

MEXICAN WOMEN FILM DIRECTORS

Marcela Fernández Violante

In film, the director is the supreme artist; in the final analysis it is the director who is responsible for the success or failure of the film; for he gives form to the material, inspires the actors and manipulates and unites all the fragments.

Bette Davis

By 1936 Mexican cinema had evolved from an artisan activity to become a powerful industry. The key that opened the doors to the international market was a film entitled *Allá en el Rancho Grande* by Fernando de Fuentes. In 1936 alone, 26 full length films were made; the numbers would increase to 38 in 1937 and to 59 in 1938, in a trend that would continue for years. It is estimated that in the last fifty years, more than 3200 films have been produced in Mexico, yet of these, only 15 have been directed by women. To further our pessimism on the matter, the negatives of four of them have disappeared, leaving us with only their titles.

The Mexican film industry prides itself on having had nine women directors during its 60 year history. Of these, only two were true pioneers, and their respective experiences were separated by two full decades: Mimi Derba, working around 1917, and Adela Sequeyro, in 1937. The same lapse occurred between the works of Matilde

Landeta and Marcela Fernández Violante.

All of these women, with the exception today of Nancy Cárdenas and Marcela Fernández Violante, had to rely on the imaginative use of their own resources to finance their projects. This initial obstacle was combined with the dual demand of producing and directing, and in some cases of even writing and acting.

The results of these intense labors did not always bear the desired fruit. As we shall see, four of the women were only able to make a single film, becoming, as go the words of a popular Mexican song, their debut and their farewell.

1. **Mimi Derba:** This beautiful woman is best remembered as a mature screen actress, playing elder ladies roles in the 1940s and 50s. Few people know that she had been actively involved in cinematography since 1917, working variously as producer, screen writer and actress for Azteca Films, a producing company. Of the 17 Mexican-made films in 1917, six were financed by Azteca. Yet despite its apparent success, the company folded the following year. Mimi Derba's career was suddenly and mysteriously eclipsed. She disappeared from the scene for fourteen years, reappear-

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ing as a supporting actress in *Santa* (1931), the first Mexican talking film. In contrast, her partner, Enrique Rosas, began his brilliant ascent as a film director.

2. **Eva Limiñana:** A concert pianist of Chilean origin, better known as the "Duchess Olga", Limiñana emigrated to Mexico with her husband, Chilean director, José Bohr. He broke into the film industry here in 1933, directing *La Sangre Manda* (Blood Compels); the storyline was written by Limiñana. During her six year collaboration with Bohr, the "Duchess Olga" would work as producer, writer and adapter. In 1940, José Bohr left Mexico, but Limiñana stayed. In 1942 she decided to produce, write and adapt what would be her first directorial effort, *Mi Lupe, mi caballo y yo* (My Lupe, My Horse and I). This debut made her Mexico's third woman director. But the film, co-directed with set designer Carlos Toussaint, was plagued by bad luck. At one point, filming was temporarily suspended due to a lack of funds. When it was finally completed, the premier was



Lola Casanova. Directed by Matilde Landeta. (Photo from the Dirección de Actividades Cinematográficas archive)

