveness of good school practices. The film is suitable for a wide audience but is particularly designed for use in upper primary and secondary school students to act as a catalyst for discussion. (A booklet containing discussion notes and a resource list is supplied free with the tape.)

ADVENTURES IN THE GENDER TRADE

Susan Marenco

USA 1993 40mins

This documentary explores the notion of gender through the life and work of trans-sexual lesbian playwright, Kate Bornstein. Poet Pat Califia, Performance artist Justin Bond, author of '100 Years of Homosexuality' David Halprin and female-to-male trans-sexual, Jack Ireland, question the usefulness of society's rigid gender system with humour and intelligence.

AFTER THE BREAK

Annette Kennerley

UK 1998 13mins

'Normal Behaviour will be resumed after the break...' But what is normal when you split up with someone? This short poetic film looks at the gap in between being in a relationship and being single again - how we sometimes cling onto feelings of pain rather than feeling nothing at all. When everyday life seems far from normal, we hold long conversations with ourselves. Anyone who has ever split up with someone will no doubt cringe or laugh at their own behaviour as the film touches on some experience or sentiment we have all shared at some time or another.

AFTER THE GAME

Donna Gray

USA 1979 19mins

Nicole and Diana, both in their early twenties, are close friends. They have reached a crucial moment in their lives. While discussing their problems concerning a boyfriend who has been important to them at different times, it becomes clear that Diana and Nicole have a warm and loving friendship. Diana at one point playfully tells Nicole, we're so compatible. If you were a man I'd definitely marry you....Taking Diana's remark seriously, Nicole later admits she has a sexual attraction to her. Both then realise that their relationship has reached a turning point.

AFTERMATH

Nancy Diuguid

UK 1994 11mins

Quietly devastating in its demonstration of the emotional repercussions of rape, this work is now used as a therapeutic tool by Victim Support, the police, cancer support groups and organisations helping people recovering from torture.

AGAINST THE CURRENT

Linda Flint, Hildur Gladwin, Jane Harris

UK 1985 16mins

Against The Current is an experimental documentary which takes both an historical and a contemporary look at the lack of control women have over their own bodies, focusing mainly on childbirth and developments in reproductive technologies.

ALETHEIA

Tran T Kim Trang

USA 1992 16mins

An introductory tape to an eight part series on blindness and its metaphors. The multiple modes of discourse resound in the texts (journalistic, anecdotal, fictive, factual, fantastic and theoretical) culled to bring on a playing field of various fictions and perspectives. Stylistic preference for the techniques and conventions of MTV and American television in general provided the viewer with the means to create connections amongst the categories. The tapes are structured on stream-of-consciousness transitions. Although issues of identity and mass media representation are not outlined as one of the episodes, they are very much dominant themes in the series. The local of focus for this project is Hollywood, Beverly Hills and Orange County (which has the largest Vietnamese population outside Vietnam as well as the largest population of Asian/Pacific Island Americans in the US.)

ALL IN YOUR HEAD

Jo Pearson

UK 1991 6mins

All In Your Head raises the profile of epilepsy in an exciting and imaginative way and aims to challenge stereotypes about this 'invisible' disability which affects atleast 1 in 200 of the population.

ALL MEN ARE CREATED EQUAL

Monique Renault

UK 1987 6mins

Quoting the techings of Aristotle, it traces the origins of modern Western Law to Classical Greece and, by subtle juxtaposition of images and words, calls for implementation of true equality between men and women before the law.

ALL STRESSED UP

Leeds Animation Workshop

UK 1985 12mins

Work-related stress can damage your health, in ways we are only just beginning to understand. While this film raises many questions about the causes and effects of stress, it is also accessible and entertaining.

ALMOST OUT

Jayne Parker

UK 1984 103mins

This tape is a confrontation/dialogue between the filmmaker and her mother, both naked. The gap between intention and expression is explored as the camera isolates parts of the body, and the women speak of how the image relates to themselves and their body image. Parker says at one point, 'I want to please my mother, that is what the film is about!' The mother looks at her naked body

on the monitor and talks about how she feels being produced as an image. There ensues a brutal but caring talk between mother and daughter which is disturbing, sad and breathtakingly intense. 'I feel that my mother is inside me. She is very happy. I want to push her out, gently, because I care for her and don't want to hurt her. My father is inside me. He is asleep.' (Jayne Parker)

AMONG GOOD CHRISTIAN PEOPLE

Catherine Saalfield, Jaqueline Woodson
USA 1991 30mins

Based on a poignant autobiographical essay by Woodson, this video adaptation illustrates the pull between desire for (religious) community and personal freedom.

AN EPIC POEM

Lezli-Ann Barrett
UK 1982 30mins

An Epic Poem explores the contradictions in man's conception of love through the myths and representations, which support it, and argues that man has constructed love in his own image, reflecting his profound anxieties about prohibited desires.

AND WHAT DOES YOUR MOTHER DO?

Cine Mujer
Columbia 1981 10mins

And What Does Your Mother Do? is a humorous film which cleverly uses the technique of speeded-up action, to expose basic inequalities built into the traditional family structure, which lay the bulk of responsibility and pressure on women.

ANIMATION FOR LIVE ACTION

Vera Neubauer
UK 1978 25mins

Animation for Live Action is an energetic, witty and engaging film that cuts together animation and live action footage, both dramatised and documentary. Through a series of sketches that transform thought into action the animator's fictional self 'comes alive' and provocatively steps inside and outside the frame representing a woman's outer reality becoming undermined in favour of an interior reality. As the animator and her cartoon woman struggle for power, notions of representation, identity and creativity for women become the focus. 'An excellent interrogation of feminist film in general. Nothing is taken for granted, including the authority of representation itself'. (Mandy Merck)

ANOU BANOU (The Daughters of Utopia)

Edna Politi
France/Germany 1983 85mins

Emina, Yetka, Yehudit, Mita and Rachel: women born at the turn of the century in Russia or Poland, went to Palestine in the twenties 'to build the country by building themselves'. Sixty years later they evoke the adventures, hopes and the struggles of that period when they believed that the world would change. Heirs to the ideas of Marx, Herzl and Russian feminists as well, they struggled to reconcile socialism, Zionism and feminism. What has become, today, of their dreams? The State of Israel exists but is it really what they had dreamed of? 'The story of these women fascinated me and at the same time posed problems for me. While we were filming, the war had not yet broken out

in Lebanon but things were happening in Trans-Jordan. We tried to talk to the women about this, but I became aware that they could only discuss it to a certain point. Those were their limits and we had to respect them...I am not interested in saying 'this is good that is bad'. Of course that's to do with my biography...What I'm interested in is attempting to show that you can love something without agreeing with it over everything.' (Edna Politi)

APARTMENTS

Megan McMurchy

Australia 1977 10mins

Two women living in the same apartment block are drawn to each other. Each is unaware of the other's desire, but a shared erotic fantasy develops between them. One woman's relationship with her lover disintegrates as the focus of her sexual desire shifts towards the other woman. The final meeting ensures a happy ending.

ARMCHAIR TERRORIST

Marion Reichert

UK 1994 7mins

A woman sits in an armchair and watches television. Behind the screen lies the sociopathy of her daily life. She is young Alice, who wants to go through the looking glass, in search of new adventures.

ARROWS

Sandra Lahire

UK 1984 15mins

Sandra Lahire's film uses a combination of live action and rostrum work to communicate the experience of anorexia and to analyse the cultural causes of the condition. 'I am so aware of my body', we are told on the soundtrack, whilst images of caged wild birds are intercut with images of the rib cage of the film's subject, the filmmaker herself. The pressures placed upon women to be thin are articulated by an account of a new technique for surgical removal of fat. Once again, a woman who does not conform to male expectations in terms of her body-shape is classified as sick, in need of surgery. The constantly recurring motif of cages, bars and railway lines reiterates the feeling of entrapment throughout the film. Yet, taking the camera into her own hands, and revealing this process to the spectator by using a mirror, the film-maker shows herself in control of this representation of a woman's body. The film ends with a poem by Sylvia Plath, 'The Thin People', which speaks of people who starve themselves, and people who are actually deprived - a powerful note upon which to end, locating the condition of anorexia firmly in western patriarchal culture.

AVENGE TAMPA

Dyke TV

US 1993 10mins

A shocking and disturbing film about homophobia in the United States. A woman is burned out of her home for being HIV positive, but that is not the end of the matter.

AWAY FROM THE SIDEWALK

Gold Oruh (Nigerian TV Authority)

Nigeria 1985 30mins

In Nigeria, women play a mainly supportive role in politics despite the fact that women's votes constitute 55% of all votes cast at elections. AWAY FROM

THE SIDEWALK is about women learning to be assertive and active participants in politics, and looks at Nigerian women's increasingly active role in political issues affecting their country's future. 'If you look at Nigerian society you will find that the Nigerian woman has made her mark on almost every aspect of life except politics. Social pressures, family commitments and the high cost of campaigning, all conspire to keep women out of elected office'. (Gold Oruh)

AZAADI

Devika Ponnambalam

UK 1991 15mins

Azaadi is the story of Parvati, a woman who lives in a basement flat with her husband, a frustrated writer.

B

B.U.C.K.L.E.

Catherine Saalfield, Julie Tolentino

USA 1994 11mins

A humorous fast-paced parody of women dancing, cruising and picking up women at New York City's legendary Clit Club.

B/SIDE

Abigail Child

USA 1996 36mins

An experiment in entering imaginatively the delirium of Lower East Side, poignant and beautiful vision of late twentieth century urban life.

BACHUE

Patricia Diaz

UK 1986 11mins

The tape is a personal re-creation of the role of women in talking, singing, acting, and myths.

BACK INSIDE HERSELF

Saundra Sharp

USA 1984 5mins

Inspired by the film maker's poem of the same name, *Back Inside Herself* urges African-American woman to reject images placed on her... 'from people who don't hear her need and don't need her here'...and discover her own identity. The condensed message of this film goes beyond the African American Woman, to include all women and indeed all oppressed people. It says peel off those armours in which you encase yourself, and find yourself and love yourself, as you are, then with this strength face the battles of an unjust world.

BACK TO JOSIE

Alix Mumford

UK 1997 10mins

Back to Josie is set during a hot summer's day on a disused railway viaduct stretching over the heart of London.

BACKCOMB

Sarah Pucill
UK 1995 5mins

This piece continues the artist's concern with what she calls 'the domestic scene' which she uses to address issues of sexuality and the construction of feminine identity.

BAD NEWS

Kirsten Emborg
Denmark 1992 25mins

BATHROOM GENDER

Carol Ashley, Kathy Clark
USA 1990 8mins

Set to smooth, jazzy, smoky bar-room music, two young women safely lock themselves in a make-believe bathroom.

BED-TIME STORY

Tina Keane
UK 1982 20mins

Bed-Time Story questions how attitudes are often placed in our subconscious minds at an early age through 'children's stories'.

BHANGRA JIG

Pratibha Parmar
UK 1990 4mins

A 4-minute television intervention piece commissioned by Channel 4, celebrating Glasgow as the European cultural capital for 1990.

BIRD IN THE HAND

Catherine Saalfeld, Melanie Nelson
USA 1992 30mins

Simone and Kaya are lovers trying desperately to escape New York City and the reality of their friend Ayo's abusive relationship.

BIRTHRITES

Robina Rose
UK 1977 53mins

Birthrites is a film about 'natural' childbirth. It presents one woman's experience of giving birth as filmed by another woman, without any insistence on simple answers. 'With contraception and abortion readily available today, the consequence of childbirth is no longer automatic. Women whose role is thus more in question, must nevertheless confront this aspect of their potentiality. Whether or not they opt to embrace it, they must weigh up what childbirth is. As a woman of 25, it became an issue I felt it important to deal with. The result of this involvement is the film'. (Robina Rose)

BITTER ROOT-SWEET FRUIT

Nicola Percy

UK 1992 10mins

The area concerning female nudity is a difficult one. The subject of female sexuality is one too often avoided. The problem with avoidance is that nothing happens at all.

BITTERSWEET

Alice B. Brave

USA 1993 16mins

A dominatrix comes home from work to relieve her slave's frustration in a piercingly tender love scene. An erotic adventure from start to finish.

BLIND SPOT

Claudia von Alemann

Germany 1980 111mins

Claudia von Alemann's feature-length film, *Blind Spot*, is about an historian who is researching the life of Flora Tristan, a 19th century socialist and feminist rarely mentioned in conventional history books. The historian, Elisabeth, decides to abandon traditional desk-bound study and, leaving behind her family, visits Lyon where Tristan herself had worked. In her search for an active way to remember and understand the past and how it affects her as a woman, Elisabeth discovers a path with 'sound' - first through her violin whose notes have been heard by different generations for 200 years; then through the sounds she tape-records (water, footsteps, voices) whose likeness might have been heard by Tristan a century before. The collective memory of these sounds becomes in turn a bridge to Elisabeth's future. 'Remembering is largely effected acoustically. I have tried to make a sound film - in which sound is neither a mere background nor the means by which an illusion of authenticity is induced. Just as one can speak of 'subjective camera', I would like to speak of 'subjective microphone'. (Claudia von Alemann) 'A film about the impossibility of knowing the past, the camera looks and looks but only yields implacably closed images. Sound's the thing, and in the final, long-held shot of a woman ecstatically playing her violin, the film's complex and compelling themes come together. A rigorous and beautiful film'. (Jane Clarke, Time Out)

BLOODSPORTS FOR GIRLS

Roz Mortimer

UK 1995 12mins

A lone woman (the artist herself) is followed on three dreamlike journeys where she discovers her sexuality and samples the forbidden fruit of Dr.Freud.

BLUE DIARY

Jenni Olson

USA 1997 6mins

This experimental narrative tells the melancholy story of a young dyke pining over a one-night stand with a straight girl.

BORN IN FLAMES

Lizzie Borden

USA 1983 90mins

New York; ten years after the most peaceful revolution that the world has ever seen. The governing Socialist party is emphasising the need for unity on the slow road to reform. However, discontent is surfacing, particularly from the women's groups. Vigilante groups are formed to combat the rise in street violence and rape. The Women's Army rally support in their protest against the

of women's jobs. The urgent need for widespread publicity about these and other issues drive the Women's Army to approach two underground radio stations; the Black-run Radio Phoenix and the rival punk station Radio Regazza. Both are reluctant to be involved but give their support on the news of the death in FBI custody of a prominent Black member of the Women's Army. Increased surveillance and arrests bring the, often fragmented, women's groups together to work towards a common goal as events move towards an explosive climax. *Born In Flames* attempts to show how sexual politics and, to a lesser extent class and race can be combined when trying to effect social change. This fast-moving film looks like a cross between a documentary and science fiction. It creates a view of the future, which forces us to reflect on the present.

