



### III SEMANA INTERNACIONAL DEL CINE DE AUTOR

BENALMADENA (COSTA DEL SOL) ESPAÑA 22-28 NOVIEMBRE 1971

#### INFORMACION LARGOMETRAJES - 8

#### GRAN BRETAÑA - PRIVATE ROAD (Barney Platts-Mills) -1970-

##### Ficha técnica

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Producción: Andrew St. John para Maya Film Productions Ltd., -  
Londres.- Guión: Barney Platts-Mills.- Fotografía: Adam Barker-  
Mill (Color).- Montaje: Jonathan Gili.- Música: George Fenton,  
Micky Feast, David Dundas.- Duración: 89 mn.

Intérpretes: Susan Penhaligon (Ann Halpern), Bruce Robinson -  
(Peter Morrissey), Michael Feast (Stephen), George Fenton (Hen-  
ry), Robert Brown (Mr. Halpern), Kathleen Byron (Mrs. Halpern),  
Patricia Cutts (Erica Talbot)

##### Argumento

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Una chica de dieciocho años, Ann Halpern, cuya existencia .-  
hasta ahora había sido tranquila, empieza su primer trabajo co-  
mo secretaria de una agencia literaria dirigida por Erica Tal-  
bot, una amiga de su padre. Aquí conoce a Peter Morrissey, un -  
aficionado y joven autor, el miembro más reciente del equipo de  
escritores de Erica. Ella le invita a quedarse con su familia -  
en Esher, pero no se avienen con los amigos de "la alta sociedad"  
de sus padres. Así se introduce entre sus amigos sencillos, Ste-  
phen, un cabeza loca, y Henry un dibujante de publicidad; tam-  
bién conoce la droga marihuana.



Erica presenta a Alex Marvel , a Ann y a Peter. Alex Marvel, es escritor joven y afortunado, el de más venta en el momento. Una tarde, Ann pierde el tren de regreso a Esher. Ella y Peter pasan la noche vagando por la ciudad. Cuando llega a casa a la mañana siguiente, hay una escena desagradable entre ella y sus padres, que habían estado muy preocupados. Peter recibe un anticipo de su novela, por lo que puede alquilar un piso nuevo. Ann se va a vivir con él. Pero ni incluso así pueden librarse de la atención de su padre, por lo que deciden irse al Oeste de la costa escocesa para vivir en paz y tranquilidad. Alquilan un chalet y Ann hace el trabajo de la casa, mientras Peter escribe su novela y abastece las necesidades cotidianas. Es un corto idilio. Peter descuida su trabajo y se dedica a cazar conejos; cuando finalmente consigue cazar uno, Ann rehúsa incluso contemplar que lo pule. Ann se preocupa por la pereza de Peter y su atención casual por el dinero por lo que lo incita a regresar a Londres.

A la vuelta, Ann descubre que está embarazada y se entera que el nuevo libro de Peter es rechazado por Erica como "trabajo incorrecto". Peter sin saber qué hacer no dice nada a Ann sobre su fracaso, pero Mr. Halpern lo descubre por medio de Erica. Cuando él y su esposa van al piso de Peter invitados para cenar revela que el libro ha sido rechazado y habla con Peter acerca de sus -



futuros planes. La llegada de Stephen, con apariencia de vago--bundo y comportamiento extravagante, hace que los señores Hal--pern se marchen. Ann habla a Stephen del niño, él está encanta--do y por vez primera logra que Ann y Peter vean el acontecimien--to con algo de optimismo. Más tarde Ann descubre en el cuarto--do baño a Stephen con una aguja hipodérmica; horrorizada, co--mienza a gritar y Stephen se marcha. Peter intenta vanamente in--ternar a Stephen en una clínica para drogadictos, pero Stephen lo rechaza. Peter intenta conseguir trabajo en la agencia de pu--blicitad donde trabaja Enry, pues su intención es mantener a --Ann y al futuro hijo y escribir su próximo libro por las tar--des. Stephen ha desaparecido y aunque los dos están muy preocu--pados por él, no saben donde buscarlo. Ann queda muy aposadum--brada cuando el piso es asaltado y varias cosas, incluida la má--quina de escribir de Peter, son robadas. Peter triunfa en su --trabajo y ve cómo sus planes marchan bien.