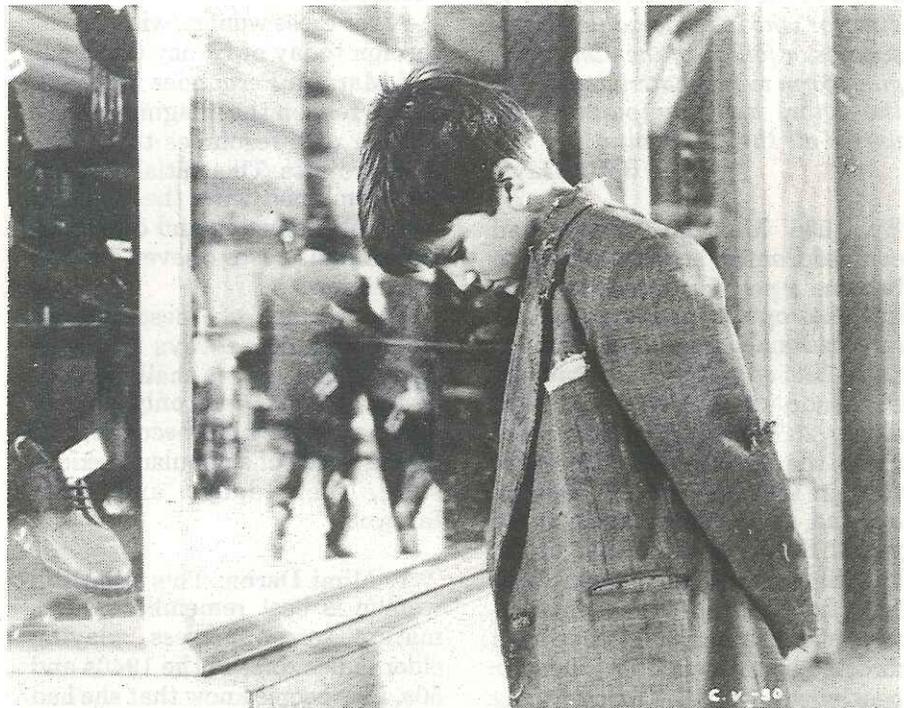
through the state film production of Mexico (UNAM) and later went to Poland to study cinematography. Cárdenas has wanted to direct for many years. Yet her only experience in this area was with her brilliant and original editing of an anthology on the Golden Age of Mexican cinema. This full-length film, entitled *México de mis amores* (Mexico, My Love), was shown commercially in 1978.

The three women who have been lucky enough to direct more than one film are, in order of appearance:

5. Adela Sequeyro (Perlita, Little Pearl): Born in Veracruz on March 11, 1901, Sequeyro began her film career in 1923 as an actress. Her career was not interrupted by the arrival of sound; rather her most important perfor-

delayed two years, creating further financial difficulties. After that, the "Duchess Olga" retired from the film industry. Meanwhile, her co-director, Toussaint, achieved success as a director, as did Bohr after he returned to Chile. (Limiñana is, by the way, the maternal grandmother of screen actor Pedro Armendáriz).

3. Carmen Toscano: Born in Mexico City in 1910, Carmen is the daughter of Salvador Toscano, a pioneer of Mexican cinema. Before becoming the country's fifth woman director, she wrote cultural programs for television. In 1950 she produced, wrote and edited the script for the movie, *Memorias de un mexicano* (Memories of a Mexican). For this full-length documentary, she used film footage from her father's collection, shot during the Mexican Revolution (1910-1917). After this first success, 27 years would pass before she could direct her next film: *Ronda revolucionaria* (Revolutionary Round), which she also wrote in collaboration with director Matilde Landeta. This film also used documentary footage from the Mexican Revolution, combining it with fictional recreations of certain episodes. The film was never released. The reasons why it remained in storage are still a mystery, especially since the project



The Way of Life. Directed by Matilde Landeta. (Photo from the Dirección de Actividades Cinematográficas archive)

was promoted and financed company, Conacine. At present, Carmen Toscano is quite ill, having suffered seven cerebral hemorrhages.

4. Nancy Cárdenas: Director, theater actress and dramatist, Cárdenas was born in Parras, Coahuila in the mid-1930s. She studied literature and philosophy at the National Autonomous University

mance was as the lead in Fernando de Fuentes' 1933 film, *El prisionero número trece* (Prisoner Number Thirteen). In 1935, together with several other film technicians, she formed a film cooperative, Exito, with financial support from the Popular Credit Bank. The cooperative's first film was *Más allá de la muerte* (Beyond Death), directed by the Cuban Ramón Peón and based on a script he

co-wrote with Sequeyro. She also played the lead in the film. After a conflict that split the cooperative, Sequeyro was forced to leave, but not before expressing her indignation at what she considered an unjust decision:

I organized the Cooperative. I brought all of you in. In order to pay everyone's 10 % share, I had to sell everything I owned, and I was left with nothing at home but a rolled up mattress.¹