BOYS IN THE BACKYARD

Annette Kennerley

UK 1997 22mins

A slice of San Francisco life in the summer of '93. Matt and Jo sit together in their back yard and talk about their daddy/boy relationship, transgender, life/love, tattoos and tomato plants.

BREAD AND DRIPPING

Wimmin's Film Collective

Australia 1982 20mins

In this documentary, for women recount their lives in Australia during the bleak years of the economic depression of the 1930's.

BREAKING SILENCE

Theresa Tollini, Future Educational Films

USA 1985 58mins

Carried out over a period of four years, her research reveals not only the sheer number of children who are victims of incest and other forms of sexual abuse, but a justice system that fails to follow through with prosecution when incidents occur.

BREAKING THE MOULD

A Douglas, K Hagget, S Green, A mannion, D Taylor

UK 1986 13mins

Combining a lively mix of animation and interviews *Breaking the Mould* examines why women, in particular, suffer from eating disorders.

BRED AND BORN

Joanna Davis, Mary Pat Leece

UK 1983 75mins

UK, 1983, 1hr 15minutes

Bred And Born features four generations of women in an East London family who talk about their own experiences and close family ties, and a women's group who discuss their roles as mothers and daughters. Moving between these two groups is a fictional storyline: an actress plays two distinct parts - a middle class researcher sent to East London to describe and define the role of the mother within the family, and a 19th Century educationalist advocating motherhood as woman's 'natural' and primary purpose. Gradually, increasingly conflicting ideas disrupt 'truths' which seemed to be solid and unquestionable, as elements of class, race and economics become historically visible. Bred And Born acknowledges the differences between women - differences that we are born into and bred to act out - apparent differences

between the language of feminism and the narratives of individual lives expressing the same oppressions but locked off from each other by language and tradition.' (Joanna Davis, Mary Pat Leece)

BRYLCREAMS BETTER THAN NOTHING

Karol Kamyra

UK 1997 20mins

Marlene is a police woman, Peter is an army officer and Bharti is a social worker. What they have in common as black people is that they were transracially placed (adopted/fostered) with white/ Asian families at childhood.

BURDEN OF DYKES

Anne Chamberlain

USA 1995 8mins

Hilarious send-up of psychoanalytical propaganda films, illustrating every absurd cliché about the 'lesbian nature' and raising issues of self-representation and media production. Witness the witty appropriation of the 'mannish lesbian' into a sexy drag king and see the lesbian filmmaker as the ultimate action hero(ine).

BUREAU DE CHANGE

Anne Chamberlain

UK 1988 11mins

An interview with artist Rose Finn-Kelcey on her exhibition at Matts Gallery, London, 1988

C

CACTUS BABYLON

Ruth Novaczek

UK 1996 21mins

The notion of Babylon arose from contemplation of the Tanakh opening it at random the filmmaker found references to wrathful vengeance, human folly and the idea of evil as a human choice.

CAN'T YOU TAKE A JOKE

Viki Dun

Australia 1989 26mins

Can't You Take A Joke is a comedy about a stolen sense of humour and the search for a romantic love. The film uses the romantic music and visuals of Hollywood's 'women's pictures' and 'film noir' to explore the idea of romantic love ... of Love At First Sight. Is it possible to have sex and not fall in love? Is it possible to fall in love and still have a sense of humour? Cartoonist Amanda Drax doesn't think so. Femme Fatale Jenny Balfour proves her wrong. Boy meets girl and girl meets girl, hearts are stolen, senses of humour are lost and found in a riotous comic-strip kaleidoscope.

CAPTIVE LABOUR

Karen Ingham
UK 1988 35mins

Throughout a series of interviews with a cross-section of women, this documentary examines the working conditions faced by outworkers and looks at the positive actions, which have been taken by the workers themselves and by campaign groups.

CARMEN CARRASCAL

Cine Mujer
Columbia 1982 30mins

Carmen Carrascal presents a vivid and moving picture of life high in the mountains of Colombia.

CARNALGEISM

Brigitta Hufal
1998 32mins

CAST

Sarah Pucill
UK 1999 18mins

Cast creates a claustrophobic and haunting space where people and things invade worlds in which they do not normally belong.

CASTLES IN SAND

Wendy Williamson
UK 1987 20mins

An impressionistic drama about Louise, a young black girl growing up in Britain. Going to a predominantly white school and with a busy mother who is unable to give her the attention she wants, Louise turns to her Jamaican grandmother, via letters, to gain an understanding of her own history.

CASUAL SHOPPER

Judith Barry
USA 1981 28mins

Casual Shopper is set in a suburban shopping mall. To the sound of muzak we watch a woman stroll from one store to another, fondling merchandise and pausing only to react to the inquiries of hopeful salespeople, 'Can I help you?' 'No, I'm just looking' she replies. By focusing on the consumer, the film draws attention to the mechanics of 'the look', and comments on the growth of mass culture and consumption and the creation of a 'common' desire to purchase and acquire things. 'Shopping is an activity that consists of predicable yet indeterminate activities where, like the cinema, what we go to experience over and over again is our own desire.' (Judith Barry)

CHAAHATH (DESIRE)

Lily Gupta
UK 1996 4mins

This film's central theme of desire/passion is deeply embedded in a culture which is given its own voice through the beat of the clay pot used in North India.

CHAMELEON

Tanya Mahboob Syed
UK 1990 4 mins

'This film creates a visual dialogue between the seen, recognised and unrecognised. A woman searches through an interior landscape, a space where she is both trapped and contained. Her dress, a projected image of femaleness becomes her vehicle of expression. Through rhythmic intercutting the film moves silently toward the point of confrontation; the woman opens the door to the outside world. This moment of violent interaction is shockingly emphasised though the film's only sound'. T.S

CHANGING TIME

Lindy Summers

UK 1977 20mins

Changing Time uses a process of recounting to deal with the film-maker's own experience of sexual assault when she was a child of eight years old. 'I wanted to describe the event in order to understand it better and by externalising it to free myself from it. I tried to ... make it understandable so that my audience would be able to share rather than just witness that experience. The tape is called *Changing Time* because (making it) has changed the time I had in the woods from a damaging experience to a source of growth, contact and an opportunity to share profound experiences with strangers.' (Lindy Summers) 'It starts as an account of a family growing up ... home movies record not just the passage of time but a sense of nostalgia, an adult perspective. Then the focus shifts, subtly and unexpectedly, and we're in the past with an eight-year-old girl reliving clearly and calmly the time when she was sexually molested. We're made so much a part of her ... and her ambivalence towards it that we never even see the man - just the sunlight in the woods, the leaves of a blackberry bush.' (Helen Mackintosh)

CHARLOTTENBURG

Gill Addison

UK 1999 6mins

CHEAP PHILOSOPHY

Ruth Novaczek

UK 1993 18mins

'"Esther Kahn", my alter ego, play's Blanche Dubois, Stanley Kowalski, and many others as she battles with herself with the madness of a jealous lover. A believer in True Love and old-fashioned values, Esther is nevertheless a depressed cynic, longing for romance in a cool amnesiac world. An extremely low-budget venture, *Cheap Philosophy* is a voice of isolation, political hopelessness, and a backlash against long years of lesbian political debate that has excluded the Jew, the drama-queen, the depressive, the diva and the romantic tragic figure. But ultimately *Cheap Philosophy* is self-analytical comedy, with tragic undercurrents, or vice versa...' (Ruth Novaczek)

CHOOSING CHILDREN

D Chasnoff, K Klausner

USA 1984 45mins

Choosing Children is an endearing, often funny, film about lesbians and their children.

CLOTHESLINES

Roberta Cantow

33mins 1982 USA

Affectionate and witty, *Clotheslines* is on the one hand a documentary on laundry and a social portrait of an America literally strewn with

clotheslines, and on the other an exploration of the wide range of responses that can exist within apparently shared experience - in this case, doing the washing. The film reflects on basic values and oral history. One woman, Louise, remembers: ...' I used to hang them nice ... you know, put them out in colours. I used to play games, make the line look good because I know them people were looking at my laundry ... I knew it!' Another woman attests to how women who don't consider themselves artistic in fact put a great deal of themselves into their household tasks. Composed largely of tales and memories, the film combines poetic imagery with contemporary, historical and cross-cultural material. 'I was drawn to the image of clotheslines because I felt they were ... at once a symbol of the unseen work of women and literally 'women's work' on public display. I wanted to describe not only the pain and isolation of that work, but some of the strengths and humour and wisdom as well.' (Roberta Cantow) - '*Clotheslines* ... is the first public washing of dirty laundry that I've found compelling since Watergate...' (Carrie Ricky, The Village Voice)

COALMINING WOMEN

Elizabeth Barrett

USA 1982 40mins

Coalmining Women is a documentary about women who have forced their way into 'mens work' in order to gain access to a decent wage.

COME CLOSER DARLING

Kate Windibank

UK 1993 3mins

This piece uses animated photographs to produce powerful flashing imagery of a woman's face moving closer and closer, staring at the viewer with deep burning passion.

CONDOMNATION

Anne Chamberlain

USA 1994 8mins

A mixed media piece which uses an empty frame and mainstream images of 'women loving women' to expose the invisibility and myths surrounding lesbians and society. A lesbian who was exposed to HIV by a female lover explains her categorisation as 'other', and the under-representation of lesbians in AIDS statistics. *Condomnation* suggests empowering ways in which lesbians can convert condoms and images into healthy tools for survival.

CONSUMED

Chloe Doutre Roussel

9mins/b/w 1991 France

A personal exploration of the isolation experienced by women with eating disorders. A black and white experimental film, which encapsulates the loneliness, anguish and despair of those suffering from eating disorders

COVER UP

Barbara Trent

USA 1988 60mins

This film explores the extensive network of political leaders, drug smugglers and weapons dealers and examines the effect of covert US foreign policy on communities throughout the world.

CULTURAL SKITZO-PHRENIA

Jamika Ajalon
US/UK 1995 10mins

An experimental documentary that speaks to issues surrounding what is Black enough. The filmmaker interviews a cross-section of people who feel that they neither fit in 'white society' or within the Afro centric community. It raises issues about homophobia and sexism in a raw funky unique style of documentary filmmaking.

D

DAASI (SLAVES)

Jabeen Siddique
UK 1985 45mins

This documentary is about the social injustice and exploration of prostitutes living in the Karmathapuri area of Bombay, where over 200,000 women and girls, (mainly from Nepal - a relatively poor country in comparison with urban India), live and work under the most demoralising conditions.

DANDELION (ROSACEAE)

Utako Koguchi
Japan 1990 8mins

Lulu and Lala are twin sisters, but live apart from one another. When Lala is watching a video of beautiful boys in a midnight screening, by chance she finds her father appears in it. The shock of seeing his naked hips has the effect of transforming her into a boy. She goes to Lulu's house to show off her new penis. There Lala finds that Lulu has also changed into a boy. They fight a fierce and vulgar battle, transforming their appendages in ever increasing sizes to do battle. Lulu submits to Lala returning to her girl form and presents her severed penis, decorated with flowers, to her sister. However the penis carries the HIV virus. The two girls make love. While fucking they remember their old happy days, a time of innocence and friendship. The girls are thrown into ecstasy as consciousness dies away.

DARK LULLABIES

IL Angelico
Canada 1985 81mins

Seen through the eyes of the film-maker, herself a child of concentration camp survivors, the film look sat how the children of survivors have been affected by their parents ordeal as well as how their German contemporaries deal with the confusion and guilt about their parents' crimes.

DAUGHTER RITE

Michelle Citron
USA 1978 53mins

In this remarkable and ground-breaking film, Citron has produced a compelling and unsettling work exploring the psychological dynamics of the nuclear family. *Daughter Rite* combines home movies, a dreamlike voice-over and scripted sequences to extend the language of feminist documentary. *Daughter Rites* draws on an area of subject which since the film was made in 1978, has become almost a defining theme or generic feature of feminist experimental and

independent cinema: the mother-daughter relationship. 'Two sisters are presented in mock cinema verite style discussing their often painful feelings about themselves, each other, and their mother. This 'documentary' space is intercut with home movie footage accompanied by a woman's voice-over reading journal entries. Citron's film provided a strong emotional identification for - as one critic put it - 'every woman who has a mother'' The Companion to Women's Film.

DEAR REBECCA

Katie Barlow

UK 1992 15mins

A powerfully challenging, experimental video that explores and communicates the film-makers feelings towards losing a friend who suffered from bulimia nervosa.

DELILAH

Tanya Mahboob Syed

UK 1995 12mins

A kinetic meditation on female expressions of power and desire. A chiaroscuro of tension and release.

DEVIANT BEAUTY

Tina Keane

UK 1996 12mins

An androgynous woman's surreal journey through the carnivalesque, that embodies spectatorship, erotica, sexuality, death and decay.

DIALOGUES WITH MAD WOMEN

Allie Light

UK 1993 90mins

"I was always so afraid that someone would ask me (where I was when JFK was shot), and I would have to say I was in a mental institution", says director Allie Light. This moving and informative film features seven women--including the filmmaker--describing their experiences with manic depression, multiple personalities, schizophrenia, euphoria and recovery. Candid interviews are enriched with dramatic reenactments and visualizations of each woman's history, emotions, and dreams--the private symbols of madness and sanity. The social dimensions of women and mental illness are revealed in testimony about sexual assault, incest, racism and homophobia, the abuses of the medical establishment, family, and church. Acknowledging that "madness" is often a way of explaining women's self-expression, this film charges us to listen to the creativity and courage of survivors. Produced by the Academy Award winning filmmakers of IN THE SHADOWS OF THE STARS, DIALOGUES WITH MADWOMEN is a ground-breaking film about women and mental illness.

