"GIRL ON APPROVAL"

INFORMATION FOLDER
INTRODUCTION

When "GIRL ON APPROVAL" went before the cameras on July 24th 1962, it represented a personal triumph for scriptwriter Kathleen White. She worked, in a number of capacities, in child care service for four years. Then, with only the experience gleaned from a couple of weekend film schools, she began to write a film script based on those years. When Eyeline Films received it they realised that they had something original, something taken authentically from life, and unhesitatingly decided to film it.

What is "GIRL ON APPROVAL" about? This is how Kathleen White explains it:

"What happens to the children brought up in the care of the state, when they have to leave the security of a childrens' home, and face the world outside? What effect does parental rejection have on them, and how does the attitude of normal people help or hinder them?

"I have spent four years working in childrens' homes in different parts of the country, and have lived with over 100 deprived children. From these I have singled out three and compiled them into one child - Sheila. The story is fictitious and dramatised, but Sheila, her attitude, her reactions, and her reasoning are taken directly from life.

"Sheila is not on the whole a likeable or sympathetic character. Adolescent, unresponsive, aggressive, she is at times even repulsive. She is also comparatively inarticulate, so I have written her story from the angle of a technical school teacher and his wife, who take her as a foster child."
"Boarding out with foster parents is one of the things that happens to deprived children. When it works, it is good. It can take the place of the child's normal home, and fit him for life as a normal citizen. When it doesn't work, it is disastrous. The child is rejected again, and his difficulties and inhibitions magnify, sometimes culminating in his mental or moral breakdown.

"Boarding out does fail in many cases. Why? Two of the reasons given by foster parents are:

The child is too much responsibility.
If my own child behaved as badly as he does, I would be free to be angry.

"On the surface these reasons seem superficial and evasive. But are they? Based on my own experience with difficult children, and my knowledge of some of the demands made on foster parents, this story sets out to find out. If in so doing it can also entertain, it will have achieved a double purpose.

"The three characters I have chosen to tell the story are Anne and John Howland, and Sheila.

JOHN HOWLAND:
A technical college teacher in his thirties.
Fundamentally kind and intelligent, he is good at his job, which absorbs him, but sometimes obtuse in his family relationships.
Reserved, with a quiet authority, he worries somewhat unnecessarily, and sets a high standard for the people he loves, as well as for himself.
ANNE HOWLAND:

His wife. Intellectually and socially inferior to John, she holds her own with common sense, and pride, but hasn't always the confidence to see this. Warm, unpretentious, good-hearted, tactless and quick-tempered, she has a rather unconscious sense of humour that sees her through all but her most intense moments. Anne must capture the poignancy of a woman meeting, and sometimes meeting magnificently, something that is beyond her experience and full understanding.

SHEILA:

Aged fourteen. The child chosen to be their foster child. Sheila is an enigma, surrounded by a seemingly impenetrable wall of indifference, sometimes callousness. We are never quite sure of her sincerity, though in fact she is the only truly honest character in the story. Gradually we catch glimpses of the perception and courage, intelligence and humour, that are going to waste tragically behind that wall. Neither the sentimental conception of a "poor little orphan", nor the usual juvenile delinquent, Sheila emerges as a rather strong individual, fumbling to find a meaning for herself in a world that has never wanted her.
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| **1.** | **BRYANSTON**  
*Presents*  
*(Trade Mark)* |
| **2.** | **AN EYELINE FILM** |
| **3.** | **RACHEL ROBERTS**  
**JAMES MAXWELL**  
*100%*  
*100%* |
| **4.** | **"GIRL ON APPROVAL"**  
*(c) 1961 EYELINE FILMS LIMITED*  
*The characters portrayed in this film are entirely fictitious and not based on actual persons. (smallest legible)*  
*100%* |
| **5.** | **ANNETTE WHITELEY**  
*as*  
**SHEILA**  
*75%* |
| **6.** | **ELLEN MCDONALD**  
**JOHN DARE**  
**MICHAEL CLARKE**  
*50%*  
*50%*  
*50%* |
7. Sound Recording
   ROBERT ALLEN 50%