Adela did not give up. In 1937 she founded her own cooperative, which she named *Carola*. That same year she decided to become a director. For her first effort, she wrote and adapted a story with few characters, and played the lead. *La mujer de nadie* (Nobody's Woman) was a fitting title for the



Prisoner Number Thirteen, 1933. (Photo from the Dirección de Actividades Cinematográficas archive)

WOMEN'S FILM FESTIVAL

Seventy films and fifty videos were exhibited at the first Film and Video Festival of Latin American and Caribbean Women, held in Mexico in October. The festival opened with an excellent film from Martinique *La Rue de Cases Negres* (The Street of the Black Houses), directed by Euzhan Palcy and continued for ten days of intensive viewing by an enthusiastic audience.

Venezuelan women directors presented two surprises in the festival. *Macu, La mujer del policia* (Macu, the policeman's woman), by Solveig Hoogesteijn, and *Unas son de amor* (Some are for love), by Haydee Asacanio. The first deals with the story of a child wife, married at 11 to a policeman. Several years and two children later, she "provokes" his excessive jealousy. This film has had great success in Venezuela, where it beats even "Rambo" at the ticket office.

Unas son de Amor tells of a conflict faced by a young woman when she has to choose between an unwanted pregnancy and her dancing career, to which she has dedicated ten years. It costs her emotionally, but she chooses to abort, and goes on, albeit painfully, to a successful first night as prima donna. Romantics are pleased when the lover re appears, sees her perform and accepts her as a dancer.

Other important fiction films presented at the festival included *Camila* and *Señora de Nadie* (Nobody's wife), both by the Argentinian Maria Luisa Bemberg; *De Tripas Corazón* (Plucked Up Courage), by Ana Carolina of Brazil; *Gaijin*, *Caminhos da Libertade* (Gaijin, Paths of Liberty) by Tizuka Yamaskai, also of Brazil; *Nocturno Amor que te vas* (Nocturnal love you are going) by Marcela Fernández Violante (Mexico).

Many of the films were documentaries made with the intention of denouncing problems confronted by women in different countries. From Puerto Rico, *La Operación* (The Operation), directed by Ana María García, deals with the practice of sterilization of women as a means of birth control. This well made film had a strong impact on viewers, as it denounces the fact that one third of Puerto Rican women, aged between 15 and 40, have been sterilized.

No les pedimos un viaje a la luna (We didn't ask them for a trip to the moon), by Mari Carmen de Lara, documents the plight of women seamstresses after the 1985 earthquakes in Mexico City, their subsequent battles with bosses and authorities, and their increasing politicization within their independent trade union.

Comadres (Godmothers), by Catherine Russo, shows something of what women experience when they lose a relative through shootings, kidnappings or arrest and torture. Her 30 minute documentary is a condemnation of the war in El Salvador. The Argentinian mothers of the Plaza de Mayo were also present in the film festival, in a documentary by Susana B. Muñoz: *Las Madres* (The Mothers): a 65 minute testimony to the efforts of these women to locate 30,000 persons who disappeared during the "dirty war". This was a Chicana Argentinian co-production.

Women film makers sent their work from many other countries Colombia, Peru, Ecu-

ador, Nicaragua, Cuba, Jamaica and Chile although film makers from this last country generally live outside of Chile. The festival, titled "Cocina de Imágenes", (Kitchen of Images), included meetings among women cineasts, and public talks where these directors discussed their work.

Womens film collectives have produced films in Brazil and Colombia, while in Peru the Grupo Chaski has produced films by women, for example *Miss Universo en el Peru* (Miss Universe in Peru), which examines woman object in beauty contests. Other directors work virtually alone for example Mónica Vázquez is the only woman film director in Ecuador. She came to Mexico for the festival, and showed *Tiempo de Mujeres* (Women's Time) —a 20 minute documentary about women who remain at home when their men emigrate to the U.S. to look for work: about how the women organized themselves collectively to survive and produce.