DIANA

Jan Dennis

UK 1985 40mins

Diana was produced initially for the Portsmouth Rape Crisis Line for training purposes and to raise questions in the minds of 'professional' people who come into contact with women who have been raped or sexually assaulted. The film recounts in depth and with considerable honesty, not so much the details of what happened to Diana but rather the long term effects on her and her relationships. 'I wanted the video to speak directly to other survivors of sexual violence, to make it more possible for them to talk about it, and to

leave them with a positive message of hope. My intention was to dispel some of the myths that surround the subject - myths that are perpetuated by the media which at best focus attention on the attack itself - and sensationalise the hunt of the assailant as if that were the end of the story. (Jan Dennis)

DID I SAY HAIRDRESSING? I MEANT ASTROPHYSICS

Leeds Animation Workshop

UK 1998 14mins

Subverting themes from traditional stories, this entertaining and thought provoking cartoon helps to show why women are under-represented in science, engineering and technology. Illustrating the gender typecasting which still often prevails from babyhood right up to professional levels.

DINNER PARTY

Ali Farelly

UK 1994 12mins

Images of non-perfect bodies are intercut with shots of food and eating while voices discuss the personal and political issues of women and body-images.

DISGRACEFUL CONDUCT

Eva Weber

UK 1995 17mins

Every year an average of sixty service personnel are administratively discharged from the British forces on grounds of being lesbian or gay.

DOMESTIC BLISS

Joy Chamberlain

UK 1984 52mins

This situation comedy revolves around Emma who has just left her husband and moved with her daughter Jenny to live with her lover, middle class Diana. Diana, a child welfare doctor, has yet to come to terms with the changes that this will entail. Emma has an unthinking husband and Diana, a demanding neighbour, both of whom find themselves at Diana's while she's out. Add to this a Black woman who has travelled across town with her two children and a dog and you can imagine the confusion that results. Based on interviews with over 30 women about their experiences of motherhood, this sit-com manages to capture all the traumas and confessions which can face various women during one day.

DOUBLE THE TROUBLE, TWICE THE FUN

Pratibha Parmar

UK 1992 24mins

A documentary drama presented by writer Firdas Kanga exploring issues around sexuality and disability.

DOUGLAS AND THE FLOUR BABY

Aimee Jackson

UK 1997 11mins

Douglas and the Flour Baby is a modern day fairy tale set in the unchanged, north-eastern coastal town of Saltburn-by-the-Sea.

DREAMING BLIND

Anna Turville

UK 1997 10mins

Dreaming Blind is a thought-provolking and terrifying exploration of the dreams of three blind people.

DRIVE SHE SAID

Ruth Novaczek

UK 1998 5mins

Drive She Said is an abstracted meditation on the nature of hope, love and the unknown.

DUAL PASSPORT

Fanny Jaconsen

Australia 1998 8mins

Dual Passport is an exploration of compulsion and the ritual in the form of a journey through real space/time and memory.

DYKE BLEND

Eva Weber

UK 1996 10mins

Eva Webers' humorous and passionate parody unfolds over nine mini-episodes. The story introduced the *Dyke Blend* couple, Donna and Louise, and follows their evolving romance.

DYKETACTICS

Barbara Hammer

USA 1974 4mins

A celebration of lesbian sensuality and sexuality. An evocative montage of 110 images of touch - women touching, hair brushing, water stroking, bathing, eating and loving - an erotic lesbian commercial...All of a sudden I found myself holding my breath as I watched the images of love making sensually and artistically captured...(Elizabeth Lay, Plexus.)

E

EAT THE KIMONO

Kim Longinotto

Japan/UK 1989 60mins

Eat the Kimono is a brilliant documentary about Hanavagi Genshu, a Japanese feminist and avant-garde dancer and performer, who has spent her life defying her conservative culture's contempt for independence and unconventionality. She denounced Emperor Hirohito as a war criminal, and dismissed death threats made against her by right-wing groups. 'You mustn't be eaten by the Kimono,' says Genshu, making reference to the traditional dress designed to restrict movement for women, 'you must eat the Kimono, gobble it up.' (Women Make Movies Catalogue)

EDGE

Sandra Lahire

UK 1986 7mins

'This short, named after Sylvia Plath's last poem, is about the woman who is a daughter; icy, perfected and petrified for the patriarchy. She is also a mother drawing her two children with her into this death-in-life. Edge is the irony, which is the poet's defiance. And it is the blade ... how far can those controllers go with their instruments and armaments and still act as though our pieces and feelings can be stuck together again? There is no illusion of the woman's 'resistance'. Yet in this theme of woman as medical and war guinea pig the silent scream becomes audible in lines of poetry and song.' (Sandra Lahire)

EERIE

Sandra Lahire
UK 1992 1 mins

Eerie is a vertiginous lesbian kiss in a mountain cablecar. 'A magical film loop, combining a Berlin lesbian decadence with falling in love in a cable car, high above the slopes of Mount Pilatus. Inspired by German expressionist filmmaking, with in-camera dissolves.' S.L. Part of longer film called *Necropolis*.

EILEEN IS A SPY

Sayer Frey
UK 1998 74mins

In this whimsical comedy-drama, Eileen (Tami Hinz) buries roadkill and spies on various residents of a small Minnesota town, jotting down her observations and occasionally employing a camera and tape recorder, perhaps hoping to somehow dive into the stream of human affairs.

EKLEIPSIS

Tran T Kim Trang
USA 1998 22mins

Ekleipsis delves into two histories; the history of hysteria and the Cambodian Civil War.

ELLA

Witch Catalyst
UK 1986 20mins

Ella is a black version of the fairy-tale story 'Cinderella', cleverly adapted and performed originally as a play, by Catalyst - a group of young black people, based in Liverpool, who started their own drama/dance group and are involved in all aspects of production: choreography, scripting, directing, producing, song-writing, search for venues, costumes ... the list is endless! Using a lively mix of snappy editing and humorous observation, the video follows the cast through rehearsal scenes to a performance of the play at Liverpool's Everyman Theatre. Intercut is an interview with 19-year-old Marcia Davis, one of the main figures behind Catalyst, who explains the beginnings of the company and their general philosophy. Combining dance, music, drama and video, *Ella* is an exciting example of a drama-in-education project in action.

EMERGENCE

Pratibha Parmar
UK 1986 20mins

The central theme of *Emergence* is that of the Black Diaspora (the dispersal of peoples originally belonging to one nation or community) as illustrated in the works of four Black women poets and artists. It explores the creative engagement with the theme of 'Roots', 'herstory' and representation, and takes

the form of a visual poem. The four women are: Sutapa Biswas, an Asian woman artist; Audre Lorde, an African-American Black feminist poet; Meiling Jin, a Guyanese-Chinese poet; and Mona Hatoum, a Palestinian performance/installation artist.

EWA - MY GRANDMOTHER'S STORY

Harriet Wistrich

UK 1988 53mins

Ewa is a moving account of a Jewish woman's survival under Nazi occupation.

EXILES

Jill Daniels

UK 1991 42mins

Mary, Gertie and Eva live in a Jewish Home for old people in North London. Born in Europe, they came to England to escape oppression, tragedy and poverty. They recount fragments of their past in bursts of memory - of partings, of love, of fear, of exile. They talk of their feelings and hopes. The community is Ruben House, where sixty people live intimately, side by side. They measure their days by meal times, by film shows and biblical quizzes whose answers are unknown, forgotten or irrelevant. *Exiles* is a portrait of age and ageing, memories recollected at the end of longer lives. Memories and routines are woven together in a moving and compelling portrait of past and present.

F

FACE VALUE

Jo Spence

UK 1981 19mins

Jo Spence takes us through photographs from her 'family album', blowing the dust off and looking a bit harder at the things society ignores so that we may confront ourselves and accept what we usually cover up.

FAST FRIENDS

Putbull Productions

UK 2000 3mins

FASTER PRINCESS

Martine Thoquenne

UK 1982 10mins

Faster Princess uses a mixture of live action, cut-outs and pop-up animation to tell the story of a young woman preparing herself for the ball... a ball with a difference.

FIERCE DETAIL

Helena Goldwater

UK 1995 3mins

Fierce Detail seeks the erotic in our everyday lives. The fierce detail of the face, language and objects are sites of emotion, passion, spirituality and

humour. Shot on handheld Super 8, and cut quickly and fluidly, the film allows for the causality of gazing at a women's face in extreme close-up, as she reflects and interacts with the audience/camera. We enter her world to hear a dislocated and poetic story of desire.

FIGHTING FOR PEACE

Irina Dunn

Australia 1984 30mins

Fighting for Peace, a production of the Women's Film Unit at Film Australia, is a rousing documentary about the Australian women's Peace Movement - past and present 0 told by those who helped shape it.

FIREWORKS REVISITED

Bev Zalcock

UK 1994 9 mins

This lesbian re-working of Kenneth Anger's homoerotic classic, is a heady mix of influences from the avant garde to girl gang movies - Eisenstein to Prisoner Cell Block H. The film attempts to represent the female erotic in a new queer sense. While it is serious in intent, there is also a strong strand of parody running through the film which could be described as lesbian camp.

FIRST BASE

Megan Siler

USA 1991 13mins

First Base is a light-hearted drama focusing on the moment at which girls are still allowed to love other girls. Attempting to counter Hollywood movies which endlessly reinforce the idea that women should fear and compete with each other, this film shows two girls who are best friends placing boys second to their own relationship. Implicit in this entertaining portrayal of best 'girlfriends' is the potential for adolescent same sex love to carry on into adulthood.

FLAMING EARS

Angela Hans Scheirl, Dietmar Schipek, Ursula Purrer

Austria 1992 83mins

This feature-length lesbian film, a dystopian vision of the 28th Century brings together a freewheeling pyromaniac, a haunted necromaniac, a vengeful cartoonist, and rough lesbians in wacky German avant-garde future wear for adventure, murder, and lust. There's obsession, fighting, screwing - all in the loveless, disintegrating city of Asche. (San Francisco Bay Guardian 92)

FLESH AND PAPER

Pratibha Parmar

UK 1990 24 mins

A portrait of Indian writer and poet, Suniti Namjoshi.

FOCII

Jeanette Iljon

UK 1975 6 mins

Focii brings together performance, art and film. A woman dances and mimes, her stark white image moving across a red floor, reflected in a fractured wall of mirrors. As she performs, her mirror image gradually assumes an autonomous identity so that what was a central relationship of self to self has become

one self to other. It's an emotional shift made possible by the physical properties of the film.

FOR GOOD

Christine Booth

UK 1979 45 mins

I've always said that it is society that makes you handicapped, not your disability...' (Angie Farrell) With this statement, Angie Farrell sums up a situation whereby many of the problems associated with physical disability become simply a result of living in a society which does not recognise or cater for people with disabilities - an 'able-bodied world'. In *For Good* Angie, Helen and Geoff, who suffer from cerebral palsy, talk about their experiences of living in that able-bodied world. They tell their stories without sentimentality and with humour. We see the frustrations of their day-to-day lives, and feel the concentration, determination and patience required when your body does not always obey your mind. Angie and Helen talk about the practicalities of everyday living, and ask the able-bodied audience to consider more carefully its own attitudes.

FOR LOVE OR MONEY

Margot Nash, Jeni Thornley, Megan McMurchy, Margot Oliver.

Australia 1983 109mins

For Love or Money is an exhilarating, superbly crafted feature length film. It tells the story of women's working lives throughout Australia's history.

FOREVER

Emma Black

UK 1989 10mins

The point of departure in a relationship is a time when emotions, feeling and memories become heightened.

FOUR WOMEN

Julie Dash

USA 1978 7mins

Four Women is an experimental dance film. It employs the use of stylised movements and dress to convey the spirit of African-American womanhood from an embryonic stage in the motherland Africa, through to the struggle to survive in America today. The film points to the many aspects and qualities of African-American women's resistance and endurance - 'invisible' to the majority of white society - while challenging the many well-worn stereotypes of Black women. Beautifully filmed to the accompaniment of Nina Simone singing the title song.

FRAMING LESBIAN FASHION

Karen Everett

USA 1992 59mins

The filmmaker combines her personal story (bracketing the film with a tongue-in-cheek fashion show by the film-maker herself) with the fashion journeys of six other lesbians.

FULLY ORDINATED MEAT PIE

Gillian Coote

UK 1988 53mins

This detailed and moving documentary examines arguments from various viewpoints on the ordination of women in the priesthood.

G

GENTLY DOWN THE STREAM

Su Friedrich

USA 1981 14mins

'The text of *Gently Down The Stream* is a succession of fourteen dreams taken from eight years of my journals. The text is scratched onto the film so that you can hear any voice but that of a recorded narrator. The images were chosen for they're indirect but potent correspondence to the dream content. I am not interested in recreating a "dream sequence" on film; dreams do it infinitely better themselves. ' (Su Friedrich) - *Gently Down The Stream* is a film about conflict, rage and sexuality. It is about the contradictions between crushing culturally carried, conventional expectations and the individual woman's search for identity and liberation.

GIFT OF GIRL

Jo Smith, Mayyasa Al-Malazi

UK/India 1997 24mins

Gift of Girl concentrates on the movement to stop female infanticide rather than the tragedies of its victims.

GIRL

Carol Morley

UK 1993 6mins

Using some of the devices of the genre of melodrama - the staircase, the father - as some kind of destiny.

GIRLS IN THE GARDEN

Louise Lockwood

UK/Scotland 1997 3min

A short animation depicting an ironic take on the Garden of Eden Staring 'eve & eve'.

GOBLIN MARKET

Jo Smith

UK 1993 10mins

Based on Christina Rossetti's romantic poem of the same name, *Goblin Market* tells the story of two sisters tempted by goblins to eat enchanted fruit.

GREAT DYKES OF HOLLAND

Jennifer Maytorena Taylor

USA 1993 7mins

A saccharine tunes from the 50s Mickey Mouse Club is transformed into a wild samba celebration of contemporary lesbian expression.

GREENHAM GRANNY

Caroline Goldie

UK 1986 42mins

In 1929 Nell Logan took part in a youth peace conference in Moscow. More than 50 years later she was among the women fighting against Cruise missiles at Greenham Common.

GROOVE ON A STANLEY KNIFE

Tinge Krishnan

UK 1997 42mins

Groove frantically plunges into the dark history of two women feeling violent crack dealers in the North of England.

