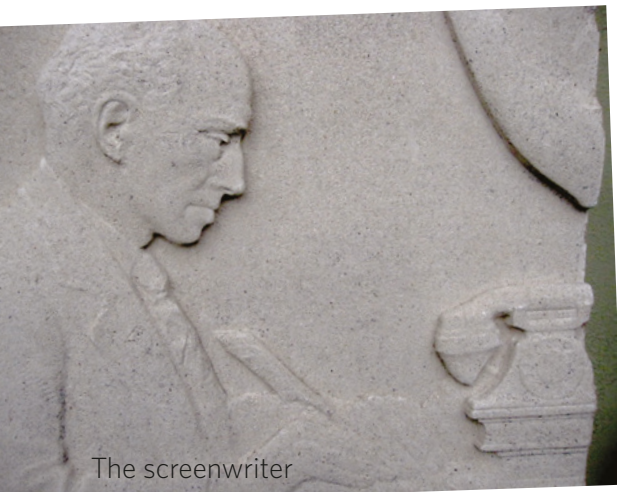




The screenwriter



The carpenter



The gaffer



GONE TO PIECES

The Doncaster Frieze

See overleaf



The cameraman



The director



The star



The Gaumont Palace Doncaster in 1945 with the frieze just above the restaurant windows. (Allen Eyles collection.)

FRONT COVER STORY

Gone To Pieces – The Doncaster Frieze

By Allen Eyles

When it opened in 1934, the Gaumont Palace Doncaster was among several cinemas designed by W. E. Trent (here in collaboration with his son, W. Sydney Trent) that featured sculptural decoration by his younger brother, Newbury A. Trent (1885-1953).

The theme here was the process of making a film from writing through set construction to photographing and directing the leading actor. The 33-foot-wide work in bas relief came in seven panels and was the most elaborate example of Newbury Trent's work for cinema.

The Gaumont Palace also had a colourful safety curtain by Frank Barnes which showed Doncaster's principal industries – coal mining and the manufacture of railway engines – with its well-known race course in the background.

The frieze remained on view until a drastic modernisation in 1968 when the frontage was covered in aluminium cladding – a fate which befell many other cinemas, including the former Dominion Harrow where it may soon be uncovered.

The stone panels at Doncaster were saved when the rest of the cinema was demolished – they were

to be incorporated into a replacement building which has never happened, the site being used as a car park. The panels were stored, unprotected from the elements or wilful damage, in a farmyard. The Cinema Theatre Association, with the support of local member and former Gaumont projectionist Ron Curry MBE, campaigned for them to be moved and properly displayed. The Council stepped in but stored them in a local cemetery. Following protests, they were removed to Doncaster Museum and Art Gallery in 2018 but were too heavy and large to fit inside, so were placed against the left side wall.

The frieze has survived remarkably well. The sections have been little damaged in their travels. They were cleaned by specialists from the Red Cross who had worked on local war memorials.

Propped up against a side wall under an overhang and behind an open mesh fence, the frieze is visible even when the Museum in Chequer Street is closed. The rich detail can be observed in a way that was not possible when it was placed high up on the Gaumont frontage. However, the seven sections have been spaced out rather than brought together. A display provides an illustrated history of the frieze. But



The frieze is displayed in sections along the side wall of the Doncaster Museum and Art Gallery. (Current photographs by Allen Eyles.)



The Gaumont with the cladding installed in 1968. It was renamed Odeon in January 1987, closed in April 2008, and demolished in 2009. (Photograph by Allen Eyles.)

there was nothing that I noticed inside the Museum drawing attention to the frieze.

Smaller panels by Newbury Trent from the former Gaumont Wallasey are also in need of a new home. Saved by the Cinema Theatre Association, they are in storage in Wales awaiting a suitable new home. The Trent panels from the Gaumont Finchley were also saved when that was demolished, intended to be part of a replacement cinema that didn't materialise. As at Doncaster, they depicted the making of a film but with a completely different design and were mounted on a curved tower. They were reported to be in the garden of a member of a local historical society but that was more than thirty years ago...

The frieze at Doncaster still faces an uncertain future. The Doncaster Museum and Art Gallery is due to close in about a year's time for relocation as part of a new complex 100 yards nearer the town centre that will incorporate the public library and other civic services.

It is hoped that the frieze can be incorporated into the design for a forthcoming multiplex at the Frenchgate shopping centre. Previous decoration by Trent for the Gaumont Palace Cheltenham was saved in the demolition of that 1932 cinema and put on display on the outside of a new development there (see "Cheltenham's Celluloid Ladies", Issue 152, Autumn 2016, page 21 and back cover). However, as the Doncaster multiplex will be situated within the town's former BHS store, it may be difficult to place.

In any case, rather than submit the frieze to the vicissitudes of a commercial development, it would be safer for the new Doncaster Museum and Art Gallery to display it. There is great potential for it to be a popular attraction, given the number of visitors who would remember the old cinema and who have an interest in films.

Other surviving work by Newbury Trent can be seen in London on the two panels to each side of the Wilton Road main entrance to the Apollo Victoria, at the entrance to the Adelphi on John Adam Street and on a building to the east side of St. James's Square. [v](#)



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Founded 1921

An association of men and women
who have given more than 30 years
to the cinema, film or television industries

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WORKING AT CHRISTMAS

Ten years ago we featured a rich batch of anecdotes about how the work that Veterans did to entertain the mass audience for films and television affected their Christmas holidays, including stories from the exhibition field of preparing prints for a saturation release to an emergency in the projection room.

Time to invite another selection – perhaps about finishing a film in production or transmitting live in television. But don't leave your contribution until Christmas Eve. Send it in now.

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The Film & Television Charity is a separate organisation from The British Cinema and Television Veterans – for contact details, see page 31

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The News in Moving Pictures

Derek V. Evans recalls his career with British Movietone News



The author as newsreel editor.

On a weekly visit to the cinema a filmgoer in the 1950s would see two feature films, a newsreel and sometimes a short film. The newsreel consisted of a ten-minute potpourri of news stories from around the world. Little did I know at that time that I would eventually be working for one – British Movietone News.

The original newsreels were weekly bulletins of news first distributed to British cinemas in 1910. By 1912 there were four newsreels from different companies – Pathe's Animated Gazette, the Gaumont Graphic, the Warwick Bioscope Chronicle and the Topical Budget.

The outbreak of war in 1914 brought the heyday of the silent newsreel, which grew into an important medium of news. By 1917, with estimated ticket sales of some twenty one million a week, the majority of cinemas were showing a newsreel. Attendances declined after the war, but the introduction of sound revitalised the newsreels. In 1929 British Movietone News became the first sound newsreel followed by Pathe News and Gaumont Sound News, joined by Universal Talking News in 1930 and British Paramount News in 1931.

British Movietone News was part of the Fox-Movietone News which was founded by William Fox in 1919 in the United States. Fox had extensive overseas operations including Great Britain, France, Germany and Australia. In 1929 *The Daily Mail* went into partnership with Fox to form British Movietone News with Fox as the majority shareholder. *The Daily Mail* appointed Gerald Sanger as editor and he retained editorial control for twenty-five years.

British Movietone News was one of five newsreel companies, the others being Gaumont British News, Paramount News, Pathe News, and Universal News. All of these had a parent company involved in feature film production and mostly the newsreels were supplied to

cinemas that showed their own companies' feature films. Pathe News was shown in the ABCs while Gaumont and Universal were shown in the Rank cinemas. British Movietone News relied on independent circuits and a number of Rank cinemas.

In 1950, after being interviewed by Sir Gordon Craig, the managing director, and Robert Gibbons, the general manager, I was offered a position working in the general office under the manager, Terence Gallacher.

Movietone News was located at 22 Soho Square, London W1, and shared premises with Kay Film Laboratories. Many celebrities and personalities crossed the threshold, among them Prince Monolulu "I gotta horse", Freddie Mills, King Constantine of Greece, Violet Pretty (a Miss UK winner), and newsreel commentators such as Leslie Mitchell, Lionel Gamlin, David Jacobs, Peter Haig and Geoffrey Sumner.

Movietone News produced two newsreels a week under the management of Sir Gordon Craig and editorship of Tommy Scales. The camera crews were under the supervision of Jack Ramsden with Paul Wyand as chief cameraman and Derek Stiles as senior sound recordist. The other camera crew members, as far as I can remember, were Norman Fisher, Ken Hanshaw, Reg Sutton, Alec Tozer, John Davies, George Richardson, David and Michael Samuelson, Martin Gray, Mark Macdonald, Ron Collins, Malcolm Furness, Nick Lera and Jimmy Humphries. The Film Cutting Room was under the supervision of Sid Wiggins, a gentleman of sartorial elegance who always wore a bow tie. I mention this because, later on, Mr. Wiggins informed me that my attire was too casual and if I had to go on an errand, I should consider myself as a representative of the company and therefore should wear a suit. Throughout my career I always remembered this, and on many occasions it stood me in good stead. My colleagues at that time declared that if I was to wear a suit then I should

(Courtesy of The Cinema Museum.)



Aviatrix Amy Johnson was heard as Movietone introduced sound in 1929.



See the news.



The content of newsreels helped draw in an audience. The frame is from the Kingsway Aberdeen. (The Cinema Museum.)

wear a bow tie. The day dawned, I wore a bow tie and the esteemed Sid Wiggins pulled it undone as I stood there and re-tied it. An appreciative "Humph," an understanding was noted.

Over a period of time I gradually began to understand the "make up" of a newsreel under the tutelage of Terry Gallacher, as well as learning to use a typewriter. As office boy and runner, my duties included collecting and delivering mail to the 20th Century-Fox offices, also in Soho Square. One particular day while waiting for the lift to go to the mail room, Darryl F. Zanuck, the executive and producer, arrived with a young starlet and two aides. The executive lift arrived and Mr. Zanuck said, "After you, son", and up we went. On coming down I was accosted by one of the duty commissionaires who informed me that I had no right to use the executive lift. I explained that Mr. Zanuck asked me to enter and that I could not refuse his offer.

I also had the opportunity in going out with the camera crews. It was during the time of the Festival of Britain that David Samuelson, of Samuelson fame, was assigned to go to the South Bank to cover the Smith brothers who were about to sail across the Atlantic in a small boat: "If you want to be a cameraman, then come with me and you will learn something." I ended up carrying a 35mm Newman Sinclair camera and a Vinten tripod, which compared to the modern equipment of today seemed to weigh a ton. Never again, the weight of the equipment for someone of my slim stature. I thought that film editing would be more to my liking.

One aspect of working in Soho was the many pubs such as the Coach & Horses, Carlisle Arms, Highlander and the Pillars of Hercules as well as the variety of restaurants and cafes serving all manner of dishes from around the world. Twice

a week I would go to the Empire Food Stores at the junction of Tottenham Court Road and Oxford Street to buy sandwiches, freshly made by men dressed in white hats and aprons. The choice of fillings was mouth-watering. The editorial staff were required to work through lunchtime on make-up day, hence the need for sandwiches.

Many months later there was a vacancy for a trainee in the film cutting room! I jumped at the chance. My first role as cutting room assistant was to ensure that it was kept clean and tidy and that there was ample supplies of film cans, labels, spacing, film cement, bloopers and white cotton gloves for handling film. I mention bloopers, as many a story has been told about young assistants being caught to go out and buy bloopers and sprocket holes. Fortunately, I had my wits about me!

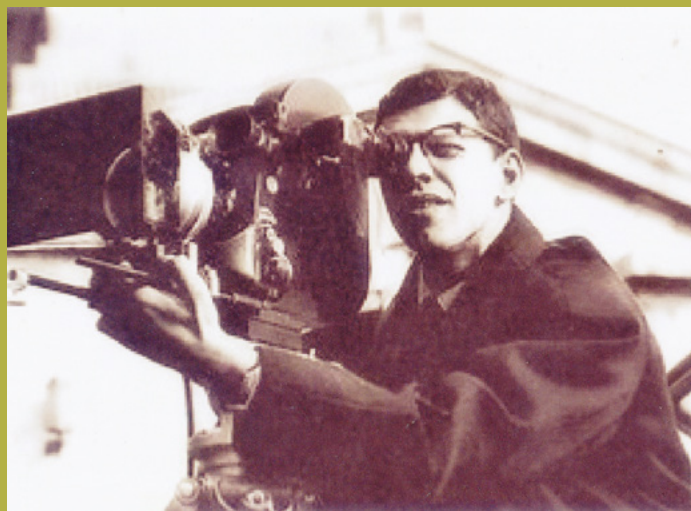
Over a period of time I gradually learnt the art of editing news pictures, which were at that time was done on the 35mm Editolas and Hollywood Moviola machines, to the laying of sound effects, music tracks, dubbing and sound mixing to the final mixed master optical track which would be married to the negative for printing.

Each newsreel usually consisted of five to six items and ran for approximately ten minutes unless it was of great interest, such as the FA Cup, the Grand National, the Derby or the Boat Race – in which case special editions were made. Movietone staff would work late afternoon to early evening to ensure that edited highlights of the event were available for screening in London's West End cinemas the same day.

News coverage came from UK assigned cameramen and from the Fox-Movietone offices around the world. In some instances, camera rushes were taking up to four days to arrive from overseas. Undeveloped film was processed by



Movietone's excursion into feature-length documentary. (Editor's collection.)



Ron Collins, newsreel cameraman.

Kays Laboratories in the basement of 22 Soho Square. Once the film had been developed, a slash or work print was made for viewing and editing purposes. Kays also made the titles for the newsreel stories as well as the negative cutting and printing of the showreel.

Make-up day consisted of viewing rushes and selecting stories which was overseen by editor-in-Chief Tommy Scales and Sid Wiggins, who would then assign film editors Ray Perrin, Alan Haythorne, Peter Whale and Greville Kent to edit the coverage. One particular day, while viewing the rushes, I felt a tap on my shoulder, I turned round. It was Mr. Wiggins, who said that I should edit an item – 'Berlin Ice Breaker'. This was my first news story, which I later saw in the cinema.

The following day, any new rushes that might have arrived overnight would be viewed along with the now edited stories from the previous day. Once final approval had been made, the dubbing editors Stan Wicken and Bob Frost, would then select the appropriate sound effects and music to go with each story. One of my duties was to go and collect vinyl records from various producers such as De Wolfe, Chappell and others based in Denmark Street where I could get side-tracked listening to musicians playing the Big Band sounds. In the meantime, commentary writers Cecil Burge and Jeff Shearley would be writing scripts to accompany the edited stories. The newsreel commentator would then have a run through or rehearsal to see if the script matched the story. The sound recording room was run by Charlie Sunderland and Pat Wyand, brother of Paul, with George Evans as sound engineer and Joe Riley and Jack Cross as projectionists. The commentary, music and sound effects were mixed onto an optical track until the introduction of the magnetic stripe, all rather different to today's technology.

Once the final sound mix had been made, the work or slash print and soundtrack were handed over to Kay's negative cutters for matching and assembly prior to printing.

In the meantime, posters were printed by 20th Century-Fox's lithographic department and a summary of the newsreel contents posted to cinema managers around the country to enable them to arrange any locally related advertising to encourage more people to attend.

On completion of the recording, it became necessary to make a shot list or scene description of each story so that the Movietone Library could store the item for future use, both for the year-end review and for commercial clients who required archival material. The library was situated in D'Arblay Street, some ten minutes' walk from Soho Square. Each week, all the edited stories and off-cuts were delivered there for storage in the many vaults. To this day, Movietone receives credits on many television productions.

After nearly two years, I received my national service call-up papers, I left Movietone with regret but knowing that when I had finished my tour of duty with the Royal Air Force I would be able to return.

It was late 1954 when I rejoined and some familiar faces were no longer there. Film editors and camera staff were leaving to join what was to be known as ITN, the news operation of the independent television broadcasters. Ted Adams had taken over as general manager. The departure of staff meant that several roles had to be filled and I became foreign editor with the responsibility of overseeing the scripting and editing of newsreels for overseas distribution.

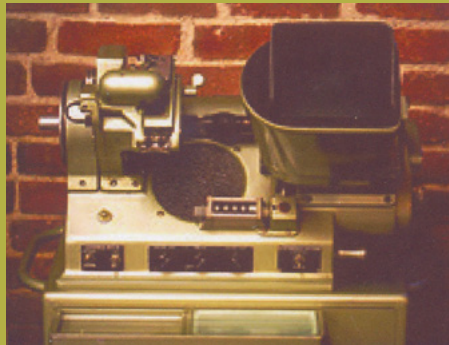
In addition, I became involved with British News, which was a Central Office of Information



The author in the Movietone office, keeping up with the news as foreign editor.



Film editors at Denham: Paul Seale, author Derek Evans and Mike Lucas.



The Moviola editing machine.



Royal events were always a draw.
(Cinema Theatre Association Archive.)

production under the direction of Freddie Watts. The newsreel companies at the time – Gaumont, Pathe, Universal, Paramount and Movietone – were required on a rota basis to make a compilation of news stories for distribution throughout the British Commonwealth. Each month, current issues of the respective newsreels were viewed and selected stories then compiled for printing and eventual distribution.

The introduction of CinemaScope by 20th Century-Fox allowed Movietone to cover the 1954 Royal Tour of the Commonwealth by the newly crowned Queen Elizabeth with a feature-length documentary, *Flight of the White Heron*, in colour and 'scope.* This was the first on many productions in colour (although not in CinemaScope) which included the Farnborough Air Show, Trooping the Colour and the Sandhurst Passing Out Parade at a time when television was still black and white.

Further re-organisation within Movietone took place and I was thrown in at the deep end managing the shipping department, not only having to deal with the various documentation associated with shipping but also to re-organise the staff and introduce new systems and getting to know about airfreight procedures and customs clearance. It was essential that any news film from overseas was speedily cleared on arrival.

Re-organisation included new film editors – Stan Marks, Bob Abrahams, John Walker, John Griffiths, Gordon Forsyth and John McNicolas.

In 1955 I took on the role of production co-ordinator for what was to be known as the forerunner of television news. At this time Movietone was supplying edited news film to the BBC at Alexandra Palace for their television news service. Movietone was then approached

by United Press International, a press agency with numerous journalists around the world, which saw the opportunity in moving into television and supplying news film. Film coverage in either 16mm or 35mm format was shipped to London for assessment. Initially most of the UPI coverage was unacceptable and the would-be journalist/camerasman had to be educated in the art of filming and how to cover a story. Often the rushes were accompanied by a 'wild sound tape' recorded onto a cassette which often was unusable as it did not match up to the pictures.

