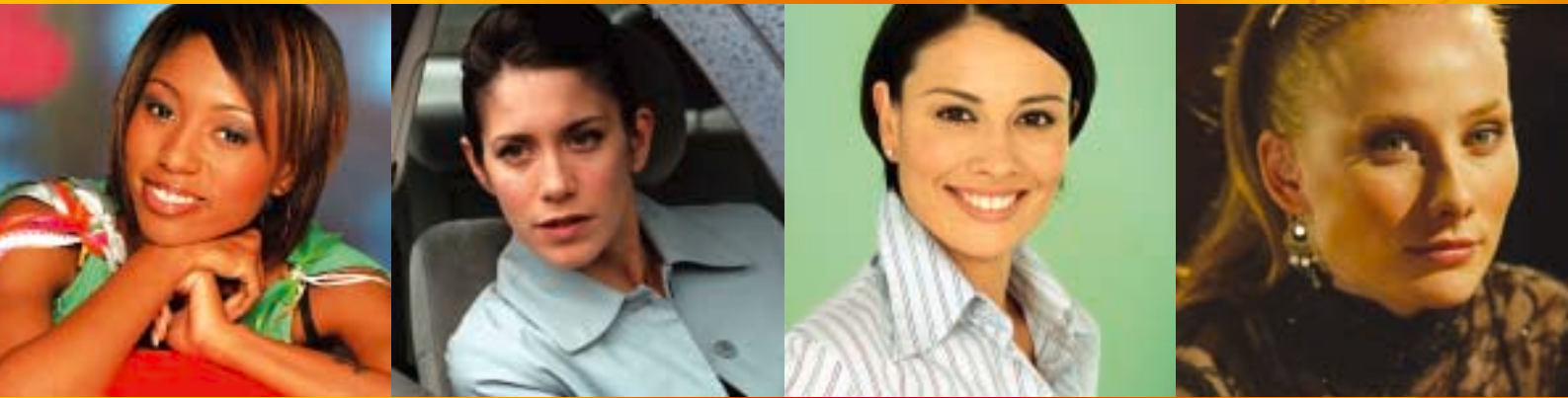


WOMEN
IN FILM AND
TELEVISION

CARLTON 



THE 2002 AWARDS



Celebrating another great year

Carlton Television is proud to be the title sponsor of the Women in Film and Television Awards for the tenth successive year. Season's Greetings and Happy Networking!

PICTURES (LEFT TO RIGHT)

ROW ONE: Amanda Burton (*Pollyanna*), Jane Asher (*Crossroads*),
 June Brown & Penelope Keith (*Margery & Gladys*), Anna Chancellor (*Fortysomething*)
 ROW TWO: Leah Charles (*GiTV*), Caroline Catz (*The Vice*),
 Melanie Sykes (*Today with Des & Mel*), Rosie Marcel (*The Vice*)
 ROW THREE: Martine McCutcheon (*Martine*), Gabby Logan (*On The Ball*), Helen McCrory
 & Fay Ripley (*Dead Gorgeous*), June Sarpong (*Carlton's Multicultural Achievement Awards*)



www.carlton.com

OLSWANG



SONY
PICTURES
TELEVISION
INTERNATIONAL



Deluxe London



FILM | COUNCIL

THAMES
THAMES

talkback



CARLION 

WOMEN
IN FILM AND
TELEVISION

THE
2002
AWARDS

6 December 2002

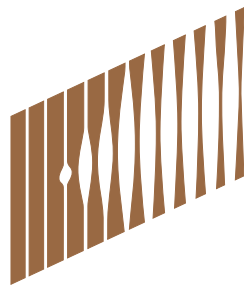
Hosted by
Jenny Eclair

Cover painting
Nucleus IV, 2000
by Kitty McLaughlin

© Kitty McLaughlin (Courtesy of Ridgway Fine Art)

See page 25 for further details

WE WARMLY CONGRATULATE ALL
THE WINNERS OF THE 2003
WOMEN IN FILM & TELEVISION AWARDS



SONY
PICTURES

TELEVISION
INTERNATIONAL

Programme

Sponsor's Welcome

Steve Hewlett

Director of Programmes and Managing Director, Carlton Productions

Guest Speaker

Barbara Roche MP

Minister for Women in the Office of the Deputy Prime Minister

Luncheon

Introduction

The Awards

The Olswang Business Award

The Panavision Craft Award

The Sony Pictures Television International
Contribution to the Medium Award

The Deluxe London Award for Creative Originality

The Film Finances Inc. Project Management Award

The Royal Bank of Scotland News and Factual Award

The Thames/Talkback New Talent Award

The Carlton Television Award

The Channel 4 Lifetime Achievement Award

The Raffle

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The WFTV Chair's Address

Welcome to the 12th Women in Film and Television Awards Lunch celebrating the achievements of the outstanding women working in our industry. I would like to extend a particular welcome to our guest speaker, Barbara Roche, Minister for Women in the Office of the Deputy Prime Minister. Barbara is a leading campaigner for change – and importantly for action – on gender inequality in the UK. We are delighted that she has agreed to support the WFTV Awards.

Despite occasions such as today's, and despite a number of high profile and very talented women at the top of our industry, women remain noticeably under-paid and under-utilised in the television and film industries.

Brand new figures from Skillset's 2002 Audio-Visual Industry Census reveal that women make up 44 per cent of the total workforce in the UK television and film industry.

