ISSUE 173
SUMMER 2022

The Veteran

The Magazine of
The British Cinema and
Television Veterans



PHOTOGRAPH BY CLIVE POLDEN

The Empire Margate

See page 6

PLUS: The Newsletter of the Film & TV Charity

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British Cinema and Television Veterans

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

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

The Veteran

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BRITISH CINEMA AND TELEVISION VETERANS LIMITED

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AGM

21 Days Notice is hereby Given of the
Annual General Meeting of Members to be held on
Thursday 21 July 2022 at 12 noon
FTC, 22 Golden Square, London, W1F 9AD

AGENDA

1. Apologies for absence
2. Notice convening the meeting
3. To receive and approve the Minutes of the Annual General Meeting held on 28 July 2021
4. Matters arising not on the Agenda
5. To receive the President's Report
6. To receive the Honorary Treasurer's Report and the Accounts for the year ended 31st March 2022
7. To receive the Honorary Independent Examiner's Report
8. To approve the Accounts for the year ended 31st March 2022
9. To appoint the Honorary Independent Examiner for the year ending 31st March 2023
10. To note that:

(i) in accordance with Articles 8.3 and 8.4 of the Articles of Association, one third of the Executive Committee is required to retire at each Annual General Meeting, these being the longest serving Members. This year the retiring Members are Allen Eyles, Barry Quinton, Sir Sydney Samuelson, Rick Senat, Felicity Trew and Nigel Wolland. All except Rick Senat are offering themselves for re-election and are automatically nominated.

(ii) A further member, Ted Childs, has resigned for family reasons. This means that there are two vacancies on the Executive Committee.

(iii) Article 8.1.1 specifies that no more than 6 Executive Committee Members may be elected in any one year.

11. To elect up to 6 Executive Committee Members
12. Any other ordinary business

By Order of the Executive Committee
Kathy Darby, Company Secretary

Please note:

Members are reminded they may only vote in person and may be asked to show their membership card to prove their eligibility.

Any member wishing to attend the AGM should notify the Company Secretary no later than Thursday 14 July on:

bctv.veterans@btopenworld.com or 07312 088 359/020 7287 2976

Please leave your email or telephone contact details so we can get in touch with you in case of any changes.

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BRITISH CINEMA AND TELEVISION VETERANS LIMITED

Draft Profit and Loss Account for the period from 1st April 2021 to 31st March 2022

	2022	2021
Turnover	**£**	**£**
Members Subscriptions	39,140	39,355
Members joining fees	845	485
Events for members	0	0
Other income	176	0
	40,161	**39,840**
Cost of sales		
Costs of magazine	18,236	17,966
Costs of events	0	38
	18,236	**18,004**
Gross Profit	**21,925**	**21,836**
Other Operating Income		
Donations	**19,899**	**1,746**
Administrative expenses		
Staff costs	21,946	21,251
Rent	6,500	3,250
Other costs	6,743	4,380
	35,189	**28,881**
Operating Profit / (deficit)	**6,635**	**(5,299)**
Interest receivable	7	46
Profit / (Deficit) on ordinary activities	**6,642**	**(5,253)**

Draft Balance Sheet as at 31st March 2022

	Equipment	Furniture	31-Mar 2022 Total	31-Mar 2021 Total
FIXED ASSETS	**£**	**£**	**£**	**£**
At Cost				
Brought forward 31st March 2021	803	268	1,071	1,071
Additions	674			
Balance 31st March 2022	1,477	268	1,745	
Depreciation				
Brought forward 31st March 2021	(803)	(268)	(1,071)	(1,071)
Charge for year	(168)			
Balance 31st March 2022	(971)	(268)	(1,239)	
Net Book Value	506	0	**506**	**0**
CURRENT ASSETS				
Cash at bank			91,836	52,958
			91,836	**52,958**
ACCRUALS AND DEFERRED INCOME				
Deferred income in advance from Members			29260	240
Accruals			7900	4178
			37,160	**4,418**
NET CURRENT ASSETS			**54,676**	**48,540**
TOTAL ASSETS LESS CURRENT LIABILITIES			**55,182**	**48,540**
RESERVES			**£**	**£**
Profit and loss account Brought forward 1st April 2021			48,540	53,793
Profit (Deficit) for the period			6,642	(5,253)
TOTAL RESERVES AT 31ST MARCH 2022			**55,182**	**48,540**

These more detailed accounts have been prepared to give members information on the position of the Company The accounts which will be approved at the AGM and then filed with Companies House will have less detail and will be prepared under the regulations of the Financial Reporting Standard for Micro-Entities (FRS 105) as required by EU and international law.

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The Mothballed Cinema



A tent with duplicate lower frontage can be seen beyond the cinema. The string of lights along the Margate seafront was added by the film company and offered afterwards to the Council. (This and all exterior photographs of Dreamland by Clive Polden.)

In May 2019, the Cinema Theatre Association issued the following press release regarding a state of affairs in Margate:

The iconic Dreamland Cinema (1935) on Marine Terrace is getting the cold shoulder from its owners Thanet District Council.

Restoration to the exterior of the Grade II* listed building (including installation of eye-catching new neon) was completed in the summer of 2017. And here we are in the summer of 2019 and the cinema, ballroom and Sunshine Café are still asleep. All three areas need sympathetic operators - especially the Dreamland Cinema. When the 2017 renovation was completed, the Council stated that it would seek tenders from prospective cinema operators.

For two years, the Cinema Theatre Association (whose remit is to assist and guide in the preservation of outstanding heritage cinemas) has been awaiting a response from Thanet District Council to our letters of encouragement… but answer came there none.

The 2,050-seat Dreamland Super Cinema opened on 22nd March 1935 with Greta Garbo in *The Painted Veil.* It was the final cinema project for architects Julian Leathart and W. F. Granger who designed a spectacular frontage, the first of its kind in Britain with its huge fin tower making the cinema prominent as far as the eye could see.

Thanet District Council sold the cinema building to Margate Estates in January 2021.

There was considerable excitement in Margate from March 2022 when its seafront was transformed for the filming of a big budget feature, *Empire of Light,* starring Olivia Colman and Colin Firth, directed and written by Sam Mendes, with Roger Deakins as DP. Set at the beginning of the 1980s in a rundown seaside resort, not a lot of set dressing by the crew was required to adjust the Margate seafront. Christmas lights have been put up along the promenade and fake snow used to add to the effect.

Taking a starring role in the production is the Dreamland cinema building, which has been renamed for filming as the Empire, complete with a fake façade of no less than 14 doors and a central on-street paybox created to the right of the original entrance. Is this new box office a sop to the American market, as very few British cinemas built in the 1930s had them exposed to the elements in this way? As for the vertical neon lettering on the fin, a former conservation office has advised the CTA that "the external lighting was under-maintained prior to the transfer of ownership in January 2021, and has had none since. Consequently, some of the illuminated letters, some of the strip lighting and most of the uplighters (including those on the lightning conductors) have failed." One benefit of the filming is that when the original name is reinstated, this should all be back in working order again. Another could have been that the lights strung along the seafront would be left in place and given to the Council but they were deemed unsuitable for long term use, not being dimmable and so bright they might cause cars to crash.

Causing more confusion for the uninitiated visitor is that an identical ground floor façade was constructed on vacant land just yards away, leading into an enormous temporary studio resembling a tent, constructed especially for the filming. This contains a "magnificent double-height foyer with twin staircases". One has to wonder why Dreamland's own very impressive foyer with its island box office, two sets of stairs, and circular opening overhead, was not considered impressive enough.

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The names of the various attractions at the Dreamland complex were originally slotted into the horizontal bands to the left of the name sign – as seen on the back cover of THE VETERAN*, issue 166, Spring 2020.*

Little has been revealed so far about the film's subject matter beyond its being a love story set in and around a beautiful old cinema on the South Coast of England in the 1980s. A spokesman for Neal Street Productions has stated: "Our film is set in the early 1980s when racial tensions were running high in many parts of the UK." Black performers Micheal Ward, Tanya Moodie and Crystal Clarke are prominently featured in the cast. Scenes were shot featuring dozens of mods and skinheads. On Marine Terrace there were 75 scooter riders dressed in parka jackets, with a far-right group wielding banners walking behind them, reported to be displaying National Front slogans "No room here" and "White power". The location shooting, mostly on Marine Terrace where Dreamland is located, has not delighted everyone. One man told the local press: "The road closures are a nightmare. Personally, I am not interested in the film and am fed up with the traffic jams. I drive for my work." Shooting in Margate started in late February. Road closures were scheduled up to 20 May.

Other sites used include the Old Town, Cliftonville, Darcy's Café, and the former Manston airport site (where a set of a projection room with 1980s equipment was created with the help of the Projected Picture Trust which gave supporting actor Toby Jones instruction into how to show films as the Empire's chief projectionist).

With special thanks to Clive Polden.



The final D of the old name can be seen below where the shorter new name ends. The new wide entrance with protruding paybox can be seen.

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This is the duplicate entrance with new foyer behind built further along Marine Terrace at Godden's Gap (named after the owner of the site, Jimmy Godden).



This wide view shows how the canopy was truncated at left when the copy was made.



This night shot gives a tantalising glimpse of the huge entrance hall created within.

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Inside Dreamland

Although the exterior is the single most impressive feature of the Grade II* Listed Building and has remained in view, the interior has been disused since 2007 while it is almost fifty years since films were shown in the main auditorium.

These are my shots of the interior taken in 1998. The stalls were turned over to bingo and the balcony walled off and converted to two very plain cinemas side by side. – **Allen Eyles**.



The original box office with stairs to the stalls (bingo) at left and stairs to the balcony (two cinemas) at right in a top-lit circular foyer. The soffits are in a stylised Greek meander pattern in gold and deep blue. (This and all interior photographs taken May 1998 by Allen Eyles.)



This shot upwards shows the circular opening above the paybox with art deco bronze lantern suspended from the ceiling.



The upper landing underneath the dome.



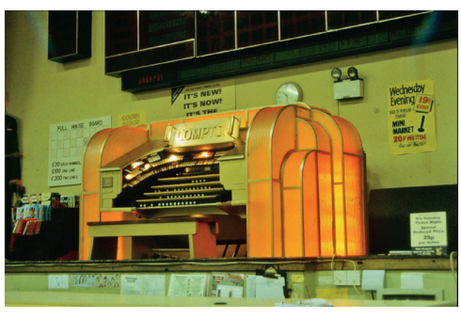
A relief of a piping rider on horseback, created by sculptor Lawrence Bradshaw.



Corner of inner balcony foyer. The two cinemas in the old balcony were completely plain.

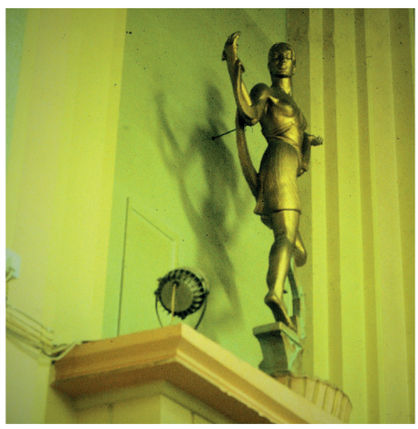


General view of the auditorium as a bingo hall.



The Compton organ remained in use in the bingo era for occasional concerts.





These sculptures are by Eric Aumonier whose other work includes The Archer at East Finchley Underground Station and the sculptures seen alongside the staircase to Heaven in the 1946 film classic A Matter of Life and Death. *"In decorative terms, the interior displays the influence of Minoan sources, then very much in vogue following Sir Arthur Evans's publications of the palace of Minos at Knossos, Crete" comments the listing description.*



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THE BRITISH ENTERTAINMENT HISTORY PROJECT

ROGER GRAEF OBE

(18 APRIL 1936 – 2 MARCH 2022)

Producer, director, editor



Interviewer: Stanley Forman
Date: 4 June 2003
Production Media: Audio, video
Duration: 57 minutes

Interview copyright © The British Entertainment History Project

These are edited extracts. For the full interview, free to view, including Graef's account of working in theatre and of wasting two years not making feature films, enter **BEHP** on the internet to reach the home page and search on **Roger Graef**

The director, producer and polymath Roger Graef... stands as one of Britain's most accomplished filmmakers... who penetrated his adopted country with both his outsider's eye and a seemingly tireless energy... Most notably, he adapted the model of Direct Cinema as what would be termed 'fly-on-the-wall' television, though he also worked across other styles and formats. ...he believed in "capturing reality" not as a big-game hunt but as a public service, a means of demystifying the world and expanding awareness. His access was his audience's access, while the 'direct' observational style – open, "unmediated", with minimal direction or editorialising – was about getting out of the audience's way.

He set up his own production company – Films of Record – in 1979. And in 1982 he made the 12-part *Police* (1982) amid the Thames Valley Police... Graef said his film was later used in police training as a how-not-to manual.
He directed three Amnesty International benefit galas, including the first *The Secret Policeman's Ball* in 1979, and co-produced the first Comic Relief gala with Richard Curtis in 1984. He was a chair and trustee of theatre company Complicité, and a founding board member of Channel 4. **– Nick Bradshaw, BFI website, 7 March 2022.**

...Roger believed in: the power of television to make the world a better place. [...] He made a new type of television showing the workings of institutions from the inside, from the European Union to the US Senate. [...] Roger had a passion for exposing the flaws in our criminal justice system and made scores of programmes for all channels showing its failures. He had a deep belief in the need for prison reform, particularly in the treatment of young offenders. **– Dorothy Byrne, former Channel 4 head of news and current affairs, *Radio Times*, 19-25 March 2022.**

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I was born in New York to liberal Jewish professional parents. My father was a doctor. I grew up in the post-war period of liberalism where we thought the world was going to be a better place thanks to our efforts. I was literally campaigning on the streets of New York for Adlai Stevenson and other liberal figures when I was 12 and 13. I was, in essence, a classic liberal rather than anything more extreme than that.