Peter vuelve una noche a casa y descubre que Ann ha empaque--tado su ropa y le ha dejado. Se va a casa de sus padres, donde Mr. Halpern -dolido por el sufrimiento- ocha a Peter y le dice --que Ann ha tenido un aborto. Peter, compungido, va a visitar a Ann a la Maternidad. Él la riñe y la acusa de haber llevado a cabo el aborto. Ella le dice que ora por el aborto por lo que no quería tener al hijo. Incapaz de hablar con nadie y sin sa--



ber qué hacer, Peter dice a su padre que van a contraer matrimonio. Luego Ann vuelve a su casa durante la convalecencia y Peter es aceptado por su familia como su novio. Durante la cena, la familia discute sobre la capacidad de Ann como esposa y la carrera de Peter como escritor, mientras los dos, sentados y en silencio, se miran cortósmente.

De regreso a Londres, Peter encuentra a Stephen esperándolo fuera del piso. Presionado, Peter le cuenta lo que ha ocurrido y hablan hasta muy tarde. Stephen hace ver a Peter que está arruinado su vida y sugiere que su actitud hacia Ann lo ha llevado hasta tal situación; Peter está de acuerdo. Por la mañana intenta irse a trabajar temprano, sin molestar a Stephen, pero éste ya está despierto e insiste en acompañarlo. En el camino, Stephen induce a Peter a entrar en un bloque de oficinas, donde roba una máquina eléctrica de escribir y regresan corriendo al piso. Peter sonrío por primera vez. Se sientan a desayunar y Stephen pregunta si hay algo más que Peter desea; éste contesta "Sí".

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Private Rodad fue premiada con el Leopardo de Oro en el Festival Internacional de Cine de Locarno y es la segunda película de Barney Platts-Mills. En la primera, Bronco Bullfrog, utilizó actores no profesionales, en ésta sí. Ambas son una visión muy realista y directa de los adolescentes inmersos en la contradictoria sociedad contemporánea.



Length 89½ minutes  
Format 1:1.85  
Gauge 35mm.  
Colour Technicolor®

## CAST

Ann Halpern  
Peter Morissey  
Stephen  
Henry  
Mr Halpern  
Mrs Halpern  
Erica Talbot  
Alex Marvel  
Sylvia Halpern  
Clarke  
Iverna  
1st Advertising Executive  
2nd Advertising Executive  
3rd Advertising Executive  
Mrs Talbot's Secretary  
Nurse

Susan Penhaligon  
Bruce Robinson  
Michael Feast  
George Fenton  
Robert Brown  
Kathleen Byron  
Patricia Cutts  
Trevor Adams  
Susan Broderick  
Paul Harper  
Catherine Howe  
Roger Hammond  
John Keogh  
Robert Sessions  
Pamela Moiseiwitsch  
Julia Wright

## TECHNICAL CREDITS

Produced by  
Written and Directed by  
Director of Photography  
Music by

Editor  
Sound Recordist  
Casting Director  
Production Manager  
Production Designer  
Production Company

Andrew St. John  
Barney Platts-Mills  
Adam Barker-Mill  
George Fenton  
Micky Feast  
David Dundas  
Jonathan Gili  
Anthony Jackson  
Miriam Brickman  
Tim Van-Rellim  
Andrew Sanders  
Maya Film Productions

## BRUCE ROBINSON

Who plays Peter Morissey, first began acting at school in Broadstairs, graduated to the Central School of Speech and Drama, where he met Michael Feast, and then went straight into playing Benvolio in Zefferirelli's production of "Romeo and Juliet". Since then he has had parts in "Sleep is Lovely" with Peter and John McEnery; "Tam Lynn" (now "Games and Toys") for Roddy McDowell, and "The Music Lovers" for Ken Russell. In between filming, he writes poetry, and has made a study of Charles Dickens, and completed a screen play of Baudelaire's life called "Spleen."

## SUSAN PENHALIGON

Ann Halpern in "Private Road", was trained at the Webber Douglas School in Clareville Street. She joined Worthing Rep. for three months, where she played Juliet in Robert English's production of "Romeo and Juliet". Since "Private Road", she has played May Rose Cottage in the film of Dylan Thomas' "Under Milkwood", and done a number of television plays, including an episode of "Upstairs and Downstairs".

## MICHAEL FEAST

Who plays Stephen in "Private Road", has just finished filming with Zefferirelli in "Brother Sun and Sister Moon". After training at the Central School where he won the Rediffusion Best Actor Award, he joined Leicester Rep. for two months; did a couple of television plays, and played WOOF in the rock musical "Hair" for six months. His other film parts include Jim in "I Start Counting" for David Green, and Zap in the BBC's "Troubleshooters". In his spare time Michael writes songs and music for the guitar.

# PRIVATE ROAD

by Barney Platts-Mills  
Produced by Andrew St. John





# PRIVATE ROAD

For a girl of eighteen, Ann Halpern has led a sheltered life. But now she has just started her first job – as a secretary in a literary agency run by Erica Talbot, a friend of her father. Here she meets Peter Morissey, an aspiring young author, the latest recruit to Erica's collection of writers. She invites him down to the family home in Esher, but Peter doesn't get on with her 'high-society' friends or her parents. Instead, he introduces her to his flat-mates, Stephen, an engaging young 'drop-out' and Henry, an advertising designer. She is also introduced to Marijuana.