Over a period of time coverage improved and United Press Movietone (UPMT) became one of the leading suppliers of news film worldwide. Along with BBC Television News, one of the first broadcasters to sign a contract was Cyprus Television.

UPMT operated on a 24-hour basis with overnight editing which, due to logistics, was carried out at Kays Laboratories, Gillis Road, Highbury.

In most cases, due to the light workload, only one editor was required. A number of freelancers were used including one who had already spent many years in the art of film making and caused great consternation to the night staff at Kays. I received a telephone call late one evening requesting my presence. On arrival I was confronted by the night manager who had experienced a problem concerning the editing of a news story. A two-camera coverage of a story in 16mm and 35mm format had been intercut. The editor had somehow managed to join a piece of 16mm film with 35mm film. Nearly every alternate scene was of a differing format. His services were shortly dispensed with. UPMT were now syndicating stories to an ever-growing network of international television news clients and in 1961 Movietone moved from Soho Square to Rank Laboratories at Denham along with United Press personnel who at the time were

located at Bouverie Street just off Fleet Street.

The change from the Soho scene to the rural was not generally appreciated by the staff of either company, who were reluctant to leave the wide variety of watering holes, clubs and restaurants. All the film editors joined the BBC with the exception of Stan Marks who formed New Decade Film & Video, located in Orange Street, W1. Nevertheless, for those who made the move, the Swan Inn at Denham Village provided some consolation.

As I was no longer acting as liaison between the two companies, I went back to film editing. Most editing requirements for the UPMT news service was carried out on 16mm Acmafilm under the supervision of the chief film editor, Bob Frost. On one particular occasion I was editing a short film and needed to use a 35mm Editola. The only one available was the one used by Bob Frost, who was somewhat taller than me. To overcome the height problem, I had to stand on a box much to the amusement of the other editors.

There were many highlights in working for Movietone – being able to join the camera crews, attending film premieres and previews at the 20th Century-Fox cinemas located in Soho Square.

Every Christmas a light-hearted story was included in the festive issue and on one occasion my wife was filmed setting up and laying the festive table entirely with plastic ware. Scenes from this story have been included in several programmes on television over the past years – continuing fame and stardom for my wife and family.

In the late 1960s Movietone ended its relationship with United Press who merged with Independent Television News and became known as UPITN. It was time to move on and in 1966 I joined Southern Television. 1955 saw the start of the decline of the newsreels due to television news services. Despite the introduction of a magazine type format in colour, British Movietone issued its final reel in 1979. ■

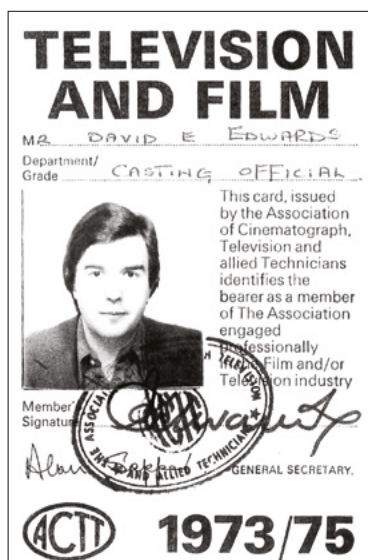
* Reg Sutton wrote about this - "Movietone Covers The Royal Tour – in CinemaScope", in Issue 100, Autumn 2003, pages 7-11.

"Nothing at the Moment"



David Edwards recalls working for the agency that supplied the background artistes for films and television

The author at his desk in the Lexington Street offices of Central Casting in 1974.



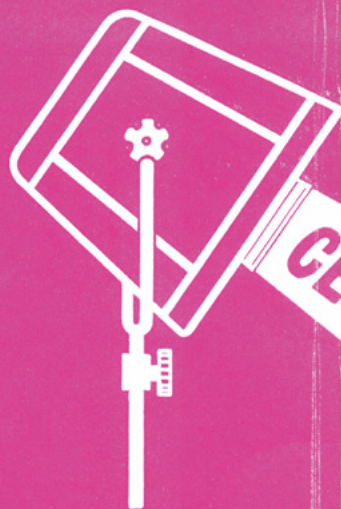
Following a 1946 Court of Enquiry in respect of some suspect agents, Central Casting Ltd (CC) was formed by the British Film Producers Association (BFPA) to provide a complete service supplying film and television producers with supporting artistes. It was also agreed that CC's membership would be made up of entirely Film Artistes Association (FAA) members and work under the newly formed BFPA/FAA Agreement.

Central Casting spent many years in Poland Street before moving to Carnaby Street and then onto Lexington Street and finally into Paramount House Wardour Street. The agency serviced all film productions at major studios and locations within a 65 miles radius from Charing Cross under the BFPA/FAA Agreement that also included TV series made by BFPA members.

Central Casting became well established and was a vital part of film and television production. Members were asked to check in for work on a daily basis from 4pm when the switchboard was

extremely busy until the casting office closed at 7pm, or later if necessitated. When members gave their name in over the telephone and were unsuccessful in obtaining a job, they would be told the four dreaded words "*Nothing at the moment.*"

When I started in CC's accounts department as a cashier in June 1969 the casting officials were Eddie (Chick) Fowles, Peggy Kaplan, Doreen McCarthy and Bill Swan (commercials only). Our accountant was John Wingrove and the general manager Fred Kennedy, who had spent three years in Japan running the British Commonwealth Film Corporation and prior to that had been assistant general manager at the Empire Leicester Square. Previously to Fred, the post was held by Lance Fairfax who had in his past been an actor with a strong baritone singing voice and had worked on the West End stage. I met Lance a few times when he visited our offices during his retirement and recall him telling me that he always dreamed of reviving *The Desert Song* in the West End (sadly, Lance's dream hadn't materialised when he passed



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The
where all c

away in 1974). In 1972/73 I then began training for a casting official position and in 1973 acquired my ACTT membership.

During CC's long-time operation, it handled many big feature films that provided sufficient funds to enable the agency to establish itself as a great service to the film and television industry throughout national economic ups and downs. The Fifties and Sixties were great times, but the early seventies were not good for the industry as MGM Boreham Wood Studios sadly closed and Shepperton Studios was 'four-walled' as the industry reflected the UK's economic gloom. But, with Fred Kennedy at the helm along with downsizing and moving from the costly Carnaby Street, we survived to reap better times many years later.

I've been told many stories of the big films of earlier years like *Casino Royale* (1967) where supporting artistes were employed in great numbers on a regular basis and crowd artistes could be very well paid and loved working on the film. *Oliver!* was, of course, another huge film with large crowd scenes that naturally employed a great many dancers. *Becket* was another massive film that required enormous numbers for various scenes, along with *Arabesque* starring Gregory

Peck and Sophia Loren that had an enormous top hat and tails call at Ascot races.

Anyone joining in the Sixties saw plenty of work and this was probably the best time of all – but doing casual work meant that the good times might not last. During my time, very large calls also took place on *Ellis Island*, *The Last Valley*, 1984, *Henry V*, *The Spy Who Loved Me* and *Valentino*. *Cromwell* was another big crowd film. American producers with huge budgets were most welcome at our studios as were many UK productions. One of the major attractions of crowd work was that the artiste would be paid cash at the end of the day and during the Sixties could go home with £7 or £8 in their hand. That sounds very little now, but in the Sixties it was a great deal of cash.

The membership was partially made up in its early days of many experienced performers from music hall, especially as the touring circuits everywhere were beginning to close down and many actors/comedians had to seek alternative employment as theatres closed. I remember with great affection two wonderful performers named Charlie Gray and Eddie Davies who had both served music hall with great distinction had worked with the Crazy Gang. Eddie was a brilliant

comic and stooge and was a great credit to his dying art and I recall seeing him in *My Fair Lady* at the Adelphi Theatre in 1979 where he brilliantly played one of Alfred Doolittle's comedic sidekicks.

The membership was also made up of people from various backgrounds including licensed taxi drivers who would often provide their cabs for use on a film. The agency also had a large number of members owning police uniforms and this too was invaluable to producers who then did not have to pay costumiers a hiring fee. The members would, of course, be paid extra take home pay for providing their police uniform. Special action or individual performance were also an added attraction as one would receive extra money and even more for delivering dialogue even if it was only saying a thank you or goodnight. A broken lunch also brought extra payment along with overtime. Extra payment was also provided for wetting down for a rain sequence. During the agency's time it also had some members who went on to make a big impact in starring parts as I recall seeing signed registration forms for Oliver Reed and Nanette Newman. I once read that Michael Wilding did crowd work before he broke through into starring roles. We also first met the very charming and pleasant Maxwell Caulfield when



Casting Control Room
calls for artistes are received.

1, POLAND ST.
LONDON W.1.
GERrard 1881

he joined Central Casting as a very good-looking young man. Max eventually went to the USA and married Juliette Mills and starred in *Grease 2* – he is still working today in America as well as the UK. Rumour had it that Roger Moore was also a member, but I never found his registration form even though it is well documented that he did catalogue modelling in his very early career. The lovely actor Graham Cole also spent many years with Central Casting before getting his big break in a long running part in *The Bill* that led to more TV and great stage work. Two other members who went on to great *EastEnders* success were Peter Dean and Steve McFadden.

Having the privilege of visiting studios and film sets, it gave me great pleasure to see big film stars working and to be so close. Meeting and shaking the large hands of the very charming Charlton Heston at Kensal Green cemetery on *The Awakening* was a massive pleasure as he thanked me for the work I had done on his film. I was also introduced to Sean Connery on *Never Say Never Again* whilst filming at Luton Hoo and he remains my choice of Best James Bond. I also saw him shoot many scenes on *The Russia House* as well as *Outland*. And on *The Russia House* I was introduced to one of my real favourites – Michelle

Pfeiffer – whilst we shot at a London hotel. I was a bit struck for words but I did manage to congratulate her on her wonderful performances in films like *The Fabulous Baker Boys* and also her fine singing voice. It was also a thrill to be on the Blake Edwards set for some of the *Pink Panther* films and watch the great Peter Sellers work. Another very talented actor who introduced himself to me on *The Russia House* was James Fox – lovely man indeed! A further great delight was to see Sean Connery and the beautiful Catherine Zeta Jones perform in the ballroom scene at Pinewood Studios on *Entrapment*.

One particular Sunday morning on location in the large courtyard of Somerset House for *The Eagle Has Landed* found me waiting and reading my newspaper when Anthony Quayle came walking up and asked if he could borrow it to read the football scores. He then asked me if I was working on the production and when I told him I was from Central Casting handling the background artistes, he seemed most interested and thanked me for my efforts. On *The Bourne Identity* TV series, in the glorious Baltic Exchange in the City of London, assistant director Jerry Daly brought Richard Chamberlain over and he greeted my partner Sara and I so warmly as we shook hands and chatted. Everyone on the production loved working with him. Sadly, the beautiful Baltic Exchange was destroyed by a bomb in 1992. One of my idols was the great James Cagney, but every time I visited the set for *Ragtime* I managed to miss him.

I did not meet too many directors, but I did often speak to two who were the most wonderful ‘gentlemen’ – Lewis Gilbert and Sir Richard Attenborough, both now sadly departed. The first time I saw and spoke to Richard Attenborough was in 1969 on a Saturday morning where I was at the Paramount (Plaza) Cinema queuing to buy advance tickets for *Oh! What a Lovely War*. As I came away from the cinema, I spotted Mr. Attenborough over the road standing outside Lillywhites’ sports shop watching the queue. The film was, of course, his directing debut. I hasten to add that the queue was very long. I crossed Lower Regent Street and nervously went up to him and said I’d already seen the film last week and was back to book again and just how much I adored it. He became quite emotional as he thanked me so much and shook my hand. Whenever I saw Mr. Attenborough at later crew screenings or on a film set, he always remembered our meeting outside Lillywhites.

I would occasionally see Lewis Gilbert in Wardour Street, sometimes with Bill Cartlidge Jr. who was his assistant director and co-producer on

several productions. Lewis was always extremely genuine in asking what I was working on as I would mention that I was with Central Casting. Many years later I ended up in the same row as Lewis at the tiny Jermyn Street Theatre for a little show. I said hello and Lewis leant forward and said, “Dear boy, did we work on *Sink the Bismarck* together?” I replied that I was still at school when that was made, but I did remind him that we spoke several times at Pinewood on *The Spy Who Loved Me*. Everyone loved working with Lewis.

One other director I did meet a couple of times in the BFPA offices then in Soho Square was Andre de Toth. Andre directed *House of Wax*, the first fully coloured 3-D film as well as directing many westerns. He was also the second unit director on *Lawrence of Arabia* and *Superman*. Having lost an eye at an early age, Andre wore an eye patch and therefore would not have been able to watch his own 3-D version of *House of Wax*, but he was a very entertaining character who had been married to Veronica Lake in the forties.

Within the 2,000 members of Central Casting were many great characters. We had a licensed taxi driver called Billy the Fish who had connections with the fish markets and would always have fish in the boot of his taxi to sell. It had to be sold quickly otherwise his customers in the taxi next day would complain. Alf Mangan was also Tony Hancock’s stand in on his films and Alf would have so many jokes and gags to keep everyone amused all day.

Crowd artistes would often spend a large and tedious part of their day waiting in a room or dining bus before being called onto set and in some cases not even getting used. Some would discuss the previous films they had worked on and others might well comment, “David wouldn’t give me a day on that!” Nicknames were created by which fellow members were titled The Hackney Lizard, who dodged tube and train fares, the Finchley Fidget, the Silver Fox, the Door Mouse, Reg the Actor (who was most competent), the Waterford Mauler, Cut Price Charlie, the One-Eyed Serpent and the Brixton Spiv.

On the books were some first-class stand-ins, a job which required skill and patience. One in particular, John Triplett, was Ned Beatty and David Jason’s stand-in and also stood in for George Cole on many *Minder* series. John had been a top waiter at the Grosvenor House Hotel, a position he was very proud of, and was working with and advising Stanley Kubrick on *Eyes Wide Shut* in setting up a large drinks bar, placing bottles, etc. Mr. Kubrick insisted John was there every day to advise and supervise. However, John was at that time also

assisting another American director, John Erman, making a film about Victoria and Albert, and had to keep jumping from one film back to the other.

John Triplett sadly passed away in 2002 whilst I was on holiday. His wife Jean told me she could always smell cigar smoke on John when he returned from *Minder*— that was down to John wearing George Cole's coat and hat.

Another versatile member was Vic Gallucci. Apart from being a stand-in, Vic had previously worked as a projectionist, assistant film editor and been heavily involved with film funding projects with Ray Thompson and Terry Marcel.

Near the end of the day at a studio, crowd artistes would attempt to check in with Central Casting to see if work was on offer the next day. Prior to mobile phones, the only telephones they could use at the studios were certain pay phones where one artiste would check their name in and perhaps a dozen other people behind in line would also shout to the caller to put their name in as well. Quite often the casting person in the office would want only one particular artiste, the remaining members being told "Nothing at the moment", or if work was complete for the day the message was "Nothing tonight." I was told the queues for the pay phones at times were very long.

For period films, members would be required to attend a costume fitting at the studio or, more often than not, in Central London. For the London fittings, members would be called up to Central Casting to collect a chit before heading down towards Nathans in Drury Lane or Bermans in Irving Street. Having completed the fitting and their chit signed by the costumier, they would return to Central Casting for payment of a fitting fee. The artiste had two hours to complete their fitting and might get challenged by our accountant if it went into overtime. Costumes could be most uncomfortable. In 1976, when the very first *Star Wars* was shooting, many members could not wear the enclosed stormtroopers helmet and tight body armour. Vic Gallucci recalls wearing the helmet and securing several weeks well paid work on the set at Elstree but for some the helmet was just too claustrophobic. Of course, it didn't matter how many times one member was in a scene as their face was covered. This was extremely useful for Central Casting as it would have a pool of artistes who could be called upon to be stormtroopers at any given time.

Some members would also have a reaction when wearing a false beard or moustache in period films as the gum used would irritate the skin. Some ladies would often find the wearing of a corset to be unbearable for nine or ten hours and therefore might prefer not working on certain period films.

One of my functions as cashier was to attend Central London auditions where a large number of members were often called in for either the director or his assistants to look at faces. I would arrive with the cash and a list of members called who were then paid the princely sum of 7s.6d. for attending. Some members who had not been invited might arrive and say they were on the "if

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22, Poland Street,
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Enclose a self-addressed stamped envelope —and wait for instructions by post.

PERSONAL OR TELEPHONE CALLS WILL NOT BE CONSIDERED. ONLY OFFICIAL APPLICATION COUPONS ARE VALID.

Official Application Coupon for 'Beatles' Film.

I would like to be considered to appear in the 'Beatles' film.

Name _____

Address _____

Age _____

it" and attempt to get the audition fee but I would only pay them providing the production company said so. I'm sure the term "if it" came from large calls on location in London when members would turn up in the hope that someone else hadn't and try to acquire that person's chit and a day's work by asking "if it" was OK to get on the call. This was most appealing on Sunday calls as the weekend rate was greatly enhanced from the Monday to Friday rate. Failing to attend a call was considered a great sin by Central Casting and if an offending member did not give a good reason, they could receive a suspension for two or three weeks.

With CGI now it's very easy to create a large crowd scene in a theatre or stadium, but years back one would have to use stock footage or, as on Michael Winner's film *The Games*, they produced hundreds of cut-out, life-size shapes to be some of the crowd watching the Olympics when they shot at White City Stadium. The company employed the same cut-out models in Rome and in some shots during the stadium scenes one can detect the cut-outs as there was little or if no movement from them apart from a scarf blowing in the breeze.

When The Beatles were about to star in their first film, *A Hard Day's Night*, the production required hundreds of teenage fans (mostly female) to fill the Scala Theatre and also for the railway

sequence at Marylebone Station. Central Casting did not have that number of teenagers and therefore had to advertise for fans to join those large crowd scenes. I imagine that the office was bombarded with requests.

My time at Central Casting ended in 1992 when it merged with a rival agency and I left to form my own company. The merger did not create a happy environment and for many members and staff it was as if Central Casting Ltd. had gone for good. A couple of years later the FAA revived the name of Central Casting in our old Paramount House offices, but that too did not take off and soon ceased trading. The glory years had gone. The end of the closed shop had a massive impact upon Central Casting and, with licences for agencies no longer required, it meant that anyone could open up an agency. Central Casting in name is still a limited company and owned by another agency, but it does not trade under it.

