

Aeon Films Limited

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The Collective,
Cinema of Women
27, Clerkenwell Close
London EC2.

August 12th 1985

Dear Cinema of Women

As Hilary may have told you , I am working outside Dublin for this month, but am in daily telephone contact with her.

I am disturbed by this latest postponment of the ANNE DEVLIN release date and think you should write to me at once outlining in some detail what is happening with regard to distributing the film.

When you wanted to take on the film last year, and I was anxious that its release should follow on from the London Film Festival screening, I accepted Penny's point that November was a bad time because the potential of the film would be diminished through being shown so close to Christmas. April was proposed as a better time because it would give you the space to develop an effective marketing campaign and because it would get a longer run.

When the April date was dropped, the reason given was that all your resources would be invested in bringing out LEILA AND THE WOLVES and COMMITTED, I was told that September would be a better time and that it would definitely be on at the Screen on the Hill.

Now the September date has disappeared and I am being told that it will be on in February, in the Green? or the Hill ? or Baker Street? And possibly for 2 weeks only.

Surely you must realise that this continual postponment of the theatrical release is undermining whatever level of awareness has been built up around ANNE DEVLIN over the past year and that this will make your task more difficult when you do manage to bring it on?

Directors Pat Murphy Hilary McLoughlin

This September setback is very awkward from my point of view. I had arranged to keep time free to be in London to promote the film. The composer is already involved in negotiations for a concert of the ANNE DEVLIN music to coincide with its release. Apart from that, there are people like Mary Holland who have offered to write articles and who, I'm afraid, will simply lose interest if ANNE DEVLIN is put back yet again.

The success of the Dublin run was the result of a tremendous amount of concerted effort between myself and the Irish distributors. I am really afraid that the London release will suffer from the confusion and lack of information between us.

For example, at different times I have been led to believe

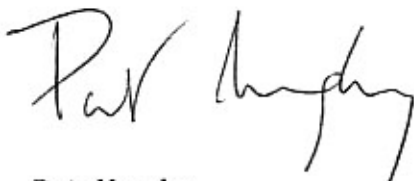
- (a) that the entire collective is responsible for the film
- (b) that Penny was dealing with it
- (c) that it was moved on to Jane Root
- (d) that Eileen was working on it and
- (e) that Penny was back working on it again.

All this is fine, You work as a collective. But its confusing for me if I get conflicting information or if no one knows what's going on when I call. I do support your work, and feel that that goodwill has been expressed in the terms of our distribution agreement, but I think it's pretty bad that you've made no real attempt to keep me informed about your progress with the film; it is I who have had to contact you all the time.

If you are having problems among yourselves which affect the film, you must tell me in detail what's going on. If necessary, I would be prepared to come to London to meet the collective.

Please write soon. I need some fast reassuring.

Sincerely

A handwritten signature in cursive script, appearing to read 'Pat Murphy', written in dark ink.

Pat Murphy