But these figures also reveal that, while women fill the majority of positions in make-up, costume, wardrobe and archives, they continue to represent less than ten per cent of the workforce in the more lucrative roles – camera, lighting, special effects and engineering departments.

According to BFI research, of a total of 350 UK features produced over the past two years, women directed only eight.

It is not only on the film set that the director's chair is inaccessible to women. It is also in corporate boardrooms. In 2001, only seven per cent of board directors of the FTSE Top 100 companies were women, according to Cranfield Management College research.

Women fill only 18 per cent of the seats in Parliament and since the dawn of time, according to the BBC poll, have contributed only 13 of the 100 Great Britons. Congratulations to Dame Julie Andrews, the only 'woman in film and television' to make the list.

The portrayal of women in film, television and the

newspapers is not always positive. Women are often painted as weak or inferior, as victims or as objects of sexual exploitation, or simply tarred with unhelpful epithets.

Forthright opinions from last year's speaker, Tessa Jowell, the Secretary of State for Culture, Media and Sport, have earned her the moniker 'Nanny'. Not much to choose between – 'Nanny' or 'Blair's Babe'!

But there is good news. Research from San Diego State University shows that the presence of women executives on US television programmes brings

about a significant increase in the numbers of women both in front of and behind the camera. So, we can make a difference and we can bring about change.

The glass ceiling, pay equality and the portrayal of women are just three of the areas that WFTV will be focussing on over the next 12 months. We are also starting discussions with industry bodies in order to address the availability of training, flexible working practices and the protection of a growing freelance population.

WFTV also organises a remarkable calendar of events providing training and professional development for the membership. I want to thank all of our guest speakers from the industry, many of whom are here today, who give of their time, expertise and insight without hesitation.

I would like to thank Carlton and all the sponsors of our

Awards, which couldn't happen without them. We are very grateful for their support. I also wish to thank those who sponsor us throughout the year for their support and encouragement of Women in Film and Television.

But, today, the most important thing is for all our sponsors and our guests to have an enjoyable day. I think that the WFTV Awards is one of the most fun events in the industry calendar, even if I say so myself. I hope you will agree.

Barbara Benedek



The glass ceiling, pay equality and the portrayal of women are just three areas that WFTV will focus on in the next 12 months. We will also be addressing the availability of training, flexible working practices and the protection of freelancers



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to all the winners of the

**WOMEN IN FILM AND
TELEVISION AWARDS**

WTTV 77 Shaftesbury Avenue London W1D 5DU Tel: 020 7494 4001 Fax: 020 7255 8600

The Awards Host



Jenny Eclair

Heralded as ‘the wildest and wickedest comedian in Britain’, with her performances acclaimed as being ‘sharp, punchy, crude and winningly well delivered’, Jenny Eclair joins us again to lead our Awards ceremony for an entertaining afternoon. Jenny, part-time lady novelist and the only woman to win the Perrier Award, remains one of Britain’s most shockingly brilliant live performers, with numerous sell out performances of her one-woman show across the UK and in the West End.

In the past few years, Jenny’s reputation for earthy high-octane material has spread internationally with visits to the Melbourne Comedy Festival and the Montreal Just for Laughs Comedy Festival. Not only a fine stand-up and TV performer, Jenny is also an accomplished actress, and has enjoyed West End success, appearing in *Steaming* and *The Vagina Monologues*, which has just completed a successful UK tour. Other appearances in the West End include the *Targeting Cancer with Care* charity performance, *Funny Woman* at the Palace Theatre and a celebrity gala performance of *The Vagina Monologues* at the Royal Albert Hall.

Women in Film and Television is not the only one to have had the luxury of Jenny hosting their event. During this year Jenny has also presented The Eurovision Contest 2002 for BBC Choice, The 2002 Indie Awards, The BBC New Comedy Awards with Jimmy Tarbuck for BBC1 and The Ideal Home Exhibition for Channel 4.

As if that’s not enough for one year, after the enormous success of her first novel, *Camberwell Beauty*, Jenny has been working on her second book

The Presenters

Samantha Bond

Samantha's acting career has spanned film, TV, radio and theatre. Her name is now synonymous with Miss Moneypenny in the Bond movies *Goldeneye*, *Tomorrow Never Dies*, *The World is Not Enough* and *Die Another Day*. But she also has many TV credits to her name including *NCS: Manhunt*, *Emma*, *Mansfield Park*, *Trelawney of the Wells* and *Family Money*. She is currently appearing in *Macbeth* at the Albery with Sean Bean. Other theatre appearances have included *Amy's View* at the National, *Much Ado About Nothing* directed by Dame Judi Dench, *Romeo and Juliet* opposite Kenneth Branagh, and numerous appearances with the Royal Shakespeare Company.



Naomi Harris

A talented young actress at present never off our screens, Naomi appeared as the MP Maggie in the BBC political drama *The Project*. Another recent BBC appearance was as Clara in the adaptation of Zadie Smith's award-winning novel *White Teeth*. Naomi graduated from Cambridge University in 1998 moving straight on to the Bristol Old Vic School. A winner of The Toni Rice Most Promising Actress of the Year, Naomi's film appearances include *28 Days Later*, *The Crust* and *Living in Hope*.



Julian Fellowes

A writer, actor, producer and lecturer, Julian's most recent success was for the Academy Award-winning screenplay of Robert Altman's acclaimed *Gosford Park*. His film and TV writing credits include *The Peppermint Pig*, an adaptation of Nina Bawden's novel for the BBC, *Little Lord Fauntleroy* and *The Prince and Pauper* for the BBC. His acting career has also been prolific with films including Zeffirelli's *Jane Eyre*, *Shadowlands* and *Damage*. We have most recently seen him on television in *Monarch of the Glen* but his many previous appearances include *Kavanagh*, *The Governor*, *Our Friends in the North* and *The Scott Inquiry*. Julian has also published three historical novels and is a contributor to the *Literary Review*.