I was extremely lucky to have worked at Central Casting in the flourishing Sixties and to survived the Seventies with all its economic depression before better times in the Eighties and into the Nineties. When I opened my own agency, I tried to absorb some of the qualities of both general managers, Fred Kennedy and later Brian Yeoman, and hope I succeeded. ▀

THE PRESIDENTS'S ANNUAL REPORT 2019

Delivered at Guy's Hospital MediCinema on 22nd July at the Annual General Meeting



It does not seem so long ago that I gave this report last time, and here we are again at the end of another busy year. Our financial situation remains strong, despite extra costs (including our temporary move from Golden Square to Cork Street). I would like to thank our Honorary Treasurer Bob Stanesby for all the hard work he does in keeping our accounts in order throughout the year with the various events and way payments are made, also our Honorary Independent Examiner Diana Mead for auditing our accounts for the period ending 31st March. Sadly, due to work commitments, Diana will be standing down this year, and I would like to thank her for her invaluable services and help to the BCTV over the years. Fortunately, we have a replacement in Peter Samengo-Turner, who I would like to thank for kindly offering his services to fill this position.

Once again, our busy annual membership renewal period went well (with some very kind donations), thanks to our Secretary, Kathy Darby, and dedicated volunteers consisting of Jacky Simons, Vic Gallucci and Richard Huhndorf. Additionally, I would like to thank Jacky for her hard work in administering our "Over Eighty" birthday cards, which are much appreciated by our members. Thanks also to Howard Lanning and the Membership Subcommittee for processing another large number of membership applications – again, over one hundred this year.

BCTV's excellent quarterly magazine THE VETERAN continues to be enjoyed and looked forward to by our members, thanks to the efforts of editor Allen Eyles and designer Angela Lyons. Another point of reference is the BCTV website administered by executive committee member Jim Whittell, which is always worth a visit, so many thanks for that.

As our events and visits have been covered in my previous columns in THE VETERAN, here is a review of what we have done since the last AGM.

October 2nd saw the second round of the 2018 John Brabourne Awards, which are supported by the Film and Television Charity and the BCTV. Each time the BCTV choose a candidate who we would like to support in furthering their career in the industry: this time it was Olivia Loveridge, a young producer who needed support to cover the cost of finishing her film.

October 10th was my President's visit to Halifax in West Yorkshire, where 16 members enjoyed lunch with our Secretary and myself at the Mill Bar and Kitchen in Dean Clough Mills. Prior to the lunch, a visit was arranged to the Projected Picture Trust facility in G-Mill, Dean Clough, with thanks to Dion Hanson and the PPT team. The next President's visit will be to Bristol, with details to follow in due course.

On October 17th over forty members enjoyed a private conducted tour of "Bond in Motion" at the London Film Museum in Covent Garden, which holds the largest collection of original James Bond vehicles and props anywhere in the world. Thanks to Linda Ayton and Rick Senat for the arrangements. This was followed by afternoon tea.

Our first event of 2019 on 6th February was our exclusive visit to the Warner Bros. Leavesden Studios in Hertfordshire. We were welcomed by Dan Dark, Senior Vice President/Managing Director of the studios, who gave a presentation in the Preview Theatre. This was followed by a coach tour of the studios and afternoon tea, which concluded a very enjoyable afternoon, with thanks to Tony Williams for the arrangements. We hope to repeat this tour at a convenient time in the future for members who were unable to get on this event.

In March we had the first round of the 2019 John Brabourne Awards, again supported by the Film and Television Charity and ourselves. Our assisted BCTV applicant this time was Hannah Congdon, a young lady who made a documentary with a friend called *Women Behind the Wheel*, about driving across the 3000km of the Pamir Highway, one of the world's highest, to discover the lives of the women who this road connects. Help was needed to cover the cost of post-production and promotion. I am pleased to say that the Executive Committee have approved an increase in our contribution to the JBAs of an additional £2,500, making a total annually of £5,000.

April 10th saw members at Warner Bros.' lovely screening room in Theobald's Road, thanks to Executive Member Richard Huhndorf, for our annual film musical. This year's choice was *Singin' in the Rain*, starring Gene Kelly, Donald O'Connor and Debbie Reynolds. This occasion was also an opportunity for Tony Williams, our Acting Events Director, to introduce our



new Events Director, Margaret Williams. I would just like to thank Tony for all his hard work in "holding the fort" in this position for quite a long time now, and would like to wish Margaret "all the best" and thank her for efforts recently on our behalf.

I think that brings you up to date with what the BCTV has been doing over the past year, and I am pleased to hear from our members how much they are enjoyed. But two dates for your diary: at the end of the month on 31st July we have a special event "They'll Tell You Exactly" when Sir Sydney Samuelson interviews world renowned composer and conductor Debbie Wiseman OBE, followed by a Q&A and refreshments at the Amadeus Centre in Little Venice. And, on 14th August, we have arranged a special tour of the Kent Museum of the Moving Image in Deal, so I look forward to meeting you at both of these events.

I know I have passed quickly over these events and visits, but I can't emphasise enough the time and hard work they take in planning and administering. So I must say a very big thank you to our excellent Secretary, Kathy Darby, for all her hard work on our behalf. On top of this, she has had the temporary move of our office from Golden Square to Cork Street, with extra arrangements for the move and safe storage for our records. Thanks here must go to member Tim Potter for his help in the packing, labelling and awaiting collection and Vic Gallucci for help with the furniture.

I would like to thank the Film and Television Charity for looking after us with their temporary move, and finding us space at Cork Street, and a new office on their return to Golden Square at the end of the year.

In conclusion, I would like to thank Kathy Darby for her support over the year, not forgetting Denise Driscoll for all the help she gives in the office. Thanks also to the BCTV Executive Committee for their support, the President's Council and MediCinema for their facilities today.

Thank you very much.

Nigel Wolland MBE
President

PICTURES FROM EVENTS

See also back cover



Above, images from the Debbie Wiseman interview by Sir Sydney Samuelson on 31 July including Charles Beddow II and the technical crew. Below, images from our private visit to the Museum of the Moving Image at Deal on 14 August when rain forced our tea inside. (Photographs by Hon. Events Co-Ordinator Margaret Williams.)



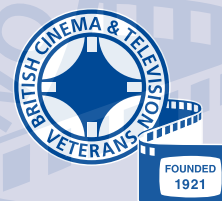
2019: All The Veterans

A list of all the current members of the British Cinema and Television Veterans was last published three years ago in Issue 152, Autumn 2016. The purpose of this list is not just to provide a printed record of our membership for posterity but to let you know who your fellow Veterans are, to ask you to encourage others who should be one of us to join up, and to enable you

to renew contact with other Veterans through our office – we will forward letters or emails to the address we have on file (but, of course, cannot guarantee a response).

Please advise the office of any omissions, misspellings or other errors.

With thanks to Tim Potter for his help in converting the data file.



Roberta Aarons	Peter Atkins	Shirley Bateman	Darrol Blake	Jeffrey Broom	Brian Calvert	Donald Clayton
Syed Abbas	David Atkinson	William Bates	Michael Blakemore	Adrian Brown	Christopher Cameron	Lorna Clayton
Bassem Abdallah	Mick Audsley	Marilyn Batt	Brian Blamey	Clive Brown	David Cameron	Terence Clegg
George Achilleas	Tony Auguste	Simon Baxter	Pat Blanchard	Hugh Brown	Alison Campbell	Keith Clement
Michael Adam	Barry Austin	Oliver Bayldon	Jacky Blane	Julie Brown	James Campbell	Peter Clements
Charmian Adams	Susan Avery	Joy Bayley	Ruth Blaug	Leonard Brown	Philip Campbell	David Clingbine
Jason Adams	Geoff Axtell MBKS	Peter Bayley MBE	Norman Blight	Leslie Brown	Raymond Campbell	Jane Clive
Remi Adefarasin	Linda Ayton	David Baynham	Gordon Blockley	Michael Brown	Marguerite Cane	Ivan Cluley
Michael Adelman	Pearl Ayton	Ashley Beale	Christopher Blunden	Max Browne	Di Carling	Linda Cockren
Ray Adnett	Barbara Back	Orin Beaton	David Boardman	Robert Brownhill	Michael Carmody	Sebastian Cody
Alan Afriat	Albert Bailey	Brian Beaumont	Louis Bogue	Kevin Brownlow	Eugene Carr	Jeffrey Cohen
Barry Agar	Derek Bailey	Roy Beck	John Bolton	John Bruce	Josephine Carreras	Karen Cohen
Graham Aikman	Ernest Bailey	James Beeby	Pamela Bonicos-Smithers	Vera Bruce	Denis Carrigan	Terence Cole
George Akers	Gemma Bailey	William Beenham	Roger Bonnici	Anne Brunker	Paul Carrigan	Adam Coles
Andrew Albrecht	Jeanne Bailey	David Beesley	Eunice Bornasty	Maira Brunskill	Elinor Carruthers	Adam Coles
Muriel Alcock	Michael Bailey	David Beevers	Dennis Boshier	Richard Brunskill	David Carter	Michael Coles
Denyse Alexander	Clifford Baillie	John Beharrell	Chris Bould	Elaine Brunton	Irene Carter	Kenneth Coles
Jane Alexander	Sheila Bain	Ann Belcher	Joan Boulton	Barbara Bryan	William Cartledge	Graham Collett
June Alexander	Brenda Baird	Adrian Bell	Jill Bowe	Louise Bryant	Robert Cartwright	George Colley
Nigel Algar	John Baker	Antony Bell	Linda Bowen	Malcolm Bubb	Alan Cassie	Eddie Collins
John Allaker	Ken Baker	Penelope Bell	Debra Bowring	Ann Buchanan	Marie Castle	David Collison
Christopher Allan	Stephen Baker	Tom Bell	Sheena Boyd	Jeffrey Buckeridge	Peter Cavaciuti	Stephen Colwell
David Allan	Terry Baldwin	Reica Benjamin	Alan Boyle	Geoffrey Buckland	Terence Cavagin	John Comfort
Angela Allen	Thaliasingham	Anne Bennett	Marilyse Morgan	Rudi Buckle	Julia Cave	Michael Connell
James Allen	Balendra	Anne Bennett	Boyle	Didie Bucknall	James Cellan Jones	Frank Connor
Jeffery Allen	Raymond Ball	Jill Bennett	Robert Boyle	Julian Bucknall	Denys Chamberlain	Sean Connor
Stephen Allen	Dickie Bamber	Peter Bennett	Bob Boyton	Colin Bucksey	Pat Chambers	David Conroy
James Alloway	Terence Bamber	Joy Benson	John Brackley	Michael Buist	Barbara Champion	Judith Conway
Jonathan Alwyn	Karin Bamborough	Roy Benson	Richard Bradford	Brian Bull	Roger Chandler	Lawrence Conway
Christopher Anderson	Shelly Bancroft	Bee Benton	Gerald Bradley	Mike Bulley	Stewart Chandler	Anthony Cook
Mark Anderson	Albert Barber	Joan Berfield	Gillian Braithwaite	Geoffrey Bullock	Victor Chandler	Tony Cook
Geoff Andrew	Gillian Barber	Carol Bernard	Exley	Laurence Bunce	Joan Chapman	Jennie Cooke
Raymond Andrew	Henry Barber	Paul Berriff OBE	Peter Brand	Rhoda Bunclark	Rosemary Chapman	Nik Cookson
David Andrews	Keith Barber	Jeannette Berry	Alexandra Branson	Liz Buntun	Tony Chapman	Ron Coomber
Derek Andrews	Montague Barber	Peter Beston	Arthur Branson	Lesley Burgess	Colin Charles	Desmond Cooney
Jack Andrews	Trevor Barber	John Bevan	Daniela Brayham	Myrna Burke	Roger Charlesworth	Andrew Cooper
Mervyn Andrews	Michael Barham	Eileen Bewley	Virginia Bredin	Mark Burkett	Toby Charlwood	Derek Cooper
Rhiannon Andrews	John Barker	Kevin Bibby	Robert Bremner	Alan Burns	FCA	Eileen Cooper
Robert Angell	Kenneth Barley	Robert Bierman	Tina Brennan	Mary Burrell-Davis	Arthur Chesterman	John Cooper
Ronald Anscombe	Michael Barnes	George Biggs	Jim Brennan	Timothy Burrill	Carl Chesworth	June Cooper
Doreen Applebee	Michaela Barnes	George Bijum	Michael Brewster	Elaine Burrows	Edward Childs OBE	Kenneth Cooper
David Appleby	Margaret Baron	William Billett	Graham Briault	Joseph Burt	Diane Chittell	Kitty Cooper
Edna Appleton	Libbie Barr	Trevor Billing	Eileen Bridgland	Robin Busby	Malcolm Christopher	Mark Cooper
Terence Apsey	Clive Barrett	Kevin Billington	Chrissy Bright	Audrey Bush	Micky Chubbock	Miriam Cooper
Cate Arbeid	Helen Barrett	Alan Bilyard	Vera Brimson	Terence Butt	Alan Church	Raymond Corbett
Michael Armstrong	William Barringer	Neil Binney	John Brinley	Peta Button	Patrick Church	Neil Corbould
Maira Armstrong	Doris Bartholomew	Angela Bird	Ken Brinsley BSC	Wally Byatt	Dorey Cilia	Colin Corby
Tony Arnell	Carolyn Bartlett	Christopher Bird	Roland Brinton	Peter Bylett	Gordon Clampitt	Linda Corodray
Luciana Arrighi	Brenda Barton	Edmund Bishop	Lucy Bristow	June Byrne	Ian Clark	Brian Corless
Kitty Arscott	Sean Barton	Susan Black	Beverly Brittan	Keith Byrne	Janet Clark	John Cornwell
Brian Ash	Phyllis Barton MBE	Stuart Black	Judy Britten	David Cadwallader	Colin Clarke	Diane Corp-Reader
Brad Ashton	Nigel Bate	Glenda Blackaller	Anthony Broadstock	John Cairns	Peter Clarke	Hugh Corrance
Olga Astley-Jones	David Bateman	Joan Blackshaw	Martin Bromfield	Bridget Caldwell	Thomas Clarke	James Corrance
		Les Blair	Alan Brooks	Anna Callaghan		Richard Cory
						Elmer Cossey