Cuba and Mexico are the only Latin American countries with film schools today, says Julia Barco, who helped organize "Cocina de Imágenes". In Mexico the schools are: Centro Universitario de Estudios Cinematográficos, of the UNAM, and the Centro de Capacitación Cinematográfica, Churubusco. Mexican cineasts at the festival said it was easy to make films while at school, when material and equipment are accessible, but that it's difficult later to break into commercial film.

In Nicaragua since 1979 there has been a lot of work done in the "Popular Workshops". Videos from Nicaragua shown at the festival included *Rompiendo las cadenas* (Breaking the chains), about prostitution, and a 52 minute documentary about a war zone: *Pantasma: sembrando el maíz, botando el miedo* (Pantasma, planting corn, throwing away fear), by Miriam Loasiga, Beate Beuhaus and Marga Holthues.

Guatemala was also present in the festival, with a 30 minute video about women in that country: *Somos cientos, miles y millones* (We are hundreds, thousands and millions), by Francis García, in collaboration with the women's group Ixquio.

During the public talks, eight cineasts from Mexico and twelve from other Latin American countries discussed their goals and difficulties as women film directors. Latin American and Caribbean women said they had difficulties learning film skills, due to economic political situations in their countries, specific discrimination suffered as women, and to the great difficulties faced by all who want to make independent film in the region. They said there was no lack of willingness to work or themes to work on, but that state or private support for their efforts was quite scarce. The women agreed that they were not specifically making "feminist film", but that it was obvious their concerns and outlooks were distinct from male film makers.

Organizers of the "Cocina de Imágenes" say there is interest in the women's festival visiting other countries, such as Puerto Rico, Colombia, Spain and Venezuela, and that they hope the festival will become a regular event.

THE ACAPULCO INTERNATIONAL FILM REVIEW

After an interruption of 19 years, the XII edition of the Acapulco World Film Festival illustrated that the aesthetic tendencies in cinema continue to clearly identify the countries of origin; Science fiction, cartoons and spectaculars (U.S.); epic themes, social criticism and existential conflicts (U.S.S.R.); Rulfo-styled realism, historical themes, detective stories and melodramas (Mex); Cuba and social criticism shared with Spain, Belgium and other Latin countries.

Nevertheless, the film festival that took place between 7 and 17 November, in the tropical port on the Mexican Pacific coast, had some novelties to offer. On the one hand, video, television, radio and music were important complements and, on the other, there were notable changes in what the two big countries had to offer. The URSS decided—for reasons of *perestroika* (modernization)—to defreeze the film *Arrepentimiento* (Repentance) by Tengiz Abuladze (1984), who denounces

Stalinist bureaucracy and corruption. On its side, the US indicated its acceptance of productions representing the so-called minorias (minorities). Luis Valdez placed *La Bamba* side by side with *Bambi*, one of the Walt Disney classics that, together with *Bajo el Volcan* (Under the Volcano), by the late John Huston and *Educando a Arizona* (Educating Arizona) by Joel Coen, brought together a particular point of view of contemporary times in American film.

The exhibition of films was divided into four sections: Official, panoramic, informative and retrospective. 61 films from 16 countries—apart from Mexico—were shown.

The official section presented the films that had won awards in some of the most important film festivals in the world. The others allowed us to evaluate what has been and is the panorama in some countries, especially Mexico.

In the retrospective section we saw the work of the Mexican camera man

Gabriel Figueroa and of the outstanding Soviet director, actor and scriptwriter, Nikita Mijalkove, of the film "Black Eyes", which won the Best Actor Award (Marcelo Mastroianni) in the International Cannes Film Festival, France, in 1987.

Perhaps one of the new films that most moved the public was *Heroe del año* (Hero of the Year), (*Bohater roku*, Polonia, 1986) by Felikz Falk, with Jerzy Stuhr, Mieczyslaw Franaszek and Matarzyna Kozak Paszkowska. Here we follow the fate of someone who gains the title of the film after saving some people in a gas explosion. The hero, nevertheless, is manipulated and used for propaganda. This film was the winner of a special award from the International Jury and the Fipresci (critical) award in the XV International Film Festival in Moscow.