Taking risks

What I've been doing with filmmaking … is just going into subjects I don't know anything about and feeling excited by my ignorance, rather than feeling that I had to hide that. Or that in some way that was a limitation. Taking risks pays off, and has continued to, even to this moment.

So whenever anybody says [for example] "Do you want to do a series on the police? [*Police*, TV series, 1982]" – they rang me from Bristol – I said, "Well, why not?" If you get a chance given to you, why not?

I rang the Thalidomide Society and they said, "What we actually want is a little film for the primary school and infant school heads to see that our thalidomide children have brains. They may not have arms and legs but they've got brains that can be part of the school. But can you do that?" I said, "Sure, why not?"

I closed my mind because I thought I knew, right? I wrote a script for this thalidomide film – Brechtian, about handicap and morale, this stuff. Bill Morton, who was a film editor and running *Man Alive*, a friend of mine, looked at this and said, "What are you trying to prove? Tell this story as if it was one nine-year-old talking to another nine-year-old about what it's like to have a life without arms or legs." And I said, "Okay, right. Stand back and watch."

So I make a film, choosing not the most handicapped kid but quite a nice kid. He was called Brett and the film was called *One of Them Is Named Brett* [1965]. It just showed this rather attractive kid washing up with his feet, beating up his brothers and sisters with his feet on the bed, just behaving like a normal kid, while without arms; and then halfway through the film, he goes and visits kids without legs and thinks of them as handicapped, right? So suddenly, instead of being kind of Brechtian and telling everybody what to think, we just watched it.

We showed the film, and some ex-Marine fled from the film at the fighting scene because it so shocked him to see this stuff. And the doctors were equally shocked, because they'd never seen these kids except as patients. So what we'd actually done was just observe these kids being kids, and the power of that broke through the stereotype of the headlines, right? So just as I'd learned what they were like by filming them and observing them, instead of writing what I thought that everybody else did. And it went straight into medical school curriculum. It went on the ABC network in America, on the BBC, on CBC – shown all over the world.[*]

And, I thought, this is what I want to do. I explore the real world, behind the cliches, I keep my mind open. And I try and promote social justice by saying these are human beings, not just kids without arms.

Politics

I think all my films are political with a small 'p'. I call myself a socialist now – but a small 's' on socialist. I became British to vote against the Tories. I've made films for the Labour Party. I've made a film with the Tory government. I've made a film with the Labour government. I've been inside the State Department: Bush was the UN ambassador, it was under Nixon. I don't believe in overtly political films that tell you what to think. I'm much more willing to put the evidence forward and then have a debate afterwards, which I've done all these years. I'm actually interested in changing things, rather than being right.

I fell in with Allan King who was an independent filmmaker before there were independent filmmakers. And I was trying to make films for the Canadians, just learning the craft, which I did from Bill Brain, the editor. Charles Stewart was my sound man on the second film I made. And there wasn't enough money to make films properly. So the BBC was interested, PBS was interested (NET, as it was then) and the Canadians, and they said, "We want editorial control." I said, "I'll make the same film for you. And you can change your version if you can pay the difference." And they said, "No one's ever done that before." And I said, "Well, let's try it." And that was the first co-production, *The Life and Times of John Huston Esq.* in 1965.

[* Graef made a sequel: *Brett: A Life with No Arms* (2015). – Editor.]



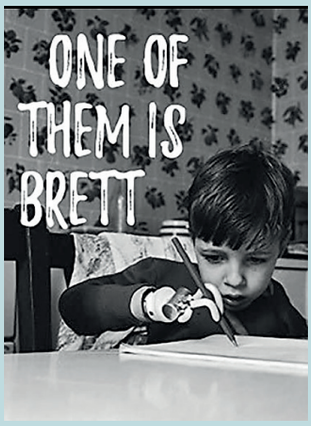
And then we went on to make thirteen more of the *Who Is?* series, because we added the Germans to that. And then I went on to make about 18 co-productions on the basis of telephone calls. The contract I wrote said, we'll keep half, you get half pro rata in terms of your contribution. You get editorial control, you vet the rough cut – if you don't like it, change it, pay the interneg costs, and that's it, right. Page and a half, took it across to the lawyer on Regent Street, said would you put this into party of the first part. And so it became two pages. And that was the first co-production contract.

I'd done this half hour version of the Huston film for the Canadians. Showed it in Rome, to Huston and [producer] Ray Stark because I was on the closed set of *Reflections In A Golden Eye* with Elizabeth Taylor and Monty Clift. They said, "This is great stuff. Good. We'll get it on NBC. And you could do a big, epic documentary about Huston in colour." This was black and white. And I said, "Well, I've got a contract to PBS. I can't do it." And they said, "You're not serious". And I said, "Oh, yeah, this is the first, these are my friends." And I had a major row with Ray Stark in front of Huston who never said a word, because they accused me of ripping off Huston because we weren't paying him. They couldn't understand that we would make films just for the love of it. And because Huston never said a word, I thought, Screw you, you pose yourself as a moral person but you just don't have the guts to stand up to Stark, who was a rat. It was my kind of turning point where I could have gone to NBC, could have made money with that. And I just thought, you got to play straight, the way you want to be treated.

So that was the first co-production. We were working without lights and using black and white fast Double X for that production, which I think was the first time that was being used. When *Who Is* started, the basis of that was again, just like all these stories, I thought they're all these great musicians, architects, whatever. I think I know about them. But who is Pierre Boulez? No. So that was a kind of joke title. And I spent a week with Boulez, discovered quite a lot about his music and then made a film about what I'd learned [*The Creative Person* TV series, 1968]. And I spent a week or month with Gropius, months with Lipschitz, all of these wonderful people. What I was trying to do then, and what we're still trying to do, is to take something that looks like we know what it is. And in those days, Huw Weldon was doing *Monitor* and Kenneth Clark had just done *Civilisation*. And what Isaiah Berlin said about Clark was, "He did an awfully good *Kennedy*, an awfully good job. But he did rather give the impression that the whole thing could never have happened without him." And it's that idea of owning civilisation or owning science. It's the modesty of observing that we tried to introduce in the arts. And then I did it with a film in Florence. *Why Say Florence* was the same kind of thing. Everybody thought Florence was a great success story. Opera singer sent me down there, I discovered actually Florence was corrupt, nasty, and not doing well. And he just said, "Look, as long as you get your facts right…" So that was another co-production. And it was very interesting, kind of getting into Italian politics there. That was really the first seriously political film in some ways.

Islam: I went to Morocco, discovered really how little I knew about Islam. I went to Aubrey Singer and said, "I want to make this film

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One of Them Is Brett *(1965).*

about Agadir [in Morocco], Mexico City and Kansas City to show how modernist architecture was crushing the culture of the past." He said, "Nobody gives a shit about Morocco." And then I was trying to promote another series, which went on to be the first "fly on the wall" series, about English literature. I thought, How do I do this? And out comes Stephen Hearst, head of music and art, saying, "Do you want to make a film about Carol Reed?" And I said, "Well, yes, that's fine. But it'll be quite difficult because he's elusive." "How about Graham Greene? Want to make a film about Graham Greene?" "Well, he's a *re*cluse, completely reclusive, you know?" "Do you want to make a film about Ingmar Bergman?" And he's even more of a recluse. And finally, at lunchtime, they said, "You want to make a film about Ginger Rogers? She's in town." I said, Well, that's okay." And then over lunch Francis Coleman told me she was a complete bitch and an absolute nightmare to work with. But, I thought, she's an arch rightwinger, friend of John Wayne's, quite interesting.

Then after lunch, Gordon Watkins come bouncing out of his office drunk and said, "Do you know anything about Morocco?" And I said, "Well, I've just come back from there and tried to make a film." "Do you want to make a film about the Koran – *Koran Says*. I said, "Yeah, fine. There's only one thing – I'm Jewish." They said, "That's all right. For the purpose of this film, we'll forget it." So I went off and made the first film ever about the Koran, about Islam, for the West, for Germans and PBS. I then discovered how much we are never taught about Islam. I was really dazzled … I thought it was an absolutely fantastic experience.

And then got the language film together by saying we can't do a film about English, let's do a film about communication. Let's go back to basics again, let's see how communications is used. Where do we use it? In the family, at school, politics, work, and diplomacy. And that's how we made *The Space Between Wo*rds [1972].

I was in the Senate making a film about Mondale with Charles Stewart shooting, and I kept saying, "Pan left, pan right." Charles turned around, said, "For Christ's sake, by the time you give me the directions, it's over. Tell me what you want and leave me alone." And so that's how "fly on the wall" really started. Because up to that point, we were having huge arguments all the time about where to put the camera, what the best shot would be, and so on. And I just said, "Okay, let's just do it. You know this is what we want from the scene. This is what we want from the situation." And I left.

We'd already been working without lights. And I stopped staging as well at that point. We then carried on finding this kind of animated quality, the risk of trying to follow things was there in the film. It was so exciting that I just thought why was I bothering all this time, trying to do the great, beautifully controlled stuff? Because if you've got a cameraman as smart as Charles is, who listened, which is what he did, he put one eye to the came and kept the other eye to see who was going to talk next, he would always pan beautifully to the next speaker and stay on the listening shot and so on. And I just thought, well, he's better at this than I am. You know, directing really means conceiving of the film, creating the situations or being in the situations and getting access, identifying the stories that you want to follow but keeping out of the way. And so quite often I would sit under a table, or I'd never look people in the eye, and let the situation unfold. And our job as a team would be to make sure the car was ready to go to follow them in, get the film ready for the next magazine, just to keep us going following the action instead of ever trying to stop it. For a very long time, we were completely purist about this, we did not stage anything. And the power of what we were getting was back to the thalidomide film, that kind of discovery of something that was more interesting than whatever we had in our heads.

The first political film we made was inside the British government with Geoffrey Howe in '72 following the making of a law. And then in '76 we were allowed into the EU. And we made the diplomacy film with Bush Senior that became the training film for the UN for twenty years. Because no one had ever done the corridor work, they only did the speeches. We were in the corridors, behind pillars, we were by swimming pools, we were in the American ambassador's flat at night, chasing the action wherever it led instead of saying, "Can we see you at four o'clock?", because that's when the crew goes off? It was a kind of collective devotion to following the action. And that's the spirit of what we're doing here, being allowed in on uncovering stories and just following them instead of trying to control them.

You shoot an awful lot of stuff. When we did the first of these fly on the wall series, I guess the ratio would be about 30 to one. Leacock had a 50 to one ratio, as I understand it, and Pennebaker as well. Our ratio





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turned out in the end to be quite a lot lower than that. The *Family* film was 16 to one, if I remember correctly, *Diplomacy* was about 30 to one on film, which was about triple what anybody else's ratio would be. So as long as you're willing to do that, to take the risk.

We'd start with three stories or five stories. As we were shooting them, very quickly realised you can't do it, you can't follow… for example, the most interesting film I've ever made – and the one I wish when I go, or whenever anybody wants to look at my work, they should see it – is the film called *Diplomacy* in *The Space Between Words* where we were allowed in – we first rang up the State Department a year earlier and said, "Can we film the border talks with Mexico and Canada?" And they said yes. And we were just about to do it but they said, "But, of course, there'd be no sound." "No, that's not what we do."

A year later, they ring up and invite us to do the UN ECOSOC meeting which Bush was ambassador to. And while the Pentagon Papers trial, the *New York Times* was on trial at the Supreme Court, we had the run of the State Department. I kept saying, "You don't understand, we will have sound and pictures." "No problem at all." They just had never let cameras in this way at all. It was an amazing experience.

But the big story then was the arrival of the Third World into the UN structure. And there were seventy countries getting status and trying to appoint people into ECOSOC, which is below the Security Council, the next one. How do we do this story? We've got all these countries rushing around, they're all meeting – who are the good guys? Meanwhile, on the list was setting up a Disaster Relief Co-ordinator, which they were all in favour of, to kind of make sure that you wouldn't send the wrong things to the right countries in need. But there was something about who would control the UN agencies, to mobilise, direct and co-ordinate the UN agencies, which was in his power and that was what Bush proposed. And they all hated the word 'direct'. So we realised, after a week of shooting the big story, (a) we couldn't do it and (b) that this would be interesting. And it was all about one word, the word 'direct'. So within sort of day four we spotted that we were making a film about one word, and something that everybody else was in favour of.

The journalists in town thought, what's going on here? You guys are missing all the big press conferences and you're rushing around after these minor diplomats who all seem to agree anyway, and where's the story? And it's our best film by far. And it's all about the one word. You see this word being discussed in the French and British embassies and the Russians, who are at the height of the Cold War, come up and say what about this word to the British ambassador. The head of WHL, Red Cross, they meet for three hours about this guy's power. But it was all, on the surface, about something that the journalists read as a happy, perfectly sensible move. And that's the way you understand diplomacy – by taking something that isn't contentious, isn't something that spin doctors crawl all over, and getting to the essence of it.