Steve Costello	Peter Ditch	Robert Evans	Burda Gage	Tony Graysmark	Simon Harris	Olly Hoeben
Jon Costelloe	Michael Divall	Timothy Everett	Ronald Gaisford	Anthony Green	Trevor Harris	Julius Hogben
David Cottrell	Humphrey Dixon	Lezli Everitt	George Gallaccio	Guy Green	Eric Harrison	Thomas Hogg
Colin Coull	Joseph D'Morais	Sylvia Ewin	Brian Galler	James Green	Harriett Harrison	Charlotte Holdich
Michael Coulter	Peter Dobson	Sandra Exelby	Victor Gallucci	John Green	John Harrison	June Hole
Stephen Court	Michael Dodds	Allen Eyles	David Gamble	Leonard Green	Stuart Harrison	Arthur Holland
Joyce Cousins	John Dodds	Penny Eyles	John Gamble	Michael Green	Roy Harriss	David Hollingworth
Derek Cownty	Misha Donat		Paul Gane	Orina Green	Gail Hartland	Hazel Hollins
Pauline Cox	Brendan Donnison	Gloria Faber	Mark Gardiner	Terence Green	Richard Hartley	Peter Hollywood
Christopher Crane	Gary Donoghue	Paul Fabricius	Michael Gardiner	Kevin Greene	June Hartstone	Betty Holt
Richard Crane	John Donovan	James Fairbairn	Richard Gardner	Lynne Greenshields	Bob Harvey	Gillian Holton
George Cranfield	Sam Donovan	Robin Fairchild	J. E. Gardner	Jules Greenway	Jeffrey Harvey	Robert Holyomes
Patricia Creedon	Cathy Doubleday	Harold Farley	Patrick Garrett	Constantine Gregory	Michael Harvey	Philip Hooley
Ronald Crees	Celia Dougherty	Lorely Farley	Nicolas Gaster	Jo Gregory	John Harwood	John Hooper
Mary Crewe	Elizabeth Douglas	John Farr	Joyce Gatward	Paul Gregory	Steve Haskett	John Hooper
Anthony Cridlin	David Dowler	Julian Farr	Tina Gauntlett	Alexander Greig	Paul Hatchman	Ashley Hopkins
Sallie Cridlin	Cynthea Dowling	Dan Farrell	Gerry Gavigan	Philip Grey	Susan Hausner	Brian Hopkins
Roger Crittenden	Simon Dowling	Neil Farrell	Robert Gavin	Lesley Grieve	John Hawes	Peter Hore
Paul Cronin	Vera Downes	John Faux	Jannette Gay	Philip Griffin	Arthur Hawkins	John Horgan
Diana Cronk	Leopold Doyle	Keith Fawcett	Timothy Gee	Elli Griffiths	Veronica Hayes	Derek Horne
Joan Crooks	Annette Draper	Philip Fawke	Valerie Gemmell	John Griffiths	Gordon Hayman	Rupert Hornstein
Jenny Cropper	Jean Drew-Bear	Harry Fayers-	Robert Geoghegan	John Griffiths	Anne Haynes	Doris Horwood
John Cross	William Dudman	Rushton MBKS	Anthony George	Jonas Grimas	Valerie Hayward	Gill Horwood
John Crossland	Rosslyn Duffell	Eleanor Fazan	Peter George	Timothy Grimes	Colin Haywood	John Hough
Kenneth Crouch	Anne Duffey	Karl Fedorowicz	Kostas Georgiadis	Stephen Grimley	Peter Hazle	Michael Houghton
Patrick Crowley	Margot Gavan Duffy	Steve Felton	Edward Gerald	Doreen Grimmer	Barrie Heads	Patricia Houlihan
James Crowther	Marianne Dufficy	Lorraine Fennell	Jill Gerard	Sarah Grispo	Leslie Healey	Paul Houlston
Bernadette Curley	Robert Dungeat	Andrew Ferguson	Moya Gibbon	Ronald Gristwood	Bernard Hearn	Terry Howard
Elizabeth Curran	Eamonn Dunne	Peter Ferrari	Raymond Gibbon	Alan Grosch	Bert Hearn	David Howarth
Stuart Currell	John Dunstan	Gloria Fever	Brian Gibbs	Darren Grosch	Colin Heatley	Leslie Howarth
Jill Curtis	Valerie Dunton	Brenda Field	David Gibbs	Susan Grossman	Anthony Heaven	Verity Howes
	Pamela Durham	Stanley Fiferman	Roma Gibson	John Grover	Paul Heaven	Deh-Ta Hsiung
	John Durie	Wick Finch	Tony Giddings	Roy Gubby	Andrew Hebden	Robert Hudgell
Keith Dagley	John Dyer	Louise Fisher	Barrie Gilbert	Martin Gutteridge	Keith Heeks	Andy Hudson
Peter Dale	Trevor Dyer	Michael Fisher	William Gilbert	Anna Benson Gyles	Peter Heelas	Prof. June Hudson
Robyn Dale		Stan Fishman CBE	Jane Giles		Frank Heeney	Mike Hudson
Jerry Daly	David Eades	Maurice Fleisher	Dolly Gill	Robert Habermann	Anthony Heeren	Steven Hudson
John Daly	Irene Early	MBKS	Geoffrey Gill	S. E. Habicht	Geoffrey Helman	Adrian Hughes
Wally Daly	Kenneth Ebsworth	Ann Flemming	Kate Gilliat	Irene Hahn	Joy Helman	Hughie Hughes
Kathy Darby	Graham Edgar	John Flemming	Catherine Girvan	Nick Hale	George Helyer	Pamela Hughes
Susan D'Arcy	Gilbert Edgeley	Sally Flynn	David Gladwell	Andy Hall	Paul Hennessey	Richard Huhndorf
Roy Dart	Terry Edland	Michael Flynn	Andy Glen	Carolyn Hall	Philip Henshall	Kenneth Hull
Gary Dartnall OBE	Steven Edmonds	Allan Foenander	Matthew Glen	Lionel Hall	Lew Henson	Jeremy Hume
John Davey	Barbara Edmondson	Phillip Folland	John Glenister	Patricia Hall	Alan Herbert	Simon Hume
Michael Davey	Peter Edmunds	Frances Fontaine	Thomas Glennon	Stuart Hall	Peter Herbert	Graham Humphreys
D. Davies	Joy Wong Edson	Leonard Ford	Peter Glossop	Paul Halpin	Barbara Herman	FIEM AFCI
Graham Davies	Colin Edwards	Margaret Ford	Geoffrey Glover	Bryan Hambleton	Skelding	Terence Hunt
John Davies	David Edwards	Michael Ford	Joy Glynn	Freda Hammond	Kristina	Maggi Hurt
Mary Davies	Keith Edwards	Rosemary Forgan	Renee Glynne	Peter Hampton	Hetherington	Gay Huse
Peter Davies	Mitchell Edwards	Susan Formston	Vincent Goddard	Keith Hamshere	Maureen	Malcom Huse
Rosamund Davies	Trisha Edwards	June Forsyth	Susana Godden	Helen Handford	Hetherington	Gary Hutchings
Anthony Davis	Diana Edwards-	Albert Foster	Peter Godfrey	Roy Handford	Alan Hewison	Mark Hutchings
Hilary Davis	Jones OBE	Dominic Foster	Alma Godfrey	John Hanmer	Margaret Hewitson	David Hutchins
Nigel Davis	Susan Edyvean	Henry Foster	Leigh Gold	Alan Hann	Caroline Hewitt	Timothy Hutchinson
Jack Davison	Annette Eggett	Richard Foster	Donald Goldberg	Sam Hann	Deborah Hewlett	Patricia Huxtable
Geoffrey Dawe	Edward Eggs	Susan Foster	John Golding	Peter Hannan	Anne Heys	Jacqueline Hyer
Peter Day	Beryl Elder	Heather Fountain	Assoc BSC	Paul Hanning	Pauline Heys	Eren Ibrahim
Raymond Day	Brian Elliott	David Fowler	John Goldschmidt	Tony Hannington	Peter Heys	Terry Iland
Dr. Toni De	David Elliot	Maria Fowler	Marilyn	Dion Hanson	Sally Hibbin	John Iles
Bromhead	Gordon Elliott	Rowland Fowles	Goldsworthy	Leslie Hardcastle	Dermot Hickey	Marilyn Imi
Alexander De	Peter Elliott	Danielle Fox	David Good	OBE	Brian Hickin	Roger Inman
Grunwald	Michael Ellis	Jane Fox	Ray Goode BSC	Micky Harding	Peter Hider	Andrew Innes
Patsy De Lord	Peter Ellis	Michael Fox	Andrea Goodman	Cordelia Hardy	Michael Higgins	Michael John Ireland
Claudia De	Phillip Ellis	David Francis	Christopher	Elizabeth Hare	Dr. Ceri Higgins	Keith Isaac
Lotbiniere	Richard Ellis	Kevin Francis	Goodman	Frank Hare	Jim Higgins MBE	
Theodore De Rose	Mike Elliston	Pamela Mann	Keith Goodwin	Hugh Harkness	Susan Hildrey	Brian Jackson
David De Wilde	Michael Elphick	Francis	John Goodyer	Barbara Harley	Christine Hill	Clive Jackson
Barrie Dean	Barbara Elsworth	Ron Francis	Brian Gordon	Hugh Harlow	Derek Hill	Jane Jackson
Graham Dean	John Emmett	John Frankau	Michael Gore	Pauline Harlow	James Hill	Mike Jackson
Pauline Dearing	Paul Endacott	Dennis Fraser MBE	David Gorringe	Roger Harlow	Pamela Hill	Peter Jackson
Sevilla Delofski	Elizabeth England	Edward French	MVO	Sarah Harman	David Hillier	Rita Jacobs
Michael Denner	Tom English	Peter French	Christopher Gould	Pamela Harper	John Hills	Ruth Jacobs
Bryan Denning	John Ensby	Arthur Frost FIEM	John Graham	Elaine Harries	Chris Hilton MBE	Leslie Jaffa
Walter Denning	Laura Ergis	Richard Frost	Marjorie Graham	Brian Harries BEM	Malcolm Hirst	Cedric James
Bob Dent	Peter Ernster	Mark Fruin	Roy Graham	Robin Harrington	Richard Hiscott	Hedley James
Patricia Derrick	Barbara Evans	Brian Fry	Jeff Grant	Brian Harris	Paul Hitchcock	Rosemarie James
Joseph Despins	Chris Evans	John Fry	Ronald Grant	David Harris	Veronica Hitchcock	Terence James
Clare Deutsch	Derek Evans	Martin Fuhrer BSC	Derek Gray	Lionel Harris	John Hoare	Peter Jaques
James Devis BSC	Kate Evans	Frederick Fuller	Doris Gray	Michael Harris	Peter Hoare	Gloria Jarvis
John Di Petrillo	Keith Evans	Fred Fullerton	Frederick Gray	Richard Harris	Alexander Hobley	Clyde Jeavons
John Dickinson	Martin Evans	Robert Funai	Peter Gray	Richard Harris	Anthony Hodges	David Jeffery
Elizabeth Dicks	Perry Evans	Mark Fursedonn	Peter Gray MBE	Rodney Harris	Lorraine Hodges	Valerie Jenkins
Diana Dill	Ray Evans		Alan Grayley	Ronald Harris	Peter Hodges	Patricia Jennison
Joseph Dipple	Raymond Evans				Doris Hodgins	

Diana Jervis	Jeanne La Chard	John Lopes	David McCall	Mark Moriarty	Daniel O'Regan	John Pipkin
Peter Jessop	Kishor Ladwa	Glenys Lough	CBE DL CA	Ann Morley	Caroline O'Reilly	Caroline Pitcher
Barney Jobling	Patrick Laho	Agis Louka	Alan McCann	Ann Morrice	Alexander Orme	Leslie Pitt
Edward Joffe	Maureen Laing	Rydal Love	Adrian McCarthy	Anthony Morris	Christine Orton	Peter Pitt
Allan John	Agnes Lake	Terence Lovell	Nick McCarty	Charles Morris	Brian Osborn	Alan Plant
Peter John	Irene Lamb	Janice Lovely	Martin McClone	Jonathan Morris	Kenneth Osbourn	Louise Plaschkes
Anne Johnson	Roger Lambert	Helen Loveridge	Lee McComish	Helen Morris	Ann O'Sullivan	Toby Plaskitt
Bobbie Johnson	Patricia Lambourne	Veronica Lowes	Judi McCormack	Sheila Morris	Michael O'Sullivan	Nancy Platt
Colin Johnson	Peter Lamont	Terence Lown	Barry McCormick	Dean Morrish	Paul Otter	Geoffrey Platts
Ian Johnson	Barry Lanchester	Gez Lowry	Barney McCue	Gerry Morrissey	Joan Digby Owens	William Pochetty
Keith Johnson	Daniel Landin	Geoffrey Loynes	Alexander	Richard Morse	Glyn Owen	Nick Pocock
Kenneth Johnston	Maurice	Peter Lucas	McDougall	Julian Morson		Lydia Pohani
Maureen Johnson	Landsberger	Ian Luck	Peter McFadden	Jane Moscrop	Charles Pace	Michael Pointon
Robert Johnson	David Lane	John Luton	David McGillivray	Richard Moxon	Sylvia Paddock	Michael Pontin
Sheila Johnson	Geoffrey Lane		Barrington	Rachael Moyer	Karin Padgham	David Pope
Vanessa Johnston	Jacqueline Lang	Murray Macaulay	McGinnes	James Muir	Royston Page	Dick Pope BSC
Jean Johnston	Michael Lang	Michael	Joseph McGrath	John Mullan	Diane Paler	James Pople
Michael Joiner	Kelly Langley	MacCormack	John McGuigan	Frederick Muller	Jay Pales	Emma Porteous
Alan Jones	Paul Langridge	Marilyn MacDonald	Brian McIlmail	Peter Mullins	Alan Paley	George Potter
Alan Jones	Peter Langsdale	Spencer MacDonald	Martin McKeand	Peter Mulvaney	Barry Palin	Raymond Potter
Alexandra Jones	Tony Langsdale	Douglas MacGregor	Larry McKinna	Peter Muncey	Eric Palmer	Timothy Potter
Anthony Jones	Stephen Lanning	Alastair Mackay	Juliet McKeon	David Munns	John Palmer	Vivien Pottersman
Colin Jones	Cliff Lanning	Ian Mackay	Iain McLean	Chris Munro	Keith Palmer	Alma Pound
Cynthia Jones	Howard Lanning	Alexandra Mackie	Mary McMurray	Frederick Murdoch	Tony Palmer	Anthony Pound
David Jones	Terry Lansbury	Douglas Mackintosh	Diana Mead	Alan Murphy	Guy Pannell	Pamela Power
Eurwyn Jones	Stephen Larcombe	Peter Mackriel	Barry Measure	Joan Murphy	Terry Pantling	Roger Pratt BSC
Gerard Jones	Stella Larkin	Helen Maclean	Tony Mechele	Linda Murphy	Anthony Parker	Frances Prentice
Jocelyn Jones	Tony Laryea	Alistair Maclean	Michael Meddick	Michael Murray	Margaret Parker	Adam Prescod
Mark Jones	David Lascelles	Clark	Carole Medley	Spencer Murray	Osbert Parker	Janet Price
Peter Jones	Richard Laughton	Terry Madden	Michael Medwin	David Murrell	Wendy Parker	Stanley Price
Richard Jones	Marion Laurie	Vince Madden	OBE	Terence Murrell	Austin Parkinson	Thomas Priestley
Samuel Jones	Josephine Law	June Maguire	Laurence Meehan	Rona Musker	Carol Parks	Victor Priggs
Susan Jones	Peter Lawes	Patrick Maguire	Raymond Meehan	Ronald Musson	Belinda Parrish	Larry Prinz
Keith Jordan	Margaret	Bob Mahoney	David Meeker MBE	Pamela Myers	Rosemary Parsons	Susan Pritchard
Eddy Joseph	Law-Homewood	Patrick Mahoney	David Meeking		Timothy Partner	Mickey Pugh
Paul Joyce	David Lawrence	Helen Maisey	Antony Meering	June Nacey	Margrit Pascoe	Graeme Purdy
Mary Judge	David Lawton MIEE	Tony Mander	Phil Meheux	Ben Narayan	Ray Pascoe	David Pygram
Maxine Julius	John Layfield	Harry Manley	Georges Meisner	Julie Nartey	Dinesh Patel	Sylvia Pyke
Maureen Jympson	Peter Lea	Brian Mann	Claudia Meldon	Olive Nash-Selling	Steve Paton	John Pym
	Mary Leavesley	John Mann	Margaret Mellersh	Henry Naylor	Ken Paul	
Maurice Kanareck	Harry Ledger	Kenneth Manning	Ruth Mendelsohn	Patrick Neale	Lance Paul	Sarah Quill
Alan Kane	Beverley Lee	Rosemary Manning	Howard Mendoza	Ellen Nethercott	Ralph Payne	Barry Quinton KPES
Aivar Kaulins	Doris Lee	Susan Manning	Neil Meredith	John New	Arnold Pearce	
Anwar Kawadri	Graham Lee	Walter Mansfield	Barrie Merritt	Roger Newcombe	David Pearce	David Raggatt
Bernard Kay	John Lee	Terry Marcel	Laurence Mery-	Joyce Newell	Frazer Pearce	Hugh Raggett
Simon Kaye	Terence Lee	Barry Marcus	Clark	John Newman	Roger Pearce	Emila Rahmanova
Stephanie Kaye	Katherine Lees	Stephen Mariani	Elizabeth Michie	Robert Newman	Ronald Pearce	Ian Rakoff
Ian Keill	Marian Leese	Joe Marks	Malcolm Middleton	Stephen Newnham	Terry Pearce	Stephen Rance
Annie Kellett	Donald Leggett	Penelope Marks	Frederick Midson	Hugh Newsam	Annette Pearce	Nigel Randall
Christopher Kelly	Francis Le-Gros	Tony Marks	Dave Midson	Paul Newson	William Pearson	Eric Rattray
David 'Ned' Kelly	Jason Lehel	Rod Marley	Ann Miles	Stuart Newton	Bridget Pedgrift	Ian Rattray
Chris Kelly	Cheryl Leigh	Christian Marnham	Judith Miles	Margaret Nice	Chrissie Pegg	Christine Rawlins
Linda Kemp	Mike Leigh	Ernest Marsh	Tracy Miles	James Nicholls	Alf Penn	Barry Read
David Kennealy	Rita Leigh	Dr. Laurie Marsh	Peter Milic	Ron Nicholson	Annie Penn	Daniel Read
Dean Kennedy	Tony Lenman	Brian Marshall	Anthony Miller	Isabel Nicol	Sheila Penn	James Reardon
Niall Kennedy	H. H. Leno	Howard Marshall	Colin Miller	Joyce Nightingale	Maggie Spirito	John Reardon
Chris Kenny	Sean Leone	Michael Marshall	Frederick Miller	Kenneth Nightingall	Perkins	John Reay
Carol Kenyon	James Letch MBE	Peter Marshall	Julian Miller	Jean Nisbet	Terence Permane	William Reay
Joe Kerr	Peter Levelle	Roger Marshall	Michael Miller	Robert Nisbet	Anita Perrett	Michael Redfern
Richard Key	Kenneth Levon	Alan Martin	Alec Mills	Sandra Nixon	Dr. Stephen Perrin	Michael Reed
Alan Killick	Diana Lewis	Christine Martin	Simon Mills	Caroline Noble	MBE	Richard Reed
Tony Kilmister OBE	Ian Lewis	Gillian Martin	Beryl Milnes	David Nolan	Raymond Perry	Terence Reed
Shelia Kinany	Sarah Lewis	Joe Martin	Richard Milnes	Karla Normington	Barry Peters	James Reeves
Jimmie King	Brenda Leyden	Philip Martin	Maggi Minchin	Brian Norris	Edith Petherick	Roy Reeves
John King	Maurice Libby	Paul Marwaha	John Minoprio	David Norris	Michael Pharey	Carol Regan
Mark King	Frank Lieberman	DoP	Gordon Minter	Gloria Norris	Kevin Phelan	James Reid
Stella King	Stuart Lindley	Victor Marwaha	Edward Mirzoeff	Alan North	Maggie Phelan	John Rendall
Martin Kingsley	Ken Lintott	Terry Maskell	CVO CBE	Nicky North	Gary Phillips	Valerie Revitt
Neil Kingsbury	Julia Lisney	Charles Mason	Alastair Mitchell	Oli Novadnieks	Huw Bowen Phillips	Brian Reynolds
Jennifer Kirby	Christopher Lloyd	Jill Mason	Barbara Mitchell	Gilly Noyes-Court	Nicholas Phillips	Jean Reynolds
Francesca Kirby-	Garry Lloyd	Keith Mason	Christine Mitchell	Michael Nunn	Nigel Phillips	Mark Reynolds
Green	Brenda Loader	William Mather	Maureen Mitchell	Rose Nunn	Peter Phillips	Patrick Richards
Keith Kirkum	Kenneth Locke	Robert Mathison	Peter Mitson	Anthony Nuttall	Peter Phillips	Frances Richardson
John Kirsop	Peter Locke	Brenda May	Neil Mockler	Michael Nye	Vivienne Phillips	Lawrence
Stephen Kitchen	Roy Lockett	Brian May	Ramon Modiano		Richard Philpott	Richardson
Tony Klinger	Brian Lofthouse	Paul Mayersberg	Denise Monk	Bryan Oates	Charles Picken	Ian Riches
Daphne Klos	Waltraud Loges	John Maynard	Michael Monks	John O'Brien	Peter Pickering	Christopher
Joyce Knight	Paul Lomas	Michael Maynard	Lee Montague	Desmond O'Brien	Richard Pickwoad	Richman
Jason Krasucki	David London	Norma Mazzurco	Christopher Moore	Graham O'Connor	Antony Pierce	Adrian Richmond
Jane Krook	Andrew Long	Dr. John McAdam	David Moore	Gerry O'Hara	Roberts	Graham Richmond
Rolf Kruger	Anne Long	FRGS	Raymond Moore	Eamonn O'Keeffe	Paul Pierrot	Edith Richter
Susan Kyle	Victor Long	Joe McAllister	Tommy Moran	Fiz Oliver	Kenneth Pike	John Ridge
	Matthew Longfellow	Veronica McAuliffe	David Morgan	Douglas O'Neons	John Pilblad	Vivien Riley
	Roderick Longhurst	Janet McBain	Trevor Morgan	Zorina Oram	Christopher Pinnock	Doris Rippe