Zoe Lucker

Before winning her first major role as the glamorous but troubled Tanya Turner in *Footballers' Wives*, Zoe appeared in various TV shows including *Where The Heart Is*, *Killer Net*, *Coronation Street*, *Doctors* and *Trial And Retribution*. Originally from Huddersfield, West Yorkshire, she now lives in London.



Germaine Greer

Germaine Greer came to media attention with the feminist views she espoused in her book *The Female Eunuch* (1970). She gained honours at Melbourne University before doing her PhD at Cambridge University. She became a lecturer on Elizabethan and Jacobean drama at the University of Warwick. At the urging of a literary agent in 1968, she began committing her thoughts to paper, eventually publishing books including *The Female Eunuch* (1970), *The Madwoman's Underclothes: Essays and Occasional Writings, 1968-85* (1990), *Women, Sex and Desire: Understanding Your Sexuality at Every Stage of Life* (1996) and *The Whole Woman* (1999). She writes articles and appears regularly on television talk shows including appearances on *Newsnight Review* and *Question Time*.



Helen McCrory

With a line of awards already to her name including the RTS Best Actress and Most Promising Newcomer at the Shakespeare Globes, Helen's work has encompassed a wide variety of roles on film, television and theatre. Her most recent film appearances have been *Charlotte Gray*, *The Count of Monte Cristo* and *Hotel Splendide*. On TV we have seen her regularly in *Dead Gorgeous* for Carlton, *The Jury*, *Lucky Jim*, the hugely popular *Northern Square* and *Anna Karenina*. She has appeared regularly at the Almeida, the Donmar Warehouse and the National Theatre, and is currently appearing in the highly acclaimed Sam Mendes productions of *12th Night* and *Uncle Vanya*.



Kirsty Young

One of the country's top newscasters, Kirsty returned to FIVE earlier this year as the station's main news anchor, having spent two years with ITN where she presented ITV's *News at Ten*, *Evening News* and the *Lunchtime News*. Her career started as a newsreader for BBC Radio Scotland, followed by a move to Scottish Television. From 1994-95 she hosted a bi-weekly live discussion programme *Kirsty* on STV. Her other BBC credits include presenting and reporting for *Holidays Out*, *Holiday '96* and *Film '96* for BBC1 and BBC2's consumer affairs show *The Street*. She was named Newscaster of the Year at the TRIC awards in 1998 and in 1997 won the prestigious Sir James Carreras Award for Outstanding New Talent at the Variety Club Awards.



Women in Film and Television would like to thank all of today's presenters for their contributions to the Awards.

FILM COUNCIL

supporting creativity and industry

creativity - encouraging the development of new talent, skills and creative and technological innovation in UK film, helping new and established filmmakers make distinctive British films

industry - supporting the creation and growth of stable businesses in the film sector, providing access to finance and helping the UK film industry to compete in the global marketplace

education - promoting enjoyment and understanding of cinema, giving UK audiences access to the widest possible range of UK and international cinema, and ensuring that film's economic and creative interests are properly represented in public policy making



Filming on the set of Oliver Parker's 'The Importance of Being Earnest' funded through the Premiere Fund



Still from 'This is Not a Love Song' funded through the New Cinema Fund



Young People making films through the First Light project



Arts training course for Development executives funded through the Training Fund



The Film Council is committed to helping films find their target audiences

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Email: info@filmcouncil.org.uk
Website: www.filmcouncil.org.uk

The Olswang Business Award

recognises outstanding business achievement within the film and television industry and is for an executive producer, distributor, sales executive, agent, business affairs executive, completion guarantor or managing director or similar



The Jury

Chair

Di Donner
Five

Libby Savill
Olswang

Sue Robertson
Five

Polly Cochrane
Channel 4

Alan Bushell
The Film Council

Jon Briggs
Excellent Voice Company

Simon Johnson
TV Network

Lynne Millar
20th Century Fox

LAST YEAR'S WINNER ANGELA MORRISON



Angela Morrison
with award
presenter
Rosie Boycott

I was relieved to hear that this year all that was required of me was to write about the excitements/highlights of the year.

This year started in a unique way – everyone I spoke to in the UK congratulated me on my award. I'm going to use this opportunity to thank everyone again, especially Debra Hayward, whom I forgot in the heat of the moment and who has given me so much support over the past ten years. This year was another fantastic year at Working Title. Five films have started principal photography – *Ned Kelly*, *Johnny English*, *Calcium Kid*, Neil La Bute's *The Shape of Things* and Richard Curtis' *Love Actually*. Every film has its own unique challenges but Richard Curtis had me doing six cast deals pretty much simultaneously! We released six films – *About a Boy*, *40 Days & 40 Nights*, *Ali G Indahouse*, *Long Time Dead*, *The Guru* and *My Little Eye* – and are looking towards a worldwide box office of \$300m this year.

On a personal note, I finally made it up the aisle after an engagement of eight years.

The Sponsor

Olswang is a full-service law firm which has been focusing on the TMT sector for over 20 years. Our people combine a passion for and experience in media law with exceptional industry insight, delivering inspired solutions for the industry's leading companies.