If I go on to the BBC now and say I want to make a film about about something everybody agrees about, they'd throw me out before I finish the sentence. You have to keep looking all the time, you're excavating as you're doing it. It's really to do with a kind of permanent, live archaeology. Where's the essence, right? What is unfolding? What's going to tell you what's really happening in this institution? Usually the scandals won't do it, because they hide that and they manage it. They never tell you the truth, but they'll tell you about the truth about something they're actually in favour of and still reveal what they are. That's the politics to me. The politics of institutions are not about parties: they're about human beings in relation to expectations and how they actually work – lobbying, who's persuasive in what situations, and it's about accident, timing, you know…

What I want our films to do is to engage the audience in judging for themselves. *Le Monde* once published a wonderful, shrewd piece about the aristocracy of information in which journalists, scientists, experts share this kind of very private world, like the weapons of mass destruction stuff. There's nobody outside that small circle who actually knows whether Blair's telling the truth or not. We instinctively disbelieve him now – which is a kind of cynicism, but that's not politics. Just disbelieving doesn't get you to another position and say what I want our films to do, like the one we're doing about malaria and the search for the malaria vaccine, is to think tolerantly of scientists' failure, not expecting them to be wizards, to be aware of African rights in relation to malaria, and what would really take rather than some sort of whiz bang… we can make a great *Horizon* saying these are brilliant scientists and still the Africans wouldn't get anything out of it. So that the geopolitics of malaria involve everything from the lab to the village. By trying to integrate the humans out of science, we're doing just what I tried to do with the arts films all those years ago – to say, "Look, artists go and have lunch, and they are not mad geniuses that are so different than you couldn't be one." And so for me, the need for empowering films that bring you closer to things that you think you know about, but are frightened of, is greater than ever. And the more there is television, the more it hides the vulnerability of the experts, and all these years, the politics of what we've been doing here is opening up the police, the judiciary, the prison service, villains, everyone, to this common humanity of not knowing the answers, of being able to say, you know… we've offered a safe place for major figures, like ministers and diplomats and seniors to say "I don't know", and if you create that kind of uncertainty, that becomes common ground for the audience.



Reality TV

I think the ordinary people in reality TV are demonstrating a kind of common humanity and a gift, which rises above the kind of schadenfreude, the expectation of failure and the celebration of failure that comes out of something like *Big Brother*.

But the actual common sense, the camaraderie, the exercise of ordinariness on display is actually something we were trying to do with these films – where you put ordinary people in the frame and say you are just as important and interesting as celebrities, so I wish they weren't treated quite so treacly, as it were. But putting ordinary people into the box is actually what I've always wanted to do anyway, so that people value their own lives instead of devaluing by thinking you have to be an expert, you have to be Melvyn Bragg to talk to Francis Bacon, rather than if you met Bacon just saying "Well, I like that, I don't get that."

I'm sure when we film in the African village, they feel flattered by our attention, why not? I don't think that's corrupting as long as the result doesn't lie about the process.

Now everybody does have their fifteen minutes of fame, whether it's a wedding video or a school video, school play, whatever. And that being looked at is potentially quite enriching, quite empowering, as long as you don't manipulate the people too much. I think that's the issue with reality TV – why are they doing it, and are they doing it ethically and with respect? I think that applies to all documentaries. And if you look at the way Grierson and all of those guys manipulated the hell out of everybody they were filming then I don't think we can judge the documentary tradition as purist and these guys are corrupt. There's more staging and more phoniness went on, you know – *Drifters* was shot on the docks of Hull with boxes of different kinds of fish being thrown into a stationary boat which was being shaken. What's that? That's not real. That's reality TV. *Night Mail* was shot in the studio, most of it, you know. *Fires Were Started* shot in the studio – Elstree.

There was a series called something like *Looking at Documentary*, which was a Further Education series on BBC. I can't remember the producer there but he said, "Can we follow you around for the series?"

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Feltham Sings *(2002).*

And I said, "Sorry, do you know what we do? We have a crew of two or three, and how big is your crew?" "Five." "So you're proposing to follow us around being invisible with your crew?" "Oh, yeah, we'll keep out of the way." I said, "Come on. Don't you understand what you're saying?" Well, anyway, I took a very long time to persuade him this was not a good idea.

But he said could he come and talk to the crew and he was going to shoot it the way we would, right? So in the end to my house he came with his crew. And the first thing they did is put a camera on a tripod (which we never use), knocked every picture on the stairs going up, and rearranged all the furniture in two rooms. I mean, it looked no more like a home any more than a television studio. This was being "observant, detached, no interference".

I had my whole team there. And Mike McDuffy described how we work with a fishpole mic, tiny mic, and just kept changing tapes, kept them running and just never interrupted the action at all. And if we missed something, we missed something. When they ran out of film, after ten minutes, the sound man ripped off his cans in the kitchen and said, "This is crap. You can't possibly make films like this. It is outrageous. Nonsense." And my sound man, Mike McDuffy, said, "You don't know what you're talking about. What an asshole", and they started this row. I turned to the filmmaker, the director, and said, "This is what you want. Film this. This is the stuff, right, because you can't believe that we're doing it." Of course, he didn't have the wit to do it because he wanted everything under control.

Physical dedication

We have the Nagra which was heavy as hell so the stamina involved in that *Diplomacy* scene with the head of the Red Cross and WHO and everybody else discussing – the three hour meeting, which we didn't interrupt – and the sound man with the Nagra on his chest, holding, booming, for three hours – I mean, just think of it. It's like a kind of torture.

The physical dedication involved to being discreet in a small room is huge. It's not climbing Everest but it's its own kind of ordeal. And Charles Stewart, brilliant! He was a kind of human tripod. You'd never know the stuff wasn't shot on a tripod looking at his film. So I mean, technically, that was an issue.

Secondly, all the broadcast people had to accept we were always on the margin of acceptable sound and picture, first in black and white and then in colour – always right on the edge. But I'd go and see the technical people and say, "This is content driven so it's not pretty." And that's one of the issues for other filmmakers who look at our stuff. They say, "Where's the film poetry?" Grierson himself looked at my film said, "Where's the film poetry?" And I say that's in other people's film, we are observing life as it's lived. And that's something else. I can do film poetry – the Islam film was full of wonderful images. But this is different. If you're trying to gather evidence on film, you don't manipulate the image.

And the editing is very difficult because there's no retakes, it's all one to one. The interesting thing is people repeat themselves, and then they do a third time, so you can actually move the camera around and you're going to get a coherent conversation. Why we show the films always to the key participants is we want to make sure that our compressed version is something they will accept as accurate.

Every intervention at the editing stage about changing something has been helpful, because they said we have missed things. Geoffrey Howe looked at his film and said, "There's not enough on paper." We found a scene where this minor civil servant dictates to him what he should do in Parliament, stuck it in, and [TV critic] Chris Dunkley wrote a whole review about the value of that scene – this is what civil servants really do. And I've had that time and time again. The teacher said "You got the balance wrong." We showed it to the kids, we changed the balance of that – a film about three five-year-old kids kicked out of infant school. It was too noisy. They had quiet time. We put the quiet time in. Much better film for it. Time and time again, it's been helpful.

Although reality TV and fly on the wall has now become absolutely commonplace, we are still making films with the kind of rigour that we have before. Our police series, *The Rail Cops*, did incredibly well at 10.35 without flashing blue lights, without violence, but just good characters and close access.

I've stopped directing in order to help younger filmmakers get their films off the ground, I've discovered actually that other people are at least as good as I am at this stuff. But I can get the access organised, the films up and running. The company [Films of Record] has been going for 24 years and we've never made a frame I didn't believe in, so I'm proud of that. You can make a living and do what you want to do without selling out. We just won a second BAFTA twenty years after the first one for a very experimental film, a musical inside a prison [*Feltham Sings*, 2002]. I think it's swinging around to us again.

The first comedy film we did was *The Secret Policeman's Ball*. We did four Amnesty comedies that then led to the creation of Comic Relief. And that's another whole strand of our work that came out of saying comedians are human beings too. That was part of why we kept independent, because we want to take our ideas to the broadcasters and not be owned by them, although when I worked inside Granada it was very nice to be paid every week, I can tell you.

A certain kind of wisdom

To be absolutely honest, I don't think of myself as wise. What I think of myself is as genuine. The lesson I learned very young [was] that I didn't know and it was okay not to know, and that the learning process is what you put on film, is the exact opposite of the conventional "control everything". The John Birt idea is that you write everything down – the old Green Book of documentaries in the BBC was you spend a week's research, then write the script and replicate it. And what I discovered it's safer to take a risk, because the payoff from that is so much richer than what you can get from your own expectations and your own prejudices.

So that's not about wisdom, that's just being smart enough to stand back and learn. And that's a certain kind of wisdom. I'm learning all the time and that's fine. V

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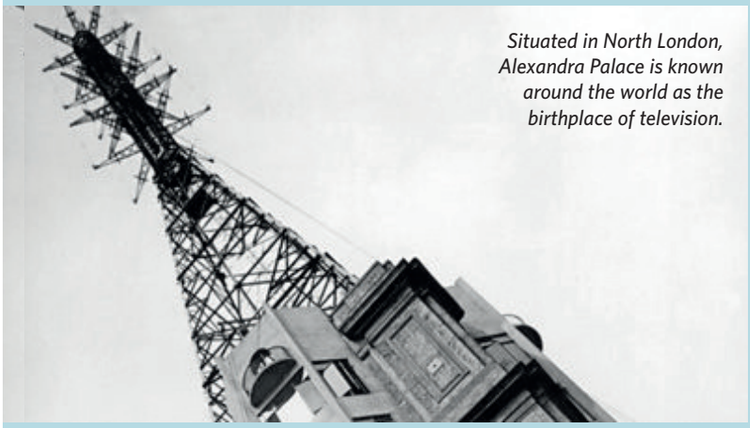
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Situated in North London, Alexandra Palace is known around the world as the birthplace of television.

It was chosen over Highgate, Sydenham, Shooters Hill and Crystal Palace (the home, incidentally, of Baird Television). Hampstead Heath was also considered and, from a technical point of view, would have been a sound choice, but the Television Advisory Committee (established in the wake of Lord Selsdon's Committee) considered that there would be opposition from the neighbourhood to the erection of a large mast there.

Alexandra Palace was never owned by the BBC, but in 1935 the Corporation leased the eastern part of the building from which the first public television transmissions were made. It was chosen primarily for its height (the ground was 306 feet above sea level) and the fact that it was available immediately. The Palace had first opened in 1873 as a grand entertainment and exhibition venue. By the early 1930s its glory days had passed and when Desmond Campbell, one of the BBC's lead engineers, arrived to assess the building in 1935 he found it to be in 'the most dreadful mess'. The Corporation set to work, and all was in place for broadcasts to Radiolympia in the summer of 1936. BEHP Interview number **5** is with **Dallas Bower**, one of the first two Senior Producers at Alexandra Palace (see article by Mike Dick, last issue, page 16).

In 1936 the BBC hosted trials between the EMI-Marconi and Baird television systems to decide which would carry the television standard for the future. In her interview, **Bimbi Harris (**interview **100)**, one of the first studio camera operators, refers to these 2 A and B studios.

Studio A was equipped with the Marconi-EMI Emitron system, while Baird installed his mechanical systems in Studio B. The Emitron camera proved far superior to Baird's cumbersome film technique, which never developed beyond an experimental stage. Bimbi refers to how the "Iron Man" was heavy and difficult to manoeuvre.

Producer **Bill Ward (396)** says in his interview, "You never went through a show in the studio without at least one camera breaking down. In Studio A you had four cameras and a producer planning his show would start with four and with a bit of luck end with four but in between all four cameras would break down and be repaired by the engineers. And the camera cables were the thickness of a man's arm – at least. And they had connectors and they broke down - regularly!"

So many producers and directors began their careers in AP. **Gilchrist Calder (248)** talks about the early heads at Alexandra Palace, and some of the people he worked with: Cecil McGivern, Paul Fox, Huw Wheldon; Cecil Madden and Norman Rutherford, as well as the Kinsey Report. He recalls Bill Rutherford who gave him a chance to try his hand on rehearsals in the gallery, on a Vic Oliver show. He was able to gain a screen credit for this, thanks to Bill Ward. The BBC Archive holds various demonstration films which are compilations of specially recorded extracts from examples of their work. **Anthony de Lotbiniere (142)** talks about working on various films at AP including *London To Brighton in Four Minutes*; in 1950 he was getting fed up and told Dick Cawston so, then got an attachment to the Children's Programme Department as Producer. After six months he went back to the Film Department and worked as a director on three films connected with the regional development of the television service. He then joined the Talks Department and worked with Norman Swallow on the Special Enquiry series. He tells various amusing stories about the series, including one about Aidan Crawley and Frank Gillard. He talks about Paul Rotha on a programme he filmed, Denis Mitchell, Phillip Donnellan, Michael Orram…

Royston Morley (157) who after his first six months was told by Sir John Reith that he was now accepted onto the BBC permanent staff, was moved to Alexandra Palace to become a producer. In his interview he remembers artists who took part in his productions.

Muriel Pavlow (599) was one of the earliest actresses to work at Alexandra Palace in 1937. **Virginia McKenna** (512) compares working as an actress in the differing mediums of theatre, film and television. **Kenneth Griffith (144)** took part in an early BBC production at AP when he was 17/18 years old in 1937. Designer **Richard Greenough (161)** started at AP.