   Photographed by
   JOHN COQUILLON 100%

   Assistant Director
   ROY RAIRED 50%

8. Script Editor
   KENNETH CAVANDER 50%

   Edited by
   JOHN BLOOM 100%

   Art Direction
   HERBERT SMITH 50%
   MALCOLM PRIDE 50%

9. Unit Manager
   PETER WEINGREEN
Camera Operator
   ALEX THOMPSON
Continuity
   ESTELLE STEWART
Make-up
   BUNTY PHILLIPS
Hairdressing
   IRIS TILLEY
Wardrobe
   JUNE KIRBY

10. Screenplay by
    KATHLEEN WHITE

11. Music by
    CLIFTON PARKER 100%

    Played by
    SINFONIA OF LONDON 50%

    Conducted by
    MARCUS DOS 75%
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<td>Executive Producer</td>
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<td>ANTHONY PERRY</td>
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<td>Produced by</td>
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<td>HAROLD ORTON</td>
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<td>CHARLES FREND</td>
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<td>A BRITISH LION-BRYANSTON RELEASE</td>
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BRYANSTON

Presents

AN EYELINE PRODUCTION

RACHEL ROBERTS

JAMES MAXWELL

in

"GIRL ON APPROVAL"

by

Kathleen White

with

ANNETTE WHITELEY

ELLEN McINTOSH

Produced by

HAROLD ORTON

Directed by

CHARLES FREND

A British Lion - Bryanston release

through ELC

The Bryanston trade mark should be included in all advertisements in a position which is most convenient to the design of those advertisements.
CONTRACTUAL OBLIGATIONS

RACHEL ROBERTS

(c) The artiste shall be accorded star billing in first position above the title and in any paid publicity matter which is controlled by the Company.

JAMES MAXWELL

(c) The artiste shall be accorded star billing in second position above the title and in any paid publicity which is controlled by the Company.

ANNETTE WHITELEY

(d) The artiste shall be accorded first billing under the title, being no less than third place artiste billing, and in any paid publicity matter which is controlled by the Company.

ELLEN MCINTOSH

(b) The artiste shall be accorded billing under the title of the film in not less than second position, and in any paid publicity matter which is controlled by the Company. The term "second position" refers only to under the title billing and will represent not less than fourth named artiste position in the total billing.
CAST LIST

Anne Howland ........ RACHEL ROBERTS
John Howland ......... JAMES MAXWELL
Sheila ............... ANNETTE WHITELEY
Stephen Howland ....... JOHN DARE
William Howland ....... MICHAEL CLARKE
Mary Gardner ........ ELLEN MCINTOSH
Mrs. Cox ............. PAULINE LETTS
Synopsis

"GIRL ON APPROVAL"

It is now a year since Anne Howland (RACHEL ROBERTS) lost her baby daughter and was told that she could never have another child. She and her husband John (JAMES MAXWELL) apply to a child welfare department for a little girl.

But the committee don't think it wise for them to have too young a girl because Anne might expect her to take her lost baby's place.

Mary, the children's welfare officer has a problem of her own. She has an older girl, for whom she has been unable to find a home. Her name is Sheila (ANNETTE WHITELEY) who has been boarded out three times before, unsuccessfully. Perhaps the Howlands could be persuaded to take her?

Anne and John, rather disappointed that they cannot have the younger girl they applied for, agree to have Sheila for a trial weekend.

From the start Sheila seems to be interested in nothing beyond determining how much tolerance the Howlands can muster. In her own way she is trying to find out how deep their love and kindness go.

The first night she tries to run away. If she reacts to anything at all she reacts violently. When Anne tries to get a splinter out of her finger Sheila screams as if she is being murdered. On her first outing with Anne she steals a watch in order to call attention to herself.
But after the weekend she decides to stay. The Howlands have mixed feelings about her, but they feel responsible for her. Since the girl wants to stay they feel that they should help her.

When Mary hears that Sheila is staying on she is heartened - and hopes that the worst is over.

She is wrong. Sheila's behaviour gets rapidly worse.

When a pair of scissors disappear, the Howlands attach no great importance to it. John takes Sheila to the cinema with the masculine assurance that he can cope. But her behaviour turns the outing into a tragi-comic disaster.

Anne takes Sheila to the hairdressers in the hope that she will take a greater interest in herself. But on their return Sheila uses the scissors she has hidden to cut her hair into a tattered mess.

The only bright side to their relationship with Sheila is that she gets on well with the children. But even they have picked up Sheila's rich vocabulary of swear-words.