Ian Ritchie	Keith Shankster	Adrian South	Alice Taylor	Dianne Twiddy	Alan Westlake	Dr. Christopher
Peter Robb-King	Bill Shapter	Jack Southern	Allegra Taylor	Keith Twine	Eileen Westwood	Woollard
Adam Roberts	Michael Sharland	Adele Southgate	Anne Taylor	Pamela Twine	Angela Wharton	Nick Woollard
Stephen Roberts	Croft	Loretta Southon	Craig Taylor	Roger Twyman	John Wharton	Anne Wooster
Peter Robertson	Bruce Sharman	Philip Speight	David Taylor	Will Tyler	Sebastian Wheen	Arthur Wooster
Kenneth Robins	Edna Sharp	William Speight	John Taylor		Gilbert Whelan	Timothy Wooster
Brian Robinson	John Sharp	Andrew Speller	Keith Taylor	Daniel Unger	John Whitby	Anthony Wornum
David Robinson	Mary Sharp	Martin Spence	Linda Taylor	David Unwin	Joy Whitby	Warwick Wride
Ian Robinson	Ivan Sharrock	Alan Spencer	Michael Taylor	Stephen Uttley	Leonard Whitcher	Bernard Wright
Paul Robinson	Jeffrey Shaw	Keith Sperry	Patricia Taylor	Michael Uwins	Bruce White	David Wright
Sally Rodd	Jean Sheffield	David Spiers	Rocky Taylor		Charles White	Diana Wright
Keith Rodgerson	Martin Sheffield	Edward Spooner	Shirley Teece	Terence Van Santen	Ines White	June Wright
Rita Rodhouse	Danny Shelmerdine	Christopher Sprague	Anthony Teiger	Sandra Vardy Hill	Jack White	David Wynn-Jones
Stephen Roe	Brian Shemmings	Anthony Spratling	Oliver Tellett	John Varnish	Jeanne White	Ann Wynn-Smith
William Roe	William Shephard	Diana Spratling	William Temple	John Venables	Timothy White	
John Roebuck	John Shepherd	Doris Spriggs	Donald Terrett	Paul Venner	Dorothy Whitear	Pamela Yeoman
David Rogers	Michael Shepherd	Alan Springett	Phyllis Terry	Peter Versey	Sydney Whitehead	Susan Yeoman
John Rogers	Wendy Shepherd	Robin Squire	Brian Tesler CBE	Michael Vickers	Michael	Derek Young
Keith Rogers	Loulia Sheppard	William Squire	Martin Testar	Sandra Vickers	Whitehouse	Haydon Young
Kenneth Rogers	Olga Sheppard	Stuart St. Paul	Peter Theakston	Sarah Vickers	Patricia Whitehouse	Michael Young
Tony Roper	Adrian Shergold	Ena St. Pierre	Thomas	Robin Vidgeon	Paul Whiter	Peter Young
Grace Roques	Ilker Sherif	Eddie Stacey	Carol Thierry	Richard Villeneuve	Hugh Whittaker	David Youngs
Eric Rowan	Mark Sherwood	Maureen Stamp	Alex Thomas	Dena Vincent	James Whittell	
Ashley Rowe	David Shillingford	John Stanborough	David Thomas	Ernie Vincze BSC	Stephen Whitworth	Betty Ziegler
Keith Rowland	Peter Shillingford	Bob Stanesby FCCA	Emma Thomas	Laura Vine	Derek Whorlow	Jill Ziegler
Tony Rowland	Nigel Shore	Tom Stanier	Jeremy Thomas	Franz Von Habsburg	Arthur Wicks	
Kenneth Rowles	Edward Shorthouse	Raymond Staples	Roy Thomas	FBKS	Trevor Wicks	
Sheila Rowntree	Raymond Sieman	Thomas Staples	Bruce Thompson	Keith Vowles	Liz Widgery	
Terry Royce	Yolanda Silao	Barrie Stead	Christopher		Anthony Wilkinson	
Harry Royle	June Silver	Brenda Stead	Thompson	Timothy Waddell	John Wilkinson	
Lewis Rudd MBE	Brian Simmonds	David Steadman	David Thompson	Amanda Wade	John Wilkinson	
Ann Runeckles	Brian Simmons	Ken Steel	Dean Thompson	Campbell Wade	Peter Willcocks	
Leonard Runkel	Gina Simonetti	Bill Stephens	John Thompson	Elsie Wade	Anthony Williams	
Derek Russell	Jacky Simons	Robert Stephens	Winston Thompson	Trevor Waite	Betty Williams	
Xavier Russell	Roger Simons	David Stephenson	Diana Thomson	Richard Waiting	Billy Williams	
Denis Russo	David Simpson	William Stephenson	FRBS	Janet Wakely	Charles Williams	
Paul Russo	Gary Simpson	Barry Stevens	Maurice Thornton	Fiona Walker	David Williams	
Martin Rutherford	Jean Simpson	Beryl Stevens	Rosemary Thornton	Christine Walker	Derek Williams	
Jeanette Ryan	Richard Simpson	Gary Stevens	Maurice Thorogood	John Walker BSC	Joan Williams	
Nicky Ryde	Vic Simpson	Phil Stevens	Stephen Thorpe	Lesley Walker	Lyndon Williams	
Christopher Ryder	Philip Sindall	Rupert Stevens	Derek Threadgall	Sheila Walker	Margaret Williams	
Sture Rydman	Lois Singer	John Stewart	Clive Threadgold	Ian Wall	Margaret Williams	
Robert Rymer	Ann Skinner	Mary Stewart	David Thurston	Robert Wallace	Peter Williams	
	Robert Skinner	Ronald Stewart	Terry Thurston	Sandy Wallace	Michael Williams	
Peter Samengo	Astor Sklair	Raymond Stiles	Richard Tiltman	Ray Wallis	Jones	
Turner	Sheila Slate	Colin Still	Caroline Tipple	Eric Walmsley	Barry Willis	
Brenda Sampson	Anthony Sloman	Doreen Stilwell	Paul Tivers	Aisling Walsh	Irene Willis	
Jill Sampson	James Sloss	Jay Stinton	Gerald Tivers	Francis Walsh	John Willis	
Stephen Sampson	Rob Small	Suzanne Stokes	Derrick Todd	Andrew Walter	Lynne Willis	
Reginald Samuel	Brian Smedley	Munton	Charles Todman	Nigel Walters BSC	Pat Willis	
Sir Sydney	Aston	Alexandra Stone	Barry Tomblin	Gavin Walters	Bruce Wills	
Samuelson CBE	Alan Smith	Eric Stone	David Tondeur	Anthony Walton	Alfred Wilson	
Rita Sanders	Bob Smith	Malcolm Stone	Patricia Tonks	Martin	Beryl Wilson	
Julia Sandford	Carole Smith	Matthew Stone	Jane Took	Wansborough	Betty Wilson	
Jeremy Sandler	David Smith	Heather Storr	Leigh Took	Bob Warbey	John Wilson	
James Sandys	Dimitri Smith	John Stothart	Malcolm Took	Kenneth Ward	Juliette Wilson	
Mary Sangster	Frank Smith	Jean Strain	Gerry Toomey	Valerie Ward	Jules Wilson	
Erich Sargeant	Gabrielle Smith	Rosie Straker	Kiki Tormey	Jennifer Warrack	Ray Wilson	
Nicholas Sargent	Gary Smith	Graham Stringer	Sophie Toumazis	Andrew Warren	Roger Wilson	
Paul Sargent	Graham Smith	Charles Stringer	Ann Townsend	Norman Warren	William Wilson	
Peter Sasdy	Jenefer Smith	Sylvia Struthers	Anthony Tracey	Patricia Warren	Peter Wing	
Jeremy Sassen	Juliet Smith	John Sturdy	Ronald Trainer	Kim Warwick	Ann Wingate	
Daphne Croker	Justin Smith	Ian Stuttard	Pauline Trapmore	Jeannie Waterman	Peter Winstanley	
Saunders	Larry Smith BSC	Adrian Sumption	Guy Travers	Bryan Waters	Paul Winterborn	
Michael Saxton	Michael Smith	Joan Sunderland	William Treacy	Thomas Watkins	Rosemary	
Keith Sayer	Michael Smith	Peter Suschitzky	Malcom Treen	Peter Watson	Winterbon	
Wally Schneiderman	Michael Smith	Tony Sutcliffe	Kristen Trent	Francis Watson	Dennis Wiseman	
Christina Schofield	Morley Smith	Derek Suter BSC	Olive Trevett	Joan Watson	Penny Wolf	
Elaine Schreyeck	Norman Smith	Liz Sutherland	Felicity Trew	Wilf Watters	Nigel Wolland MBE	
Ian Scorer	Peter Smith	Muir Sutherland	Kenneth Tribbeck	Charles Watts	Colin Wood	
Derek Scott	Robert Smith	Christopher Sutton	David Tringham	Miranda Watts	Margaret Wood	
John Scott	Stephen Smith	Barbara Sutton	Terence Trodden	Peter Watts	Terence Wood	
Richard Seal	Thomas Smith	Paul Swann	Mark Trompeteler	Anthony Waye	Jeff Woodbridge	
Nigel Seal GBCT	Tony Smith	Peter Swarbrick	Keith Tufano	Joan Weadon	Keith Woodley	
Margaret Seale	Tracey Smith	Betty Swinburne	John Tulloch	Grahame Wear	Gaynor Woods	
Anthony Searle	Victor Smith	Peter Swinson	Ken Tuohy	Caroline Weaver	John Woods	
Aileen Seaton	Wayne Smith	Dusty Symonds	Jill Turk	Christopher Webb	Peter Woods	
David Self	Wendy Smith		Peter Turl	Jonathan Webb	Elisabeth	
Michael Seligman	William Smith	Archie Tait	Garry Turnbull	Jean Webster	Woodthorpe	
Shirley Selwyn	Frank Snart	Moir Tait	Andrew Turner	Colin Weir	Matthew Woodward	
Rick Senat	Harold Snoad	Peter Talbot	Anthony Turner	David Wells	Mark Wooffindin	
Millie Settles	Bernard Snowball	Leslie Talbut	Michael Turner	John Wells	Michael Woolfson	
Betty Sewell	Norman Sochall	Christopher Tanner	Russell Turner	Diane West	Nigel Wooll	
Denise Shackell	Anne Sopol	Colin Tapp	Leighton Turnham	Ken Westbury BSC	Katherine Woollard	

THE BRITISH ENTERTAINMENT HISTORY PROJECT

Part Two

MAURICE CARTER

FILM DESIGNER

Interview dates: 19 Dec 1990, 10 Jan 1991

Interviewers: Roy Fowler, Taffy Haines

Production media: audio

Duration (mins): 540



Maurice Carter at work on *Battle of Britain* (1969).

The first part of this interview appeared in Issue 162, Spring 2019, pages 8 to 14, and copies can be purchased from the office for £5 including postage.

Maurice Carter was born on 24 April 1913 in London. One of the first in England to use back projection, he also founded the Guild of Film Art Directors - British Film Designers Guild. He was nominated for Academy Awards for Best Art Direction for *Becket* (1964) (shared with John Bryan, Patrick McLoughlin and Robert Cartwright) and *Anne of the Thousand Days* (1969) (shared with Lionel Couch and Patrick McLoughlin). He was nominated for BAFTA Awards for Best British Art Direction for *Guns at Batasi* (1964), *The Quiller Memorandum* (1966) and *Anne of the Thousand Days* (1969).

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After the period covered in these extracts, he continued as the art director of such films as *10 Rillington Place* (1971), *Villain* (1971), *Innocent Bystanders* (1972), *Psychomania* (1973) and *The House in Nightmare Park* (1973) and production designer on such films as *Fear Is The Key* (1972), *The Land That Time Forgot* (1974), *The First Great Train Robbery* (1978) and *North Sea Hijack* (1980). He died in April 2000 in Buckinghamshire.

The following are extracts edited for publication from the transcript, with the questions and comments of the interviewers omitted to gain space. The audio and transcript of the full interview can be found at the British History Entertainment Project website, free of charge.

Production designer and art director

The Guild of Film Art Directors, and John Bryan and many others, thought that there should be a division between design and actual construction. The designer did exactly just that, the design of the set. And the art director put it to be an accomplished fact. It was really the relationship that had been before between the art director and the assistant art director. I think this idea started in the States and then John Bryan and several of the others who were leading in the Guild of Film Art Directors established it as practice.

He wouldn't go much further than the sketch. He would consider that an instruction. He looked at the built set and, if he saw something that displeased him in the building, he would want a change, but I knew him so well by then that I could interpret exactly what he wanted, especially as far as texture and colour. He would be with the director considerably – I think, adding to the director's ideas on set ups – and, of course, he would control costume. The designer then had say so on costume as part of his design and they also

reckoned they should be certainly at least in charge of master shots on the production, master set-ups.

Pinewood

Every film is a constant challenge, however apparently easy it was. The main one is that the money is limited – if money is unlimited, anything is possible. With money limited, you have to forecast what you're going to spend when it's not even in the director's mind what he wants, is only on the page of the script. You have to translate the idea on a page of script into a solid set – that is difficult. [Budgeting] came by sheer experience of comparing one set which you knew you'd built, knowing the rises in the salaries of the construction people, and the cost of materials rising. The great guessing game was to know how the work would progress, and how much overtime would be demanded by the construction people, how much overtime they would make for themselves. We're into the strike period then – you never knew when you were going to



Richard Attenborough in *Guns at Batasi* (1964).
(The Cinema Museum.)



The main interior set and Pinewood transformed into an African army camp for *Guns at Batasi* (1964)

have a strike – and all these things you made a slight allowance for but you obviously couldn't deal with every circumstance and you were caught out. The pictures I did, I was working between Pinewood and Shepperton, and I must say Shepperton didn't provide the great scope of services that Pinewood had, it didn't have cars standing by for you to be able to pick a car to drive anywhere. You had lesser services, so naturally it was more economical.

Pinewood had an excellent stock bay, an enormous stock of pieces, and it made the building of sets very economical. One had to look in the bay before you designed a set to see what stock was there, particularly when you were budgeting. It was a good idea to have a good search around and formulate your ideas around the stock which was available. So you would budget your set with that at the back of your mind, that you could probably use it.

But our biggest problem was the Rank set-up. They were building up this enormous staff of accountants and overseers and we were infested with these daily meetings which detracted very much from the picture and gave us the feeling we were working for a government department rather than making a film.

They had a little accountant who was declared to be the specialist in sets' budgets and how he formulated his budget was to look at our all our past costs for sets – he would search [for] a set of a similar size in an earlier picture and say that cost £7,800, so this one I'll add a bit on for the extra cost of labour, and that is how he arrived at it. He had no idea what I was going to design for the set. I could argue before he finally formulated the budget but I had little hope of actually shifting the position seriously. The only way you could save the situation was to cheat by urging him to put more on one set and then, knowing you could save on other sets, finally you could get the all-important set up to the standard that the picture required. It was quite absurd.

On an independent production, the budget for the sets would come from me arguing it out with the producer. Every production had a formulated idea what sets should cost for it, based similar to the Pinewood idea, that a similar production had cost X, Y plus. But that had more sense because at least it came from me and I had some idea of what I was going to design for the picture and some idea of what the real cost was.

One of the items in the budget was the rental of the stages. It could be that you would be told that where we've got to get these figures down, to squeeze the set somehow into one stage, not spread them over into two as it should have been. In other words, you often had to condense your set to do that.

Campbell's Kingdom (1957)

A Betty Box picture, shot mainly in Italy at Cortina – standing in for Canada. The whole setting of the picture was in Canada and concerned the construction of a huge dam and the Cortina site became apt because Betty had made a recce and found a huge dam some forty miles from Cortina and we needed snow scenes and lake scenes and a big river scene, and so the combined situation was obviously very suitable to simulate Canada.

I had to go off on my own to Cortina to build a ridiculous thing which was demanded by the book. It was a funicular which carried a lorry. You can imagine the construction required to carry a lorry. It was a comparatively short stretch but it still had to be constructed. And the only construction materials we had was trees and timber – obviously at that time it couldn't be built with metal. The time I went out there was mid-winter with heavy snow and they were due to follow out in the spring. I was nearly frozen to death out there building this blasted thing. It had to be local people building the thing. They had no knowledge of funicular building and also they were cheating like mad.

When the unit turned up, the snows had all disappeared in the lovely spring sunshine. Having built in the snow a kind of Canadian village, I had to bring the snow down in lorries from 1,000 to 2,000 ft. up and dump it and try and make it look like the slush and muck on the roofs of the set – the sun was so warm it melted all the time.

Bad scheduling, of course. They didn't want to be stuck in the heavy snow, very difficult to operate, so I think they tried to have their cake and eat it.

The 39 Steps (1959)

What had happened technically in between my days at Gainsborough and being at Pinewood was that back projection was advancing, I'd always been very interested in back projection. And by now the one good thing about Rank was that they had put their money into building a triple-headed projector – Charlie Staffel was largely responsible for developing it – and the train sequences in the remake of *The 39 Steps* were so much easier than the first because we had the wide screen and could be more ambitious. For instance, the transfer from one carriage to another that goes in *The 39 Steps* was made much easier. But it wasn't used to an enormous degree. The picture didn't call for it. I mean, we shot on the Forth Bridge. I went right up on the top to have a look if there was a good angle to shoot the trains.

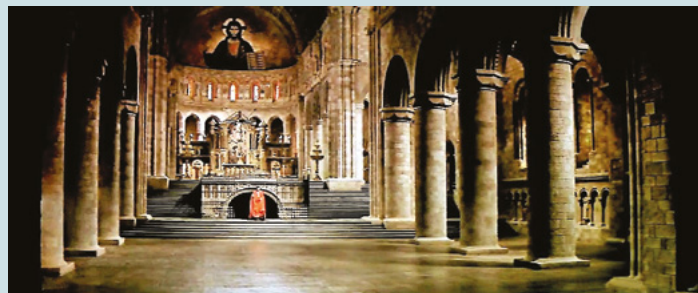
But that is one of the benefits of being an art director, that you do go to so



Richard Burton and Peter O'Toole in *Becket* (1964).
(The Cinema Museum.)



Peter O'Toole in *Becket* (1964).



Becket (1964).

many unusual places, especially on recces. Much more than the crew. The general thing with art departments is that they had to spend something like a month often before the unit turned up in a place. So you had got pretty used to the place if you were doing a big build, you knew all the local people and local populace, and you were pretty bored with it by the time the unit turned up.