One evening, Ann misses the train back to Esher. When she arrives home on the following morning, there is a bitter scene with her parents, who have been worried about her. Peter receives a monetary advance on a projected novel so he is able to rent a new flat and Ann moves in with him. But even here, they are unable to escape the attentions of her father. They decide to go up to the West Coast of Scotland to get some peace and quiet. In the cottage that they rent they settle down to a life of ease; Ann is to do the housework while Peter is to write his novel and provide the necessities of life.

The idyll is short lived. Peter neglects his work in favour of hunting rabbits and when he does finally manage to shoot one, Ann refuses to even contemplate skinning it. Ann is worried by Peter's laziness and his casual attitude to money; she presses him to return to London.

On their return Ann discovers that she is pregnant and Peter's new book is rejected by Erica as an "undisciplined" work. Peter, uncertain what to do, doesn't tell Ann about this failure, but Mr Halpern has discovered it from Erica. When he and his wife are invited to dinner at Peter's flat, he reveals that the book has been rejected and asks Peter helpfully what he is planning to do about it. The arrival of Stephen, looking like a tramp and behaving in an unorthodox manner, soon sends the parents home. Ann tells Stephen about the baby, he is delighted and for the first time makes Ann and Peter look at the event with some optimism. Later Ann discovers Stephen in the bathroom with a hypodermic needle, horrified she breaks down screaming, and Stephen too, leaves them.

Later, Peter makes a futile attempt to get Stephen into a drug clinic, but Stephen rejects him. Peter manages to get a job in the advertising agency where Henry works – his intention is to support Ann and the future baby and to write his next book in the evenings. Stephen has disappeared and although they are both worried about him, they don't know where to start looking for him. Ann is further upset when the flat is broken into and several things, including Peter's typewriter, are stolen, but Peter is successful in his job so it looks as though his plans will work.

Peter returns home one night to find that Ann has packed her clothes and left him. He goes to the parents home, where Mr Halpern, goaded beyond endurance, throws Peter down the stairs and tells him that Ann has had an abortion. Resentful and miserable, Peter goes to visit Ann in the private nursing home. He nags her and accuses her of being bullied into an abortion by her father. She tells him that it was just that she didn't want the baby. Unable to talk to anyone and uncertain what to do, Peter tells her father that they are going to get married. Later, Ann returns home to "rest" for a while, and Peter is accepted by the family as her fiancé. At dinner the family discuss Ann's potential as a wife and Peter's career as a writer, while the two just sit in silence and politely smile.

Returning to London, Peter finds Stephen waiting for him outside the flat. Under pressure, Peter tells his friend what has happened and they talk late into the night. Stephen points out to Peter, that he is making a mess of his life. He suggests that it is his attitude to Ann which is forcing him into this futile position. Peter agrees.



Ann meets Peter's friends, Stephen and Henry.



Ann tells her parents not to worry if she's out all night.



Ann and Peter on their first morning in the new flat.



Erica with Peter and Ann and Alex Marvel.



Peter on a rabbit hunt.



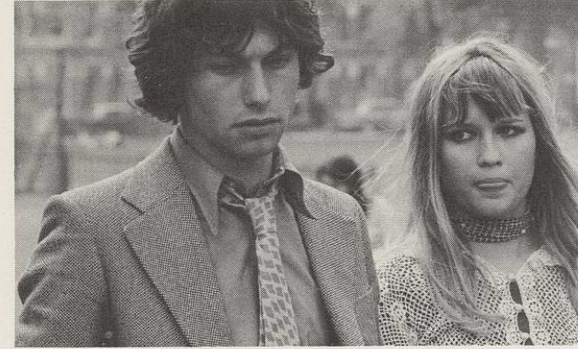
Ann's Mother asks about Peter's new book.



Peter outside the drug clinic with Stephen.



Peter applies for a job at the advertising agency.



Peter and Ann discuss her pregnancy.



Peter and Stephen make off with a typewriter.

In the morning Peter tries to leave for work early without disturbing Stephen but Stephen is already awake and insists on walking along with him. On the way Stephen lures Peter into an office block, where he steals an electric typewriter from one of the secretaries. They run back to the flat, Peter smiling for the first time. They settle down to a breakfast of stolen milk and oranges; Stephen asks if there is anything else that Peter wants. Peter answers "Yes".

## MAYA FILMS

Maya Film Productions is a small independent production company established in 1966 by James Scott and Barney Platts-Mills.