GUERRILLAS IN OUR MIDST

Amy Harrison

USA 1992 35mins

Guerrillas In Our Midst presents a savvy exploration of the machinations of the commercial art-world during its boom in the 1980s, and brings the Guerrilla Girls to the screen. This anonymous group of art terrorists has succeeded in putting racism and sexism on the agenda in the art world since 1985, and their witty and creative tactics have changed the face of political and cultural activism. Interviews with key figures in the Manhattan art scene, record-breaking auction sales, exhibition openings and interviews with the Guerrilla Girls themselves combine to highlight how the myth of the heroic male painter is perpetuated.

H

HAIRPIECE: A FILM FOR NAPPY HEADED PEOPLE

Ayoka Chenzira

USA 1982 10mins

Hairpiece is an animated satire on Black consciousness from the standpoint of various haircare devices. The film uses photographs, drawings and collage to illustrate the social significance of different hair styles (such as the rebellious Afro of the 60s) and to trace the methods used by Black people to get woolly-type hair to 'go straight'. The search for the magic potion or hair gel that will stop the hair from 'turning back' is conveyed through a humorous mix of text and soul music, giving a context to the question of self-image for Black women living in a society where beautiful hair is supposedly hair that blows freely in the wind...

HANG ON A MINUTE

Lis Rhodes, Joanna Davis

UK 1983 13mins

Thirteen 1 minute films which grew out of a series of short poems written by Lis Rhodes, reflecting on the traditional patterns of oppression in women's lives (pornography, violence, nuclear weapons) and the many forms that resistance takes. Made with the artist Jo Davis and commissioned by Channel 4 for television broadcast.

HEY MACK

Tina Keane
UK 1982 15mins

Hey Mack takes the insistent image of passing trucks, filmed from a pedestrian viewpoint, and sets them against the feminist perspective of music by Disband, a New York-based group of women. 'The film is about the things that made the most impression on me on my first trip to New York: the trucks - how big they were ... yet how toy-like - and going to see Disband. These women manage to survive in New York because of their humour and their wit and their extraordinary toughness.' (Tina Keane) - 'A witty and imaginative short which uses poetry, sounds and images in a transfixing rhythmic way.' (Helen Mackintosh)

HIDDEN FACES

Kim Longinotto
UK 1996 52 mins

Safaa Fathay is a young Egyptian expatriate living in Paris who has grown well accustomed to the freedoms of modern European life. She is also, like many feminists, drawn to the writings of Egyptian activist Nawal el Saadawi, so Fathay returns to her native country to interview this international legend. Their meeting was supposed to be the subject of *Hidden Faces*, but Fathay finds herself surprised and disillusioned by el Saadawi's peculiar brand of Muslim/Arab feminism. The young woman travels to her family home, and there she encounters the same abiding conflict between progressive modernism and the fierce traditions of fundamentalism.

HIDDEN WISDOM

Patricia Diaz
UK 1988 11 min

Filmed in black and white, this evocative short is a poignant reflection on the passing of wisdom. Scenes shift between the powerful central narrator, a mysterious yet dignified figure of proud and noble African heritage; and a bleak urban landscape inhabited by black women performing low status menial jobs. Yet despite outward appearances it is these women who embody the spirit of that cultural past by their story-telling - a hidden wisdom passed through the generations.

HOME AND DRY?

Leeds Animation Workshop
8mins 1987 UK

Four women fall into conversation in a launderette. As the machines whirl and the powder flows, they talk about their housing experiences, hopes and expectations. None of them would describe themselves as homeless - after all they've never slept out on the street. However, as they listen to each other's stories they begin to understand that homelessness is indeed something they've all experienced. *Home and Dry* analyses the inadequacies of present housing policies and examines the political thinking that lies behind them. It reveals how women's housing needs and requirements must be given priority as a vital and neglected component of today's housing crisis.

HOME MOVIE

Jan Oxenburg
USA, 1975, 12mins

Using actual home movie footage of herself as a child and High School cheerleader, Jan Oxenburg talks about growing up as a lesbian, and the experience of coming out. A warm film, which uses humour to make the experience of growing up gay accessible to everyone. 'Jan Oxenburg has created

a whole new genre ... it's a brilliant and really effective film.' (Kate Millett)

HOMES FOR THE PEOPLE

Kay Mander

30mins1945 UK

Using archive stills, *Homes For The People* looks back to the slums of 1848 and asks what improvements have been made since then. In a series of interviews, five working-class housewives present the case for better housing; in the 1940s many families have no adequate heating, hot water, proper sanitary facilities or kitchens. The film points out that these are average, not exceptional, cases and although the film was made in 1945 it is absolutely relevant to the housing crisis of the 1990s. The Labour Party and the Daily Herald commissioned *Homes for the People*. It concludes on a campaigning note, urging people to organise through women's groups, trades unions and tenant's associations, and to lobby MPs and local councils.

HOTEL CHELSEA - KOLN

Tanya Ury

Germany 1995 28mins

A place where travellers and/or lovers rendezvous or rest; a visit possibly forgotten in its transience or remembered by its intensity.

HOW TO BE A RECLUSE

Laurel Swenson

Canada 1998 6mins

This is a video about wanting to be alone and being lonely - a meditation on the cult of individuality and independence in our anxious urban world.

I

I BE DONE BEEN WAS IS

Debra J Robinson

USA 1983 58mins

The comedy industry has always put women and Black people in the firing line - which makes *I BE DONE BEEN WAS IS* all the more important. This fascinating and informative documentary looks at the lives and work of four contemporary African American comedienne. Using a combination of live performance, candid interviews, historical background and archive footage, a vivid picture of the comedy industry and how it relates to Black women is built up. The four comedienne tell of their fight to break into this very tough side of the entertainment industry with enthusiasm and vigour. What emerges is a funny yet biting comment on male values, white society and the role of comedy in society and culture.

I FEEL HOPEFUL ABOUT THE FUTURE

Ronna Bloom

UK 1986 11mins

The stories told in this video are personal memories but they are also about the nature of memory - how it's kept and how it can be challenged by the

conflicting memories of others - and the significance of these stories you tell yourself to your sense of past and present identity.

I'LL BE HERE FOR ALL TIME

Boadicea Films

UK/Wales 1985 25mins

Made by an all-woman crew, the film places protests by Welsh women within an historical context of protest and direct action: the food riots of the 1790s, the Chartist activities of the 1830s and, in 1981, the Greenham Common Peace Camp which was established as a result of a march from Cardiff. *I'll be here for all time* is an informative and entertaining film which challenges the popular notion that women's place is in the home. Its basic premise is that a knowledge of women's history is essential: without it, women are always beginning again.

I'M IN HEAVEN

Jill Daniels

UK 1989 28mins

Rachel is a Jewish woman, in her early forties, living alone in a small council flat in a tower block in the city. She never leaves the flat and has retreated into a life of repetitive domestic ritual. The film depicts this routine by showing Rachel standing at the window, Rachel tidying, making the bed, polishing, Rachel boiling an egg, throwing away the food she has carefully prepared and will never be eaten. The death of her mother causes Rachel to become obsessively fixated on the actions of two men searching for treasure on the building site opposite, and finally to leave her flat and explore the site for herself.

I'M NOT A FEMINIST, BUT...

Marjut Rimminen

UK 1985/86 7mins

Witty and provocative *I'm Not a Feminist, but...* shakes the foundations upon which fundamental inequalities have been built by skilfully confronting sexism at its own game. Through a series of sharply observed sketches, based on the cartoons and drawings of Christine Roche, the attitudes and forms of behaviour that keep women in a subordinate role in the family and at work (all at once nurse, mother, sex toy, lap dog, mistress, wife) are humorously exposed.

I'M YOU YOU'RE ME

Catherine Saalfield, Debra Levine

USA 1993 26mins

This powerful documentary focuses on HIV-positive women and women with AIDS in New York State, making the transition from prison to independent living. The women interviewed give personal accounts of their situation, expressing their fears, hopes and above all their strength and desire to help themselves. At Bedford Hills, a maximum-security prison for women, inmates created their own HIV/AIDS organisation with the motto, 'each one teach one'. This developed into a second organisation for women coming out of prison, who are in transition. *'I'm You, You're Me'* explores the success of, and necessity for, these counselling and educational groups, and celebrates the support these women gain from each other.

IMPACT ZONE

Kadet Kuhne, Sophie Constantinou

USA 1996 10mins

'Hot Wheels, hot girls, hot cars, hot crashes. Gear up for a racy high octane overdrive of auto erotica...'

IMPULSE

Ramona Metcalfe

UK 1987 1mins

Inspired by the 'Impulse' deodorant television advert, new meaning is created and underlying significance laid bare in this effectively subversive version.

IN THE LANDS WHERE SERPENTS SPEAK

Janni Perton

UK 1986 13mins

This story has a fairy tale/mythical quality. References are made to Rapunzel, Snow White and Sleeping Beauty: all three were locked away because of their 'beauty'; freedom coming only in the form of another's desire. 'Indirectly' say Janni Perton, 'the source of ideas behind the film stem from my experience of being in Colombia.' The timeless quality of the landscape and the attitudes of its people are reflected in the mood of the film: 'They say before this day ... one spoke to others only in questions, that all were equal in humility to the land.' Weaving a tale of happenings - frozen in time - long, long ago, *In The Lands Where Serpents Speak* presents on one level a re-working of the myth of Narcissus. On other levels it offers a series of ideas about time, language, memory and how man came to see himself as the centre of the universe (and how woman did not).

IN LOVING MEMORY

Leone Knight

Australia 1992 5mins

A grainy black and white experimental film that uses performance to address the issue of a third sexuality that stands outside traditional gender representations.

IN NOMINE DOMINI (IN THE NAME OF THE LORD)

Monique Renault/Vruchtboom

Netherlands 1982 4mins

In Nomine Domini is an animation in ten parts, each of which illustrates the Church's historical endorsement of the repression of women. From the 3rd century through to Pope John Paul II, we learn from the words of the venerable fathers that women are harmful animals, deformed men and devilish beings. 'Woman, you are the doorway to hell - the doorway by which the devil appears'. (Terullianus, 3rd Century)

IN OUR HANDS, GREENHAM

Tina Keane

UK 1984 40mins

In Our Hands, Greenham uses a video installation to convey women's struggle against nuclear weapons. The soundtrack is a collage of interviews, songs and music, and the images are of actions at Greenham Common, filtered through the outline of a woman's hands.

INVISIBLE ADVERSARIES

Valie Export

Austria 1977 109mins

Valie Export demonstrates the meanings and interventions of the media in our lives, while the sci-fi narrative becomes a surreal vehicle for her discussion of sexual and national politics.

J

JE N'AIME PAS LES CREPES SUZETTE

Stephane Jaggars

France/UK 1994 20mins

After attempts at exchanging cooking recipes, an intense domestic altercation and an episode with a heavy breather, Isolde and Seashell, two young women of opposite personalities, the one blithe and fun-loving, the other morid and depressive, roam the streets and cafes of Paris in search for true love.

JOURNEY OF NO RETURN

Mitra Tabrizian

UK 1994 23mins

Journey of No Return is a series of tableaux, put together as a fake autobiography of a woman.

JUNKY PUNKY GIRLZ

Nisha Ganatra

USA 1996 11mins

Three friends, a couple of nose rings, a birthday and a fillet o' fish. Caught between American pop culture and her traditional Indian heritage, Anita attempts to piece her nose.

JUST LIKE SARAH BERNHARDT

Helena Goldwater

UK 1992 7mins

Just Like Sarah Bernhardt humorously explores sexuality and Jewish identity, intertwining the complex relationship of performance and film. A woman tells a story of her intense meeting with another woman. The audience is both addressed and by-passed by a narrative which tempts the viewer to visualise their own interpretation and conclusion. As the tale is told, Sarah Bernhardt, the famous French actress at the turn of the century, a woman both loved for her unique performances, and yet vilified by anti-Semites, is cited for her melodramatic behaviour, such as swooning or tantrums, and to whom, as a consequence of her behaviour, the narrator was compared as a child.

K

KALEIDOSCOPE

Judith Barry

USA 1978 50mins

Originally performed over a two-week period at the San Francisco Museum of Modern Art, these five-minute scenes juggle with domestic situations and probe the dynamics of a couple's daily interactions - but in this instance the male character is cleverly played by a woman. Popular conventions from TV, cinema and theatre are used to draw attention to issues raised by middle-class feminism. The format parodies typical soap opera programmes and in so doing highlights how, in its attempt to reflect ordinary life, soap opera grossly distorts reality through over-dramatisation and compacting events. 'Barry hints and puts across the feeling that women then tended to seek solutions to their problems within the confines of personal relationships, instead of pursuing them in the outside world where they really intended changes to take place.' (Reading University)

KEEP YOUR LAWS OFF MY BODY

Catherine Saalfield, Zoe Leonard

USA 1990 13mins

This tape juxtaposes intimate images of at-home-with-a-lesbian-couple and a monstrous catalogue of images of the police who descended in force on the March 28, 1989 New York City Hall demonstration held by the AIDS Coalition to Unleash Power (ACT UP). The insistent, gloved and helmeted cops intrude into the home and bedroom of the two women, the filmmakers. The casual, home-movie quality of these segments is emphasised by the sound of a movie projector. The only other element, breaking up the space and serenity, is the sound of the symbolic siren.

KEEPER OF ACCOUNTS

Lily Markiewicz

UK 1988 14mins

KELBY

Annetee Kennerley

UK 1997 20mins

I'm just a regular bloke... Kelby's gender was decided for him at birth, he later put right the mistake.

KILLING US SOFTLY - ADVERTISING'S IMAGE OF WOMEN

Jean Kilbourne

USA 1979 30mins

A report published in the late 70's by the United Nations Commission on the status of women claims that, 'advertising is the worst offender in perpetuating the image of women and sex symbols and an inferior class of human being'. Taking advertisements from magazines, newspapers, album covers and shop front windows, *Killing Us Softly* presents specific examples of the ways in which advertisements reinforce stereotypes, affect our self-image and how we relate to each other, our concepts of success and worth, love and sexuality, popularity and normality. Using an intriguing mixture of statistics, humour, insight and outrage, Jean Kilbourne questions how far the use and abuse of women in advertising is connected to the sexual exploitation of women at large and the increasing incidence of child abuse.