The construction manager

I must say, as an art director, I've always regarded the construction manager as his most important link to the construction and vital, vital. Also, a good construction manager could protect you in your costs. I had Vic Simpson largely for a long time, who was excellent. He kept the books for the set and got the daily returns, the costs of the set and kept them. He'd say "We're creeping over here", and we could either cut something out, cut down the labour or take steps to try and keep ourselves in bound. So he is a vital piece of the mechanism of building sets.

The production office and I had to work very closely in working out the schedule, so that I had the time to build the set and strike it or reconstruct it when necessary within the scheduled time of the unit working there. Then we had a crisis if they either came off too soon, then we had big problems.

Once the construction manager had the drawings, he became a vital cog in estimating the amount of time the set was going to take. The earlier estimates we had, before the construction manager had the drawings, became a system of guesswork and experience in assessing exactly how long you would take to build a set. But another good thing about working in a studio with a set up like that at Pinewood – you could either flood the set with workers or you could reduce it. And if you had three picture operating, then you could adjust your balance between the three productions, take labour off one and storm it. Then, in return, if the other production was in trouble, you could allow your workforce to move over to [it]. There was a fluidity which you cannot have when you have a single production working. Then you're stuck with the amount of labour you have, whatever you do, and it becomes much, much more difficult.

No Love For Johnnie (1961)

It was the story of an MP having an affair and we had to build the House of Commons for that, which was largely drawn from the stock bay, they did keep most of the House of Commons set. But I did go to Parliament and photograph the interior because Parliament had changed since the original set which was

from pre-war destroyed [during the war] and rebuilt. We just had to build the chamber and it's quite a complicated set with all those step ups and seats, and one has to be so technically correct.

Lancelot and Guinevere (1963)

This was a film we shot in Yugoslavia – not one of my favourite experiences, I'm afraid. We had to build this huge castle on top of a mountain. Cornel Wilde had an interesting history, having been a fencing master and being in Hollywood purely as a stuntman and progressing to actor-director. He was a very good director, no question about that. Whether his choice of subject with Lancelot and Guinevere was the best, I doubt. But Jeanie Wallace, his wife, was playing Guinevere and poor old Jeanie was a bit of a dipsomaniac and so Cornel had a problem.

I found that the Belgrade studios were pretty awful. At that time it was a pretty primitive studio, anyway. The big stage had purely an earth floor, for instance, and of course it was a small studio and we were trying to build things which were really beyond their scope there, so it was quite difficult. One could never rely on something happening, you had a promise you would have people up there grading the road to get to a place. You would sit there and nobody would turn up. They would say they were on the way, they would be there in ten minutes. Then you waited another eight hours and they still hadn't turned up.

And the economy was virtually bankrupt and they were so anxious to acquire dollars through film production that they would do anything. And it was a participation picture, in which they had half rights to distribution in the Eastern bloc. Everything, extras, everything was below the line, in fact.

Everything was run by the studio committee. The script had to be submitted and approved by them. All my drawings for the sets they were going to build had to be submitted and the committee consisted of one person from every department, including the gardeners, so many of them had absolutely no touch with filming at all. They took my drawings and they estimated the costs of the set from those drawings and they all had to be converted – we normally worked in half inch scale, they insisted that everything had to be converted to quarter inch scale. It was quite a problem to work with this. The gardener would say, or the boilerman would say, I think this set is costing too much and you better cut it out, we can't afford this sort of thing. Which is a bit difficult.

The language, of course, was a problem, and the interpreters were dominated



Belgrade sets for
Genghis Khan (1965).

by the committee and often, if I wanted a direct answer, the interpreter would interpret an answer that would please me. Instead of saying no I'm sorry we can't do that – we would like to but we just can't do it, they would make these vainglorious promises of things they couldn't fulfil which left me on the short end because I went back and said to the unit, yes it's OK, everything is laid on for Tuesday. Whereas nothing in fact was laid on for Tuesday and the unit would arrive and there would be nothing there.

Guns at Batasi (1964)

Guns at Batasi was a very nice picture with Dicky Attenborough not directing but acting. It was the story about a remote British station being besieged somewhere in Africa. And Dicky Attenborough acted the part of the sergeant major and he was quite marvellous in his preparation for this, his devotion was quite extraordinary. He noticed that the sergeant major's boots were always turned up at the toes because they were always doing these very smart round about turns. He drank glasses of port in the morning to get his voice into the right sergeant major timbre and, to get his boots right, he'd polish them up with dubbing and then he went out and did about turns and about turns and about turns, shouting all the time commands, to get his voice and boots and accoutrements into the right sort of pattern. And he kept it up right through the day until he relaxed in the evening.

The whole siege took place in which they were confined to this place. What we needed was a fairly large stage because you had to have a big cyclorama round it and see outside into the distance. Unfortunately, George Brown, the producer, couldn't afford the big stage at Pinewood so I had to have the small stage, so the backing was almost touching the front doors. But it was still a lovely effect of distances – all relied on the backing. I could have done so much more with it but it was a very interesting, very lovely picture, totally shot on the lot.

Becket (1964)

It was John Bryan – we got together again on the same sort of art director/designer relationship. We obviously had a lot of interiors of castles and buildings of the period, and we had a special plaster made up. We could scrub it with wire brushes to get the actual quality of stone. It is very, very difficult on a set to get real stone quality which you can go right into close up and look like stone. It is absolutely fatal to paint it with solid paint – you must put some very thin dia [?] paints on to give the quality of the stonework and the same with the ageing – it has to be done absolutely meticulously, and John was the greatest man ever on finishes on sets.

To build the interior of Canterbury Cathedral, we had to do a lot of research because Canterbury Cathedral, of course, was burned down in Becket's time

and there is only the remains of the original cathedral there, so it had to be a good deal of imagination. We couldn't discover an actual print or any depiction of it as it actually was, but we knew as a fact there was a huge altar screen, incredible altar screen across there, so that we had to design for ourselves.

John gave me a sort of vague general sketch of the whole thing. It was a very big set, built in H stage at Shepperton which was completely filled wall to wall. It was full height of the stage, and then we built a hanging model to top it up – a thing I have seen done so seldom in English films. But the complication in that hanging model was that all the fine columns coming down from the roof had to match up with the little columns we had built on the studio floor – very, very difficult because on the model they have to be chewed off just with a razor blade to get them to actually line with the model. We did a marvellous shot, shooting down from the doors. We did it on a nodal head to preserve the accuracy of the match up, and the King came in at the doors and we panned up slowly, panned round, he came into the cathedral and then joined in the total hanging model on the set – brilliant shot actually, brilliantly conceived shot.

We did it all on the drawing board, absolutely on the drawing board and they would set up the camera on the thing and got the perfect finish to the matte, so we back panned actually to get the start position, so it was accurate all the way.

John Bryan by this time was taking absolutely no notice of Natalie Kalmus and Joan Bridge for their colour control on *Becket*. We knew as much ourselves, or more, than they did about colour as far as sets were concerned. I think the costume [department] used to talk to them – controls there – but I don't think anywhere else.

John had built an enormous Spanish town, great high walls, 50 ft. high, great towers coming out. [American producer] Hal [Wallis] had been back to the States and missing for some time and he walked up to the lot on this set. He had a very wicked little henchman called Dick McWhorter and Dick had been saying to John the set was far too big. John said, "That is what my sketch shows and it will look magnificent" – this great causeway going up where all the people are supposed to come out of this town. And it was only for a single shot – I must admit it was a bit ambitious. When [Hal] saw this great scaffolding and little men working up, little dots up there, 60 ft.-70 ft. above the roadway, he said, "All right, John, stop it all. Get them all off. I don't want the set." Hal turned on his heels, strolled off back to the Shepperton offices. And John Bryan came up to me and said, "Just go back there and tell them to get on with the job." John Bryan's attitude was, Sod it, the best is always good enough for me, how it should look is how it should look, and it is their job to worry about the finances. And the set was built and finished and shot on, just as John wanted it.

A great strong personality, John Bryan. Actually, by that time he was already becoming a very sick man, so it was a magnificent show of guts with him. He died within a year of it.



Max von Sydow and George Segal in *The Quiller Memorandum* (1966). (The Cinema Museum.)

I'll tell you a little story which will illuminate the total difference between the character of the [stars Richard Burton and Peter O'Toole]. We had the big throne room and they were both in between shots, having a draw on a fag. So the director said, "Let's get shooting, take one". So Peter O'Toole threw his cigarette down on the lovely painted floor, and Burton took his and handed it to the prop boy – "Have a drag on this, baby, until I finish the shot." And the other prop man had to scramble and pick up O'Toole's which was burning a hole in the floor, right in shot.

Burton I always found was a really nice chap, kind. And Lizzie Burton used to come and sit on the set all the time to watch him – they were very good together, except that they had such terrible rows occasionally – their dressing room was next door to the art department, which is how I know. In the morning they had a crate of lager delivered and they would both set about the lager and then just before lunchtime they had scotch, hard stuff, and then they all went off with O'Toole and the rest of them to Shepperton Green, to the King's Head, and there they really got stuck into it, so by the time the afternoon came it was rather a hope and a prayer that everybody would be working again.

The Burtons had a special room in the pub and they had their lunch there. I found both Elizabeth and he very nice people indeed, whereas I can't honestly say that I was mad about O'Toole – he was careless and arrogant.

Genghis Khan (1965)

Produced by Irving Allen – quite a character. He at the time was living in Berlin, not Paris, and he had a stable of girlfriends there and the only connection we had with him really was when he hired a plane and brought his girls to Yugoslavia for a visit. We saw very little of him and when we saw him it was pretty stormy.

It was a huge picture to mount. We built the biggest set ever built in Europe for the city of Peking. The script described very accurately the arrival of Genghis Khan and said that he came through the great gate of Peking and amongst cheering masses of people he progressed right through the city up to the Great Hall. To me, that read that there was a vista of Peking, an enormous tracking shot following his arrival.

And so we began to build this huge set. How I managed it was to incorporate the studio buildings as the Great Hall, overcovering them with camouflage, the buildings of Peking. And we had to build the great gate, which extended out on the lot so it was about between a quarter and a half a mile from one end of the set to the other, which was pretty extensive. And there were great big pagodas built, 70-80 ft. high, and I said to them, Now you must be very careful doing the roofs because if it rains we must have them solid and ready; and they should be wonderful green glazed tiles as they are in Peking. So they said they understood this all perfectly.

Meanwhile, the determination from the producer was that we should build the interiors in Berlin because it was a co-production, financed partly from Germany and partly in Yugoslavia. There was an advantage in using Berlin: a) they had good studios there which were unoccupied and b) all materials were duty free there. So I had the problem of commuting between Belgrade and Berlin which wasn't the most direct thing to do: you had to fly to Frankfurt and then Frankfurt to Berlin. But I had to leave the set just to go and see how things were. I came back and there had been a huge storm and half this huge set had been blown down. And instead of painting the roofs with real solid oil paint which they didn't tell me they hadn't got, they painted it with water paint and everywhere had snow white roofs. Anyway, we got over all those problems and rebuilt it.

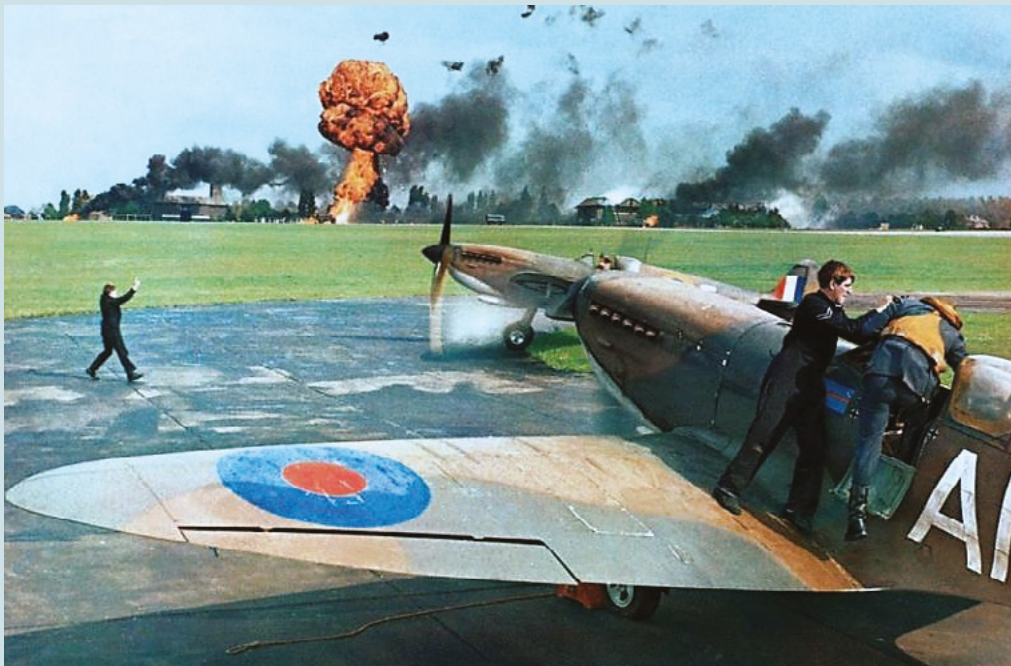
The Communist bosses had told every farmer for miles and miles around to arrive at the site of the battlefield and be prepared to stop a week. They all got ten shillings for their journey, bringing their horses, and they camped out. They brought a farm cart loaded with the hay for the horses and so forth and two horses tied up behind and trekked in on the orders of the Communist boss. There was no arguing: they either came or they were in trouble. They were to take part in the charge, on the side of a long slope down into a valley where the opposing side were huddled. And the idea was to shoot this enormously long line of horses, stretching probably a mile and half to two miles long, all accoutered with their lances and ready to charge.

Irving Allen wanted something I thought was absolutely wrong for the film. He wanted me to put a set up in such a way that I couldn't believe the director could possibly shoot the scene. And, although he recognised that I was trying to work on his behalf, the director [Henry Levin] wouldn't support me and so I'm afraid I just left and got an airplane and came home. But it was virtually the last thing in the picture, it didn't have much effect on it. I thought the whole thing would severely damage the picture and it did. I swore I would never go back to Yugoslavia again.

The Fighting Prince of Donegal (1966)

That was a Disney film. I went over to Burbank for discussions and I met Walt. Very interesting, working there – everybody had to keep their doors open. Walt used to walk along the corridor and keep a quick check on you, that you were at it. He was a very nice man though, and his brother was very nice, both good people, but they really expected to have their money's worth in the work area.

So we prepared it there and then we brought all the preparation back to Pinewood. It was purely a sketch artist and myself together with the director, Michael O'Herlihy. Disney wanted to see the shot by shot progression of the picture. Everything had to be sketched and I had to provide the set backgrounds for the sketch artist. Everything that Disney touched – done with great preparation, great care.



Battle of Britain
(1969). (The Cinema
Museum.)

Michael was mainly a television director but he had a great reputation for crossing the Atlantic single handed in sailing boats. He and I got on very well so it was a very easy picture

The Quiller Memorandum (1966)

They all started off convinced that it was going to be an Oscar picture, it was started and made in that way. I thought, I think you're over ambitious, babies. But they were determined to make it as artistic a picture as they possibly could and it was shot almost entirely in Berlin. The story was the resurgent Nazis, and so we shot on the actual sites and in the old Japanese Embassy, bombed, in Berlin, in the Tiergarten. It was my fourth picture in Berlin so I pretty well knew the place so it was pretty easy for me. And very nice sets to build – nearly all the interiors, I would say, except just a piece of the interior of the Japanese embassy. I copied the rest of the rooms in the Japanese Embassy for the other interiors, because they were in this wonderful state of desolation or abandonment.

Battle of Britain (1969)

That was the biggest picture I suppose I ever did. It was started by Tony Masters, and I think he rather wished he hadn't started it. There was some hiatus in the financing and I think Tony took the opportunity to disappear from it. Tony had done about six months' work on it or more, and I was left with the remaining six months to get it into action. And it was such an enormous project.

And the whole thing was so complex to deal with. We were building the radar station down at Dover, the original for the bombing, to – I think it was about fifth or quarter scale, all the great radar towers and that. And we had radio controlled JU88s to come into bomb, and then we built up also the radar huts there and we had a JU88 full-size mock up built which was held on wires to crash into the radar hut and explode. And it was a continual thing of working out effects, of course.

And then in the studio there was enormous research to be done for all the control centres, especially the control room at the central Fighter Command,

because we had to be exactly as it was, and by that time we were making the film they had been dismantled. As they were almost stripped down, I went up to Uxbridge and up to the other place where fighter command headquarters was and we found all sorts of people whom we could talk to and find out how it was.

We had to find a way we could quickly manufacture an enormous number of Hurricanes in the studio. We had to build them virtually as the original bodies were because, when an aircraft burns, it reveals the structure, so we had to build them with the actual real structure visible.

And we had Spitfires on the airfield. To turn the propeller, we put motor mower engines in each one to give the pre-take off spin of the propeller, and then they were towed on thin wires for the take off and they had to crash in the bomb craters and blow up, all these sorts of things.

We had most of the fighter pilots there as technical advisers, so it was purely a great big technical exercise. But it drove me mad, the driving from each airport. We were shooting in Dover, in east of London and Biggin Hill, and I was driving on one day between all when we were building things, construction. I was doing some enormous mileage. I used to get back at midnight absolutely worn out.

And we had great problems. Nobody that I knew had used radio-controlled planes for film work before. I suppose they were 12 ft. wing span, something like 8-12 ft. They contained radio controls, wings and tails, and little engines in them. They had to be loaded with explosives on the ground. The trouble was that as soon as they were loaded, they were a very, very dangerous thing, because if a stray radio signal came in, as one did one day, they blew up themselves. These boys got so to love the planes they made that they were going out with an assistant director and they were all trying to save their own aircraft and get the other guy, they were all dodging each other or not getting too close to the camera or ground, they were all preserving these bloody aircraft.

So we got them on the airfield just above Henley, and I said, just give me one chance to go out with them and see if I can get something. For the first time we got them actually blowing up within camera, and we had them with the camera right on them. And then we had one that blew up all around us, right into the camera. I saw the engine fly past the cameraman's ear. Then one



Black and white still (no colour available showing the set) from Anne of the Thousand Days (1969). (The Cinema Museum.)

chased me up the runway – hit me up the backside and the back of the legs with the point of the propeller, which didn't do me any good. But we did get quite a lot of material.