Early News activities are well covered by **Paul Fox (277)** talking to Alan Lawson about his early career and fellow workers in News at Ally Pally: "In 1950 I arrived at the BBC. Television was derided in those days. Sir William Haley was still the Director General and thought nothing of television, it was something up the road at Alexandra Palace, it was remote. I mean, the journey up to Alexandra Palace was hazardous, I mean, truly difficult. I didn't have a car in those days so I used to come by train and up the hill in that awful single decker bus from Wood Green Station until Dick Cawston offered me a regular lift! Dick was terrific, I mean, super man. Dick was the most powerful influence, but he was not the boss of the newsreel. The Newsreel Manager was this chap Harold Cox. The people who made the newsreel were, in order of priority, Dick Cawston, undoubtedly, and then Dennis Edwards. Dennis was a marvellous film editor, chap out of the RAF. He knew what he was doing. He got on with it. He was quick, lightning quick, and a most wonderful companion, most terrific colleague. He was very even temperament. Chris Corke was there as the other film editor, and Vernon Phipps was the chap in the dubbing theatre. I remember them all with warmth, with affection. I learnt an enormous amount from them, and with them, and the newsreel must not be underrated. But Dick was the most powerful influence (a) because force of personality, (b) because he'd been there a long time and (c) he understood the thing. He knew what was wanted from the newsreel. "

Tubby Englander (22) joined the BBC in 1952, becoming one of the Corporation's few film cameramen. At the time, film was mainly used by the BBC for shooting documentaries, news reports and short external scenes for dramas and other programmes, with the majority of programming being transmitted live from electronic video cameras.

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Norman Chapman (283), sound technician, talks in detail about the film equipment used in television at AP.

From 1936 until the early 1950s, except during the Second World War (when Television closed on a Mickey Mouse cartoon and re-opened with the same cartoon in 1946), Alexandra Palace remained the major production centre for BBC television, broadcasting landmark programmes such as *The Grove Family* and historic events including the 1953 Coronation. After 1956 it was used exclusively for news broadcasts and later was the home of the Open University for many years.

Founding member of the BEHP, **Alan Lawson (15)** was on cameras at AP. His interview reveals the tireless efforts he made to organise members into the TGWU, ETU and predominantly the ACT in its formative years in his efforts to counter the exploitation of film production workers. And another BEHP founding member, **Roy Fowler (479)**, also used his experience of working at AP to conduct many of the interviews.

There was a total of 487 staff across the years 1936–39.

The BEHP website www.historyproject.org.uk has many more interviews with the founding fathers of UK television who began their careers at Alexandra Palace.

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Doctor Who

To mark the centenary of the BBC, we at the British Entertainment History Project (BEHP) decided to research some iconic BBC programmes, people and events to establish whether, in our collection of over 800 interviews, the recollections of any interviewees related to these topics.

Our first challenge was the amazing *Doctor Who* TV series.

Doctor Who must be one of the most popular and enduring BBC productions, winner of 118 Awards and 215 nominations from, among many others, BAFTA – Scotland, Wales and England, Broadcasting Press Guild, Academy of Science Fiction, Fantasy & Horror Films, USA.

First broadcast by the BBC in 1963, it has touched so many peoples' lives and viewing experience and is still going. The programme depicts the adventures of a time lord, the Doctor, who appears to be human. The Doctor explores the universe in the TARDIS. Its exterior appears as a blue English police box, a common sight in Britain in 1963 when the series was first aired.

There have been thirteen actors portraying the Doctor with many more behind the scenes contributing to the success. The show is a significant part of British popular culture and elsewhere it has gained a cult following. It has influenced generations of British television professionals, many of whom grew up watching the series.

The programme originally ran from 1963 to 1989, being relaunched in 2005, and since then has been produced in-house by BBC Wales in Cardiff. *Doctor Who* has been broadcast internationally outside of the United Kingdom since 1964, a year after the show first aired. As of 1 January 2013, the modern series had been broadcast in more than 50 countries.

The 50th anniversary was broadcast in 94 countries and screened to more than half a million people in cinemas across Australia, Latin America, North America and Europe. The scope of the broadcast was a world record, according to the Guinness World Records – truly a major BBC production.

I am indebted to Paul Vanezis, Alys Hayes and Toby Hadoke for their knowledge and assistance in identifying who, from the *Doctor Who* casts and production crews over many years have been interviewed by the History Project. So, in alphabetical order, here we go:

Robert Beatty (interview number **50**) https://historyproject.org.uk/interview/robert-beatty In 'The Tenth Planet' he played General Cutler.

Bill Cotton (153), Controller of BBC1, https://historyproject.org.uk/interview/bill-cotton He was involved in the 1985 postponement of *Doctor Who*. His precise impact on the production was that he hired John Nathan Turner and is likely to have signed off on Peter Davidson's casting as the fifth Doctor. His biggest contribution (according to https://tardis.fandom.com/wiki/Bill_Cotton) is that he was the bridge by which Michael Grade joined the BBC and when Cotton moved up the management structure, he became Grade's boss and on 28 February 1985 announced the BBC had to live within its income but a year later told the Doctor Who Appreciation Society that *Doctor Who* would be returning! He talks of other very significant BBC issues in his time as a senior manager

A. A. Englander (22) https://historyproject.org.uk/interview/tubby-englander Camera operator on the season 7 adventure 'The Ambassadors of Death' and in season 8, 'The Claws of Axos'.



Waris Hussein (655) https://historyproject.org.uk/interview/waris-hussein Director of the very first Doctor Who serial. In fact he directed the pilot episode of *Doctor Who* in September 1963 plus all of 'An Unearthly Child' and directed 6 of the 7 episodes of the 'Marco Polo' serial.

All of the above interviews have been transcribed and are readily accessible on the links.

The following have been digitised but we do not have a transcript for them. These interviews can be put through OTTER (automatic speech to text recognition software), but they will still need to be proofread and corrected. WE NEED VOLUNTEERS!

Darrol Blake (567), director. https://historyproject.org.uk/interview/darrol-blake Also a prolific contributor to the BEHP

Earl Cameron (678), actor. https://historyproject.org.uk/interview/earl-cameron One of the astronauts in 'Tenth Planet.'

Roger Casstles (777) https://historyproject.org.uk/interview/roger-casstles Later of *The Clothes Show* fame, he was a studio assistant on the season 3 serial 'The War Machines' recorded at Riverside Studios in Hammersmith.



Gawn Grainger (738) https://historyproject.org.uk/interview/gawn-grainger He played Stephenson in the 1985 serial (season 22) 'The Mark of the Rani'.

Sheila Hancock (417) https://historyproject.org.uk/interview/sheila-hancock She played Helen A in the season 25 serial 'The Happiness Patrol'.

Glyn Jones (582) https://historyproject.org.uk/interview/glyn-jones Wrote the season 2 serial 'The Space Museum' and also appeared in the season 12 serial 'The Sontaran Experiment'.



Dick Mills (701) https://historyproject.org.uk/interview/dick-mills Radiophonic Workshop after Brian Hodgson and also worked with Delia Derbyshire in creating the original arrangement for the *Doctor Who* theme.

Sydney Newman (145) https://historyproject.org.uk/interview/sydney-newman First producer

Dave Prowse (679) https://historyproject.org.uk/interview/david-prowse He played a Minotaur in the season 9 serial 'The Time Monster'.

Shaun Sutton (239) https://historyproject.org.uk/interview/shaun-sutton Involved in the casting of Patrick Troughton and as Head of Serials was the de facto executive producer of *Doctor Who* from 1966 to 1969. He was also involved in the casting of Tom Baker.

Donald Wilson (205) https://historyproject.org.uk/interview/donald-wilson Oversaw the development of *Doctor Who*.

We asked people to name the most significant people who should be interviewed for whom we do not hold an interview. They nominated:

Philip Hinchcliffe, producer

Mat Irvine, Visual Effects

Ken Westbury. He started at Ealing, working on films such as *Kind Hearts and Coronets* as a clapper loader, focus puller and camera assistant and when the BBC took over the studio, he came with it. He worked on the Patrick Troughton serial 'Fury from the Deep'.

Marcia Wheeler, production assistant, assistant floor manager.

We also know of **Pat Heigham** pat.heigham@amps.net Gram op in the early '60s episodes who recorded for audio commentary extras for the *Ice Warriors* DVD release

We are open to more nominations – do contact sue.malden@btinternet.com

David Brunt has produced the *Doctor Who Production Guide* which is a highly detailed listing of everything!

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The Lost Art of Presentation

Alan McCann recalls the days when the projectionist could make a difference

At a certain age you start to suffer from reminiscing. Those of us who have worked in cinemas for most of our working lives have memories peculiar to this industry. You meet up with like-minded people and bore each other to death recounting these memories – in my case, of starting as a trainee projectionist, gradually working my way up through to seniority in the box followed by a spell of management, then to head office, and lastly into an area that I never imagined I would join: multiplex construction!

One of my earliest memories of cinema was watching *Treasure Island* at the Roxy Cinema in St. Leonards-on-Sea with my Mum and my brother (older by just over a year). He started crying during the show so Mum had to take him home leaving me alone with Long John Silver, Ben Gunn and Jim Hawkins until she returned about forty minutes later. I think I was six at the time, not frightened but entranced by the large images in front of me.

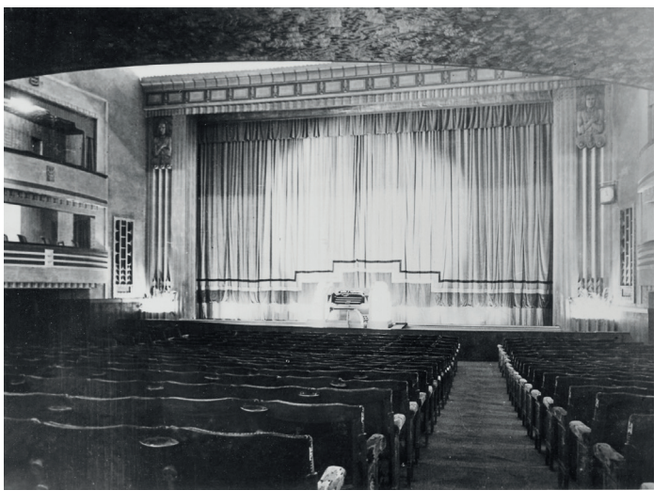
The cinema building with the first real impact on me was the Regal, London Road, St. Leonards. It opened as a Union Cinema in 1932 but was taken over three years later by ABC. It had 1,570 seats and ran variety shows during the summer months, as Hastings and St. Leonards used to be a popular seaside holiday destination. It also ran ABC Minors which I attended up until it closed in September 1956. What made the matinees more than a cartoon, serial and feature, though, was the occasional 'extra' when the Manager would persuade one of the summer acts – a conjurer, an acrobat troupe or similar – to give a ten-minute performance to the screaming kids. Then you saw a fully dressed stage with all the lights in different colours, and the spot beams following the artists back and forth across the stage. It was in the early Fifties, when television was growing but not yet the threat that it became, so the experience was magical to a child.

I had always been fascinated by cinemas with that ever changing beam from the back. I had small toy projectors during my childhood and made miniature stages on which to show films. So when I left school it was what I wanted to do. The Youth Employment office, even then, warned that cinemas were closing down, and shouldn't I consider something more permanent?

I started my working career at the Cinema De Luxe, on the seafront in Hastings on 3 August 1959, Bank Holiday Monday. I was 14 at the time, my birthday being at the end of the month. I wanted to work there because it was an old music hall, with Stalls, Grand Circle, Upper Circle and an unused Gallery. It had a full stage with two sets of tabs. The screen tabs, with ruched panels lit from above and below in different colours, would be slowly changed during intervals.

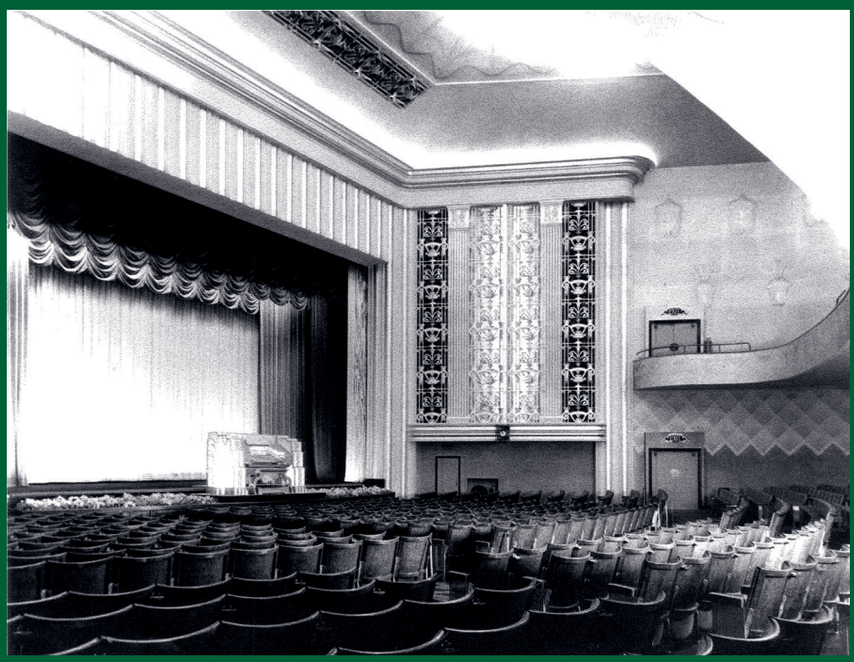
The Cinema De Luxe was an independent 'second run' cinema with occasional weekly new releases during the summer season, maybe not as glamorous as other Hastings cinemas, such as the ABC Ritz or the Gaiety, but I loved it. At first, as a trainee, I was working under Jock (the lady chief projectionist), Keith (the senior projectionist)





The Regal St. Leonards. (Editor's collection.)