With five partners and 21 other lawyers, Olswang has the largest film and television-related legal team in the UK. Key clients include Fox, Channel 4, Recorded Picture Company and Miramax.

Offices in London, Thames Valley and Brussels.

OLSWANG



The Panavision Craft Award

is for excellence in craft throughout the spectrum of film and television including camera, editing, lighting, sound, special effects, stunt, make-up and costume

The Jury

Chair

Jan Dunn
Director

Hugh Whittaker
Panavision

Sally Goldberg
Computer Film Company

Pauline Fowler
Animation Extra

Sue Perkins
Writer and broadcaster

Alison Owen
Ruby Films

Sandy Powell
Costume Design

Sarah Greenwood
Production Designer

The Sponsor

Panavision proudly sponsors the Craft Award. This is in recognition of the great achievements women have made in the film and television industry.

Panavision a key Camera and Grip rental company continues to serve the industry be it from a large budget feature to a small budget short, a twenty-week drama to a one-day commercial. We pride ourselves on giving the same excellent level of service.

Congratulations to all this year's award winners!



LAST YEAR'S WINNER MICHELLE GUSH



Michelle Guish
and presenter
Joseph Fiennes

Projects over the past year have included:

Cold Mountain, a feature film with screenplay and direction by Anthony Minghella; *Family Business*, a feature film; with screenplay and direction by Craig Ferguson; *Death In Holy Orders* for BBC TV, written by PD James, director Jonny Campbell; *The Brontës*, a drama documentary for BBC TV; and *Bedroom Farce* for Michael Codron, a rare foray for me into theatre.

The Sony Pictures Television International Contribution to the Medium Award

is for a woman who has enhanced the image
of women in the industry through her work:
a woman who demonstrates excellence,
creativity and invention

LAST YEAR'S WINNER RUTH CALEB



Emma Fielding
with award
winner
Ruth Caleb

Well, it's been quite a 12 months. Winning the Columbia Tristar award was the perfect end to the year. This year has been busy. I produced *Tomorrow La Scala!* which was shown at the Cannes Film Festival in the *Un Certain Regard* section and got a seven-minute standing ovation. It really did – I was there! Then my production of *Out of Control*, directed by Dominic Savage, won the Michael Powell Award at this year's Edinburgh Film Festival. I'm currently in post-production on *Rehab*, an Antonia Bird film, and just about to go filming on a completely improvised film about Mary Boleyn (Anne's older sister), a tale of passion and intrigue, directed by a former Women in Film award winner, Philippa Lowthorpe. Oh yes, and *When I Was 12* won this year's BAFTA for best single film. Quite a year!



The Jury

Chair

Tara Donovan
Denton, Wilde, Sapte

Ann Harris
Columbia Tristar TV

Jane Lighting
Flextech Television

Jamie Oliver
Fresh One Productions

Sam Thomas
Scott Free Productions

Daisy Goodwin
Talkback Productions

Paul Gillooly
Blue Eyed Boy Media

Delyth Fetherston-Dilke
Warner Bros International TV

The Sponsor

One of the world's leading content providers, Sony Pictures Television International (SPTI) has produced over 5,700 hours of television in eight languages and in over 30 countries in the last five years alone under the Columbia TriStar banner. Our UK production group, co-producers on *Rockface* and *As If*, has helped pave the way for SPTI to become a global leader in locally developed and produced series for worldwide distribution.

It is with great honour that we sponsor this prestigious award in recognition of the commitment and dedication of women within the UK television and film industry.





The Deluxe London Creative Originality Award

The Jury

Chair

Pauline Asper
Writer and Directors Agent

Terry Lansbury
Deluxe London

Barnaby Thompson
Fragile Films

Nicole Cauveriene
Producer

Jane Davies
Casting Director

Trevor Eve
Actor

Scarlett Mackmin
Choreographer

Peter Capaldi
Actor/Director

is for creative vision within areas such as casting, direction, acting, animation, choreography, music, scriptwriting and art direction

LAST YEAR'S WINNER KATHY BURKE



Kathy Burke
receives her
award from
Harry Enfield

The Sponsor

Deluxe London, together with its sister laboratories Deluxe Hollywood, Deluxe Toronto and Deluxe Italia, provides superlative film processing services to the motion picture industry.

London and Toronto include video transfer suites. Toronto has complete sound and dubbing suites.

Part of the London operation is the well-known special effects and optical house General Screen Enterprises, which also has a Digital Cineon and Optical Effects Unit at Pinewood Studios.



Deluxe London

Last year I really enjoyed working on two British films, *Once Upon A Time In The Midlands* and *Anita and Me*, but had already decided that I was going to take a break from acting and concentrate on theatre directing.

Kosher Harry by Nick Grosso took place at the Royal Court Theatre Upstairs. This was a nutty script by a nutty writer, so I got together a nutty cast and we had a ball.

After that I went on to direct *Betty* by Karen McLachlan, a one-woman show starring the brilliant Geraldine McNulty which was on at the Vaudeville (my first venture into the West End). This was a beautiful show to work on, and people who came to see it found it joyous and uplifting, but sadly – as was the way with a lot of plays this year – we had to close early. The producers, KDM Productions, are now looking at a way to bring it back – so fingers crossed.

I have a couple of plays lined up to direct next year but at the moment I'm bogged down with books, as I'm one of the judges on this year's Guardian First Book Award. The old brainbox is having to work hard but this is why I took it on...