Sheila's entrance into their lives is beginning to make the temperamental differences between Anne and John wider. And Anne particularly resents the attention she pays John. She is like a wedge between them - and their marriage is in danger. Yet when Sheila threatens to go, Anne is too involved with her to allow it.

Finally, after a bitter quarrel with John, Anne is at the end of her tether. For the sake of their marriage they decide to send Sheila back to the Home.
But before they can tell her, she disappears.
John, in a cruising police car, finally spots her in the town.
She refuses to say why she wandered away on her own - and neither
Anne nor John have the heart to tell her that evening that she
must go.

The next morning, discovering Sheila's blouse is
torn, Anne asks her how it happened. Sheila tells her that she
got into a fight with a girl at school who had said the Howlands
only took her into their home for the money which they got for
looking after her. The mystery of her disappearance is solved:
she was defending Anne and John.

Anne is touched by the incident, and a new
understanding seems to be dawning. Meanwhile, John is telling
Mary that Sheila must go. At home, another tactless remark
from Anne sends Sheila into a rage. Convinced, after all, that
she is unwanted, she starts to pack, determined and unyielding.
In tears Anne tries to stop Sheila - she can't let her leave
like that......

Sheila is coming down the stairs, case packed,
dry-eyed. The children are subdued, the kettle starts whistling
in the kitchen.

Lamely, Anne asks - will she stop for tea?

After a tense moment of indecision, Sheila suddenly
smiles, a warm beautiful smile. "All right", she says, and, tears
in her eyes, Anne starts to unbutton the girl's coat.

We are left wondering. Will Anne and John be able
to go on making sacrifices - will Sheila become a mature and whole
person through their love? Whatever happens, it won't be easy.
Rachel Roberts was born at Llanelly in Wales. She took a B.A. degree at Aberystwyth and then went on to study at RADA where she took a two-year teacher's training course and a course in French drama. Before leaving, she won the Athene Seyler comedy award. She spent a year at Stratford. She joined a circus, and played in almost every theatre club in London. One of her most successful parts was in "Ring Round The Moon". Her first film part was as a village gossip in "Valley of Song". She has sung at Churchill's in London, and done revue at the Irving Theatre - in the days when its artists kept their clothes on. For some time she was leading lady at the Bristol Old Vic and played a season at the London Old Vic. While playing in "A Clean Kill" on the London stage, she was chosen to play the married woman who has an affair with Albert Finney in "Saturday Night and Sunday Morning". For her performance in that film she won the Best Actress of the Year Award. This is her first film since.
James Maxwell was born in Massachusetts, U.S.A.

He went to university and later studied at Yale Drama School.
He came to England to study at the Old Vic School where he met
Avril Elgar, whom he married. He played with the Old Vic
Company for two years, toured in "Kiss Me Kate", and then joined
the Bristol Old Vic Company before playing seasons with Manchester
and Windsor repertory companies. His first television part was
in Tony Richardson's production of "Othello". Since then he
has appeared at Regent's Park and in musicals though he is best
known for his television roles. His most recent were as Prince
Albert opposite Dame Edith Evans in "Time Remembered", as the
Colonel in "Private Potter" and as the schoolmaster in "The
Essay Prize".
Annette Whiteley is the 15-year-old daughter of variety artists Jack le White and Pauline Simone. She left school in Surbiton just six weeks before shooting began on "GIRL ON APPROVAL". She was chosen after over a hundred girls had been interviewed or tested to play opposite Rachel Roberts and James Maxwell. Since leaving school she has appeared in "Emergency Ward 10" on television. She has had no dramatic training apart from a school play and except for her one television appearance she has not acted before. At one time she had her own acrobatic act and performed one-night cabaret acts at social functions.
Kathleen White, the scriptwriter, was born in Halifax. She was educated at Wakefield Girls' High School and Strathearn School, Belfast. Later she studied stage designing at the Regional College of Art, Bradford. She went to London at the age of twenty to make a career in films or the theatre but had to go back to Wakefield due to illness after a year. She then took up child care in "I had done some in the St. John Ambulance Cadets and found that I got on with children" - and spent eighteen months at a children's home as a trainee. She then spent fourteen months at a child care college at Sutton Coalfield and graduated with a Home Office Certificate in Residential Child Care. Her next appointment was as a housemother in a home near Letchworth, Herts. Three years non-residential work followed (in Paddington and Highgate). She decided to write a film script about some of her experiences and gave up child care in order to make the time. To keep herself she worked in a shop in Holloway. She now works part-time for a Hatton Garden firm of watch importers.
THE DIRECTOR

Charles Frend was born in Pulborough in Sussex.