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The auditorium of the Ritz (later ABC) Hastings at opening in 1938 with the organ in place.

and the third projectionist. It was the usual rote: how to clean the box, how to clean the machines, how to rewind – slowly and carefully – and all the aspects of film care. Of course, running older prints with three-day and four-day programming, the importance of film checking was more intense than that of first run cinemas which were running almost always new prints every week.

However, during the summer months we did get some first run prints as well, which was a bonus. Within a year the third projectionist had left and I was moved up. I had been trained well and progressed to all the refinements that made a projectionist, and not someone who just showed films: things like selecting the right music to accompany the feature; choosing stage lighting to suit the film, amber floats and red battens for the National Anthem (still shown at the end of the evening – no eight minutes of cast and credits in those days!)

After the sales interval, the non-sync would be timed so that the record finished as the censor's certificate faded, even if the studio trade mark was silent. To have to fade a record before the end was anathema to a good show.

The morning routine, after cleaning the box and the equipment, was the lamp check. Every light fitting in the public areas was checked for mains and secondary lamps working. Other duties included cleaning light fittings, different areas at different times, and of course, repairing seats! The cinema had about thirty seats and backs as spares which would be swapped with damaged ones. These were then sent to a local upholsterer for recovering. After a while we got into the habit of installing all the returned 'new' seats into the Grand Circle and taking the worn but still usable seats for the other parts. This was to justify the then price of 3/6d for the Grand Circle (17.5p in today's money!)

These mundane tasks were part of the working week in a suburban cinema, but from them you gained the knowledge of the whole building, not just the 'box', and would then develop the ability to carry out other small repairs and maintenance, like looking after the secondary lighting batteries, knowing where the individual fuses were located around the building and, of course, looking after the projection and sound equipment. Once a month there would be the routine visit by the Westrex engineer, at that time, Robbie Routledge. Robbie didn't just service the sound system, he taught you about it, but always with little comments while he was working, in such a way that you absorbed knowledge without realising it. Training like this meant that you weren't just showing films, you became responsible for the whole running of the building. It wasn't until many years later – having moved to Head Office – that I realised so many managers were unaware of how much the projectionists were capable of, and did not engage with them. At company conferences, I would try to change this attitude of "them and us", not always successfully.

As an indication that it wasn't just film showing, one year we were given a seven-day booking for a print. As it was in the middle of winter this was a departure from the four- day/three-day pattern. It was *House on Haunted Hill* and the first thing we were aware of was the letter describing "EMERGO". Film Transport delivered a large metal box with all the gubbins! One instruction was to build an enclosure on the stage next to the screen. This would be invisible against the masking but meant that the screen tabs could not be used. The other instruction was to fit a plate with an electric motor in place of one of the portholes. It would carry a tight cable between the back of the cinema and the stage. This may have worked in a large super cinema but at the De Luxe the projection box was behind the Grand Circle and under the Upper Circle, so, utilising the peculiarities of an old music hall, we fitted the motor up in the Gallery, and by positioning it off centre, were able to squeeze the tight cable between the house tabs. At a specific point in the film, a skeleton on the screen pushed a screaming young lady into a vat of acid then, looking out to the audience, walked off the side of the screen. At this point, the motorised cable drew a plastic skeleton out and over the heads of the audience.

As I was the youngest staff member in the box, I was designated to climb to the Gallery to operate the switch. One side benefit of this was the two days overtime for being there for seven days! The audience for the first performance on the Sunday afternoon was the usual pub rejects, motorcycle regulars, and similar. The mid-house was almost empty, but going down to the front of house just before the evening show, I observed that the queue stretched right along the seafront, such was the effect of word of mouth.

I heard stories of the skeleton becoming the target of the local youth during the week's run but, being at the top of the auditorium when it was operated, I can't recall anything being thrown at this plastic figure. Mindful of the impact this had created, a while later we were showing *The Guns Of Navarone* as a second run, but for a whole week as it had been very successful at The Gaiety. Brian, a part-time projectionist worked in a local photographer's, obtained some magnesium flash powder. We took a small shallow shortbread biscuit tin, painted it black, cut a piece of Asbestolux board (Health & Safety?) to fit in the bottom, with two terminals with black flex back to the side of the stage. A screw eye in the centre of the stage meant that the tin could be eased out to the centre where it would stop, A low amperage fuse wire was connected between the terminals – and a spoonful of the magnesium flash powder touching it ended up in the middle of the stage, invisible (we hoped) to the patrons. This meant that the youngest box member (guess who) had to go down onto the stage. At the crucial moment when the first explosion happened on screen, I would short out the fuse wire. A blinding flash lit the whole auditorium, the sound level was increased, and a cloud of white smoke gradually drifted up toward the ceiling. Result!

Such creativity led to our next event quite a while later for a double bill, *Dracula* and *The Brides of Dracula*. A bat was made with hardboard wings hinged with old gate hinges and a bag of scrap for the body, and hung from the bottom of the safety curtain with strong fishing twine. Two other lines went from the wing tips up to a pulley also on the safety curtain, and to the prompt side of the stage. Being an old theatre, the bat could be pulled up into the scene dock. Someone had to be on stage to operate this (you've guessed). Using green floats and battens, we closed the house tabs right at the front of the stage. From the box, the certificate was shown on the house tabs then, with black spacing between the certificate and the main title, they started to open, and the bat was let go. It came out from the side of the stage right across the Stalls and up to the front of the Grand Circle with me pulling the other cord to make its wings flap. It was quite by chance that the hinges squeaked as they flapped, emitting a bat-like noise. It swung back to the side of the stage where it was quickly yanked out of the way, the screen tabs opened and the feature started. The whole thing took just seconds. Again, 'word of mouth' helped the audience figures. (Years later, my son, working as a printer near Sevenoaks, used to cycle along the Pilgrims Way, stopping off sometimes at a pub just off the route. One night there were four of them in the bar and it turned out they had all lived in Hastings. One of them was telling the story of going to the cinema when "a bloody

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great bat flew out from the stage". Rory said, "My Dad did that", to the amazement of them all.) Incidentally, no overtime was incurred with these stunts as it was done for the fun of it.

Similarly, when we had an extended run of *Barabbas*, starring Anthony Quinn, we realised how grubby the auditorium was looking. The décor was traditional theatre with wreaths and scrolls in moulded plaster on the fronts of the circle balustrades. The four boxes either side of the proscenium had moulded cherubs and other decorative features. Over the years, the accumulated dust and nicotine had turned all this into black tar, which hid all the detail. Over two weeks we went in early in the mornings and armed with hand brushes, towels, and copious amounts of Teepol, an early detergent, we used ladders, steps and stretching over the edges to clean all the plasterwork. The end result was as if the whole auditorium had been redecorated. We don't know if it had an overall effect on the audiences, I remember that the film did do good business, aided by the Crucifixion being filmed during an eclipse of the sun (according to all the publicity) but our efforts were noticed by the manageress, and by the managing director when he came down for the Sunday opening. This resulted in him coming up to the Box to thank us, something I don't think he'd ever done before. The following week there was an additional payment in our wages.

However, it wasn't done for the money – it was having a pride in somewhere you worked. Similarly, with film presentation it was making people aware of the screen suddenly getting 'wider' on a 20th Century-Fox CinemaScope feature. We would close the front tabs at the end of the interval, then close the screen tabs behind them using different coloured lights. Opening the front tabs on the certificate, then the screen tabs on the Fox searchlights, the screen tabs would clear the edge of the masking just as the CinemaScope logo appeared and the masking would open as well. Timing was everything. I doubt whether many people noticed it, but we all got a kick out of doing it right.

No one sitting in the auditorium should ever be made aware of the projectionist. Only if there was a film break, a blackout, or poor sound or focus, the illusion be broken in the darkened space. Their interest should be in the story unfolding in front of them, unaware of the means of how it got there. However, as mentioned earlier, the projection box was at the back of the Grand Circle and the seats were quite close to it. There were two seats in the back row immediately in front of the observation porthole of the number two projector and these were popular with young couples. On one occasion one such couple were more interested in each other that on the film. When a changeover took place, the girl suddenly became aware of this face at the porthole behind her. As I started the projector on the first cue, I turned to the machine to check that the film was running correctly, a quick glance at the arc lamp and then back to the porthole to look for the changeover cue. The girl was looking at the box when suddenly the beam jumped from one porthole to the other. To say that she was amazed is an understatement. She turned to her boyfriend and pointed behind her. I think his hopes of a romantic night at the movies was ruined from that moment on as every time I was at the porthole for a changeover the girl seemed to be looking!



The ABC Hastings in 1962. (Editor's collection.)

I realise that masking, tabs, stage lighting, they are of the past, unseen apart from the lovely independent cinemas that still take a pride in what they do. Today's cinemagoers will never appreciate what is meant by presentation as they sit in an impersonal auditorium, staring at their mobile phones, texting after the feature has started. They even watch films on their phones and tablets. Where is the experience in that? Surely the attraction of cinema is watching a film with hundreds of others, enjoying the laughter of a comedy together. But in those first years, presentation was drummed into me and never forgotten.

All good things come to an end, as it did at the De Luxe when, in 1965, we were told it was closing for bingo. I worked on this for a few months but it wasn't for me, and I left to become a night telephonist for the then GPO for the next four years. I was asked to go back to the De Luxe, looking after the secondary batteries, the lights, and even small maintenance jobs.

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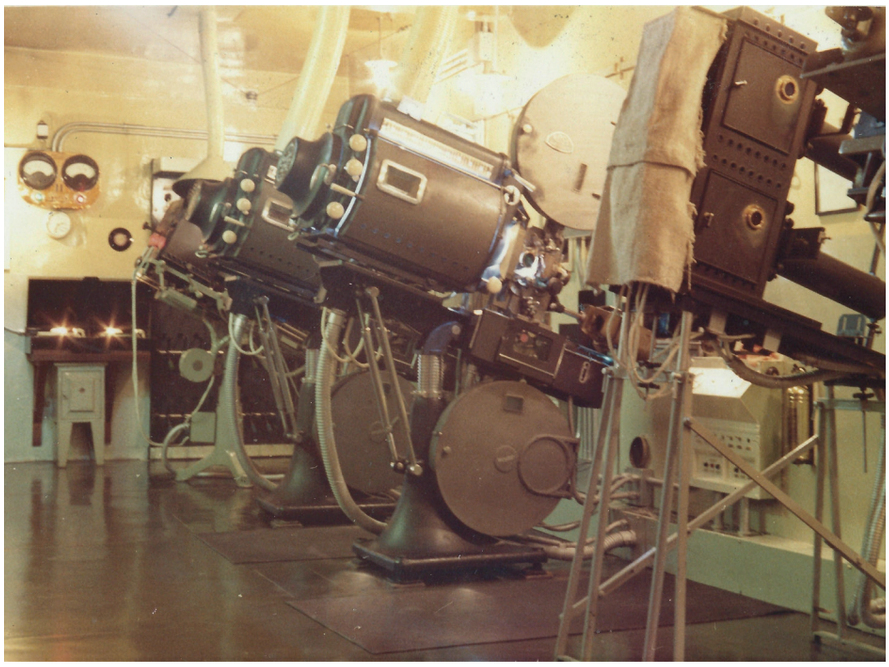
One evening at the ABC cinema in Hastings I saw a slide asking for experienced projectionists. Now this was the former Ritz, another Union cinema managed and then acquired by ABC. Designed by the architects Verity and Beverly, it originally opened with 1,906 seats. It was wide with splay illuminated grilles which were also the organ grilles, the WurliTzer sadly removed in the Sixties as so many were.

I started there in February 1969, and my first experience was from the chief. "Ever worked on these before?" Eric asked. "No", I replied. "Well, see how you get on then", he said as he walked out of the box. I realised later that he had gone to sit in the circle to see if I messed up! The film we were showing was called *Helga*, an educational film about childbirth. I had just changed over (2,000ft. spools) when he walked through the box, reappearing with two white operators' coats. "Do we have to wear them?" I asked, never having had to before. "Of course", he replied, "She's just going to have the baby!"

This was my introduction to working with Eric, and to Bryan Denning, the manager, and Peter Burton. Pete and I had been friends for a number of years, just as most projectionists were friends with those from other cinemas. When we started working together at the ABC it showed that we had the same attitude toward good presentation. In the following years we worked together at other cinemas and Pete was, and is, the best projectionist, and the best friend and colleague that I have worked with in my cinema life. At the time that I joined ABC, Pete was working as a taxi driver in Hastings. I was walking past the taxi rank a few evenings later when I saw him sitting in his taxi. I asked him why he hadn't applied for the vacancy, and that Eric had been waiting for him to come in. He said that he had heard that I'd got the job, but I told him that there were two vacancies. Pete turned up that night, and started two weeks later. Although I could be considered the senior, by three weeks, Pete and I were always equal in the box. Traditionally, the box staff complement for a large single screen cinema would have been five projectionists but the lack of experienced operators meant that Eric, Pete and I covered the hours on overtime, working with two on at any time, until the introduction of single manning.