The Film Finances Inc. Project Management Award



for a woman who demonstrates experience and dedication as a producer, line producer, production supervisor, production manager, location manager or production accountant

The Jury

Chair

Georgia Love
ITV Network

Graham Easton
Film Finances Ltd

Tamara Howe
LWT Holdings

Liz Bunton
Associate Producer

Paul Bradley
Merchant Ivory Productions

Linda James
Alibi Productions

Brian True-May
Bentley Productions

LAST YEAR'S WINNER MARY RICHARDS



Mary Richards
receives her
award from
Harriet Walter

2002 has been a strange year in that I have been attached to various projects which I have been busy scheduling/ budgeting but which have never actually been greenlit. Also, I have done a fair amount of prep on *Wimbledon* for Working Title Films, which was originally due to shoot this year but, because of artists' availability, we will now start shooting next June.

At present, I am thrilled to be line producing *Ted & Sylvia* which started shooting at the end of October. Alison Owen is producing and Christine Jeffs is directing. It is a fantastic project with Gwyneth Paltrow playing Sylvia Plath and Daniel Craig playing Ted Hughes. Because of the strength of the script, we have managed to attract a really great crew.

The Sponsor

Film Finances has provided completion guaranties to the film and television industry since 1950. The role we play in production makes us particularly aware of the contribution made by the individuals whose work is recognised by the Film Finances Inc. Project Management Award.

Congratulations to WFTV
and to all the winners





The Royal Bank of Scotland News and Factual Award

recognises outstanding achievement by a woman in factual programming – documentary, news or current affairs

The Jury

Chair

Rachel Attwell
BBC

John Smith
Royal Bank of Scotland

Sharon Grey
ITN

Sarah Mainwaring-White
Insight

Fran Unsworth
BBC Westminster

Nick Broomfield
Documentary maker

Jon Snow
Channel 4 News

LAST YEAR'S WINNER SIAN KEVILL



Sian Kevill
and award
presenter
Jon Snow

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We pride ourselves on developing a close understanding of our customers' businesses by providing access to dedicated relationship managers who specialise in the film and television industry. As one of the leading UK independent film finance banks with an extensive product range we can offer tailor-made solutions ranging from production trust accounts to contract discounting and gap finance.



Looking back on the past year, I suddenly have a great sense of the distance I have travelled. A year ago, I remember being bowled over by the WFTV award for my achievements as the first female editor of *Newsnight*.

A few months later I left *Newsnight* and took up the enormous and highly-sensitive task of reviewing the BBC's political coverage. It's been a fascinating project — even down to surviving the brickbats of politicians and the Daily Mail — but now comes the difficult part: implementing the recommendations! A long year indeed...

The Film Council Script Award

This new Award recognises outstanding achievement in scriptwriting for feature films by a woman



The Jury

Chairs

Barbara Benedek
Business Affairs Consultant

Hope Caton
Writer

Jenny Borgars
THE FILM COUNCIL

Alison Thompson
Pathé

Pippa Cross
Granada Films

Roger Michell
Director

Jonathan Cavendish
Littlebird



The FILM COUNCIL's Development Fund is the largest publicly-financed script development fund in Europe investing £15 million over three years.

The fund's aim is to broaden the range, ambition and diversity of feature film material developed in the UK. More specifically, it aims to improve the quality of British scripts and launch 'new voices' to the UK and international film industry. The fund also looks to support European projects.

The Development Fund is delighted to be associated with the Women in Film and Television Script Award for the first time this year.

The Sponsor

The FILM COUNCIL is the key strategic body with responsibility for advancing the film industry and film culture in the UK.

Funded by Government through the Department for Culture, Media and Sport, the FILM COUNCIL has two broad aims:

- To help develop a sustainable UK film industry
- To develop film culture by improving access to, and education about, the moving image.

The FILM COUNCIL provides public funding for a range of initiatives supporting film development, production, training, distribution, exhibition, education and culture, which are focused on achieving these key aims.

FILM | COUNCIL



The Thames/Talkback New Talent Award

is for a woman who, in establishing herself in the past two years, has made a remarkable contribution to film and television, and shown excellence, creativity and invention in her chosen field

The Jury

Chair

Pratibha Parmar
Kali Films

Peter Fincham
Talkback

Lindy King
Peters Fraser & Dunlop

Mal Young
BBC

Richard Loncraine
Director

Mary Selway
Casting Director

Michael Kuhn
Kuhn & Co

Daniella Lux
E4

LAST YEAR'S WINNER BILLIE ELTRINGHAM

The Sponsors

Thames Television and Talkback Productions are the UK production companies of FremantleMedia, one of the largest international producers of entertainment television in the world, responsible for more than 260 programmes in over 39 countries.

Thames productions include *Pop Idol*, *The Bill*, *Family Affairs*, *This Is Your Life* and *Wish You Were Here...?*; and Talkback productions include *Liar*, *Would Like To Meet*, *They Think It's All Over*, *Jamie's Kitchen* and *Da Ali G Show*.

FremantleMedia is the production arm of the RTL Group, Europe's largest television and radio company.



Billie Eltringham is presented with her award by Alexandra Gilbreath

THAMES
T H A M E S
talkback

In the last year... Hmm. Not sure it sounds like very much. I've been developing a project called *Waterloo Sunset* written by Simon Beaufoy, doing the festival circuit (London, Edinburgh, Montreal, Dinard, Munich, Los Angeles) with our last film, a DV thriller called *This is Not a Love Song* (also written by Beaufoy) and writing my own feature script *Two Bodies*, *Floating* for the Welsh SGRIN.