James Scott has directed a series of highly acclaimed films about artists, three of them financed by the Arts Council of Great Britain; LOVE'S PRESENTATION (David Hockney, 1966), R. B. KITAJ (1967), RICHARD HAMILTON (1969) and THE GREAT ICE-CREAM ROBBERY (Claes Oldenberg, 1971). Barney Platts-Mills has made three documentaries in addition to his two feature films: ST. CHRISTOPHER (1966), a forty-five minute black and white picture of mentally handicapped people, THE WAR (1967), a black and white Panavision short with Eric Burden, and EVERYBODY'S AN ACTOR (1968), with Joan Littlewood. Both directors are currently working on further films.

When Barney Platts-Mills' first feature film, BRONCO BULLFROG, opened in London in October, 1970, the English critics welcomed it with rave reviews... "A piece of neo-realism far more rigorous and effective than anything the Italians attempted even in the movement's heyday... miraculously well directed and impeccably played" – John Russell Taylor – The Times.

"It shines very brightly indeed out of the fog of faint heartedness and sheer inadequacy emanating from most British films today" – Derek Malcolm – Guardian.

"A very very good film indeed, not just promising but a promise fulfilled" – Lindsay Anderson.

It won the Writers' Guild Award for the Best Original Screenplay 1970.

## SOME PRESS REVIEWS

"A lovely, unsentimental, well observed, deadpan look at a boy and girl... trying to hit it off together." Evening Standard – Alexander Walker.

"A film of immense charm and complete originality which confirms first impressions that Barney Platts-Mills is far and away the most interesting talent amongst the youngest generation of British film makers". Times – John Russell Taylor.

"Both funny and touching". George Melly – The Observer.

"Not many films leave us asking for more, with most of them it would be nice to settle for less. But Private Road... is an impressive exception and a distinguished entry at the Edinburgh Festival". Daily Telegraph – Eric Shorter.

Winner of the Golden Leopard at the Locarno Festival 1971.

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FILM: PRIVATE ROAD

(Barney Platts-Mills)

III SEMANA



III SEMANA INTERNACIONAL DEL CINE DE AUTOR

BENALMADENA (COSTA DEL SOL) ESPAÑA 22-28 NOVIEMBRE 1971

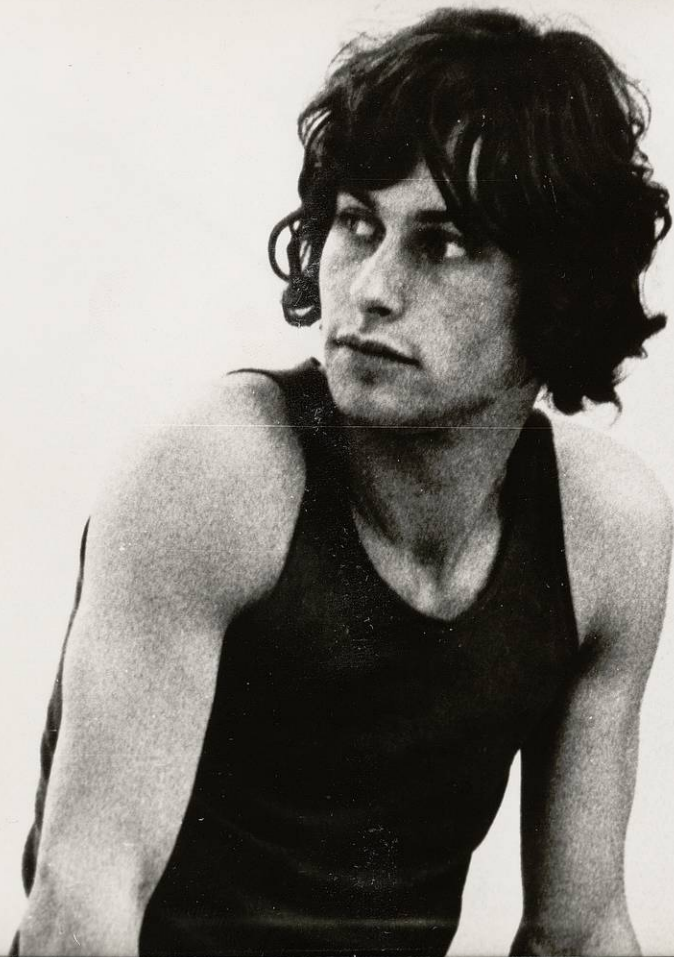
OFICINA MUNICIPAL DE TURISMO - BENALMADENA-COSTA (MALAGA)





PRIVATE ROAD  
(Barney Platts-Mills)







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(Barney Platts-Mills)







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(Barney Platts-Mills)