The ABC and the Gaiety were the number one cinemas in Hastings, allocated the ABC and Rank releases with the normal continuous programmes, but every now and again we would get a 'Roadshow' presentation. These would be two separate performances at increased prices, with Overtures, Intermissions and Playouts. Doors normally opened thirty minutes before the programme started so, to add to the presentation, in addition to changing the footlight colours we had obtained six-inch squares of different patterned glass from the local glassworks. During the Overture and the Intermission, we would use these patterned squares in the Stelmar

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The projection box at the ABC Hastings at closing in 1971. (Author's photograph.)

spotlights, projecting through the glass with coloured gelatines giving different patterns on the tabs, as well as the footlight colours. Being a large traditional cinema, there were illuminated decorative grilles either side of the proscenium splay walls with trough lighting across the top. These dimmed, along with all the chandeliers in the auditorium. As the large manual dimmer board was in the projection box, we would, on occasions, remove the strap that linked all the lights – this meant we could dim the chandeliers and then in a separate action, dim the trough and splay lights. An indication of this was when Pathé News featured the Apollo 11 moon landings (did I mention how old I am?)? Pete and I asked Bryan Denning if we could run the news after the sales break rather than the ads from Pearl & Dean. With his agreement we ran the trailers, adverts, then the sales filmlets leading to the interval. While the houselights were up with one Stelmar we closed the iris as small as it would go and then wedged a penny coin (pre decimal) in it. The other Stelmar had its barn gate shutters framed to flood the proscenium opening. At the end of the interval the footlights were changed to blue, one Stelmar flooded the tabs with a deep blue and the other Stelmar with the coin and an amber gelatine formed a glowing crescent moon at the top right corner of the curtains. At the same time we were playing "Also Spracht Zarathustra" from *2001 – A Space Odyssey* over the non sync. Slowly we dimmed the chandeliers, then just as slowly dimmed the splay lights and trough lights as the music built to a crescendo. Pete had started the projector and as the music finished, he opened up with the Pathé News fanfare and the cockerel emblem. We killed all the stage and spot lights as the tabs opened. As the commentator gave the details of the moon landing, Pete and I felt great that it all worked out as planned. A few minutes later Bryan Denning came up to the box. He had gone into the auditorium to see what we were doing and he told us how it good it had looked, and that the audience had applauded it, which made us feel even better. Eric, our chief was not impressed though when Bryan told him what we had done, we were told that contractually the Pearl & Dean had to go after the interval and prior to the feature. However, as he wasn't on duty for the next two nights, we decided to repeat the show. Eric was a long serving and competent projectionist but he would never put much effort into presentation. For instance, he wouldn't time the records to finish as the titles started as we did.

Nor would he ever change the stage colours during an interval. An example was that Bryan Denning used to run a miming competition every year for the ABC Minors, where three acts would mime to the non-sync to records they had brought in. Eric's presentation was to pull up the flood lens on the Stelmar spot and make a 'letterbox' with the shutters across the whole stage. In his mind, everyone was spot lit. Once Pete and I were together, Eric reverted to Saturdays as one of his days off, so we would use both the Stelmars and all the stage lighting to enhance the kids' performances which was much appreciated by our Manager.

These competitions had three 'acts' each week for six weeks, and the winner from each week ended up in the final. At one final, a young girl singing to a Mary Hopkin record, "Temma Harbour", walked onto the stage wearing a gold mini dress. I called across to Pete, "Gold spots" and with a completely black stage we just followed her with the two spotlights. However, the noise of the screams and whistles of four or five hundred kids drowning out the sound of the music was not in appreciation of the excellent stage presentation but the fact that, as she was 'singing', she raised her arms and in sympathy so did the hemline of her dress. I think the winner was supposedly judged by audience reaction, but she didn't win!

The introduction of single manning shift patterns meant that these joint efforts of presentation were diminished, but not lost. Both Pete and I would go in off shift to give the Minors competition its special attention. The stage lighting, the choice of music, the timing of records finishing and all the other elements remained – except when Eric was on duty! One afternoon while I was running, two visitors came up to the box, the zone manager and the zone engineer. They walked around the box, commenting on the excellent condition of the equipment, the cleanliness of everything, and other complementary remarks. Later, when Pete came onto shift, I told him of the visitors. He thought that we were in the running for "The Best Kept Box Award". If only!

A couple of weeks later Bryan Denning came in on a Sunday evening to pick up the cinema keys, having just returned from holiday. The 'phone rang in the box and he asked me to go down to the office. He handed me a letter, addressed to him. Even all these years later, I can still remember the contents: "Dear Mr. Denning, This is to advise you that your cinema will close on October 6th 1971". It went on to give further details of the closure. The site had been sold to Sainsbury's for demolition and rebuilding as a supermarket. Apart from the shock of this extremely popular and profitable cinema closing, the timing was disastrous for Pete, as he was getting married the following Saturday after the closure.

The nearest ABC was at Eastbourne, but they had a full complement of projectionists. The zone engineer mentioned a couple of locations in Surrey as alternatives, but at the same salary, and no help with re-location. I spent a day in London with NATKE, our then union. There were three West End cinemas with vacancies. Once it was an ambition to be a West End projectionist but the sums didn't add up.

After the closure, I went to work at the Orion in Hastings which, until the ABC closed, had been running 'Continental' films. After six months I realised that this wasn't cinema as I wanted it to be, and so parted company again with the job that I so enjoyed. I ventured out into the wide world again, experiencing the joys of North Sea gas conversion, working as an electrician on cinemas, including twinning and tripling, and even driving around South East England servicing juke boxes and fruit machines, none of which ever really suited. Then came an offer to return to a cinema. Hold on – what's this? An Intermission title, yellow lettering on a red background. Close the tabs, red footlights to match the title, raise the house lights and strike the Stelmar to spotlight the sales girls…

Part Two, the later years – to follow.



ABC Hastings, later auditorium view.

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Photograph by Allen Eyles



Back wall shows Odeon display including former Paramount. Door at right leads to the Edwardian Tea Room. Visitors study map of former cinemas with buttons to light up those of particular periods or ownership. (Photograph by Allen Eyles.)

Wonderland is a new exhibition in the centre of Birmingham exploring how cinema has shaped the lives and dreams of Brummies over the past 125 years, presented by Flatpack Projects and Birmingham 2022 Festival. The city's unique cinema history is revealed through photographs, memorabilia and a collection of magic lanterns and optical toys.

Wonderland leads visitors through 125 years of cinemagoing and over 150 cinemas, from early fairground bioscopes to 1930s super cinemas. It also looks at the role of Bollywood at cinemas in South Asian communities and explores the pop-ups and boutique picture houses that exist today.

Among the highlights on show are art nouveau mural designs from the opening of the Futurist in 1919 and a new film which tours an astonishing scale model of the Odeon New Street, created by diamond-cutter Cyril Barbier over the course of thirty years.

A centrepiece of the exhibition is the Odeon story which began in 1930 when Oscar Deutsch, the son of a Hungarian scrap metal dealer, opened his first cinema with the name in Perry Barr. Born in Balsall Heath, Oscar built a chain of over 250 Odeon cinemas by the time he died in 1941. They included iconic venues at Kingstanding and Sutton Coldfield designed by J. Cecil Clavering in the

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Photographs of suburban cinemas, potted history of the Gaumont, sketches of three cinemas, etc. (Photograph by Allen Eyles.)

Birmingham architecture practice of Harry Weedon.

Wonderland features material from a series of scrapbooks in which 91-year-old Joan Pearson and her husband Bill, who were both projectionists at a number of Birmingham cinemas, including the Orient, the Robin Hood and the Bristol, documented their working lives, giving a glimpse behind the scenes of much-loved local picture houses.

The exhibition explores the development of South Asian cinema in the city through venues like the Imperial and the Waldorf, with material from the private collection of the Randhawa family who, from the 1950s onwards, through three generations brought Indian films and stars to local audiences in communities still finding their feet in the UK. Posters recall Bollywood films at the Imperial Balsall Heath, one of the first venues in the country to show Asian pictures full time.

Recently relaunched under new management, the Electric Cinema on Station Street neatly encapsulates the whole story of cinema in one building, its 112-year existence encompassing everything from silent movies and newsreels to 1970s erotica and the boutique sofa experience on offer today. Wonderland shares some archival treasures from the cinema's basement.

The exhibition sits around a map by Birmingham's Space Play, illustrating the city's film



The Odeon wall at the exhibition. (Photograph by Allen Eyles.)

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Picture Palaces display between split image of a packed house at the West End in its early days. Monitor shows Mitchell and Kenyon shorts from 1920s. (Photographs by Allen Eyles.)



Woman views painting of the Villa Cross and early photograph of Futurist. (Photograph by Jas Sansi.)

history landscape, with buttons that light up particular aspects and periods.

Ian Francis, Director of the Flatpack Festival, notes that "the exhibition will live on and grow through the website where we are inviting people to share their cinema stories. We've also got a team of 25 volunteers from all across the city who have their own personal interests to research and share whether it's kung fu movies, cinema upholstery, or the South Asian story."

It's a continuing narrative with the latest cinema in the Everyman chain having opened in the Mailbox complex on Friday 27 May to compete with the Electric, Odeon New Street, Odeon Luxe and Cineworld in the city centre for the attention of today's cinemagoers.

Cards are provided for visitors to leave their recollections. Veterans can contribute their Birmingham cinema reminiscences on line by visiting https://flatpackfestival.org.uk/news/share-your-cinema-stories/

WONDERLAND
Continues to Sunday 30 October 2022, daily 10am to 5pm, free entry
Birmingham Museum and Art Gallery, Chamberlain Square, B3 3DH



Exhibition curator Ian Francis in a discarded seat from the Electric Birmingham and large photograph showing 35mm projector retained by that cinema as well as display of the building's history. (Photograph by Jas Sansi.)

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Double Jeopardy

Bob Harvey recalls two close calls that almost put paid to his editing career



Many of us arrive at a defining moment when our lives can veer one way or the other and we either have to make a momentous decision or fate steps in and makes it for us; a moment when our future can become instantly defined – or disappear in a heartbeat. As a freelance, I had bobbed and weaved through a minefield of numerous company politics and policy changes, unexpected editorial decisions and budget cuts, to the point where I couldn't second guess what was going to happen next. I repeatedly saw myself walking along a swaying tightrope, trying to keep my balance, but knowing that what goes up might just as easily come down – and take my career in a different direction to the way I hoped it would go.

My own unexpected sliding door moment came in the spring of 1979. I had spent six months working on the BBC's *Songs of Praise* series, having answered the call when the programme was in urgent need of a film editor. As a technician in need of a job for a few weeks, it was a foothold on the BBC ladder that I hoped would lead to a variety of projects. When my contract expired, by immense good fortune, producer Andrew Barr recommended me to Robin Brightwell, who was about to start post-production on a *Horizon* special about life on a North Sea oil rig called The Black and The Gold. It was a golden opportunity for me to make my mark with the Corporation.

I had been hard at work on the project for about two weeks, Robin having left me with several hours of film to rifle through and put into some semblance of order while he went off to organise his next shoot. The first assembly of *The Black and the Gold* was running at some twenty minutes over length, which wasn't unusual for a one-hour documentary, and we had arranged to view it one evening at seven o'clock. The cutting room itself was part of a fairly old private house that contained two or three other cutting rooms, hired by editors who were also feverishly trying to hit deadlines. The house was kept in reasonably good decorative order and maintained regularly, but still harboured areas of neglect that you would find in any property of a certain age in the West London area.

At about seven o'clock I decided to nip upstairs and spend a penny. The toilet was located on the first floor. I locked the door, noticed that the sash-cord window was shut and moved over to release the catch. The top window suddenly collapsed and crashed down as the sash-cord snapped, the downdraught taking my fingers with it and trapping them between the two giant windowpanes. The pain was excruciating and my fingers were wedged firmly in, mangled and bloody and with no hope of an early release.

I wriggled about, the pain getting worse by the second, with absolutely no idea how to resolve the situation. As I stood trapped in this little bathroom the thought crossed my mind that all the other editors might have left for the night. If they were still on the premises, none of them was responding to my shouts, and the door was locked anyway. It didn't look good.

There was the added problem that Robin would arrive at seven o'clock expecting to view his rough cut. With no sign of his editor, I assumed he might hang about for maybe fifteen minutes, perhaps even view the edit without me, and then leave, more than a little fed up. Even if he came looking for me and by chance came up to the first-floor loo and discovered my plight, he would have to find a way to get me out and that would not be the best of starts with a new producer. Then I realised it could be far worse, because what if the other editors had left and Robin didn't actually turn up? Or what if he turned up but couldn't get in because the front door was shut? Not to mention the mounting discomfort that was numbing my senses. At best, I could possibly stand the pain for an hour or so but it was inconceivable I could last through the night.

And then a miracle happened. After ten minutes, a light snapped on in the little kitchenette opposite the courtyard and a face appeared at the window. It was Chris, one of the editors, who had gone

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in to deposit some coffee cups in the sink before leaving for home. As soon as he saw me his face creased into horror as if he was experiencing my pain for himself. He stood transfixed for a few seconds, his mouth attempting to form words that wouldn't come, then raced around the corridor to the other side of the toilet door. Several seconds of pushing, kicking and shoving made no impact whatsoever and he quickly reassessed the situation. His immediate thought was to call the fire brigade, but that would be as good as giving full media coverage in the BBC staff magazine, along with a few column inches in the local newspaper. Alarm bells might start ringing along the corridors at Lime Grove about my predilection for generating unnecessary complications on a production, which wouldn't be wise, so I suggested it might be worth trying to find a way up to the window himself rather than bother the emergency services.

He disappeared for what seemed like an eternity before emerging in the courtyard below with a ladder, held at one end by a neighbour whom I had seen on a couple of occasions. They wasted no time in hoisting it up to the window and Chris clambered up, armed with two hefty screwdrivers I had advised him he might need. He pushed the screwdrivers between the two frames and twisted them. Eventually, I was able to slide my fingers from the wreckage and stepped back into the bathroom feeling relieved that they were still attached to my hands.

I sat down on the loo to recover for a few minutes and then unlocked the door as Chris arrived back at the top of the stairs. He looked at my mangled fingers and suggested I go to the hospital immediately. But I had far more pressing things on my mind – like, had Robin arrived?