And then we had another system of model aircraft – these were really biggies, the bombers and models of Heinkel 111, and they were 18-22 ft. across the wing span and they were designed to be held under a helicopter. The guy with the radio control was in the helicopter, they were loaded with explosives and they had a quick release – the propellers were left just to turn with the wind as they came down and they glided after that. And the guy was able to direct them down for their crashes into the sea or in the beach and then we fired off the charge at the appropriate moment. If you ever look at the film, you will see they're rather good shots. I don't think anybody has ever detected they're not the real thing, but they were quite big things and so a very elaborate procedure as you can imagine. Not a cheap operation by any means.

The script was disconnected. I said to them originally, you know the huge problems with this is going to be the need to follow one pilot, one aircraft through a battle, and the only way to do it is to add numbers or some visual mark on it that you can follow it. But nobody was very interested. And I had such terrible trouble with numbering aircraft because we were doubling aircraft and using them at various phases. And each one had to be correctly numbered – there was always some guy who had fought in that particular battle who knew. It was generally a pain-in-the-arse picture.

We bought for £5,000 one of the standing hangars at the airfield near Duxford and the idea was that with the aircraft coming and the bombs dropping closer and closer and closer, eventually one goes into the hangar and inside was a Spitfire, which was to be blown out through the doors as the bomb hit, on fire. The stone piers were 4ft. square, enormously strong building, so it was all drilled with hydraulic drills and these great charges, and eventually had tons of explosive in it. The shot started and they all started coming over and the bombs were set up to drop, he started the bombs out about half a mile away, we could see them coming and firing, he was firing, pressing the buttons and firing and firing. The cameras were turning and everybody was running, panic. Came to the hangar blowing up, it didn't work. Everything else had blown up.

So it was back to the drawing board. Charlie was a marvellous special effects man – he knew this could happen, he had doubled up everything. Everybody was slightly dubious and they were looking over the top of the trenches – will it go up this time? But this time it went up with a real bang. We were bitterly chastised years later, because they said, "You were the bastards that blew up the hangar that we could have had for the museum – the museum would have had so much space".

We shot it in something like 18 weeks, three units plus a flying unit and a model unit. It's an experience I wouldn't have wanted to miss, I say looking back on it, but at the time I had never been so stretched in my life.

Anne of the Thousand Days (1969)

By then John had died and so I took over his mantle as production designer. I had [as] the art director Lionel Couch, who had been my assistant on many pictures.

One of the main problems I had with Hal on that picture was it was Tudor period and normally in Tudor period there are quite low ceilings. Now Hal had worked on so many pictures in the States and his principle was no ceilings whatever. And, of course, we were getting out of the era in which you could get away with that any longer. And so I had these terrible fights with him about ceilings. His order was absolutely no ceilings: it holds up shooting, slows down lighting, creates problems for everybody. No ceilings.

Anyway, I put the ceilings on the sets but I made them very carefully so we had sections we could lift off immediately. We used to shoot with the ceilings on and lift them up when they came in. Ridiculous procedure, really – but, as you can see on the finished film, there are a good deal of areas of ceilings. But that was the only real contest with him – otherwise we got along fairly well.

I didn't get much back up from the director [Charles Jarrott], I must say, although I did from the cameraman [Arthur Ibbetson]. We had this little Canadian girl who was playing Anne, [Genevieve] Bujold, who wasn't a greatly experienced actress, and we had a director who was doing his first major picture. ▣

THAT WAS THEN

50 YEARS AGO – SEPTEMBER 1969



Easy Rider plays around the clock in London's Piccadilly Circus.

The 272-seat Classic Piccadilly (originally the home of Circlorama) is the first British cinema to open around the clock – from Thursday 4 September at 1pm to Sunday at 2am – for the UK premiere run of *Easy Rider* with star Peter Fonda making a personal appearance on the first evening. The cinema achieves 14,545 admissions in 58 performances in its first week. 24 hour showings continue at later weekends.

The world premiere of *Battle of Britain* takes place at the Dominion Tottenham Court Road on 15 September – Battle of Britain Day – with simultaneous premieres at Rank cinemas in Birmingham, Cardiff, Edinburgh, Glasgow,

Leeds, Liverpool, Manchester, Newcastle, Nottingham and Sheffield – all in aid of RAF charities.

The Wild Bunch and the long-running *Oliver!* are the top West End draws, joined by *Battle of Britain* and then by *Midnight Cowboy* at the London Pavilion. *Carry On Camping* is the standout on general release.

The Children's Film Foundation's *Lionheart* launches Silver Jubilee celebrations of children's films in Britain.

Producer/star Laurence Harvey brings his Italian production *She and He (L'assoluto naturale)* to Britain for sneak previews. (It is never released here.)

The National Film Theatre starts a season of films produced by Hal B. Wallis as his latest production, *Anne of the Thousand Days*, completes shooting in this country.

The ABC Bournemouth and the Odeon Glasgow close for twinning and tripling respectively. The Playhouse Gerrards Cross closes for over a month to become an Essoldo luxury cinema.

The Rank (Odeon, Gaumont) and ABC chains increase admission prices by between sixpence and one shilling to meet rising costs, with Rank stating that some seats will be available at the old price at most cinemas.

The Odeons at Llandudno and Rhyl are taken over by Hutchinson's and will be renamed Astras. The chain already operates the former Odeon at Colwyn Bay.

The New Star Cinema at Brierfield re-opens as the Unit Four, split into four screens with 50 seats served by 16mm projectors. The Rex Lockerbie also re-opens.

The Cinecenta Leicester opens with two screens plus the Penthouse Cineclub.

The BFI opens the Luton Film Theatre in the Library Theatre, its third collaboration with a local library.

A local caterer hopes to open a 300-car drive in cinema by next Easter at Barnwell, near Peterborough.

The Ritz Thirsk, Regal Shotts and Essoldo Ilkley have closed. The Vogue Possilpark, Glasgow, has gone over to bingo.

25 YEARS AGO – SEPTEMBER 1994

The Mask, *True Lies* and *When a Man Loves a Woman* are top at the box office, superseded by *Clear and Present Danger* and, at the end of the month, by *Speed*. *Four Weddings and a Funeral* and *Wolf* maintain their appeal nationwide while in London's West End *The Hudsucker Proxy* and *The Last Seduction* also show continuing strength.

The second British Short Film Festival takes place at the Plaza Piccadilly Circus. The Metro presents a Latin American Film Festival with twenty features.

The Barbican shows new prints of fourteen Powell and Pressburger films while Powell's *Peeping Tom* is re-released at the Camden Plaza.

The BFI Awards presents its Career in Industry award to script supervisor Angela Allen and Fellowships to Nicolas Roeg and Jean Simmons. Roeg's *Heart of Darkness* is premiered at the National Film Theatre as part of a season.

The Museum of London starts another season of vintage British films on Tuesdays and Thursdays with *Gaslight*.

The Brixton Academy (former Odeon Astoria) continues its Cinema Fumée (smoking encouraged) screenings with a Manga feature and Svankmajer shorts starting at 11.30pm.

Central Films is to be merged with Carlton TV Productions to create Carlton TV Productions, scrapping its planned feature films.

Ridley and Tony Scott acquire Shepperton Studios.

City Screen takes over the Duke of York's at Preston Circus, Brighton, and it will be closed for an extensive period of renovation.

The Pavilion Galashiels is being converted into four screens and its façade restored. The Studio 1 at Thirsk has re-opened. The Tivoli Wimborne, now a live venue, reintroduces some films.



Hugh Grant stars in The Englishman Who Went Up a Hill But Came Down a Mountain.

The closed Penultimate Picture Palace at Oxford is listed at Grade II.

The Mayfair Whitefield closes, unable to compete with the new Warner multiplex at Bury. The twin-screen Cinema at Thetford and the Empire Kirkham also close. The Empire Havant is demolished.

Films shooting in studios (as well as locations) include *Rainbow* at Ealing; *The Englishman Who Went Up a Hill But Came Down a Mountain*, *First Knight*, *Mary Reilly* and *Loch Ness* at Pinewood; *Judge Dredd*, *The*



Rank opens new stages L and M at Pinewood.

Films in the studios include *The Man Who Haunted Himself*, *Crescendo*, *Mister Jericho*, *Hoffman* and *And Soon the Darkness* at ABPC Elstree; *Trog* and *The Lonely Heart* (later *The Music Lovers*) at Bray; short *It All Goes to Show* at Bushey; *The Virgin and the Gypsy* at Lee; *One More Time* at MGM Borehamwood; *The Private Life of Sherlock Holmes*, *Tom Lynne* (later *Games and Tam Lin*), *Perfect Friday* and TV movies *Up She Goes* and *Run a Crooked Mile* at Pinewood; *Anne of the Thousand Days*, *Cromwell*, *Every Home Should Have One* and *Loot* at Shepperton; and *One Brief Summer* and *The Revolutionary* at Twickenham.

Films on location include *Ryan's Daughter*, *Fragment of Fear*, *Figures in a Landscape*, *The Rise and Rise of Michael Rimmer*, *Entertaining Mr. Sloane*, *Walkabout* (in Australia), *When Eight Bells Toll* (Isle of Mull) and *May Morning* (Alba pagana) (Oxford).

Passing on: "Monsewer" Eddie Gray of The Crazy Gang; Sir Bruce Seton, actor; Gwen Morgan (of Morgan Slides), Ken Gordon (Pathe News cameraman).

Madness of King George III and *Carrington* at Shepperton; and *E=MC2* at Twickenham. Brent Walker has closed Elstree despite protests.

Productions on location include *Angels and Insects* (Warwickshire), *August* (Wales), *Blind Justice* (Newquay, Lanzarote), *Boston Kickout* (Stevenage, Ireland), *Braveheart* (Scotland, Ireland), *Clockwork Mice* (Chipping Ongar, Hampshire), *The Feast of July* (Dudley, Brecon, Porlock Weir), *A Fistful of Fingers* (Somerset), *Letters from the East* (UK, Germany), *Madagascar Skin* (London, Pembrokeshire), *Rob Roy* (Scotland), and *The Run of the Country*.

Passing on: Terence Young, director; Harry Saltzman, producer; Dolly Haas, German star who worked in Britain in the 1930s; Jessica Tandy, actress born in Stoke Newington, London; Deborah Imogen Beer, stills production photographer.

What was happening in the television industry requires a knowledgeable volunteer to provide the details!

BOOK Review



LITTLE DID YOU KNOW

By David McGillivray



FAB Press. ISBN: 978 1 913051 00 6
Hardback.
330 pages. £20

Reviewed by Jane Giles

Many people fall into film, but journalist, scriptwriter and actor David McGillivray had his entire career mapped out by the age of five following an epiphany during *Singin' in the Rain*. He was born into a post-war suburban home that was more than a cardboard box in the road but lacked a refrigerator, telephone, car or central heating - a television set was the McGillivray family's one luxury. TV would teach young David everything he knew, allowing him to eschew stuff "like algebra and rugby football" in favour of daydreaming, dressing-up and showing off. Expelled from school, teenage McG entered the film industry, or at least the despatch department of educational production company Gateway Films in Palmers Green. But his next job, as a 'slave' in the film repair department of arthouse distribution company Contemporary Films, took him to his spiritual home: Soho.

By 1971 McG was, at just 23, assistant editor of the *Monthly Film Bulletin*. He relished reviewing titles such as *Passion Pill Swingers* and *Housewives on the Job*, but in time-honoured BFI style was given the boot by 'fearsome old bluestocking' Penelope Houston. The mid-1970s saw McG writing low-budget sexploitation and horror scripts for directors including Norman J. Warren and Pete Walker; even their best-known titles - *Satan's Slave*, *Frightmare*, *House of Whipcord* - attracted mostly hostile reviews. The work dried up when the Eady levy was axed, so having long dabbled in Am Dram McG returned to the stage and eventually caught a break writing songs and jokes about buggery for the much-loved comedian Julian Clary.

Among his freelance journalistic activities of the 1980s-1990s, McG wrote film reviews and articles for the listings magazine *What's On in London* which was in a long drawn-out struggle for readership against *Time Out*. He was also a regular at the Scala cinema in King's Cross, particularly on Blue Mondays and at certain All-Nighters. The Scala hosted the launch of McG's first book, the seminal *Doing Rude Things: The History of the British Sex Film 1957-1981* (1992), and what a day that was, with screenings of 'utter garbage' and personal appearances by luminaries of the scene including Harrison Marks and Pamela Green, reunited after 25 years. As the author recounts: 'The tattered print of Michael Armstrong's magnum opus, *Eskimo Nell*, jammed and burned in the projector and, while this problem was being rectified, Michael himself stood up in the auditorium and explained that the reels also had been projected in the wrong order. I could not have been happier.'

With housing prices decimated by the ravages of the recession and the King's Cross redevelopment, McG moved to this unsavoury part of town soon after the closure of the Scala, and, unexpectedly, became a drug dealer. Plying 'the devil's dandruff' he welcomed some of the biggest names of stage and screen to his wild house parties, such lurid revelations being at the heart of this marvellous confessional autobiography.

Based on his diaries, McGillivray's alarming attention to detail and skill as a rascally old raconteur have created a picaresque portrayal of London and particularly the shallow end of the British film industry. A unique and invaluable documentary portrait of life at the fringes of respectability, the book is told with endearingly wry affection even in its darkest moments of betrayal and grief. This handsomely designed, well illustrated and indexed edition reflects the fine quality of McGillivray's writing, more treasure than disgrace.

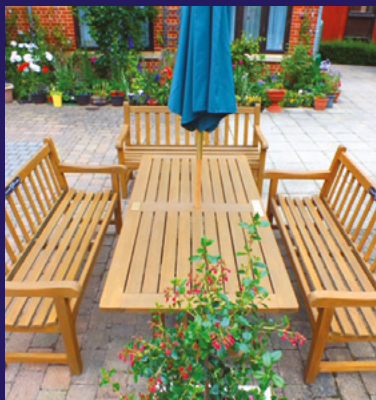
McG's story ends in 2015, before his filmography's late flowering with the production of *Trouser Bar* (2016), an erotic comedy set in the changing room of a menswear store in the mid-1970s. Intense speculation surrounded the unattributed authorship of the script, the short film of which became an international festival favourite. *Little Do You Know* is a veritable smorgasbord laden with juicy details, but its author also knows when to stop.

(An excerpt from this book was published in the last issue. Jane Giles is the author of *Scala Cinema 1978-1993*.)



MUCH ADO ABOUT GLEBELANDS

We were recently alerted to the state of well used chairs and a table in the courtyard of the Broccoli Cloister at Glebelands, the former care home of the Cinema and Television Benevolent Fund (now the Film and Television Charity). The garden furniture was presented by the British Cinema and Television Veterans in 1990 to honour the Veteran Dennis Wratten CBE. We were glad to pay for its renovation. These before and after images were taken by Tony Auguste.



Letters



Letters can be sent by post to **Editor – The Veteran, 13 Tennyson Court, Paddockhall Road, Haywards Heath RH16 1EZ** or by email to bctv.veterans@btopenworld.com

FILMAHOLIC?

I enjoyed reading the article by Craig Leyland on new words in the Oxford English Dictionary [Issue 161]. I have submitted the word "filmaholic". It was inspired by friends of mine who for years would not go on holiday without box sets of their favourite films.

I expect most Veterans are filmaholics. I know I am.

MICK MONKS
Northumberland

I can't say I am familiar with the word 'filmaholic' – 'film addict' or 'movie buff' seem to cover it. Craig Leyland points out in a reply to Mr. Monks that the OED has an entry for the suffix '-aholic' as forming nouns 'denoting a person who appears to be addicted to the thing, activity, etc. expressed by the first element.' – Editor.

THE GAME'S AFOOT

UCLA Film & Television Archive, the second largest moving picture archive in the U.S., and The Baker Street Irregulars (BSI), the foremost Sherlock Holmes society in the U.S., are mounting a worldwide search for lost Sherlock Holmes films.

Entitled "Searching for Sherlock: The Game's Afoot," the two nonprofit organisations plan to contact film archives, Sherlock Holmes societies, film historians, collectors, and other potential sources around the world to find, restore, and eventually screen, currently lost films featuring the world's first consulting detective.

According to Dr. Jan-Christopher Horak, Director of the UCLA Archive, more than 100 films about the iconic British detective are lost or are in need of restoration or preservation. A blue ribbon committee has been formed to lead the search, including Nicholas Meyer, author of the book and Oscar-nominated screenplay *The Seven-Per-Cent Solution*; leading silent film historian Kevin Brownlow; Angela Allen MBE, script supervisor; Bryony Dixon, Curator of Silent



Sherlock Holmes (James Bragington), Doctor Watson and Inspector Lestrade (actors not known) at work in A Study in Scarlet (1914). If only Holmes were around to find this missing film...

Film, BFI; and film director Tony Palmer.

Arthur Conan Doyle's Sherlock Holmes is the most-filmed character in the world. More than 200 films about the British detective have been produced; the first was *Sherlock Holmes Baffled*, a 30-second motion picture released originally for arcade Mutoscope machines in 1900 and copyrighted in 1903.

The number one search subject is the British production of *A Study in Scarlet* (1914). I've interviewed Sir Sydney Samuelson about his father's production but even he doesn't have a print.

Among the other lost films are a Danish series, produced by Nordisk films, beginning in 1908, and *The Missing Rembrandt*, produced in 1932, starring Arthur Wontner.

BARBARA ROISMAN COOPER
Project director
peninc1@aol.com

Our last issue featured Veterans' recollections of being involved with the late Stanley Kubrick following the feature on the Stanley Kubrick Exhibition (which closed on 15 September) in Issue 162. Here are some further contributions.

MORE ON KUBRICK (1)

Regarding your issue 163, what a great read regarding Stanley Kubrick! I had the pleasure of meeting him in my younger days as a trainee technician at George Humphries Film Laboratories in Whitfield St, W1 from 1966 to 1970, then I was with Humphries Labs until 1985, then it was bought by Rank Laboratories.

I started off in the 35mm negative preparation dept. assembling the processed daily rushes negative ready for printing, then screening with the client by lunchtime or the following morning very early. One such morning I collected the rushes print and prepared for the screening with one of our senior directors, Bob Ellis, and his client happened to be Stanley Kubrick.

The screening desk was set higher than the theatre seat so they were above me at the screening. We all had copies of the rushes reports which listed all the slates/scenes and the amount of takes shot that day for *Barry Lyndon*.