The XII Film Festival was inaugurated with the film, *Gaby, una historia verdadera* (Gaby, a true story), by the Mexican Luis Mandoki, photographed

by the Hungarian Lajos Koltai and starring Liv Ullman, Norma Alejandro, Rachel Levin, Lawrence Monoson and Beatriz Sheridan.

This film, the authorship of whose script is disputed, narrates the life of Gaby Bremer, who, in spite of her cerebral paralysis, manages to overcome her difficulties and become a writer.

Other films that entranced the public in the tropical city of Acapulco were *Tangos, el exilio de Gardel* (Tangos, Gardel's exile) by Fernando Solanas, *El imperio de la fortuna* (The Empire of Fortune) by the Mexican Arturo Ripstein, *Un hombre de éxito* (A successful man), by the Cuban Humberto Solas, *Bajo el sol de satanas* (Under Satan's sun) by the Frenchman, Maurice Pialat. These, among other quality films, had already received awards in one or even several international festivals.

José Fuentes Salinas

film. The next year, she followed up with *Diabliillos de arrabal* (Little Devils of the Slums), also based on a script she wrote. But luck would again turn its back on her:

Those who bought the distribution rights to the film turned their backs on me. Then the union got on me. I didn't have the money to pay the workers or the

*actors. Finally, I found a woman who became my associate, and she ended up keeping my film.*²

After several attempts to direct again, Adela Sequeyro left the movies in 1943, her dream never realized. But she did leave behind the shining example of 20 years of unrelenting effort.

*They told me: "If they push you aside as a director, then just become the assistant director." "No", I answered; "I'll die on the line. I was a director, and I won't stop now. I go up, but never down. I don't need to. I've shown that I can direct a movie, and do it well. I don't need to be under anyone!"*³

This attitude, in a society that expects both submission and obedience from women, met with complete silence. Adela Sequeyro, today a beautiful lady of 87, lives very modestly with her only daughter, totally removed from the film world. Her sense of the power she had as a director was completely honest, and it recalls the sincere words of a very well-known American director, Dorothy Arzner:

*If I am going to stay in the film business, then I had better become a director myself, for it is she who gives the orders. The director is the only one who visualizes in her mind the whole show beforehand and during shooting.*⁴

6. Matilde Landeta; The most solid and representative figure of



Lola Casanova, 1948. (Photo from the Dirección de Actividades Cinematográficas archive)

Mexican cinema, Landeta was born in Mexico City on September 20, 1913. Her parents died when she was still a child, and together with her only brother, she was sent to live with her grandmother on a *hacienda* outside of the capital. She literally fell in love with the movie industry watching the shooting for *Prisionero número trece*, a film her brother was acting in. She decided to dive in head first, entering the industry in 1933 as a script girl. She held that position until 1945, when she asked for a promotion to assistant director. Her ambitions caused strong opposition among her colleagues in the union:

I knew that the Assistant Directors' Section of the union was completely against me. They were even, one could say, cruel to me. Therefore, I decided to write to the general assembly of the Motion Pictures Union, asking for my promotion. Roberto Gavaldón, film director and Union Secretary, warned me that the majority of the assembly was made up of construction crews, electricians, etc., who think a woman's place is at home. "Why do you want to lose everything you have achieved?" he asked me. "If it's

Matilde Landeta literally fell in love with the movie industry and decided to dive in head first

necessary, I will," I answered. "I'll play their game."

I went before the assembly, where my letter was read. I adopted a humble and quiet attitude, clasping my hands in front of me and leaning my head to one side. Then the assistant directors began to attack me, but with that, the "chivalrous knights" came to the aid of a lady in distress. That is how I won.⁵

Matilde worked as an assistant director for three years, collaborating in 14 films. In 1948, she decided to try directing. Her first film, *Lola Casanova* came out in 1948

and was closely followed by her second, *La negra Angustias* (Angustias, the Black Woman), in 1949. Both films were based on novels by Mexican writer and anthropologist Francisco Rojas González, and adapted by Landeta herself. In 1951, she directed her third and last film, *Trotacalles* (Street Walker), based on a script by the late novelist, Luis Spota.