He went to school in Canterbury and took a history degree at Oxford. What was more important to him than history, however, was his job as film critic on the university magazine Isis.

In that capacity he interviewed actor-of-the-day, Donald Calthrop who helped him get his first job when he left Oxford. It was as a cutting room assistant. He worked on a number of Hitchcock films. Hitchcock recommended him to Sir Michael Balcon and he worked on "A Yank At Oxford", "The Citadel" and "Goodbye Mr. Chips". He joined Balcon at Ealing during the war and edited a number of morale-boosters such as "The Big Blockade" for the Ministry of Economic Warfare. He was still with Ealing after the war, where he directed two of the British cinema's biggest post-war successes: "Scott of the Antarctic" and "The Cruel Sea". Between them he directed "A Run for Your Money". Since, he has done "Lease of Life", "The Man Who Never Was", "The Long Arm" and "Barnacle Bill". He has worked on a number of television series. Among them: Rendezvous, Interpol, and Danger Man.

His last film was "Conce of Silence".
THE PRODUCER

Harold Orton was born in Wood Green. At fifteen he was publishing technical articles on radio and sound, and later became a free-lance journalist. He was always interested in films and filming, and in 1947 entered the film industry at Pinewood Studios. He worked the 'hard way' through various departments, and on films throughout the world, studying the techniques of leading film makers and artistes. Becoming assistant director, and later production manager, he joined Anthony Perry whilst making the "Interpol Calling" TV series at Pinewood. He was Associate Producer on "The Impersonator" and as Producer of "GIRL ON APPROVAL" is striving for a film of realistic quality. He believes that life truly portrayed has more real drama, pathos and excitement than most of the 'potted' emotion so often seen in the cinema.
Eyeline Films is an independent production company formed eighteen months ago by Anthony Perry and Alfred Shaughnessy. Charles Frend (who directs "GIRL ON APPROVAL"), Guy Hamilton, and Kenneth More are the other directors of the company. Eyeline's attitude to film making is summed up by Kenneth Cavander (in charge of scripts) and Anthony Perry in an article in the current issue of SIGHT AND SOUND. One of the points most stressed there is the urgent need to look for original screenplays rather than adapt established successes from other mediums. Kathleen White's script arrived in the company's offices looking from the outside like just another hopeful screenplay doing the rounds of the film companies but without much prospect of being made. But one reading was enough to convince Anthony Perry that he had come across a rare and individual talent, which fitted in perfectly with his attempts to find subjects outside the conventional Wardour Street idea of acceptable film themes. "GIRL ON APPROVAL" will be one of those few British films made from an original screenplay and conceived entirely for the cinema.
"GIRL ON APPROVAL" is an Eyeline Film, produced by Harold Orton and directed by Charles Freund, it is a British Lion- Bryanston release through BLC. Starring Rachel Roberts and James Maxwell, with Annette Whiteley as the girl, the film was made entirely on location, and is a realistic story involving the dangers and difficulties of becoming foster parents to a rebellious fourteen-year-old girl.
B16-1  Anne Howland (RACHEL ROBERTS) suspects Sheila (ANNETTE WHITELEY) of trying to steal a lipstick on her visit to a big store, in the film "GIRL ON APPROVAL".

B16-2  Young Stephen buys a plastic machine gun which, because of his father's pacifist beliefs, later becomes the centre of a domestic row between his mother (RACHEL ROBERTS) and father (JAMES MAXWELL).

B16-3  The girl, Sheila (ANNETTE WHITELEY) sees that her foster mother Anne Howland (RACHEL ROBERTS) has been crying after a domestic row.

B16-4  A tense moment between Anne Howland (RACHEL ROBERTS) and the rebellious Sheila (ANNETTE WHITELEY).

B16-5  In front of the children, Sheila (ANNETTE WHITELEY) defies her foster mother (RACHEL ROBERTS) in the film "GIRL ON APPROVAL".