The Carlton Television Award

is for a woman who has made a significant impact in the industry over the last year, either by a single achievement or through notable influence in her sphere of work



The Jury

Chair

Hardeep Kalsi
Carlton Television

Diane Abbott MP

Rosie Boycott
Writer and broadcaster

Lucy Carter
Trans World International

Denise Harker
London News Network

Cherie Lunghi
Actress

Lady Brenda Maddox
Writer

Sarah Thane
Independent Television Commission

LAST YEAR'S WINNER MAUREEN LIPMAN



Award presenter
Liza Tarbuck with
Maureen Lipman

Off the top of my head, the highlights have been: touring to packed houses in a play written by my very own and golden daughter, Amy; cruising around the Mediterranean with something called Theatre at Sea (!); filming *The Pianist* in Poland with Roman Polanski and – probably the highlight of them all – two weeks on *Coronation Street*, playing the landlady from hell.

The Sponsor

Carlton Television's ongoing sponsorship of these prestigious awards demonstrates our belief in the important role of women in the film and television industry, and is part of our commitment both as a broadcaster and an employer to achieve fair representation both on and off screen.





The Channel 4 Lifetime Achievement Award

The Jury

The Board of Directors
of Women in Film & Television

is for a woman who has made an
outstanding and lasting contribution to
film or television during her working career.

LAST YEAR'S WINNER DAME DIANA RIGG



The Sponsor

Channel 4 is home to some of
Britain's most innovative, challenging
and distinctive programmes –
from *Big Brother* to *Channel 4 News*,
from contemporary dramas like
Teachers to documentary series
such as *The Trust*, from entertainment
with Graham Norton to cooking
with Nigella Lawson.

Channel 4 has always been a
unique institution – a public service
channel funded entirely by advertising
with a remit to offer something
different. Today it is more than a
television channel, with entertainment
channel E4, specialist film channel
FilmFour and a range of educational
and other interactive services.



2000	Anne Coates
1999	Esther Harris
1998	June Whitfield
1997	Judi Dench
1996	Anna Home
1995	Maggie Smith
1994	Katherine Hepburn
1993	Thelma Shoonmaker Powell
1992	Dilys Powell
1991	Betty Box



Multi-faceted

Sparkling

Razor-sharp

Film and television needs a woman's touch



The Channel 4 Lifetime Achievement Award Winner

Angela Allen

If ever a woman was guilty of hiding her light under a bushel, it is Angela Allen. Her name is listed in the credits of some of the best films ever made. *The Third Man*, *The African Queen*, *The Misfits*, *Moby Dick*, *Women in Love* – Allen's contribution to these classics makes her a part of movie history.

Allen, who was awarded an MBE in 1996, has been indispensable to some of Hollywood's top directors, including Huston, Zeffirelli, Lumet and Polanski. She has worked with actors from Ben Affleck, Robert de Niro and Dame Judi Dench to Marilyn Monroe, Humphrey Bogart and Katherine Hepburn.

But still she describes herself as merely a 'continuity girl' and wonders what she has done to deserve the Channel 4 Women in Film and Television Lifetime Achievement Award 2002. 'Is it because I'm still standing?' the 72-year-old asks.

If John Huston were alive, he would have no doubts about Allen's suitability for the award. He came to rely on her talents as a script supervisor, and the pair collaborated on 14 films between 1951 and 1979.

The first of these was *The African Queen*. Allen claims she only got the job because producer Sam Spiegel assumed that, as the youngest applicant, she was the best equipped to endure harsh filming conditions in Uganda and the Belgian Congo.

But Allen soon proved she had more than just youth on her side. 'We sweated blood on that shoot,' she remembers. 'I was only 21 and I found myself arguing with a great leading lady about which outfit she was wearing. The one thing a script supervisor mustn't ever do is dither.'

As well as script supervising, she was called upon to take a second unit upriver and supervise filming of some extra scenes – essentially taking on the role of director – and she also had to stand in for Katherine Hepburn during a particularly dangerous crocodile scene.

After filming with Huston, Allen recalls: 'I used to stay on in editing and make comments. I could be



EVE ARNOLD

Angela with Clark Gable on the set of *The Misfits*

very rude to him and get away with it because he knew in his heart I was right. We had a love-hate relationship and he used to tease me terribly. I would always walk out at least once during filming, but he'd send me a note refusing my resignation.'

She has also worked closely with other film legends. Her second job as script supervisor involved three weeks in the sewers of Vienna on Carol Reed's film noir classic, *The Third Man*. 'He was a brilliant director,' she says, 'He was so good with actors and technicians. I learned more from him than from anybody.'

Allen – who looks like she might have starred in some of these classic films rather than supervising their scripts – enjoys the glamour of the film world without being a name-dropper or a groupie.

She loves to gossip, but switches easily between sharing confidences about Marilyn Monroe (who, incidentally, accused Allen of having an affair with her husband Arthur Miller during the filming of *The Misfits*) and discussing her regular tennis matches.

London-born Allen has caroused around New York with Eva Gardner and saw Paris for the first time with John Huston. 'Huston could be wonderfully lazy,' she remembers, 'We only ever worked an eight or nine hour day'. This left her plenty of time to enjoy all the adventures she was living through.

In a notoriously fickle industry, Allen has made lifelong friends, including photographer Eve Arnold, whom she met on the set of *The Misfits* (and who took the photograph above) and the legendary ➤

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With director Ken Russell during the filming of *Women in Love*



Angela in her 'office' on *Moby Dick*

director Franco Zeffirelli, with whom she has made six films, including the 1999 BAFTA-nominated *Tea With Mussolini*. The two enjoy trips to the opera and Allen is a frequent guest at his villa in Positano.