In 1955, she presented an outline for a new film, *Tribunal para menores* (Juvenile Court), to the National Cinematographic Bank. The script was hers, written in collaboration with her brother Eduardo. It was to have been her fourth movie. She gives an account of what happened:

I asked the Cinematographic Bank to review it. They told me they liked it. Later, they informed me that they wanted to make some changes. It was the story of four minors, using the Juvenile Court as the device to tie them all together. But Bank officials thought they could be brought together better through a teacher, or a lawyer, or who knows what. In order to make the change, they bought the story from me. A few months later, I read in the newspaper that my story was going to be shot by another director. When I found out, I was really disgusted.⁶

Ironically, Matilde obtained her first and only Ariel, (the Mexican equivalent to the Oscar) from the Mexican Academy of Cinematographic Arts and Sciences for *El camino de la vida* (The Walk of Life), the name given to her *Tribunal para menores*. The award was for best script.

But Matilde, a persistent and tenacious woman, has kept her hand in film-making. She directed several shorts on "Howdy Doo-dy," managed a movie theater, worked in the Bureau of Cinematography and completed several other projects. Until 1986 she was president of the Awards Committee of the Mexican Academy of Cinematographic Arts and Sciences. Currently, she is secretary of the Film Industry Union's Writers' Retirement Fund.

Together with writer and screen actress Elda Peralta, Matilde has just completed a documentary, left unfinished by Luis Spota. With a Buddha's patience, she smiles calmly and wisely, alertly on the look-out for every opportunity to direct.

7. Marcela Fernández Violante: Since in this case, the subject is the author, I would only mention that I've been the luckiest, since I have been able to direct five-full length films in the past 13 years. The last two women, who form



The Way of Life. (Photo from the Dirección de Actividades Cinematográficas archive)

part of the previously mentioned list of nine directors, are Isela Vega and María Elena Velasco (*The India María*), both also very popular actresses in Mexico. They have both just finished a film, and it is too soon to predict if they will continue to direct or not.

As we have seen, all of these women have had to confront countless obstacles; few have survived the test. The reasons for their failures, if that is what they really were, are to be found in the nature of our society. The old prejudices of our Colonial past, which we prefer to think remote,

The evolution of Mexican society can be seen in the increase in female students

still persist today in our society. Women's suffrage wasn't won in Mexico until 1953, almost 40 years after the Mexican Revolution. Sor Juana Inés de la Cruz' letter to Sor Filotea in the 18th century, in which she passionately defended her right to read, her right to write and her right to know, resisting

the slavery of ignorance and silence, still holds a certain relevance for many societies.

We'll close this brief review by asking, Up to what point can men tolerate the intrusion of women into what has traditionally been their domain?

Adela Sequeyro answers from her point of view:

Now probably the whole woman is accepted. But in my time, it was very hard because men felt threatened when a woman tried to do what he did. He was very annoyed when his domain was invaded. It was very un-

THE FESTIVAL CERVANTINO: AN AVALANCHE OF ARTS

From October 16 to November 6, Guanajuato was the city of celebrations and culture. The touch of Spain's Golden Century and the flavor of red wine and quarry-stone attracted thousands of tourists to attend some of the best known samples of art in the world.

The International Cervantino Festival—in memory of Miguel de Cervantes Saavedra and as a celebration of the Spanish tongue—observed its 15th anniversary. During this time the modern and the classic have got together to have fun. There was something for every taste! theater, dance, music, paintings...all in order to forget, for 20 days, the mundane noise of the large cities and, of course, the daily routine of work.

Guanajuato, a city whose foundations date from 1554, gave itself up entirely to the visitor. Those who knew it remained fascinated by the narrow, tortuous, stone streets, with steps, that decorate the hills of this old colonial city. Of course, the splendor of its baroque, neo-classic buildings was only possible because of the abundance of gold, silver, opals and other minerals existing in this state. Nevertheless, cultural wealth does not fall behind.