KORE

Tran T. Kim-Trang

US, 1994, 17mins

This piece investigates the conjunction of sexuality with: the eye, as purveyor of desire; the sexual fear and fantasy of blindness, with a focus on

the blindfold; and women and AIDS. By considering the wearer of the blindfold as a subject, the choice to not-see is reclaimed and may embody a (female sexuality) touch-based pleasure in contrast to a (male sexuality) vision-based pleasure. This choice to not-see, could it bring the wearer a bit closer and faster to 'the little death', facilitating ecstasy for the subject? How does fear and fantasy contrast with the reality of vision-loss in advance stages of AIDS? Any engagement with sexuality today will, by clarity of vision, address the issue of women and AIDS, and in this context, of the institutional oversight between the majority of the population and the disease- and that this systematic disregard results in fatalities.

L

LA BLANCHISSEUSE

Rohesia Hamilton Metcalfe

US 1993 11mins

An innovative video that takes the impressionist motif of women working in the laundry and brings it up to date to incorporate contemporary women's feelings about domestic work.

LEILA AND THE WOLVES

Heiny Srour

UK/Lebanon 1984 90mins

Drawing on the Arab heritage of oral tradition and mosaic pattern, *Leila and The Wolves* is an exploration of the collective memory of Arab women and their hidden role in history throughout the past half century of the Middle-East, both in Palestine and in Lebanon.

LESBIAN BED DEATH - MYTH OR EPIDEMIC?

Stacey Folies

US 1994 14mins

This wild spoof of TV magazine journalism takes a mock-serious look at a phenomenon which is reportedly sweeping through the lesbian community. The satirical interviews with members of the afflicted group are a hoot. The Camille Paglia stand-in is flawless, of course everyone is set up and the lines are hilarious. Winner of the Audience Award for best video at the LA Lesbian and Gay Film Festival 1995.

LIGHT READING

Lis Rhodes

UK 1978 20mins

Light Reading begins in darkness as a woman's voice is heard over a blank screen. She speaks of her search for a voice: of presence and absence, of experience and history. Her voice continues until the images appear on the screen and then it is silent. In the final section of the film she begins again - reading the images as these are moved and re-placed, describing the piecing together of the film as she tries to piece together the strands of her story.

'She watched herself being looked at
She looked at herself being watched
but she could not perceive herself

as the subject of the sentence ...' (Lis Rhodes)

LIKE MOTHER LIKE SON

Annette Kennerley

UK 1994 4mins

A lesbian mother and her son describe what they have in common, that includes parties, dressing up and shopping.

LOOPHOLE

Miranda Bowen

UK 1998 10mins

Loophole aims to investigate the construction of conventional narrative. Inspired by Borges' Garden of forking paths, it attempts to reconstruct our perception of cinematic narrative and with it, escape the inexorable demise of the femme fatale that is so typical of film noir.

LOST IN TELESPACE

Fanny Jacobsen, Colleen Cruise

Australia 1995 12mins

The video is a body substitute, examining the ways in which new technology succeed and fail as a holding medium for a long distance relationship.

M

MACHO

Lucinda Broadbent

Scotland/Nicaragua 2000 26mins

In 1998, Managua, Nicaragua became host to one of the most publicised and controversial cases of sexual abuse to hit modern day Latin America.

MAD, BAD AND BARKING

Bev Zalcock/Sara Chambers

UK 1996 28 mins

A featurette which uses the female buddy movie to explore the relationship between a woman and her dog. In the face of constant harassment, they undergo a crucial transformation and this gentle comedy turns into a female revenge movie.

MAM

Red Flannel Films

UK 1988 52mins

The 'Welsh Mam' has played a central role in the social, economic and cultural life of the South Wales Valleys. She has been portrayed as a powerful matriarch within the confines of the miner's home and family. Through interviews, drama and the use of archive footage *Mam* looks at the myths surrounding the Mam and examines the reality of her life both past and present.

MANTRA

Jeanette Iljon
UK 1976 5mins

Exploring both dance and some of the properties of film, *Mantra* begins by recreating movement through a rhythmic series of still images. A woman dances, via these still images, to music by Stockhausen, her image filling the screen, her performance evoked through the use of jump-cuts. Breaking in on this is an animated sequence, which describes women and childbirth. This experimental film eventually moves into live action, showing the dancer's movements in slow motion and freeze frames.

MARIJUANA MOMENT

Bev Zalcock
UK 1999 2mins

A hallucinogenic experience on a sunny afternoon to a soundtrack of Jefferson Airplane's 'White Rabbit'.

MARY, MARY

Annie Wright
New Zealand 1998 9mins

Mary, Mary is the true story of 11-year old Mary Bell who killed two small boys in England 1986

MASQUERADE

Sarah Rosebell
UK 1992 3mins

Masquerade is an amusing animated film dealing with the effects of magazine images on women. The film shows a character being bombarded by the vast and confusing number of images from an inordinate amount of women's magazines. Magazines that dictate how women should be and should look. The character becomes increasingly confused as to how she can conform to these roles. Happily she decides to reject them all to find her own direction

MATT

Annette Kennerley
UK 1998 20mins

Five years after the making of the video portrait *Boys in the Backyard*, the film maker returns to San Francisco to see what has become of Matt. Articulate and charming, Matt recounts some of his experiences as a transgendered FTM and changes in his life during the last five years.

MEMORY TRACKS

Jamika Ajalon
US/UK 1997 10min

A tribute to African-American women activists, whose violent actions were often characterised as being the result of mental illness.

MEMSAHIB RITA

Pratibha Parmar
UK 1994 20mins

Using magic realism, *Memsahib Rita* looks at the physical and emotional violence of racism. Shanti is haunted by both the racist taunts of nationalist white youths and the memory of her white mother.

MERCY

Abigail Child
USA 1989 10mins

Images and sounds of American mass media are dissected and carefully composed into a rapid-fire montage which reveals the processes at work.

MIRRORED MEASURE

Sarah Pucill
UK 1996 7mins

In an expression of levels of balance and control, ritual and sound oscillate between a point of contact and an accompanying break.

MONOMYTH

Rachel Ara
UK 1998 15mins

Monomyth is an experimental film that uses time, space, ritual and repetition to depict loss.

MOODEIJT YORGAS (SOLID WOMEN)

Tracey Moffatt
Australia 1990 24mins

This beautiful documentary uses the art of video to examine the working lives of some Western Australian Aboriginal women. Direct interviews are innovatively intercut with music, dance, still photography and symbolic imagery to create a sense of history juxtaposed with contemporary experience. While never losing sight of the ongoing struggle of Aboriginal women in Western Australia, the stories, struggles and successes expressed by the Aboriginal women interviewed celebrates their achievements along with the achievements of their ancestors.

MOUTHING OFF: WOMEN SPEAK OUT ABOUT SAFER SEX

Leeds Aids Advice
UK 1991 35mins

The aim of this video is to raise issues about safer sex for women in a way which will enable women watching the video to discuss their own fears, experiences and successes about safer sex more easily. Women from different backgrounds, of all ages, Black women as well as white, lesbians as well as heterosexuals, talk frankly about sex, feelings and negotiating safer sex, sexuality and sexual practices.

MUM'S THE WORD

Carole Kostanich
Australia 1982 23mins

'Occasions will arise when there simply isn't enough money to put dinner on the table at night.' - 'The man started to ask me a series of questions I regarded as quite extraordinary - essentially about my sex life.' Made by a single mother, *Mum's The Word* looks at three single mothers, living on social security benefit or pensions, and explores how they maintain their families and survive - often below the 'poverty line'. These women raise fundamental questions about being a single parent, and about the Australian welfare system: the departmental snooping/invasion of privacy; single parent/child relationships; sharing the parenting; where's the child care? and whose needs first - mine or the kids?

MY FEMINISM

Laurie Colbert, Dominique Cardona
USA 1997 55mins

Powerful interviews with feminist leaders including Bell Hooks, Gloria Steinem and Urvashi Vaid are intercut with documentary sequences to engagingly explore the past and present status of the women's movement.

N

NAYA ZAMANA (Modern Times)

Mandrika Rupa
New Zealand 1996 10mins

The traditional expectations of an Indian family in the South Pacific (NZ) are confronted in this short drama written and directed by Mandrika Rupa. A young Indian woman living in a West Auckland housing estate seems caught between two irreconcilable sets of expectations.

NICE GIRLS DON'T DO IT

Kathy Daymond
USA 1989 13mins

Ultimately, the film is a celebration which aims to create a space for another voice to speak about a part of female experience long-shrouded in silence and ignominy.

NIGHT DANCES

Sandra Lahire
UK 1995 15mins

"*Night Dances* is for my mother, who died whilst helping me to make this piano musical. The Dance of Death is bound to life - Lechaim - as we whirl together by Hebrew gravestones. A dreaming woman is ferried through our decaying city. This is the age of the Personal Computer - the Private Catacomb for the switched-on elite. Its dark doorways are for the wandering homeless... true survivors." SL

NO GLOVE NO LOVE

Inka Petersen & Anja Schulz
USA 1991 2mins

NO LONGER SILENT

Lorette Deschamps
Canada 1986 56mins

Discrimination wears many faces, often supported by religion, custom and tradition. In modern India, where age-old traditions collide with twentieth-century values, it is women who bear the heaviest burden. *No Longer Silent* takes a revealing look at aspects of this discrimination and at the determination of some Indian women to bring about change. Prejudice against women in India is exemplified by customs like the century-old dowry system. *No Longer Silent* explores one tragic case as a mother fights for a just investigation into her daughter's death. What she confronts is a legal system that seems both indifferent and ineffective. The film looks at the growing

trend in India to identify the gender of unborn babies using amniocentesis - a procedure designed primarily to detect birth defects during early stages of pregnancy. Female foetuses thus identified are almost always aborted. Although the injustices against them are deeply rooted, the women in *No Longer Silent* remain steadfast, determined to change the attitudes and amend the laws of their country.

NORRIE

Annette Kennerley

UK 1997 21mins

Sydney writer and performer Norrie May Welby argues the case for a genderless society, shot in Sydney 1996.

NOW PRETEND

Leah Gilliam

USA 1991 10mins

Now Pretend is an experimental investigation into the use of race as an arbitrary signifier. In just ten minutes, this film quickly cycles through a diverse bank of images. Drawing on language, personal memories and the 1959 text "Black Like Me", it deals with Lacan's 'mirror stage', ideologies of the beautiful and the movement from object to subject. *Now Pretend* is a look at how totalizing definitions function for/against women of colour - a visual and sonic effort to re/collect the self.



OFTEN DURING THE DAY

Joanna Davis

UK 1979 16mins

Often During The Day focuses on the activities that take place in the kitchen. A series of delicately tinted black and white stills draw our attention to those familiar corners of the kitchen where dirt gets trapped; the dark stains left by tea leaves; the spattering of food round the cat's saucer on the floor. A woman's voice describes the traces left by those who use the kitchen, reflecting on tasks of cleaning and repair - the 'small unnecessary' tasks. Written extracts, taken from 'The Sociology of Housework' by Ann Oakley, remind us just how synonymous women and domestic labour are. Gradually, the film presents a way of seeing the habits and routines which are taken for granted as part of a 'woman's identity' in a new light.

ON THE THRESHOLD OF LIBERTY

Heidi Tikka

Finland 1992 12mins

An examination of a breakdown of one's own language. It is a record of a personal struggle in trying to construct meaning as an outsider in a foreign culture. However, it could also be seen as an effort to understand the nature of paradoxical expectations a female filmmaker is likely to encounter. How can she create an authentic representation of a woman from a female point of view in a world where images and language, as well as technology, are products of a patriarch society. What will be left when these layers of representation are peeled off?

ONE AND THE OTHER TIME

Sarah Turner
UK 1990 5mins

One And The Other Time is an erotically charged experimental film exploring the dynamics between intimacy and violence. Grainy blue tinted images of a swaying branch of silver balls rhythmically knocking each other, mesmerise and evoke a sense of our own physical desire and fear. A hypnotic voice-over of a woman's account of a violent moment with her lover conveys a sense of the continual but unattainable desire to reconcile fantasy with external reality.

OOH LIFE IS JUICY

Helena Goldwater
UK 1994 14mins

Drawing on Western histories of glamour, Hollywood and powerful Jewish icons such as Barbra Streisand as portrayed in the 1960s film *Funny Girl*, alongside the 'everyday' images of the filmmaker's parents at home, the film explores the influence of these public/external and private/personal spheres to question the truths of the representation of Jews.

OUT TO LUNCH

Leeds Animation Workshop
UK 1989 12mins

This humorous animated film graphically demonstrates the way in which men dominate language, monopolise space and structure women into subservient roles. Set in a cafe, it uses items from a lunch menu and food jargon, such as 'waffles', 'mussels', 'man-sized portions' and 'waitress wanted' to introduce and highlight a number of points about male and female behaviour.

P

PEASANT WOMEN OF RYAZAN (BABI RIAZANSKIC)

Olga Preobrazhenskaya
USSR 1927 USSR

Set in the years 1916-18 *Peasant Women Of Ryazan* portrays life in a close-knit rural community in Revolutionary Russia concentrating on the oppression of women in that community. The film revolves around two women - one who accepts an arranged marriage and the other who rejects the old traditions and rebels against her family. The lives and struggles of the women are presented in great detail - spinning, weaving and harvesting the corn. '*Peasant Women of Ryazan* is one of the greatest and most beautiful films that has ever been made. It combines construction, beauty and dramatic power together with beautiful photography. But the negative was destroyed in the fire at the Afifa works last autumn and it is said unless a copy was preserved in Russia it is unlikely the picture can ever be shown again.' (Bryher - *The Problems of Soviet Russia*, 1929) Olga Preobrazhenskaya was born in 1884. She directed or co-directed over 16 films of which *Peasant Women Of Ryazan* is generally considered to be her finest achievement. Please note: silent film with music, but text frames in Russian w Dutch Subtitles. English Subtitles available in extra file.

PHOTOGRAPHIC EXHIBITS

Claire Barwell

UK 1984 20mins

A set of photographs taken by the police in 1922. A contemporary woman who has come across the photographs is haunted by them and tries to imagine what might have happened ... the stills become animated, two characters appear and disappear. But what actually happened remains a mystery. The photos were used in the trial of a man convicted of murdering his pregnant lover by the River Lea, East London. A theatrical reconstruction, using only verbatim statements, raises issues of whose truth and what did happen to this woman from whom only a letter survives.