"Yes, he came in when I went to get the ladder. He doesn't know. I didn't have time to stop anyway." Film editors have an amazing capacity for closing ranks where producers and directors are concerned.

And so it was that I slipped back into the cutting room as though nothing had happened and as Robin viewed the rough cut and took notes I nursed my swollen fingers and damaged pride and gave silent thanks that disaster had been averted. After the viewing was over and we had discussed some changes, he simply tapped me on the shoulder, smiled and said: "Well, that was all pretty painless."

If Chris had not been around that night and I had been forced to endure twelve or more hours of agony, my hands might have been permanently damaged, along with my chances of having a future with the BBC or indeed any broadcaster. As a professional it's always important to retain an air of dignity at all times, appear to be in control no matter what chaos might be going on around you, and not reveal to anyone that you should never be let within a mile of a sash-cord window.

□ □ □ □ □

A week after *The Black and The Gold* was transmitted, I received a call from Ken Cooper, a Film Operations Manager working at Lime Grove, who told me Robin was pleased with my work and would I be interested in editing a one-hour *Tonight* special to commemorate the anniversary of the assassination of Martin Luther King? I told him I would very much like to work on the programme, particularly as the producer was the highly respected Jack Saltman. I hired the same cutting room, along with an assistant editor, but when I started work on the project a week later, little did I realise that a near calamity would almost stop my BBC career dead in its tracks for the second time in the space of a few weeks.

The first two weeks of editing went well – better than I could have hoped – and Jack was delighted with the way the programme was shaping up. Piecing together countless vox pop interviews, archive footage and newly filmed sequences that would reflect a fair balance of opinion took long days and nights and we were both worn out by the time the film was completed.

To understand what happened next requires a brief note of technical explanation because film, unlike video, does not create an immediate transmittable end product. Today all recorded video rushes are computerised and either held on a hard drive until needed or edited instantly and broadcast with the minimum of delay. In the Seventies, film had to jump over several hurdles. At the initial film rushes stage a print was struck from the negative that was then edited as a rough cutting copy which, over a period of time, accumulated a variety of scratches, rips and tears during repeated viewing sessions. When the editing was complete, this cutting copy was sent with the original, untouched, virgin negative to a neg-cutter who reassembled the film by matching embedded key numbers so that a brand new, perfect quality print could be produced by the film laboratory ready for transmission.

And so, on 20 April 1979, four days before the programme's scheduled terrestrial transmission, I packaged up the original negatives and despatched them with the cutting copy, courtesy of a London cabbie, to the neg cutters, secure in the knowledge that we would make transmission with a good three days to spare.

Except that when I turned up for work the next day, I found Jack and Ken Cooper standing in the cutting room looking grim-faced. The neg cutters, who should have completed the neg cut overnight, had rung in to say that they had received the negative but not the cutting copy and had therefore been unable to complete the final assembly. I was mortified. It was impossible. I had handed everything over to the cabbie and he definitely had all the vital components inside his cab when he left the cutting room. But it was his word against mine and unless the cutting copy resurfaced very quickly, we were well and truly stuffed. The BBC attempted a somewhat farcical, re-enactment later that morning in which the same cab driver turned up at the cutting room to be given an old pile of cans to deliver to the neg cutters, in the hope that memories might be jogged. But they were not. If the cutting copy had slid down the side of the seat and been discovered by a curious, possibly drunk, and not altogether honest passenger, the likelihood of us ever seeing it again was slender to say the least.

The question now was whether there was any way we could still make the transmission date. Already there was talk of cancelling the broadcast and I could see my career beginning to unravel. "If we can reprint all the rushes I think I can piece them together again from memory," I suggested. Jack and Ken were not convinced. Even if that were possible, it would take days, if not weeks, added to which all the soundtracks had now been split into different layers ready for sound mixing. They discounted the idea. With film running at twenty-five frames per second, it meant that any one scene only had to be two frames adrift to look out of synch. There were well over a hundred edits in our programme and every cut point had to be precise to the frame to match the split soundtrack but I had enough experience to know that a film's visual template can stay fixed in an editor's mind for several days after completion and felt reasonably confident that I could make an exact replica. "I know it sounds crazy, but we still have the sound sections, and I know every edit instinctively, so I think it is possible."

Despite their misgivings, a reprint of the rushes was organised from the original negative and these were duly delivered to me the next morning in the cutting room. I worked my way through them, knowing it was a last resort but hell-bent on averting disaster. After some twelve hours of non-stop concentration, every shot was matched back to the soundtrack, effectively creating a replacement cutting copy. I drove immediately to the neg cutters and handed it over personally since I wasn't prepared to risk it going missing again. The next morning, I invited Jack to view the first print delivered by the laboratory and we sat and watched it with shared feelings of relief.

I will never know if that first cutting-copy was ever found, but my untapped conjuring skills in creating a second version from memory ensured transmission on its scheduled day at its scheduled time. A career salvaged at the eleventh hour, and a memo from Jack to Ken Cooper thanking me for my 'dedicated work and commitment without which the programme would never have been ready in time,' loosely translated as 'Harvey mucked up but somehow managed to save the day by the skin of his teeth.' Despite the memo, I could see a large question mark looming over my head since there had been the very real possibility of us missing an important transmission slot and heads would most certainly have started rolling along the corridors of Television Centre, mine included.

As it happened, for varying reasons not associated with this near-disaster, I didn't work for the Corporation again for more than twenty years, when I undertook numerous projects as a director, one of which involved children walking along beams suspended forty feet in the air in gale force winds in the middle of winter, swimming in ice-cold lochs, and dodging swinging axes and giant whirling knives in a medieval game show. Don't ask.

I'm sure that many Veterans will remember industry anecdotes that involved flirting with disaster or coping with the unexpected. How about it?

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THAT WAS THEN

50 YEARS AGO - JULY 1972



Keith Michell and Charlotte Rampling in Henry VIII and His Six Wives.

Young Winston receives a dual world premiere at the Odeon Leicester Square and Leicester Square Theatre. *Henry VIII and His Six Wives* also has a gala world premiere.

The New Victoria and the Granada Tooting are listed as buildings of significant architectural or historical interest.

A Liverpool cinemagoer complains to the local Weights and Measures Department that a 30-minute travelogue and ads did not amount to the "Full Supporting Programme" advertised in support of a particular main feature. The CEA advises that there is no definition of what constitutes a FSP.

Michael Winner quashes the later televising of Burt Lancaster's interview on stage at the NFT, part of a series which has included Bette Davis and James Stewart. Winner's demand that he and Lancaster have a say in the editing is not acceptable.

The Association of Independent Cinemas protests at the showing of mainstream films at the subsidised Regional Film Theatres in Newcastle, Manchester, Brighton and Hull.

The ABC Bristol Road Birmingham re-opens as a triple. The ABC Woking re-opens with bingo in the stalls and cinema in the former balcony.

The ABC Merthyr Tydfil and Picture House Falkirk close for bingo.

The ABC Newbury closes for splitting into bingo and smaller cinema.

David Niven Jr. is the new head of European production for Paramount.

Films in production include *Fear Is The Key* at Bray; *Night Watch*, *Digby – The Biggest Dog in the World* and *Not Now Darling* at Elstree; *A Touch of Class* at Lee International; *Sleuth, The Amazing Mr. Blunden, That's Your Funeral, Nightmare Rally* (later *Diamonds on Wheels*), *Bless This House* and *Never Mind The Width Feel the Quality* at Pinewood; and *Alice's Adventures in Wonderland, The Lovers, It's a 2'6" Above the Ground World, Fengriffen* (later *And Now The Screaming Starts*) and *Hitler – The Last Ten Days* at Shepperton.

Films on location include *O Lucky Man!, The Day of the Jackal, Charlie One Eye, Our Miss Fred, The National Health, The Blockhouse, Sinbad's Golden Voyage, Theatre of Blood, Mistress Pamela* and *Alpha Beta.*

Producer Lester Goldsmith announces that a film of John Fowles' novel *The French Lieutenant's Woman* will be directed by Franklin Schaffner with Sarah Miles in the title role.

Passing on: actors Emrys Jones and Gerald Hamer; writer Jack Whittingham; production manager Douglas Peirce.

25 YEARS AGO - JULY 1997

The top box office draws of the month (when 11.42 million admissions are recorded) are *The Lost World, Batman and Robin, One Fine Day, The Fifth Element* and *Con Air*.

The Lost World is the first film on which the BBFC adds consumer advice and category explanation to its certificate.

The Curzon Mayfair becomes the first postwar cinema to be listed (Grade II) by the Department of Culture, Media and Sport (the new name for the Department of National Heritage).

Four multiplexes open: ABC Wester Hailes, Edinburgh (8 screens, 2128 seats); Odeon Leicester (12 screens, 2574 seats); Virgin Aberdeen (9 screens, 2122 seats); and Cineworld Feltham (14 screens, 2640 seats).

Warner Bros. announces plans to convert the closed Battersea Power Station into a 32-screen megaplex open 24 hours and to build four multiplexes in Scotland at Edinburgh, Glasgow, Inverness and Kilmarnock.

A new three-screen cinema called the Forum opens on the Promenade at Bridlington as part of a leisure complex.

The ABC Cambridge closes, citing its inability to compete with the new Warner multiplex in the centre of the town.

The Odeon in Queen Street Leicester closes, replaced by the new Odeon multiplex on the edge of town on the site of the former cattle market.

The Wallaw at Blyth is saved from closure after being taken over by a local businessman.

The former Apollo Crosby re-opens as a community cinema under its original name of Plaza.

At Brierfield, the Apollo Unit 4 closes in favour of the new 9-screen Apollo at Burnley.

The Playhouse Portrush opens a second screen in the rear stalls.

The Odeon Worcester opens two additional screens by subdividing its largest into three, giving a total of seven.

The owners of the Rex Berkhamsted, supported by local Conservative MP Richard Page, have failed in their attempt to have the Grade II listed cinema delisted to enable redevelopment.

David Puttnam is made a peer for life.



Minnie Driver in The Governess.

Films starting production are *Among Giants* (in Yorkshire), *The Governess* (Isle of Arran, London locations, Pinewood), *The Parent Trap, Lucia* (Scotland), *Shadow Run* (on location) and *The Man with the Rain in His Shoes* (London locations and Ealing, released as *Twice Upon a Yesterday*). *Star Wars: Episode One* has started at Leavesden.

Passing on: performers Brian Glover, Bill Shine, Rosalie Crutchley and Isabel Dean; Owen Reed, BBC children's television executive; Felix Barker, film reviewer; and two Hollywood giants: James Stewart and Robert Mitchum.

We'd have liked to record the passing TV scene as well - but it requires a volunteer with some knowledge of industry affairs.

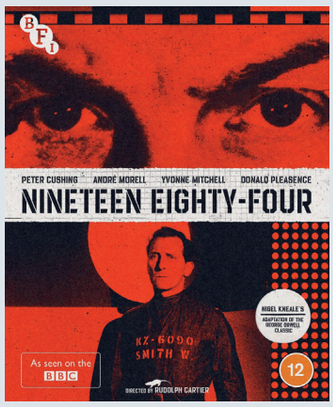
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DVD Review

NINETEEN EIGHTY-FOUR

BFI Blu-ray/DVD. BFIB1445/12. 113 mins plus extras. £19.99.

Reviewed by Ian Johnson



On the morning of Monday 13 December 1954, the talk amongst us schoolboys was of the weekend's "Sunday Night Theatre" on television. I hadn't seen it, but – crikey! – it sounded sensational, and I made sure to catch the Thursday repeat. It quickly became apparent that the BBC had shocked not only East London schoolboys, but that hundreds of calls had jammed the BBC switchboard. "A million NIGHTMARES" headlined the *Daily Express*. "Obscene and revolting" scribbled the principal of a boys' school.

The excitement was over an adaptation of George Orwell's *Nineteen Eighty-Four*, transmitted live as always in those days. Orwell had completed the book five years earlier when, struggling with terminal tuberculosis, he had projected a bleak totalitarian future of hatred, fear and isolation in a dystopian wasteland, constantly at war. Food, clothing, and social activities are rationed and regulated; every move, every conversation, is monitored by Big Brother and the Party through telescreens, hidden microphones and spies. At the ironically named Ministry of Truth, a worker toils at fabricating history. When he feels the stirrings of disloyalty, his fate is certain: his name is Winston Smith, he has committed the worst of all offences – "thoughtcrime".

A 35mm Telerecording of the Thursday repeat of that 1954 broadcast has been restored by the BFI and released in Blu-ray/DVD Dual Format. It's an opportunity to evaluate what has long been considered a landmark in the evolution of television drama.

To seek the reason for this honour we must go back to the appointment, in 1952, of a new Head of Drama at BBC Television: Michael Barry, already an experienced producer. Barry made immediate reforms. New productions were commissioned, new staff appointed – including Rudolph Cartier, future producer of *Nineteen Eighty-Four*. Born Rudolph Katscher in Vienna, Cartier had worked in the early 'Thirties at Berlin's UFA Studios. With the Nazi rise to power in 1933, he changed his name and joined a former UFA colleague in Hollywood, Billy Wilder. Failing to find a foothold there, he moved to Britain, and, again, sank into near-obscurity. Until, in 1952, he faced Michael Barry at a BBC interview board...

Another of Barry's discoveries was Nigel Kneale, a general-purpose staff writer for television. Barry quickly recruited him to his own department as a full-time drama writer – his first assignment: some additional dialogue for a play produced by Cartier. The two gelled, and they worked together in 1953 on an especially evocative *Wuthering Heights* and the fondly-remembered *The Quatermass Experiment*.