B16-6  Anne Howland (RACHEL ROBERTS) and husband John (JAMES MAXWELL) are the troubled foster-parents.

B16-7  The strain of trying to keep her temper with the rebellious Sheila (ANNETTE WHITELEY) is playing havoc with the nerves of her foster mother (RACHEL ROBERTS). While the girl calmly eats her porridge, husband John tries to soothe his wife.

B16-8  An overwrought Anne Howland (RACHEL ROBERTS) does some straight talking to foster-child Sheila (ANNETTE WHITELEY) whom she has caught stealing sweets in the middle of the night.
Goaded by the rudeness of foster child Sheila (ANNETTE WHITELEY) Anne Howland (RACHEL ROBERTS) strikes the girl on the face.

Anne Howland (RACHEL ROBERTS) fears the threat of the rebellious Sheila (ANNETTE WHITELEY) caught stealing sweets.

A midnight struggle between the girl Sheila (ANNETTE WHITELEY) and her new foster mother (RACHEL ROBERTS) as the girl tries to run away on her first night in the house.

What is going to become of the girl Sheila (ANNETTE WHITELEY) asks her foster mother Anne Howland (RACHEL ROBERTS) when she has caught the girl stealing in the middle of the night.

Unable to get on with her foster parents and always the centre of quarrels and fights, Sheila (ANNETTE WHITELEY) asks herself "What's wrong with me?".

Sheila (ANNETTE WHITELEY) who creates havoc in the home of her foster parents, finds happiness with little William played by MICHAEL CLARKE.

"We haven't been very close lately", pleads John (JAMES MAXWELL) to his wife (RACHEL ROBERTS).

Anne Howland (RACHEL ROBERTS) and her husband John (JAMES MAXWELL) have become foster parents to the girl Sheila, and find themselves quarrelling over her.

John (JAMES MAXWELL) tells his wife Anne (RACHEL ROBERTS) that she is being unfair to the girl they are trying to take as a foster child.
"She must have done something to us", Anne (RACHEL ROBERTS) accuses her husband (JAMES MAXWELL) because the fourteen-year-old girl they have taken into their home seems to be wrecking their marriage.

"I'm sleeping with Sheila" says Anne Howland (RACHEL ROBERTS) to her husband (JAMES MAXWELL) after she has stopped the girl Sheila from running away from her foster home.

Sheila (left) played by ANNETTE WHITELEY, fights a school companion who has belittled the girl's foster parents.

"You're not wanted - you're nobody" taunts school girl (ANNE KETTLE - right). But Sheila (ANNETTE WHITELEY) who is beginning to settle down in her foster home is determined not to be drawn into a row.

RACHEL ROBERTS, who gained the award of Best Actress of the Year for her unforgettable performance in "Saturday Night and Sunday Morning", has just starred in a new film "GIRL ON APPROVAL" made entirely on location.

With an unknown father and abandoned by her convict mother, Sheila (ANNETTE WHITELEY) stares hopelessly into the future.

Just after her fifteenth birthday, ANNETTE WHITELEY learned she had been selected from over a hundred girls to play a leading part in the film.

Chosen from over a hundred girls, mostly from acting schools, ANNETTE WHITELEY plays a star part in the film.

ANNETTE WHITELEY, mother French, father British, who was picked from over a hundred girls, to play a star part in the film.
B16-27 ANNETTE WHITELEY, an exciting girl discovery, plays a leading part in the film.

B16-28 ANNETTE WHITELEY who had never been in front of the cameras before, was selected from over a hundred girls.

B16-29 ANNETTE WHITELEY, the girl on approval, in the film of that name. With no previous experience, ANNETTE who was selected from over a hundred girls, was plunged into a star part, acting opposite award winner RACHEL ROBERTS.

B16-30 Director, CHARLES FREND, of "Scott of the Antarctic" and "The Cruel Sea" fame, discusses the script of "GIRL ON APPROVAL" with actress RACHEL ROBERTS who plays the part of Anne Howland.

B16-31 Director, CHARLES FREND, of "Scott of the Antarctic" and "The Cruel Sea", discusses his latest film with new discovery ANNETTE WHITELEY who has a leading part.

B16-32 Award winning actress RACHEL ROBERTS on location. With her is KATHLEEN WHITE whose first script is the basis of this realistic film about a family who attempt to become foster parents of a problem child.