PICTURES ON PINK PAPER

Lis Rhodes

UK 1982 35mins

In this closely textured work, pictures and meanings are experimented with, brought richly together or pared down to abstraction in order to challenge and re-create. She shows us how the apparent inevitability of 'the natural' and immutability of 'the normal' are held neatly in place by those to whom such an order is of advantage. *Pictures On Pink Paper* is women talking, thinking aloud and questioning this order; a critique of past experiences and ways of thinking, interwoven with images and sounds from places remembered. There are numerous threads and layers of possibilities and contradictions, as the film moves between what is heard and what might be spoken was known and is now seen. '...Fantasy and experience rush together - contained between the hedges of ... history? Gates.... of domesticity and sexual control? Contained by common sense - policed by the fingers of violence - wrapped in newspaper and put, privately, into the dustbin - 'unconsciously' thus fantasy is placed.... unknowable because it is unheard...' (Lis Rhodes)

PLUTONIUM BLONDE

Sandra Lahire

UK 1987 15mins

Is the woman worker at the terminals an extension of the plutonium-decanning monitors, or is she a germ in the nuclear plant that grows into self-control? The power of a plutonium speck to enslave her vision and destroy every cell of her body is matched by her power to combat the collusion of state and media. *Plutonium Blonde* is an intelligence agent at the core of the reactor who wants it to be shut down. She is also Thelma, Karen Silkwood's friend, who lost her skin and her hair. Moving out of her prison of monitors, she sees the paradox. She opposes the religion of male technology and documentary and its claim of 'balance' and 'objectivity'. (Triology with *Serpent River* and *Uranium Hex*)

POLISHING BLACK DIAMONDS

Susannah Lopez

21mins1989 UK

A poem by the Munirah Theatre Company, urging Black people living in Britain to treasure their history, gives this video its title. The basis of Munirah's work is self-esteem, education and growth. This all-woman company draws on oral traditions, observation and personal experience to create 'choreopoems' - fusions of words, dance and music - which express their views on Black life in Britain today.

POSITIONS OF POWER

Jacky Garstin, Delyse Hawkins
UK 1983 35mins

This documentary on obstetrics takes a succinct and radical look at the history, sociology and politics - not to mention physiology - of childbirth. Using archive material, re-enactments, graphics and interviews, it covers a whole range of facts and information thoroughly and at times humorously. The central theme is physical positions during childbirth - why women are encouraged to lie in the 'stranded beetle position'; how this affects them; what they can do. Linked to this are the way that power has been expropriated from midwives by the male medical profession and the case for returning many deliveries to the women's competent hands.

PRIVILEGE

Yvonne Rainer
USA 1990 103mins

Rainer's 6th feature is a genuinely subversive movie about menopause. Out of a subject that has been denied on film by virtually everybody, Rainer has fashioned a witty, risky work about sexual identity and the unequal economies of race, gender and class. *Privilege* is set in motion by clips from an old black and white educational film, facts and data shot off a Mac computer, and a melange of characters with varied, provocative and often contrasting political critiques. Jenny, the white middle-aged protagonist, agrees to be interviewed by an African-American friend who is making a documentary about menopause. Her candid and revealing observations are punctuated by a 'hot flash-back' of Rashomon-like intensity, revealing an experience she has kept secret for 25 years. '(Rainer's) most accessible film to date. Who else could spin hot flashes, Lenny Bruce, Carmen Miranda and soul on ice into such a pungent brew?' Village Voice

R

RABBIT ON THE MOON

Monica Pellizzari
Australia 1987 13mins

Australia 1971. Seven-year-old, Italian born, Guiseppina encounters the painful realisation on growing up in a dual society. Italians are the largest group of non-Anglo Celtic migrants in Australia, totalling about 1 million people. This evocatively entertaining film is a fairy tale about a northern Italian girl growing up in suburban Australia

RAPE CULTURE

M Lazarus, R Wunderlich
USA 1983 35mins

This film effectively explores those elements in our society that contribute to an ideology that supports rape. Mary Daly and others who have studied rape provide background information that ties the film together; Daly characterises 'rape' as a disease of a phallogocentric society that puts all women under siege. When women are not being physically assaulted or confined they are psychologically bound by the knowledge that society victimises them in the normal course of social interaction. The film includes sections with convicted

rapists who examine their own socialisation and behaviour - behaviour and beliefs that have recently been characterised as 'bogus manhood' - and critical attention is given to media images: advertising, news reports, films, and clips from popular mainstream movies. *Rape Culture* is excellently made, a real consciousness-raiser because it puts rape in a social context. Highly recommended not only for courses in psychology of women but also in social psychology, social problems and criminology.' (Leigh Marlowe, *Psychology of Women Quarterly*)

RE-CREATING BLACK WOMEN'S MEDIA IMAGE

Zeinabu Irene Davis

UK 1983 30mins

This video was completed as part of an undergraduate thesis, intended to expose the negative character that has been historically assigned to the roles and images of Black women by films and television. It shows three women in non-stereotyped situations. The first, an aunt - Rowena Stewart, is the Director of the Rhode Island Black Heritage Society; the second, Donna Dailey, a poet, community organiser and single mother whose sense of purpose is totally inspiring as an older sister. The third is Asma Feyijinmi, a younger sister, and a dancer and political activist. 'Throughout my life my mother had always tried to project positive images of womanhood to me, but her best and most painful gift was the sacrifice of herself... This video is a tribute to her and the many Third World women like her.' (Zeinabu Irene Davis)

RESERVAAT

Clara van Gool Rene

Holland 1988 7mins

Stunningly shot (originally on 35mm) and beautifully edited, *Reservaat* is a witty pastiche about women and nature. Two women in fur dresses closely embracing, create an animal-like choreographed dance in deserted woodland. We hear only the sound of occasional distant traffic, the snap of a twig, birds singing. The camera whirls with the women as though part of the dance and the careful editing adds to the rhythm of the piece. Removed from the rest of the world, the women are free to express their desire.

ROOTLESS COSMOPOLITANS

Ruth Novaczek

UK 1990 20mins

Estelle and Lily are two Jewish women for whom keeping a kosher home and marrying a nice Jewish boy are not on the agenda. Alienated from themselves and wondering why 'it isn't exactly trendy to be Jewish', Estelle and Lily meet each other and explore their Jewishness. They explore the stories of a mother and daughter in fifties Britain, a refugee from Vienna, and Israeli Iranian storyteller, a neurotic father, a Trinidadian woman, and finally the two women end up on a roof looking at Israel. *Rootless Cosmopolitans* mixes music, family and food to take a wry look at the myth of the Jewish princess and asks 'What is a Jew?'

ROSEBUD

Cheryl Farthing

UK 1992 14mins

A sharply sexy story of personal awakening. When Kay moves into a new flat, she finds herself unexpectedly intrigued by the open sexuality of the lesbian couple that live next door. Images of the women begin to colour her fantasies, and to figure largely in the painting on which she is working, of an Annunciation scene. Surprised and excited by the intensity of her feelings,

Kay embraces her own repressed desire, and sets out to turn fantasy to reality.

RUNNING LIGHT

Lis Rhodes

UK 1996 14mins

The journey lasted all night. The windows were blacked out. It arrived the following morning. It was difficult to know precisely where. The bus had left the tarmac'd road sometime before, perhaps half an hour before it stopped. *Running Light* is about enforced labour and displaced persons, in two places, in two periods of the 20th century. Trapped outside the law, they are seen as different, and the function of this difference hides a conflict of interest between them and the society that displaces them.

RUNNING OUT OF PATIENCE

Serena Everill, Chris Brown

Australia 1987 40mins

In October 1986, nurses in Australia began a strike which was to last for 50 days. Despite intense indoctrination to be 'good girls', nurses walked out of hospitals, community health centres, intensive care units and labour wards. *Running Out Of Patience* documents this historical dispute using footage filmed during the strike, television footage, nurses' training films, and old photographs to explore the stereotypes of silence, devotion and selflessness which are central to the notion of nursing as a calling.

S

SAPPHIRE AND THE SLAVE GIRL

Leah Gilliam

US 1996 18mins

Loosely based on the 1950s British detective film *Sapphire*, in which two detectives investigate the murder of a young woman who is passing for white, this fast-paced genre-bash visualises and problematises how identity is negotiated and performed within urban spaces.

SARI RED

Pratibha Parmar

UK 1988 11mins

A video poem of remembrance made in memory of young Asian woman killed by three white youths on the streets of London in 1985.

SCUOLA SENZA FINE (SCHOOL WITHOUT END)

Adriana Monti

Italy 1983 40mins

The 150 Hours Courses were an educational experiment implemented in Italy beginning in 1974, available to factory workers and farmers initially, and expanding to include women a couple of years later. The courses were non-vocational; they were not intended to improve one's productivity at work, but rather to allow for personal and collective growth. The courses sought to help workers reflect not only upon their working conditions but also on their

lives. A large part was devoted to the re-elaboration and reinterpretation of what was defined as the "lived experience" of those attending: their experiences with work, emigration, cultural and language discrimination, union struggles, etc. *Scuola Senza Fine* shows how the experiment extended into the lives of women taking the course, most of whom were housewives. The film was produced in collaboration with these students as part of their studies for the class, turning the curriculum's questions about the representation of women into questions about the representation of themselves.

SEEDS OF RESISTANCE

Juliet Miller

UK 1985 50mins

Women in two very different 'Third World' environments are shown making their own efforts to improve their circumstances and achieve equal rights. The two areas are La Paz, Bolivia, and rural Zimbabwe, but for these women the critical issue is the same as for women throughout the 'Third World': how to ensure that their needs are taken into consideration in the formulation of economic policies and development strategies. An excellent background to the study of the relationship between the struggle for women's rights and issues in development. 'As I see it, we are looked down on by society, by husbands and by our own children, who see us as people of no importance.' (Dominga Velasquez)

SEEING FOR OURSELVES - WOMEN WORKING IN FILM

Art council co/ Channel 4

UK 1983 56mins

A Channel 4 documentary looking at the work of four women film makers - Annabel Nicolson, Lis Rhodes, Jo Davis and Tina Keane - and the role of Circles in providing historical and contemporary context for women in film.

SEMIOTICS OF THE KITCHEN

Martha Rosler

USA 1975 8mins

Semiotics Of The Kitchen invents an 'alphabet' of kitchen appliances and these recognisable 'signs' of domestic industry become instruments of mad music or interpersonal violence - a vehicle for the rage and frustration of the unsmiling antithesis of a perfect bourgeois housewife, as seen on TV. Using gestures, the performer's body eventually becomes the medium of the alphabetic sign redefined, the signs themselves epitomising her isolated domestic production.

SERIOUS UNDERTAKINGS

Helen Grace, Erika Addis

Australia 1983 28mins

The film explores montage techniques with playful complex effects. The collision of images of child care and terror is stunningly effective: a pram is used as the device which stops the industrialist's car to enable the kidnap; the pram recurs in the famous scene from Eisenstein's *Battleship Potemkin* where it goes careering down the Odessa Steps, and is pulled laboriously back up by a contemporary mother in a modern city. In spite of the desire to 'see ourselves as we really are' there is no single identity to be discovered, only the risk of a dangerous nationalism, forever looking inwards. *Serious Undertakings* up these themes of culture, language and politics in a questioning and innovative way. '*Serious Undertakings* could be described as a film about sexual difference and national identity, maternity and terror, and the place of women in the Australian landscape; myths used to create our

history. But it would be more accurate to say that the film is a demonstration of how cinema itself produces connections and definitions that we often accept as reality.' (Meaghan Morris)

SERPENT RIVER

Sandra Lahire
UK 1989 30mins

Beautiful but often violent images are interwoven to create an experimental documentary about the hazardous existence of the Serpent River community living in the shadow of uranium mines in Ontario, Canada. *Serpent River* is the final part of a trilogy (see *Uranium Hex* and *Plutonium Blonde*) of anti-nuclear films in which the filmmaker makes visible the invisible menace of radioactivity. People, the landscape and natural resources all bear the scars. A matter-of-fact narration by a woman miner and a radiation expert lend emphasis to the film's unconventional and evocative images.

SEX LIES AND RELIGION

Annette Kennerley
UK 1993 6mins

'Then you lit a cigarette and carefully put the tip of it to the corner of the photograph and watch it smoulder and curl...' *Sex Lies and Religion* is a sexy dyke film made the day after two women met at the Clit Club.

SHADES

Jamika Ajalon
US/UK 1995 13mins

A lyrical, sensual piece which deals with issues surrounding skin colour and codes of Blackness. Beautifully shot and edited, this montage of images, music and text titillates the senses, and works to challenge ideas on how one looks on colour and self-identity.

SHE SAID

Susan Stein
30mins 1982 UK

She Said explores the theme of women and work, using the formal properties of film to reflect on the overlap between work and free time. The film begins with a series of old and contemporary photographs, cut to a rhythm, which echoes the rhythm of monotony. A fragmented dialogue creating a feeling of alienation and lack of control often identified with the labour process interrupts further sequences of live action and images. 'Feeling strongly that women's work is continuous, I realised that the film work could only be seen after work or in moments of non-work which I hesitate to call leisure. With this in mind I tried to bring this contradiction to the surface within the film itself.' (Susan Stein)

SHE'S REAL WORSE THAN QUEER

Lucy Thane
USA 1997 50mins

A video-film-music documentary by and about dykes beginning to find culture/lives they can stand through Punk Rock.

SHINJUKU BOYS

Kim Longinotto
Japan/UK 1995 54mins

This film is set in the New Marilyn night club in Tokyo where all the hosts are women who have decided to live as men. They make their living by working in a club with other 'onnabe' like them. The young women who go there often have relationships with them but the underlying fear is whether such a relationship can withstand the pressures on a girl to get married and have children. All three boys deal with this in different ways. Gaish is an elegant playboy with lots of girlfriends. He has a constant fear of loneliness. Tatsu has felt a boy since childhood. He lives with his girlfriend, Tomoe. Kazuki intends to marry Kumi, who started life as a man and now works at the Pink Soda cabaret club as a dancer. These three hosts, the Shinjuku Boys, take us into their lives

SHUBH- Vivah

Nina Sabnani

India 1984 5 mins

The dowry system began when gifts were given to a daughter at the time of her marriage by her father. Originally called 'streedhan' (a woman's wealth) it was given because, in India, the law forbade a woman to inherit property. Despite apparently noble intentions, traditions of this nature usually degenerate when ritualised. Today, the demand for gifts far exceeds the means of a bride's family; women are pitifully harassed when these demands cannot be met to the extent that dowry-taking has now been officially outlawed. However, society continues to indulge in the practice: it is almost an integral part of the economic system. The rich use dowries to dispose of 'illegal' moneys; the poor give more than they can afford to raise their social status. Animated from the drawings of the traditional Madhubani style, SHUBH-VIVAH examines the attitudes towards women that prevail from birth and emphasises the vital role education and economic independence play in gaining freedom for women.