It is the life she always dreamed of. 'I always wanted to work in the entertainment industry,' she says. 'When I was young I wanted to be an actress but we didn't have the money and I didn't know if I'd be any good.'

Instead she became a secretary at a film studio. But she soon realised she wasn't cut out for the job: 'I was never a subservient person. I was better suited to continuity, where you are your own boss and you can have opinions.'

So she knocked on doors until she was given a break as a continuity assistant and, after three films, was promoted to script supervisor.

'People think you're a glorified typist, but it's more than just remembering whether an actor used their left or right arm. You are another pair of eyes for the director and a helping hand. All departments are coming at you and asking questions. The job is to pay attention to detail and make sure everything works smoothly.'

This often involves standing up to some big egos – not something that Allen finds a problem. As well as locking horns with

Katherine Hepburn, she once famously forced Marilyn Monroe to apologise to Clark Gable while filming *The Misfits*.

'I'm not frightened of anybody,' she says. 'I've never been timid. I have a reputation for being tactless and going in where angels fear to tread. And I haven't improved with age.'

Despite this fearless streak, Allen has never quite plucked up the courage to climb the career ladder.

'I would have liked to direct, but it was hard being a woman in those days. You were pigeonholed as a secretary, a script girl or possibly an editor. I was technically a second unit director on *The African Queen* and *Roots of Heaven*, but I demanded no extra credit or money. Today one would have.'

'I feel guilty winning this award when I haven't gone very far up the ladder. I should be producing. I look around now and see a tremendous amount of women producers. It's partly cowardice.'

Not one to live in the past, she believes that 'producing is still a possibility, after all'. Now that WFTV has dragged her light out from under that bushel, she may get round to fulfilling those ambitions – although no one would blame her if she were to sit back and bask in all that she has already accomplished.

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During *The Misfits*

‘I’m not frightened of anybody. I’ve never been timid. I have a reputation for being tactless and going in where angels fear to tread. And I haven’t improved with age’

The WFTV Board of Directors 2002/2003



BARBARA BENEDEK (Chair) is a consultant on UK and European programming to A&E Television. She also provides film and TV business affairs and co-production services to independent production companies. Before starting her own business, she was head of commercial affairs for BBC Films and head of drama co-productions for BBC Television.

DIANE DONNER (Vice-Chair) moved into broadcasting in 1989 as an executive in the Staff Relations Department at Thames. In 1992-3 she was seconded as Station Executive, UK Gold. In 1993, she became Associate Producer/Researcher for the MultiMedia Corporation before joining BSkyB Television in 1994 as Manager in the Programme Department. Since 1996, she has been Head of Personnel, Facilities and Services at Channel 5 Broadcasting.



PAULINE ASPER came to London from the USA in 1973 to go to LAMDA. She worked in stage management until 1980 when she switched to being an agent's assistant. She gradually began to specialise in representing directors, producers and writers and now runs her own agency, Pauline Asper Management.



RACHEL ATTWELL worked at the BBC from 1973, on *Woman's Hour*, *Nationwide*, *Breakfast Time* and *London Plus*. In 1987 she moved to Channel Four, setting up and editing *The Channel Four Daily*. In 1992 she rejoined the BBC on the *World Service TV News*, becoming Deputy Editor and relaunching the channel as BBC World. She became Editor of BBC World, then Deputy Head of TV News Channels when BBC News 24 was launched. In 2000 she became Deputy Head of Television News.



VICTORIA BOTSOFF started her career working in advertising at Saatchi & Saatchi. She qualified as a solicitor at Davenport Lyons, where she acted for a wide range of media clients. Currently Head of Legal Affairs at Planetrapido.com Ltd (formerly Rapido TV Ltd) – producers of *Eurotrash* and *Passengers* – Victoria's role includes advising on all aspects of television production, new media and television distribution.



HOPE CATON moved to London five years ago to establish herself as a writer; since then she has written scripts for television and computer games, and is currently writing a series of travel books on Italy, Spain and Portugal. Hope and her co-writer Robin Bell have recently completed the third draft of a romantic comedy screenplay, *Don Quixote & Me*.



SUZANNE DAVIES is a freelance producer and director of documentaries. She has made a wide range of series about women, cultural history and the arts, mostly for the BBC. She has been involved with lobbying for a better deal for women in the industry since the Sixties and has seen how effective the efforts of women have been.



TARA DONOVAN is a partner in the law firm of Denton Wilde Sapte. She specialises in general entertainment, copyright and digital media matters, with particular emphasis on the music and television industries. Tara is also Secretary of the International Association of Entertainment Lawyers and was the editor of their 2001 annual publication, *Talent in the New Millennium*.



JAN DUNN has produced and directed a number of successful short films with her company, Spotty Dog Films. Her directorial feature film, *Cake*, is currently in development with Skyline Productions, receiving finance from Scottish Screen. She is also co-writing a big budget action adventure film she hopes to direct in the not-too-distant future, hopefully increasing the percentage of women directing action films in the process.

SHEFALI GHOSH trained as a chartered accountant with Dixon Wilson in London before becoming Financial Controller of PACT and then Financial Controller for Majestic Films and Television International from 1994-96 (*Dances with Wolves*, *Driving Miss Daisy*, *Immortal Beloved*, *Rapa Nui* etc.) From 1996-2000 she was Director of Finance and Business Affairs for Mel Gibson's company Icon Entertainment International. Shefali is currently Chief Financial Officer for Working Title Films.