I walked in from the projection box as Harry Armstrong dimmed the theatre lights and switched on the projector. I sat down next to the colourist/grader that morning. The film was running and it was Ryan O'Neal standing by a very large oak tree by the lake and walking towards camera. I'd gone "Wow! What a stunning shot!" That was Take One, then it happened again! Again! And again! And we were up to Take 32 and I whispered to my colleague, "I can't tell the difference between Take One and Take 32."

Everybody was silent... then a hand popped over the screening desk and tapped me around the head and a voice said, "I can tell the difference and the best take, Harry boy!" I froze! Then the lights came up in the theatre and the two gentlemen stood up to

leave. Bob Ellis glanced at me and Stanley Kubrick looked over, dropping his head slightly, smiled and gave me a wink as he said "Thank you."

An embarrassing moment which ended with a smile from the Great Man!

HARRY FAYERS RUSHTON MBKS
By email

MORE ON KUBRICK (2)

I was at MGM in the film coding room. One day an assistant editor on 2001 came to see if I was interested in projecting films at Stanley Kubrick's home at weekends, etc. When I met him, we talked for a while about films and he asked was I OK to show films at his private cinema sometimes – it would be at a moment's notice. I said, "That's OK."

I would finish work at the studio and travel up to Abbots Mead – no car, so a long walk. I would arrive early enough to prepare the film or films ready for showing and he would invite me to have dinner with him and his family. I found it very easy to talk to Stanley about the latest films and a bit about the ones he and his family were to watch that night. Sometimes at the weekend his children would see an old MGM musical – *Singin' in the Rain*, *Kiss Me Kate*, etc.

Stanley was still working on 2001 when, while having dinner at his house, he asked me if I would like to work on the film in the cutting rooms, so I left MGM to go freelance and work on the epic.

Some nights Stanley would leave early from the studio and ask if I could show a film at his house. As I didn't have a car, Stanley would drive me. Passing through the main gates at MGM with him driving his big white Rolls with me in the back, I thought to myself, "David, you've made the big time."

When 2001 moved to America for dubbing etc. I went to work on other films at MGM – *Where Eagles Dare*, *The Walking Stick*. When Stanley returned, I carried on showing films at his house and got to know his wife and children very well and even watched the moon landing with Stanley on his colour television.

Then *A Clockwork Orange* started filming and I got a call from assistant editor David De Wilde asking when would I be free to join him and Stanley in the cutting rooms. I couldn't start straightaway as I was working on a film at the time and I have never left a film early to start another. They very kindly waited until I could join the team at Stanley's house. I worked on *Clockwork Orange* from November 1970, still showing films at the house. By this time I had a car and drove to the house in the early morning to stay late with Bill Butler and the rest of the crew (they would go home early when it was a film night).

Stanley spent long hours in the cutting room. He devised a method of viewing rushes scene by scene, shot by shot. We had six moviolas in a line on tripods with video cameras lined up to the screens on each of them. The rushes were recorded onto a Sony b&w reel to reel machine. Stanley would then sit in the comfort of his house and select each shot to be taken out of the rolls of rushes for that scene (my job). The next

day Bill and Stanley would sit down and start putting the scene together.

On one occasion, Humphries lab and Stanley could not agree on the colour grading so Stanley simply moved every piece of negative to Rank labs at Denham for the final grading and first answer print. This was happening while we were mixing the soundtrack at Elstree. Walter Carlos arrived at the house to spot music cues and new music ideas were chosen by Stanley and Walter. I personally like a proper music score but for *Clockwork* the music worked.

Stanley had lots of famous people visit at home: Peter Sellers, Michael Caine, Alex North, David Hemmings, Ken Adam... Stanley would always ask if I had eaten and would I join his guests for dinner, and then would give the nod when it was time for a film show.

Stanley was appalled at the condition of the prints sent by the various distributors. When it came to *Clockwork Orange's* release, he insisted that the reels of film were transported on spools and in proper transit cases – very expensive, but that was the power that Stanley had.

Clockwork was shown to the censors in Soho. It ran 2 hours 16 and a half minutes and no cuts were made. How do I know this? I took the print there for them to watch and waited in the projection box and returned it to Elstree. Stanley had asked if I could sit in on the screening and see their reactions.

Stanley asked me if I would like to join the production of *Barry Lyndon* and photograph the locations. I said no, because I wanted to continue in the cutting rooms. He didn't know the editing crew he would be using. If I had stayed on and done the location work, I might have gone on to the editing crew.

I did work for a short time on *Full Metal Jacket* at Shepperton Studios laying up some tracks for dubbing. Stanley asked if I still enjoyed working in the cutting room. The dubbing was for eight weeks, working day and night.

Not bad going for someone to survive three films with Stanley Kubrick.

DAVID BEESLEY
By post

MORE ON KUBRICK (3)

Stanley Kubrick was a parent at King Alfred School, the independent day school near Hampstead Heath. In fact, my mother taught German to one of his children. Nikki Archer, the great headmistress of our proudly liberal school, also sat as a magistrate and was growing increasingly concerned by the number of young men who came up in front of her for committing violent crimes while dressed as "Droogs" (characters of distinctive style from *A Clockwork Orange*, recently launched to much debate). As a result, Nikki invited the film director to a meeting. Kubrick subsequently asked for his film to be withdrawn from distribution in the UK, a ban which held for nearly 30 years. A moral, thoughtful, pastorally sensitive but not uncontroversial outcome.

SEBASTIAN CODY
By email

New Members



These are some of the latest members to have been approved by the Executive Committee of the British Cinema and Television Veterans to join our ranks and they are warmly welcomed. The following short profiles have been compiled from details on application forms and supplementary research where necessary.

IVAN CHANDLER, Lymington

His career as a music supervisor and music licensing consultant has involved such films as *Hot Wheels and Big Deals* (1978 short), *Cry Wolf* (1980 short), *Privileged* (1982), *The Tango Lesson* (1997), *Bring Me the Head of Mavis Davis* (1997), *Waking Ned* (1998), *The Man Who Cried* (2000), *Mouth to Mouth* (2005), *Run for Your Wife* (2012), *Pretty Little Baby* (2017) and *The Trial of Ratko Mladic* (2018). TV credits include *The Alternative Miss World* (1980), *Too Close to Heaven – The History of Gospel Music* (1997), *Train on the Brain* (2000), *Raw* (2008/13), *Believe: The Eddie Izzard Story* (2009), *Love/Hate* (2010/12) and *The '90s: The Last Great Decade* (2014).

PAULINE COX, East Molesey

Training at the BBC in make-up, hair and prosthetics, she has specialised in period drama. Her BBC career (1969-1996) encompassed two series of *Doctor Who* (1977, 1981), *Wuthering Heights* (1978), *On Giant's Shoulders* (1979), *The Imitation Game* (1980), *Sense and Sensibility* (1981), *Baal* (1982), *Imaginary Friends* (1982), *Top Girls* (1991) and *The Trials of Oz* (1991). As a freelancer, her credits include *Looking for Victoria* (2003), *Raphael: A Mortal God* (2004), *The Divine Michelangelo* (2004) and *From Time to Time* (2009).

MARGOT GAVAN DUFFY, London N6

Beginning as a drama department secretary at Channel 4 and then assistant to David Puttnam, she became a script editor and drama editor before producing series 1 and 2 of *How Do You Want Me?* (1995/8). As a TV producer, her work includes *The Vicar of Dibley* (1999, series 3), *Beast* (2001, series 2), *Hardware* (2003/4, series 1 and 2), *Beauty* (2004), *Tunnel of Love* (2004), *Open Wide* (2005), *The Complete Guide to Parenting* (2006), *Spy* (2011), *This Is Jinsy* (2014, series 2), *Boy Meets Girl* (2015, series 1), *Two Doors Down* (2017/8, series 3), *The Queen and I* (2018), others. She has also been an executive producer: *Monday Monday* (2009), *The King Is Dead* (2010), *We Are Family* (2017), etc.

DAVID GAMBLE, London NW5

As an assistant film editor, he worked for UPITN News Agency (1976/8), Transworld International (1979/80) and Thorn/EMI Video (1981/3) and on feature *Paper House* (1988), TV series *Traffic* (1989), others. As film editor, his credits include *Marooned* (1992 short), *Tales of the City* (1993 TV series), *Truth or Dare* (1996), *My Son The Fanatic* (1997), *Shakespeare in Love* (1998), *Lucky Break* (2001), *Veronica Guerin* (2003) and *Shopgirl* (2005).

Since 2006 he has taught film editing at numerous institutions including the National Film and Television School and was editorial consultant for *Borrowed Time* (2012).

MIKE HARRIS, Shepperton

He worked as a staff engineer at Shepperton from 1965 until it closed, then moved to Pinewood for two years. When Delta Sound re-opened the sound department at Shepperton, he worked on films, television and commercials, becoming a recordist in 1980. He went freelance in 1984 and co-started Melton Sound Systems at Halliford Studios. On his own, he set up Mike Harris Sound Systems in 1989 and stopped working on films in 2004. He established Ex Pro Recorders in 2010 and ceased doing repairs for film sound recordist and hire companies in January 2019.

ANDY LONG, Gloucester

He was employed by Wilson Lighting in Bristol in 1984 as a film electrician or Best Boy and left in 1996 (when it had become Lee Lighting Bristol) to work as a freelance gaffer. His credits in TV drama extend from *Zastrozzi* (1984) and *Resort to Murder* (1985) to *Wolf Hall* (2015) and *The Crown* (2017/8, seasons 2 and 3) as well *Antiques Roadshow*, *Songs of Praise*, *Blue Peter* and sports events. His film credits range from *Restoration* (1995) and *Welcome to Sarajevo* (1996) to *Peterloo* and *Red Joan* (both 2018).

VICTOR LONG, Bromley

This film technician's first job in the laboratories was at George Humphries from 1969 to 1975, doing a three-year apprenticeship and ending up in processing, handling such films as *Love Story* (1970) and *A Clockwork Orange* (1971). He then spent thirty-five years at Studio Film Labs (Deluxe), processing many films for Studio Canal.

ROD MARLEY, London W6

Starting at Samuelsons on the prep floor in 1986, he left in 1988 to work as a freelance camera assistant and video cameraman for Visnews until 1991. Wanting to work on feature films, he was taken on by Tony Pierce Roberts for *Howards End* (1991) and stayed for *Splitting Heirs* and *The Remains of the Day* (1992). He then worked on feature films and TV dramas, moving up to focus puller in TV on *Rose and Maloney* (2004), *Being Human* (2009), *Uncle* (2014), *Maigret Sets a Trap* (2016) and feature film *28 Weeks Later* (2007), etc., with some operating and lighting. Since 2017 he has been a technical support engineer for RED Europe.

DAVID MUNNS, Brighton

A production designer in TV since *Rotten Apples* (1989), his credits include *Against All Odds: Lost and Found* (1994), *To Kill a Burglar - The Tony Martin Story* (2006) and two episodes of Simon Schama's *Power of Art* (2006). Among his film titles are many with director Milcho Manchevski - *Before the Rain* (1994), *Dust* (2001), *Shadows* (2007), *Mothers* (2010), *Bikini Moon* (2016)

and *Willow* (2018) - as well *Clockwork Mice* (1995) and *Six Shooter* (2004). He also worked on numerous music videos and commercials as well as teaching film production at Bournemouth Film School (2006/18).

ADAM PRESCOD, London NW10

A render wrangler (1988/90), assistant projectionist and sound mixer (1990/2), staff camera assistant and sound recordist (1992/8) and then sound recordist from 1998 to the present, his credits in documentary include *Pet Rescue* (1997/2001), *Great Britons: Diana, Princess of Wales* (2002), *Geldof in Africa* (2005), *Armistice* (2008), *Perspectives: Andrew Lloyd Webber - A Passion for Pre-Raphaelites* (2011), *Chopin Changed My Life* (2012), *Damien Hirst: Relics* (2014), *Inside the Freemasons* (2017), *Serengeti Rules* (2018), *Great Green Wall* (2019) and *Watching Messi* (2019).

IAN RITCHIE, Watford

As a scenic carpenter, he started an apprenticeship at Pinewood in 1973 and studied to become fully qualified. He left Pinewood in 1978 for a freelance career including time at the BBC. He now works only at Leavesden on such productions as *Robin Hood*, *King Arthur*, *Fantastic Beasts I and II*, *Kingsman II* and *Fast and Furious 9*.

ALAN SMITH, Helston

A HoD stagehand, he started in the industry in 1975 and has worked in films, TV and on commercials. TV credits include *Queen of Hearts* and *Comics*. Films include *Voyage of the Damned* (1975), *The Eagle Has Landed* (1976), *The Shining* (1978), *Flash Gordon* (1979), *Ragtime* (1980), *The Fourth Protocol* (1987), *Willow* (1987), *Robin Hood: Prince of Thieves* (1991), *Troy* (2004), *King Arthur* (2004), *Derailed* (2005), *1408* (2007), *World War 'Z'* (2013), *Spiderman* (2018) and *Fast and Furious 9* (2019).

WAYNE SMITH, Epsom

Becoming an assistant editor, his credits include *G'olé!* (1982), *Superman II* (1983), *The Living Daylights* (1986/7), *The Rainbow* (1988), *Rob Roy* (1995), *Body Armour* (2006) and *Prisoners Wives* (2011). He was film editor on *Y Fargen* (1996), *The Sorcerer's Apprentice* (2001), etc. He became assistant VFX editor on *Harry Potter and The Prisoner of Azkaban* (2003/4), three subsequent *Harry Potters*, *Mission Impossible Rogue Nation* (2015), *Murder on the Orient Express* (2017), others. He has been VFX editor of *Children of Men* (2005/6), *Project 722* (2012) and *The Dark Crystal: Age of Resistance* (2017/9).

MOIRA TAIT, London N1

A staff designer at Channel 4, TVAM and HTV, she then joined the BBC and worked on such series as *Z Cars* (1964, 1972), *R3* (1965), *Not in Front of the Children* (1968), *Dixon of Dock Green* (1971/2) and such productions/series as *A Tale of Two Cities* (1965), *The Minister Would Like A Word* (1965), *Love and Mr. Lewisham* (1972), *Sunset Across the Bay* (1975), *Our Terry* (1975), *Early*

In Memoriam

DENNIS ELDER, Christchurch

8 January 1933 – 25 April 2019

MICHAEL HEYS, Bromley

13 September 1937 – 31 March 2019

GEOFFREY HELMAN, London

11 August 1930 – 2019

MICHAEL REDDING, Windsor

7 June 1932 – 30 May 2019

NICHOLAS STRUTHERS, Lymington

20 March 1947 – August 2018

ROBERT WEBSTER, Guildford

18 July 1933 – 21 April 2019

COLIN WIDGERY, Marlow

9 April 1937 – 14 April 2019

Struggles (1976), *Playthings* (1976), *Brensham People* (1976) and *A Visit from Miss Prothero* (1978). She has since taught production design as senior tutor at the London Film School and the National Film and Television School, and as a visiting professor at the Norwegian Film School.

MATTHEW WOODWARD, Salford

He joined the BBC as a trainee cameraman in 1985, was a senior television cameraman by 1990 and from 1992 specialised in Outside Broadcasts, predominantly music, sport and events. As a freelance multi-camera TV director from 2001, he has worked on BBC Proms concerts, BBC Young Musicians, BBC Cardiff Singer of the World and for ITV *The Jeremy Kyle Show* and *Judge Rinder*. He has also directed the screen coverage of numerous performances relayed live to cinemas, including *La Traviata* (2016, Royal Opera House) and *Madness of George III* (2018, National Theatre).

DAVID A. YOUNGS, Addlestone

This scenic carpenter joined NATTKE in 1976 while employed at Victo Mara's theatre workshop in Camberwell. He then worked for Thames TV at Teddington. 22 years later, after Thames lost its contract, he moved over to the film side and mainly worked for construction managers based at Shepperton and Pinewood. He retired ten years ago.

INCREDIBLE RESPONSE FROM THE INDUSTRY

In June we launched our ground-breaking research programme *The Looking Glass*, to understand the true picture of wellbeing and mental health in our industry, led by an online survey.

To mark the launch of the study we created a thought-provoking 90-second film *Smashed?*, directed by award-winning Tim Pope, best known for directing 21 music videos for goth-rock group The Cure, as well as Sheridan Smith's candid ITV documentary *Coming Home*. The soundtrack to our film, 'The Kiss', was kindly donated by The Cure.

Tim said:

"I'm pleased to support the work of the charity, an organisation that has existed for nearly 100 years. Working in the film industry, you're always aware of the highs and the lows. The cost to our lives can hit us financially,

emotionally and mentally. I hope the film we have created highlights and dramatizes this, bringing to life the struggle that people encounter when trying to 'break' into the industry and posing the question – but at what personal cost?"

The response was overwhelming – almost 9,000 workers completed the survey in just three weeks, representing five per cent of the industry and a huge response by any comparison. The film, which was promoted via social media across the UK, was watched almost two million times.

Despite the perceived 'glitz and glamour', the industry is two-thirds freelance, a trend that is only set to grow, and we hear many stories of the stress and strain borne by those working behind the scenes through services like our Film and TV Support Line 0800 054 00 00. Evidence from abroad suggests much



A still from *Smashed?*, directed by Tim Pope.

higher incidence of anxiety, depression and suicidal ideation amongst those working in the sector than in the general population.

We now want to work hand in hand with industry to catalyse real change and are convening the Industry Taskforce on Mental Health to guide, champion and challenge this work – and the programme of work that will follow. We want to develop practical and scaleable interventions that can improve the way we work in TV and film.

The evidence from our research is vital to building a comprehensive and effective response – from the industry. The Taskforce now counts amongst its force major broadcasters alongside film studios and representatives from the world of cinema.

We are looking forward to sharing the outcomes of the research later in the year.

As an organisation we are still on a transformation journey as we continue to grow from our roots as a benevolent fund into a charity. To keep our services going we need to increase our reach and our ability to raise funds. **If you are interested in fundraising for the charity, please email our Head of Fundraising Tom Woodward Tom.Woodward@filmtvcharity.org.uk**

Don't forget to follow us on Facebook, Twitter and Instagram for all the latest news and updates
@Filmtvcharity

Alex Pumfrey, CEO, Film and Television Charity

The survey is now closed but you can watch the film at filmtvcharity.org.uk/looking-glass-survey



PHOTOGRAPHS BY MARGARET WILLIAMS

WERE YOU THERE? PICTURES FROM EVENTS

**Above, with Debbie Wiseman.
Below, at the Museum of the Moving Image at Deal.
*More pictures on page 14***