SISTREN IN PHOTOGRAPHY

Second Sight

UK 1991 26mins

This innovative and entertaining documentary explores the varied work, motivation, politics and lifestyles of five Black women photographers based in Birmingham. It provides insight into each of the photographer's methods and aims, ambitions and drives. 'The five photographer's combined work looks at a number of dimensions of the reality of the black community ...with which people from many walks of life can readily identify...' (Caribbean Times)

SKINESTHESIA

Vicky Funari

USA 1996 18mins

A scrambling of cultural codes of female movement by juxtaposing images of a performance artist with the same woman as a nude dancer in a peep show.

SOME GROUND TO STAND ON

Joyce Warshow

USA 1998 35mins

The compelling and beautifully made documentary tells the life story of Blue Lunden, a lesbian/feminist peace activist who found herself run out of New Orleans during the 1950s for wearing men's clothes.

SONG OF AIR

Merilee Bennett

Australia 1987 26mins

'Life was a series of routines, and Sunday was the worst day of the week. Each New Year, I would check what day Christmas fell on. If it were a Sunday it meant we didn't have to go to Church twice in one week and the whole year felt better. I wanted sex or God, or both, but sex was forbidden and God was good, was Church, where I sat each week looking at the back of the man in front of me, whose neck had skin like a chicken plucked, and puckered, and old. Almost every Sunday evening after tea we'd watch movies. We saw ourselves growing up, laughing at fashion changes and private jokes, and above all, had Dad's image of family life re-inforced. To find my own vision, I had to reject yours, and test myself to find out what I was made of. Out of love you tried to prevent my pain, but your safety is like suffocation.' (Merilee Bennett) A sensitive and captivating examination of the relationship between a woman and her father.

SPACE DOG ASSASSIN

Bev Zalcock, Sara Chambers

UK 1998 7mins

Space Dog Assassin features Pit Bull Production's indefatigable star Maisie as the dog who fell to earth; her assignment: "To kill the cabinet!". This zero budget sci-fi short, shot on super 8, follows our K9 alien across the wastes of East London. After a series of comic mishaps, which involve Maisie tracking down the wrong cabinet, there is an enthralling denouement outside the cabinet office in Westminster.

SPACE INVADERS

Judith Barry

USA 1982 8mins

Space Invaders is a science fantasy that maps the terrain of what might have been regarded, in the 60s, as a 'global village', the giant video screen of the disco, the home television and the video arcade game. But, this global community has grown so powerful that its inhabitants want to carry their own worlds with them. When that happens, what becomes of the present? ... Worlds collide and pretty soon 'everyone is a star!'.... Just like Andy Warhol predicted, but now it is for longer than 15 mins! (Judith Barry)

STRANGER BABY

Lana Lin

USA 1995 14mins

Substituting sly metaphor for political rhetoric on immigration, Lin examines our world of ethical and racial complexities. Framed as a mock science fiction, *Stranger Baby*, offers different perspectives on what it means to be human and what is labelled alien. A woman is haunted by an androgynous apparition; female characters peer out of sci fi past; curious faces flicker on a TV screen - their often anxiety ridden communications issue from technology, memory, and fantasy. The fleeting images are spontaneously 'read' by disembodied voices on the soundtrack whose conflicting speculations reveal the human impulse to assign ready meanings based on visual cues. Excerpts from interviews and scripted narrative weave into an internal monologue that addresses both the threatening and attractive aspects of the 'the alien'.

SUSPENSE

Lois Weber

USA 1913 13mins

An early comedy, which tells a tale of marital strife - mutual suspicion comes between a woman and her husband. As the relationship between the couple takes a turn for the worse, the position of women in the family and at the office,

in relation to the man of the house and the boss, is humorously highlighted. Although rooted in the Victorian values of the time, *A House Divided* breaks with the dominant tradition. To Alice Guy it was obvious that 'there is nothing connected with the staging of a motion picture that a woman cannot do as easily as a man, and there is no reason why she cannot completely master every technicality of the art'.

SWEET SUGAR RAGE

Sistren Theatre Collective
Jamaica 1985 42mins

Sweet Sugar Rage shows the work of, and explores the methods used by the theatre collective Sistren to highlight the harsh conditions facing female workers on a Jamaican sugar estate. To the sounds of a reggae rhythm we travel with the women of Sistren Theatre Collective from a Kingston ghetto to the green sugar cane fields of Clarendon. We meet Iris who, after 25 years as a sugar worker, is unable to continue in the fields because of ill health. Sistren is a women's popular theatre company based in Kingston, Jamaica, which uses drama-in-education as a means of problem solving at a community level; questioning in particular society's failure to value the work and skills of women. The tape is an exciting example of how drama can be used to educate and mobilise women. '...In the nine years of Sistren's work we have explored many different forms - theatre, workshops, screen print, magazine, film, dance, music.' Sistren Theatre Collective

SYVILLA: THEY DANCE TO HER DRUM

Ayoka Chenzira
USA 1979 30mins

Syvilla: They Dance To Her Drum is a documentary film portraying the life of, first-generation African-American concert dancer, Syvilla Fort, whose enormous contributions to the performing arts, and her significance as a teacher left an indelible print on successive generations of Black dance-artists. Scenes of her earlier performances on stage testify to her greatness and the beauty and poetry in her dance that were uniquely her own. She combined African, Caribbean and American rhythms to create her own style of choreography, and evoked a tempo that still, today, is a great influence on modern dance companies. The film conveys what a vital force Syvilla Fort was to the dance movement, and the history of women who, like her, were written out of history and into obscurity.

T

TALK ISRAEL

Ruth Novaczek
UK 1992 23mins

"During the Gulf War I felt a strong desire to visit Israel for the first time, I'd been thinking about Zionism, and believed that current anti-Semitism is couched in anti-Zionism. I went to Israel to see for myself, knowing that Israel is a mixed population, in every way, and hoping to find Israelis who weren't necessarily holocaust survivors, or Europeans, or warmongers, or heterosexual, or men. I needed to go and see Israel, to make sense of my Jewish identity, to explore beyond an anti-Semitic Europe, and with more than ambivalence because of the conflict and my sympathy with the struggle of the

Palestinians. I didn't try to be a photo-journalist, or to offer a political argument. As a Jew facing the everyday reality of Israel's existence, I wanted to make a film; it is personal, experiential, and in no way does it claim to be a 'serious' documentary ...it's one woman's wrestle with Zionism from a European/British perspective, and a real-life trip to a place made unreal by the Bible and the news bulletins.

TARANTELLA

Samantha Moore

UK 1994 6mins

Two stories of paternal abuse, one fictional fairy tale and one true story, are intertwined to evoke the pain and anger of the relationship between daughter and father.

TEA LEAF

Ruth Novaczek

UK 1986 10mins

'This film relates to what I'd call the typical Jewish London woman of my generation: growing up in the 60s, at a comprehensive school... the confusion of denying your culture and your sexuality for years through having it beaten out of you - and then waking up in the Thatcherite 80s.' (Ruth Novaczek)

TEMPTED

Anne Marie Booresboom.

Netherlands 1991 7mins

Originally shot on 35mm, this beautifully filmed witty short offers a gorgeous seduction on horseback, creating an erotic charge between two women. The power of 'the look' is playfully conveyed by clever editing with shots of different part of the horses paralleled with the exchange of glances between the two women. The flirtation evolves to the soundtrack of Mathilde Santing who also appears as the central butch character.

THE ARRANGED MARRIAGE

Jazvinder Phull

UK 1986 5mins

A personal film which attempts to convey the feelings of those women who find themselves in an arranged marriage.

THE BLOT

Lois Weber

USA 1921 104mins

Sophisticated story-telling full of difressions, sharply-observed detail and a great deal f wit s well as a campaigning spirit, all to be found in *The Blot*.

THE BODY BEAUTIFUL

Ngozi Onwurah

UK 1990 23mins

This bold exploration of the relationship between a white mother who undergoes a radical mastectomy and her black daughter who embarks on a modelling career reveals the profound effects of body image and the strain of racial and sexual identity on their charged, intensely loving bond. At the heart of Onwurah's brave excursion into her mother's scorned sexuality is a provocative interweaving of memory and fantasy. The film-maker plumbs the depths of

maternal strength and daughterly devotion in an unforgettable tribute starring her real life mother, Madge Onwurah.

THE BODY OF A POET: A TRIBUTE TO AUDRE LORDE 1934-1992

Sonali Fernando

UK 1995 29mins

An imaginary biography of Audre Lorde - African American, lesbian, feminist, professor, mother, visionary and 'warrior poet' - who died of breast cancer, metastasised to her liver, in 1992.

THE BOOK OF LAUGHS

Roberta Cantow

US 1993 40mins

Intermingling memories, dreams and symbols relating to birth, death and time, this non-traditional narrative shows us sisters at three stages of life.

THE CIRCUS

Ann Barefoot

UK 1985 5mins

Using a combination of pastel coloured line drawings and atmospheric music, this lively animation captures and recreates all the thrills, spectacle and excitement of the Big Top, and the interaction between audience and performer.

THE CUTTING EDGE

Gabrielle bown

UK 1986 7mins

This tongue-in-cheek video raises questions around the myth of the eternally smooth and hairless woman and the reality of the process necessary to conform to this ideal.

THE DEATH OF A FATHER - A CONSPIRACY OF SILENCE

Jane Harris

UK 1986 29mins

The Death of a Father sets out to explore the way in which women are rendered silent, absent or marginal within a male-centred language system. As the film's publicity puts it - 'they say the language you speak is made up of words that are killing you'. The film opens on a banquet at which women remember their literary predecessors. Quoting from Simone de Beauvoir, Virginia Woolf and Marguerite Duras, they pose immediately the question of the position of women vis-a-vis language and culture. The scene then changes to a decaying cinema, where the gloomily lit figures of an usherette, an ice cream sales girl, and an all-male audience watch impassively as a dance is performed in front of the empty screen; it becomes clear that it is not only women writers but also women film directors that have been silenced, as the soundtrack recalls what a hall of fame there actually is. 'Jane Harris' *The Death of a Father* takes feminist film theory in its teeth and shakes it into dazzling shape...' (M. A. Guyton)

THE DISABLED WOMAN'S THEATRE PROJECT

Disabled woman's theatre project

USA 1982 60mins

This videotape is a dynamic series of skits and performances by *The Disabled Woman's Theatre Project*.

THE FATHER IS NOTHING

Leone Knight

Australia 1991 10mins

This film uses a 'scene' between a woman and a female-to-male transsexual to mobilise Gilles Deleuze's work on masochism as explored in his book 'Coldness and Cruelty'. Critical of all manifestations of fascism, the film's visuals and sound set up a tension between two libidinal economies - that of fascism (the super father) where the father is everything, and the world of the masochist, where the mother is everything and the father is nothing.

THE FEMALE CLOSET

Barbara Hammer

USA 1998 60mins

The Female Closet takes an historical look at the world of 'high art' through the lives and work of three women artists. The film focuses on: turn of the century photographer Alice Austen, Hannah Höch, most famous for her Dada photomontages, and New York based Nicola Eisenman, wunderkind of the contemporary lesbian chic art scene. Each story poses fundamental questions about the (re)construction of history, class, sexuality, identity and identity politics.

THE GOOD WIFE OF TOYKO

Kim Longintto

Japan/UK 1992 52mins

When Kazuko Hohki goes back to Tokyo with her group 'Frank Chickens', she decides to get married to please her mother.

THE GRASS WAS DEEP

Jennie Russell

USA 1986 13mins

Visually experimental with direct voice-overs of two elderly women - Sally, a Jewish immigrant from Poland and Lillian, born and bred in Brooklyn - *The Grass Was Deep* is about impressions of New York City. Grainy, frenetic images of Grand Central Station enhance the women's stories about immigration and adaptation. Nostalgia and memory are combined with the theme of departures and arrival symbolised by the activity of the city.

THE INVISIBLE HAND

Athina Tsoulis

New Zealand 1992 11mins

The Invisible Hand is a contemporary story about two seemingly unconnected people.

THE LONDON STORY

Sally Potter

UK 1987 15mins

Set to the music of Prokofiev's 'Romeo and Juliet', *The London Story* is a camp tale of espionage. Filmed on location in London, images of Whitehall and the Central Statistics Office form the back drop for the woman 'spy' (sunglasses and mink coat) and her collaborators, the Doorman and the Xerox man, who both work in the Cabinet Office. Through a series of ridiculous interviews and choreographed movements, the three spies embark on their undercover work to disrupt Britain's decision on who its political allies are, Europe or the United States. Sumptuously shot in colour, this musical comedy takes a wry

look at the absurdity of politics in general and the state of late 80's Thatcherite Britain.

THE LOST GARDEN

Marquise Lepage

Canada 1995 53mins

A documentary that celebrates the achievements of the world's first women filmmaker, including clips from 16 of her films.

THE MAN WHO ENVIED WOMEN

Yvonne Rainer

USA 1985 125mins

With the unique style that has characterized her four previous features, Yvonne Rainer explores the issues of sexuality, ageing, power relations and political activism.

THE MATCH THAT STARTED MY FIRE

Cathy Cook

USA 1991 19mins

This unconventional comedy explores women's sexuality through candid stories of sexual discoveries, fantasies and pleasures. Visually stunning, yet unnerving, the film is a montage of 'found' industrial films and original footage of swirling skirts, monumental machinery, ocean life, and befuddled reaction shots. The phone rings and the girl-talk begin: secrets emerge and confessions build as the audience is taken on an adventure of sensual humour.