The Cervantino Festival had its antecedents in the theatrical activity of the Autonomous University of Guanajuato (UAG), with the outstanding participation of the teacher Enrique Ruelas, who died October 5 of this year. The UAG rescued and revived the *Entremeses cervantinos* (Cervantine interludes) and in general the theater of Spain's Golden Century, an activity which, with time, has become one of the most important cultural festivals in the world.

In the XV Festival, thirty five countries were represented by 60 international companies and more than 50 national groups. The wide range of artistic programs produced a consequent variety in the currents of aesthetic thinking.

In the auditorium of the university, the "Grupo Pueblo" of the new Nicaraguan song shared their

public with the jazz bands, "Side Street Strutters" or "Francine Reed and Fever" from the U.S. The National Theater of Subotica, Yugoslavia was applauded for a work as masterly as the "De la calle" directed by the Mexican Julio Castillo. Narciso Yépes illustrated his mastery with the guitar in the Juárez Theater.

In the music program the most outstanding were the Orpheus Chamber Orchestra from the U.S., one of the best in America, the Capella Lipsiensis from East Germany, the Cuban saxophone player Miguel Angel Villafruela, the Coral Salvé from Laredo, Spain, the Italian Solisti Veneti, the Mexican violinist Henry Szeryng, the Polish Chopin trio from Poznan, the Detroit Jazz Quartet, the Endymion Ensemble from Great Britain, and Lo Jai from France.

The scenic arts ranged from the traditional to the contemporary. Dance and theater from every continent was well represented with the Muteki-Sha from Japan, Danza Corpo from Brazil, Madhavi Mudgal and Leela Samson from India, the folkloric groups from Czechoslovakia, Peru and Korea and Lar Lubovitch Dance Company from the U.S. For its part, theater was well represented with the Mally from the URSS, San Martín from the Argentine, Tag from Venice, Fronterizo de España and many others.

The International Cervantine Festival was also employed to pay homage to the great living Mexican painter, Rufino Tamayo, on the occasion of his 70 years as an artist. Besides a wide range of infantile spectacles, songs, mime, clowns, storytelling, troubadours and jugglers, folklore and Mexican gastronomy, some of the most respected and well-loved female voices in Mexico were also present! Eugenia León, Margie Bermejo and Tania Libertad, from Peru.

To sum up, the Festival was the enjoyment, the rediscovery and the extravagant display of universal art.

J.F.S.



The theatrical work of *The Tigress and Other Stories*, by Dario Fo, presented in the XV International Cervantine Festival.



Mexican National Dance Company, in *The Weddings*, presented in the XV International Cervantine Festival.

comfortable having to put up with diatribes and other things, indirectly and otherwise.⁷

Matilde Landeta adds:

From the time I started to work in film, I was the only script girl in Mexico. I never succeeded in getting them to accept another woman in that position. Why? Because of Mexican "machismo." Machismo that accepted women as make up assistants and hairdressers, but could never tolerate the same woman working as a technician or as an assistant director, criticizing and making decisions. It was very difficult.⁸

In analyzing most aspects of the film industry, it would seem that the world hasn't changed much. And you ask: Where are the women editors? The camera women? The sound technicians? The assistant directors? Where are the women in Mexican film?

The evolution of Mexican society can be seen in the increase of female students at the UNAM's Center for Cinematographic Studies. This is an indication that yes, things are changing. Numbers don't lie. During the 1960s, only two short films were produced by women; in the 70s, the number rose to 24. In the present decade, some 80 films have already been made by women.

If societal attitudes continue to block the forward march of feminine talent, in film-making and countless other fields, women will no longer be willing to wait passively for things to change. We have always known that without our creative presence, men could not carry out their work in peace. □

¹ Personal interview, July 1986.

² The negatives of her two films were lost.

³ Personal interview, July 1986.

⁴ From, *Reverence to Rape: Molly Haskell*.

⁵ Personal interviews, July, August, September 1984.

⁶ *ibid.*

⁷ Personal interview, July 1986.

⁸ Personal interviews, July, August, September 1984.