MADELEINE HOWARD trained at the Guildhall School of Music and Drama and worked extensively in the theatre, including seasons at Sheffield, Plymouth, Canterbury, Derby, the King's Head Islington and the Edinburgh Festival. Her television credits include *Gipsy Girl*, *My Wonderful Life*, *Peak Practice*, *Matt's Million*, *The Bill*, *Howard's Way*, *Strike It Rich*, *The Collectors*, *Gems* and six years in *Emmerdale* as Sarah Sugden.



GEORGIA LOVE is currently Head of Independent Negotiations for ITV Network Ltd. She previously worked at LWT and for various independent production companies. She has been working in television since 1982 apart from a three-year break when she went to the University of London to study English Literature. Prior to television she worked in PR.



MICHELLE MATHERSON is a Development Producer at the BBC in Factual Drama. Prior to that she was the Development Executive for BBC Independent Factual Programmes. Michelle also ran Green Room Productions where she focused on new writing and directing talent.



MANDY MERRON works with creative, communications and consulting businesses. As well as audit and tax work, her role involves general advice on a variety of commercial and technical issues such as developing business plans, bonus and share incentive schemes, mergers and acquisitions, pre-sale tax planning, advising start-up businesses and succession planning.



MARY ANN O'DONOGHUE is an actress; her credits include *Pig Heart Boy* (BBC), *Father Ted* (C4), *Janice Beard – 45 wpm* (feature film) and voices for animation shorts. This is her second time serving as a WFTV Board member and she chairs the WFTV Events Committee.

PRATIBHA PARMAR is an award-winning director-producer. Her documentary and drama credits include *Memsahib Rita*, *A Brimful of Asia*, *Khush* and *A Place of Rage*. She has collaborated with Pulitzer Prize winner Alice Walker on the documentary *Warrior Marks*, and co-authored a book on the making of the film. She has three features in development, including *Nina's Heavenly Delights* and Alice Walker's novel, *Possessing the Secret of Joy*.



Nucleus I, 1999



Space of Blue, 1999

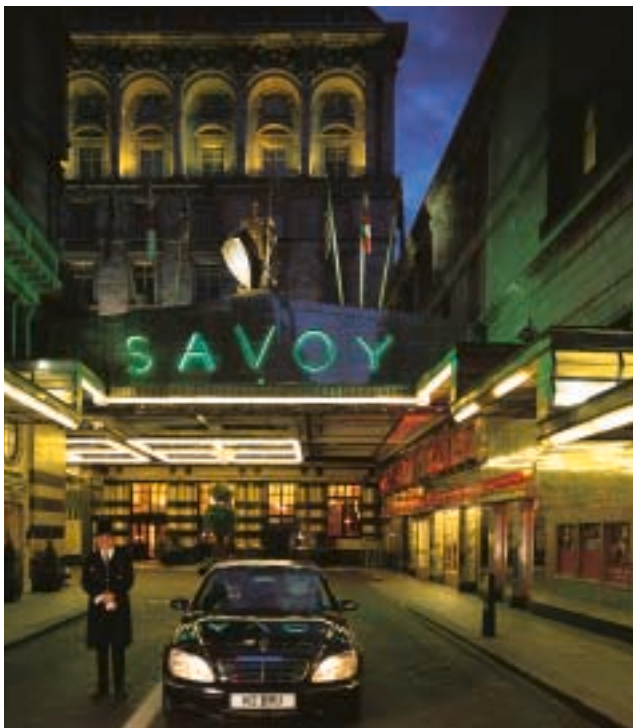
Kitty McLaughlin

Kitty Junim McLaughlin is Korean, but her formal training has taken place in British art institutions. Key features of her work derive from this dual background. The early years in Korea; leaving home to travel in Asia, the Middle East and Europe; life as a musician; settling in an adopted country: all these far-ranging experiences are a fertile source for ideas and images.

She was awarded a master degree in Fine Art from the University of Reading and has had numerous solo and group exhibitions in England and abroad. These include solo exhibitions in Gothenburg, Sweden and, more recently, *Art Paris* at the Louvre in Paris.

Kitty teaches at the University of Northumbria and the University of East London. Permanent displays of her work can be found at the University of London and the Korean Embassy.

Her forthcoming exhibitions include ART London in June 2003 and a solo exhibition in Seoul, Korea in 2004.



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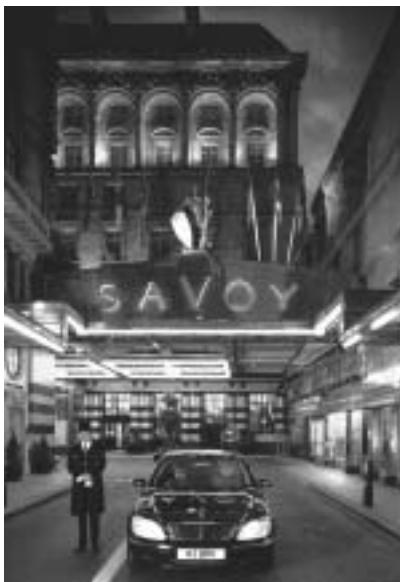
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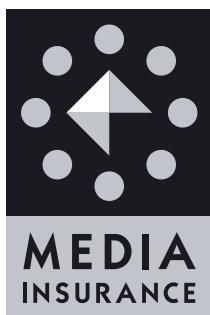
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