THE SEASHELL AND THE CLERGYMAN (LA COQUILLE ET LE CLERGYMAN)

Germaine Dulac

France 1927 30mins

The Seashell And The Clergyman is a feminist interpretation of Artaud's book of the same name. Germaine Dulac's film is a damning exploration of male sexuality as embodied in a highly pathetic priest. A victim of the female stereotypes which his own gender has created, the priest is terrified both of the object of his desire (which he nonetheless narcissistically wants to become) and of the ludicrous rival carrying a sword. The film was banned in 1927 by the British Board of Film Classification with the comment 'This film is so cryptic as to be almost meaningless and if there is a meaning it is doubtless objectionable'.

THE SLUTS AND GODDESSES VIDEO WORKSHOP; OR, HOW TO BE A SEX GODDESS IN 101 EASY STEPS

Maria Beatty, Annie Sprinkle.

USA 1992 52mins

This video is a humorous, absurd, heartfelt and worshipful look at SEX. Guided through this unique adventure by sexpert extraordinaire Annie Sprinkle and the 'Transformation Facilitators', you will explore the ancient and forbidden knowledge about female sexuality. This fresh and inspiring video features many exotic ways to stimulate sexual and sensual pleasure. You will encounter flagellation with oak leaves, Chinese sword dancing, striptease, body contortions, tattooing, piercing, shaving and gender play. The mysteries of sex magic and female ejaculation will be revealed. You will learn about the Tantric breathing, primal screaming, the joys of group masturbation while meditating, and not least of all you will witness a profound five minute long orgasm! Featuring ten magnificent, hot Goddesses, this tape is explicit and lavishly produced. Challenging the boundaries of femininity, the 'good

girl/'bad girl' myths as well as the sexual 'norms', it is controversial and thought provoking and thus best viewed in a group. This insightful work of art will remind you that your sexuality is precious and sacred. (Maria Beatty and Annie Sprinkle)

THE SMILING MADAME BEUDET (LA SOURIANTE MME BEUDET)

Germaine Dulac

France 1922 35mins

Inspired by Flaubert's 'Madame Bovary', this is the story of Mme. Beudet who is married to a bombastic older man. One night she refuses to go to the opera with him and, left behind, dreams up the near perfect murder. Her plan misfires (though he doesn't even notice) and Mme. Beudet is left as she began, an unsmiling and discontent chattel. Whilst conveying a sense of Mme. Beudet's own feeling of captivity, the film looks critically at the state of marriage, especially within provincial life, as sealed and sanctified by the patriarchal institutions of Church and State.

THE THIRD WOMAN

Mitra Tabrizian

UK 1991 20mins

The Third Woman is a drama about an Iranian woman in an Islamic resistance group during the post-revolutionary period. The film begins with her arrival in London to meet Ali, their leader, who is now operating in exile. She has never met him before, but has secretly desired him. She is selected for an important operation to be carried out on her return to Iran. The film is primarily concerned with the question of sexual politics within the 'progressive' Islamic ideology of the Left. The anti-capitalist and anti-imperialist 'movements' of the Left 'rediscover' Islam as a new form of 'identity', independent of the West and its capitalist system. However, within this regime of 'democracy' the woman's identity remains the same. She is either a mother/housewife or a soldier, obeying the Islamic law.

THE TIES THAT BIND

Su Friedrich

USA 1984 55mins

Su Friedrich's experimental documentary looks at both the mother/daughter relationship and the demands of national identity. *The Ties That Bind* explores the rise of Nazism in Germany and attempts to show the effect the war had on the film-maker's mother's life, while questioning the similarities between the early years of Nazism and America under Reagan.

'I made the film in order to present the life of an 'ordinary' woman living through extraordinary times ... not to make her a hero, but to investigate how Fascism was formed by and affects daily life ...' (Su Friedrich)

THIS ISN'T WONDERLAND (CE N'EST PAS LE PAYS DE MERVEILLES)

Helen Doyle, Nicole Giguere

Canada 1981 57mins

This Isn't Wonderland explores the meaning and politics of 'women and madness' from a feminist perspective, threading together elements of narrative, theatre and documentary. Part of the film tells the story of a housewife, Alice, who finds herself so alienated that a suicide attempt results, followed by a suffocating stay in a clinic. This world of severe depression (in which most of those affected are women, mostly married) is symbolised in a chessboard nightmare sequence, a play within the film which shows survivors as women who repress their own needs and desires. Interwoven are documentary accounts of madness from psychiatrists, social workers and sufferers. '... Despite the

painful revelations presented to us, we feel that the situation is far from irremediable. On the contrary, we feel that women are developing more and more resources and tools that are enabling them to thwart the rules of the game and checkmate the suffocating societal structures that threaten us all with madness...' (Helen Doyle and Nicole Giguere)

THREE JEWISH WOMEN

Jewish Women in London Group

UK 1987 30mins

Through taped interviews, photographs and songs introducing each section, three Jewish women, in their 50s and 60s, describe their experiences of being immigrants or daughters of immigrants. These diverse and fascinating narratives, depicting the family and the social and working lives of these women, challenge popular stereotypes and offer alternative images of Jewish women. Viewed as whole, *Three Jewish Women* illustrates the diversity in nationality, language, class and religious practices in the Jewish community and reflects the complexities of the notion of Jewish identity.

THROUGH THE GLASS CEILING

Leeds Animation Workshop

UK 1994 17mins

Once upon a time, a princess set out to look for a job which would make full use of her abilities. To her surprise, she found a series of barriers placed in her path - simply because she was a woman. With the support of her fairy godmothers, and armed with a magic laptop, the princess eventually reached the Palace of Power; only to arrive at the ultimate, invisible barrier... This may be a fairy story, but its theme of equal opportunity at work is firmly set in the real world. As Princess Ella travels along her career path, past the Gender Salary Gap and the Velvet Grotto, she encounters characters like the Ice Queen, the Big Bad Wolf and John the Dragonslayer, all of them only too recognisable outside Fairyland. The film will stimulate ideas and discussion about many issues, including gender discrimination, racism and other prejudices, career guidance, selection procedures, harassment, family-friendly policies, and positive action. Highly entertaining as well as thought-provoking, *Through The Glass Ceiling* is designed for a general audience but will be of particular value in the context of a conference, training course or seminar. It is suitable for employers and employees, adults and young people, and anyone concerned with equality at work. Extracts from *Through The Glass Ceiling* were included in the BBC series "Breaking Glass" (1994).

TIME AND TIME AGAIN - WOMEN IN PRISON

Nina Ward Women & the Law Collective

UK 1986 35mins

Time and Time Again focuses on the lives of women in prison through interviews with four ex-prisoners. It looks at the offences women commit and the reasons why they commit them. It examines the realities of everyday life in prison - the violence, the racism, the forced medication. It explains why women go back: the feelings of worthlessness, of losing confidence and institutionalisation. Finally *Time and Time Again* shows the need for organisations like Women in Prison and the Black Female Prisoners Scheme which give help and support to women inside and aid the slow process of building a new life outside.

TIMEMACHINE

Marion Reichert

UK 1993 3mins

Time machine is a comment on the representation of history within the age of 90s computer technology. Two different formats, both dealing with aspects of the spirit of Baroque, are juxtaposed: "romantic" Super-8 film and glossy 3-D computer animation. Vivaldi's mandolin concertos mutate into a modern 'House' music version. The only position we can speak from is our ever-changing circumstance; our evaluations of the past will change accordingly.

TRUE INVERSIONS

Lorna Boschman

Canada, 1992, 24 mins

A documentary that looks at the limits and censorship of erotic images. The two actresses who are real-life lovers discuss how much of their performance together is real or acting.

U

UNUS MUNDUS OR HOW I BECAME A SCIENTIST

Marion Reichert

UK 1993 20mins

This autobiographical film shows how the video maker lost her fear of technology and learned to love her motorcycle instead. Computer animation, Super-8 film and live-action are intercut in order to question the general representation of science documentaries. Most people want to believe in an absolute truth of science because it is so reassuring. The video discredits this view with the help of strange new scientific theories like Quantum Physics, Chaos Theory, Synchronicity, Parallel Universes and Lucid Dreams. We can all become scientists and discover Unus Mundus, or Carl Jung's 'One World', which exists behind the poles of spirit and matter.

URANIUM HEX

Sandra Lahire

UK 1987 11mins

Using a kaleidoscopic array of experimental techniques, this film explores uranium mining in Canada and its destructive effects on both the environment and the women working in the mines. A plethora of images ranging from the women at work to spine-chilling representations of cancerous bodies are accompanied by unnerving industrial sounds and straightforward information from some of the women. (Triology with *Plutonium Blonde* and *Serpent River*)

V

VENEO VIDEO VICEO

Rohesia Hamilton Metcalfe

US 1991 55mins

The story of a young woman who gets the idea to make and market a shallow and exploitative tape serves as the core narrative. Densely processed imagery that

is tangential to the story and a series of chorus-like texts raise questions about video, television, fictions, beliefs and the marketplace.

VERONICA 4 ROSE

Melanie Chait

UK 1983 48mins

Made with young lesbians aged between 16 and 23 from Newcastle, Liverpool and London, this warm and engaging film explores the ups and down of being lesbian in a predominately heterosexual and homophobic society geared to wedding bells and boys. The young women interviewed speak openly about their experiences of coming out to friends and parents and how in many cases they were told it was only a 'phase' they would grow out of. 'If you can go out with boys at 14 and that's OK, why can't you go out with someone of your own sex without it being a crush?' asks one of the young women.

VIDEO 28

Vera Productions

UK 1988 20mins

A celebration and a record of some of the many fight back events against Section 28 of the Local Government Act. A focus for campaigning and an inspiration to action.

VISIONS

Jennie Russell

UK 1988 15mins

Visions is a hopeful documentary centred around four teenage girls, their expectations in relations to work, the sort of power and control they feel they have over their futures and how they connect their dreams with real-life expectations. Their naivet_ is offset by their awareness of racism and classism but these realities do not deter them from allowing their dreams to shine through. The film is interspersed with images of pop-up books, animation and music, contributing to the fortune telling qualities of the interviews.

VITAL STATISTICS OF A CITIZEN, SIMPLY OBTAINED

Martha Rosler

USA 1977 40mins

Vital Statistics... looks at the objectification of women in a technological/bureaucratic society. How do we come to see ourselves as objects? How do human values become less important than means of control? The work is 'operatically' conceived: at its heart is a woman being measured by a white coated male examiner who is joined by a chorus of three women assistants. The final section is a series of government photos of measurement accompanied by a litany of crimes against women.

VOICES FROM IRAQ

Miriam Ryle

UK 1994 58mins

Filmed in the markets, streets and hospitals of Baghdad, offers an insight into the emotional and social legacy of continuous conflict. Focuses on the experiences of a young doctor, Zeinab Amer and her family. Also features the writer, Nasra Sa'adoun.

W

WATCH THAT LIFT!

Martine Lumbroso

UK 1986 13mins

November 1985 - for the first time in Britain women take part in a national Olympic Weight Lifting Championship. Christine Starling is a champion in her weight class (60-70kg). This portrait of a south east Londoner shows the passion and determination of a woman facing the challenge of competitive sports, albeit with the support of her husband and her coach. Christine is only one of many competitors joining more and more in this exciting sport, long an enclave of males, but now a definite milestone of female athletic history.

WHO TAKES THE RAP - IMMIGRATION

Lai Ngan Walsh Women and the Law Collective

UK 1986 38mins

Who Takes The Rap - Immigration the history of immigration law in Britain from 1903 to the present day. The tape describes how different groups of immigrants arrived for work in the UK, only to find increasingly restrictive laws which kept them in low-paid, unskilled work and identified them as 'undesirable'. Footage of the Garners' Steak House strike and the Grunwick strike is included to show how these workers fought back against racism. Specific laws are examined and the tape includes interviews with a number of immigrant women. The voices of two women 'rappers' provide the commentary throughout, and the story of one woman's experience in trying to bring her son into Britain runs intermittently through the tape, reinforcing its theme.

WOMAN WHO IS ME

Judith Keller

USA, 1977, 10mins

A fast, witty and pertinent film which pulls apart the dominant (male) ideology of art through the ages and points an instructive (female) finger at all those who never looked further than the image itself. 'The film focuses on the role the visual media have played in shaping women's and men's expectations for themselves and for each other. The viewer is involved in a display of women as they have been portrayed through the centuries, in the assorted roles imposed upon them by society. The film functions on two levels, it allows strong feelings about sexism and feminism to surface...it also could serve as the basis for a course of classical myths, legends and apocrypha and how they persist today in shaping our self-images.' (Barbara Barnum and Beverly Hotchner)

WOMEN FROM SOUTH LEBANON

Mai Masri, Jean Chamoun

Lebanon 1986 71mins

This superbly shot film is a moving docu-drama which allows the women of South Lebanon to speak for themselves, using archive footage, interviews and the dramatic reconstruction of the experiences of Khadijeh a Lebanese woman.

WOMEN IN VIEW

Bruna Fionda
UK 1988 31mins

Women in View is an informative documentary about a group of women artists.

WOMEN IN VIEW

Bruna Fionda
UK 1988 31mins

Women in View is an informative documentary about a group of women artists. It focuses in particular on the exhibition they presented in 1987 at the Brixton Art Gallery in London, which was a combination of work made collectively and work produced by individuals under the theme 'how we see ourselves and how we can influence our space in the world'. Interwoven with statements from the artists themselves, the video examines the difficulty in defining 'women's art' and explores the differences and similarities between the artists involved.

WOMAN OF THE RHONDDA

Esther Ronay, Mary Kelly, Mary Capps, Humphrey Trevelyan, Margaret Dickinson, Brigid Seagrave, Susan Shapiro.

UK 1972 20mins

Women of the Rhondda turns much needed attention to the role played by women in the grueling Welsh Miners' Strikes of the 20s and 30s

WRESTLING

Gabrielle Bown
UK 1980 20mins

Working with footage of wrestlers and eager audiences - by the ringside and in front of their TV sets the film examines the peoples responses to image of violence as entertainment.

YOU BE MOTHER

Sarah Pucill
UK 1991 8mins

Using domestic objects the film looks at woman's struggle to free her from an imposed role in a society that feeds her psychical reality.

YOU GOT TO MOVE

Lucy Phenix
USA 1986 80mins

You Got To Move is an empowering, uplifting documentary about extraordinary people involved in various social change movements in the American South and how they move from feeling powerless to taking action.