The Quatermass Experiment, broadcast in the summer of 1953, demonstrated

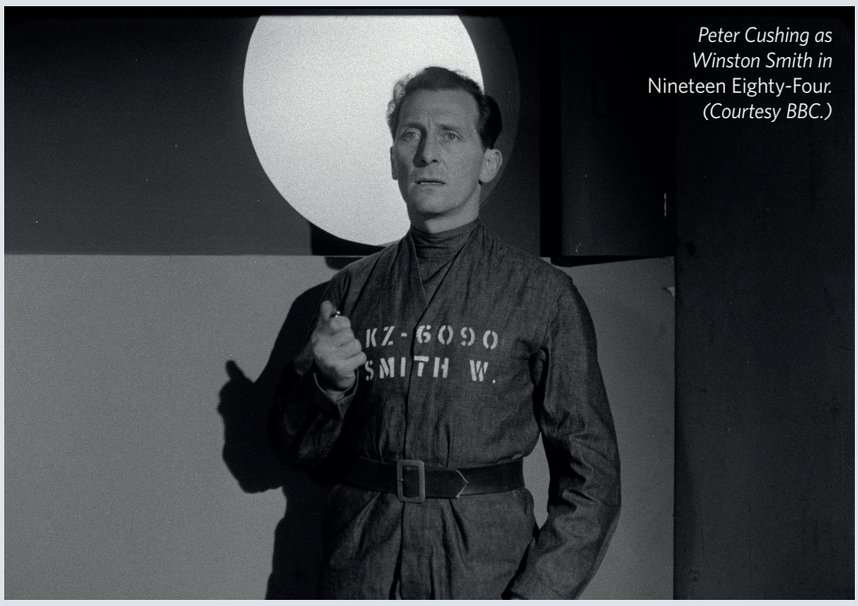


Yvonne Mitchell, Peter Cushing and Andre Morell in Nineteen Eighty-Four. *(Courtesy BBC.)*

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Yvonne Mitchell and Peter Cushing in Nineteen Eighty-Four. *(Courtesy BBC.)*



Peter Cushing as Winston Smith in Nineteen Eighty-Four. *(Courtesy BBC.)*

to Barry a new path for television drama – science-fiction. The BBC had already secured the television rights to *Nineteen Eighty-Four*, and Barry now delegated its production to Cartier. Cartier discarded an existing script and brought in Kneale to draw up a fresh adaptation: a reunion of the successful Quatermass collaboration.

Cartier and Kneale toiled at the play for nearly a year. "We were appalled by the sheer complexity of it", Kneale later told his biographer, "but it was wonderful, obviously wonderful. How difficult to get that into a live studio, though!" Kneale was mainly faithful to Orwell's plot, his most conspicuous addition a sequence featuring a Pornorite Mk 6 novel-writing machine. The production was staged in Studio D at the Lime Grove Studios with a budget of well over £3,000. It was Britain's most ambitious and expensive television play to date. It lasted 107 minutes, and included 11 minutes of pre-filmed sequences, their most extensive use in a drama up to that time. In general, film excerpts were deplored, partly because of their expense, partly because of a prevailing belief that filming destroyed the immediacy of the live performance. In *Nineteen Eighty-Four* the filmed sequences opened out the narrative, and were influential in pointing British television drama in its new direction.

Another unusual expense was triggered by Cartier's dislike of underscoring with stock gramophone records, and his insistence on a live orchestra. This cost was aggravated when the composer, John Hotchkis, demanded a larger than usual ensemble. Hotchkis conducted live from Studio E, next door to the main stage, following the action on a closed-circuit screen. His brooding, menacing score contributes hugely to the drama's success; it was an early commission for Hotchkis, later in demand by both television and radio.

Inevitably, any adaptation of *Nineteen Eighty-Four* seems thin compared with the rich texture of Orwell's novel. But Cartier and Kneale's interpretation, transmitted live from cramped studio facilities, has an advantage compared with more polished versions: its ill-defined, scruffy quality matches the dystopian feel of Orwell's book. By chance, it's a tone intensified by the inferior quality of the Telerecording process.

Hints of Cartier's involvement with 1930s German expressionism are clear from the start: big close-ups and stylised sets remind us of Lang, Murnau and Pabst, productions reflecting the political chaos of the Weimar Republic – a spectacle of deranged minds, crazed scientists, and tyranny. It's precisely the mood of *Nineteen Eighty-Four*, produced at a time of shortages, instability and refugee movements in Europe, the Korean War, the Cold War, McCarthyism. Much of the programme's dark hue may also reflect the horrors of Nazi persecution. Several of Cartier's family were murdered in the Holocaust, including his mother; Kneale had recently married Judith Kerr, daughter of Jewish refugees – later, she achieved fame as a children's writer.

For me, Peter Cushing will always be Winston Smith, a perfect match to Orwell's depiction of his "small frail figure. . . emphasised by the blue overalls which were the uniform of the party". Cushing in time drew praise and awards for his performance, but he was disappointed by the recorded repeat: "To me, it lost the edge", he said. The strong cast included André Morell, who had worked with Cartier previously, and whose controlled menace as Winston's torturer O'Brien, constantly adjusting his pince-nez, is the stuff of nightmares. Yvonne Mitchell, fresh from winning two best actress awards, took on the role of Julia, contrasting Winston's brittle vulnerability with a tensely sensual figure, vigorous and assertive. Her affair with Winston, at first sexual, transforms into love and offers a hope that destroys them both.

In the nearly seventy years since its transmission, a mythology has grown around *Nineteen Eighty-Four*. It is true that the Sunday broadcast created the hysteria and debate that I remember. But most of the furore was engendered by screaming headlines and readers' letters; after the Monday and Tuesday it calmed down. With a sole exception – the Communist *Daily Worker* – newspaper editorial was favourable. Two, three, weeks later, the furore was all but forgotten.

The Telerecording of the 405-line transmission has been exhibited previously by the BBC, is accessible on YouTube, and we are fortunate to have it. However, from now on this BFI restoration must be our only version, not least because pristine originals of the pre-filmed elements have been edited back in. It's available on iTunes and Amazon Prime, but I do recommend the DVD and its cornucopia of extras; it deserves a permanent place on our shelves, right next to Orwell's masterpiece. *Nineteen Eighty-Four* is about totalitarianism, it is a plea for the defence of truth. As we contemplate our current plagues of far-right populism and disinformation, its warnings could hardly be more urgent. V

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From the President


TONY PEARCE

Dear Members

This year we celebrate Her Majesty the Queen's Platinum Jubilee, seventy years of amazing service to our country which I am sure we will never see again.

Over these many years, can we just remember Her Majesty's support for our industry with her attendance, with Prince Philip and other members of the Royal Family, at so many Royal Film Performances and charity premiers and events that took place at the Odeon and Empire cinemas in Leicester Square, which generated hundreds of thousands of pounds for our industry charities. We would like to say "Thank You, Ma'am". I am pleased to say this support is continuing with the Duke and Duchess of Cambridge attendeding this year's Royal film.

Now that we are well into this year's membership renewals, can I just thank members who have not only renewed but enclosed some very kind donations which are very much appreciated. If you are reading this and have not yet renewed, please do not forget us, as we still need your support to continue and pay our bills.

Members who took part in the Reel Stories project *An Oral History of London's Projectionists* will be pleased to know that the film has been completed, and is being premiered at the BFI South Bank's NFT2 on Tuesday 5th July at 11am, so look forward to seeing you there. I understand contributors will receive a DVD of the film.

Can I remind you that our BCTV Annual General Meeting will take place at 22 Golden Square W1F 9AD on Thursday 21st July at 12 o'clock. We hope for a good turn out of members, so please try to make it as it is very important to have your participation in our affairs – and a chance for committee members to meet and chat with you afterwards over refreshments.

And a big welcome to our new members. Thank you for joining us.

In the meantime, everyone take care and stay safe.

Nigel Wolland
President

From the Editor

Around here you might be wondering where the Letters are.

So am I.

For once I haven't received a single follow up letter or new topic via email or post, although I would thank the two members who responded to my particular request regarding Shipman and King in the last issue. Keep the comments coming. If you've written a book or done anything in our area of interest to share with Veterans, please let me know.

Allen Eyles

Contact details on page 2, inside front cover.

Noticeboard

The Cecil Hepworth Playhouse

Photographs by Nigel Wolland.

Elmbridge Council is reported to be planning to close the Cecil Hepworth Playhouse in Walton-on-Thames on 31 March 2023 and demolish this historic building. The Playhouse was originally constructed in 1899 as part of the Hepworth Film Studios. By 1914 Walton had become one of the three major film studios in Britain. The building was bequeathed by Cecil Hepworth for the benefit of local dramatic societies after the studios closed in 1924. Nettlefold Studios bought the facility in 1926 and continued making films until 1961. In later years, it was known as the Walton Studios.

Among the many features based here were *Scrooge* (1951), *The Pickwick Papers* (1952), *Albert R.N.* (1953), *The Sleeping Tiger* (1954) and *The Naked Truth* (1957) as well as 143 episodes of TV series *The Adventures of Robin Hood* and other productions of Hannah Weinstein's Sapphire Films.

After 1961, most of the studio was demolished and replaced by housing. The Playhouse is all that remains of the original studio complex. Originally the power generating house, it used two captured German U boat generators to run the film studios.

Since 1925 the Playhouse has produced drama, dance, youth theatre and film festivals. Users of the Playhouse say there is no local affordable community alternative. You can support the campaign at www.change.org /p/save-the-cecil-hepworth-playhouse





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Reel Stories

Reel Stories is a project set up and run by educational charity digital:works.

Working with the British Film Institute on the South Bank, *Reel Stories* is part of the "Working London" series that explores and records the history of various aspects of work in London. Working with historians, local archives and digital-works staff, a team of volunteers were trained in research skills, oral history interviewing and recording skills.

The project has recorded twenty oral history interviews with some of London's cinema projectionists. The interviews have been edited to make a documentary film which will be shown at various screenings and broadcast on television – and a series of podcasts.

This project website houses all of the full interviews, the podcasts, the film and cover the progress of the project.

To listen to the full interviews and find out more about the project, visit: www.reelstories.org.uk



Hancock's Half Hour



The Riverside Studios in London are celebrating their 65th anniversary, and the 100th anniversary of the BBC by putting on a festival of events. As part of the festival, they have shown three episodes of *Hancock's Half Hour* which were made there before the studios were redeveloped into today's modern complex.

Still on display: Hancock Exhibition, a small display of memorabilia related to *Hancock's Half Hour*, loaned by The Tony Hancock Appreciation Society. Including original scripts and props, this exhibition promises to offer a unique perspective on one of BBC Television's most iconic programmes. **Ends 24 July 2022.**

Riverside Studios 101 Queen Caroline Street **Hammersmith** London W6 9BN

New Members

These are 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.

MARK ADAMS, West Wittering
Starting as a journalist on *The Leicester Mercury* (1979-86), he became a UK film correspondent for *Variety* (1986-90), deputy editor/co-editor of *Moving Pictures International* (1990-2), head of programme planning at the National Film Theatre (1992-98), freelance film critic/author/programmer/consultant (1998-2006), director of cinema at the ICA (2006-10), chief film critic of *Screen International*/film critic of *Sunday Mirror* (2010-15), artistic director of Edinburgh International Film Festival (2015-19) and is currently a festival consultant/film critic/producer (documentary projects).

JAMIE BROWN, Stanton St. John
He is MD of Studio Eight Productions which has produced and co-produced over 30 feature films. His credits as a producer include *You've Come a Long Way, Ladies* (1984), *Keeping Track* (1986, also screenplay), *Hitting Home* (1988), *A Cry in the Night* (1992), *The Brylcreem Boys* (1998), *To Walk with Lions* (1999), *Chilly Dogs* (2001), *Crime Spree* (2003), *Shadows in the Sun* (2005), *Irish Jam* (2006) and *Captive* (2012). As an executive producer: *Urban Angels* (TV series, 1992), *Savage Messiah* (2002), *The Many Trials of One Jane Doe* (2002), *In My Country* (2004), *Goose on the Loose* (2006), *Billionaire Ransom* (2016), *Invisible Light* (2018), *War of the Worlds* (TV series, 2019) and *L'île aux Trésors.*

DOMINIC BYLES, Newton Aycliffe
A career as prop storeman and standby prophand started in 1991 as a member of BBC TV staff on *Newcastle, Byker Grove*, and later on *Our Friends in the North* (1994/5), *Bugs* (1997/8), *The Criminal* (1999), *At Home with the Braithwaites* (1999/2000), *The One and Only* (2001), *Midsomer Murders* (2002/3, 2010-14), *Red Riding 1974* (2008), *South Riding* (2010), *Harrigan* (2012), *I Daniel Blake* (2015), *Downton Abbey* (TV, 2015), *Victoria* (2017), *Downton Abbey* (2018 feature), *All Creatures Great and Small* (2019), etc. and most recently *The Syndicate* (2020, series 4), *The Ipcress File* (2021), *Downton Abbey A New Era* (2021), *Lady Chatterley's Lover* (2021) and *Allelujah* (2021).

DAVID CLEMENTS, Gravesend
He installed electrical equipment (1982-4) before joining the BBC as an electrician, working on such series as *The Two Ronnies, Raspberry Ripple, Call Me Mister* and *Top of the Pops*. In 1986, he moved to LWT and worked on *Poirot, London's Burning, My Kind of Music*, etc., then as a chargehand electrician (1999-2009) on *The Royal Variety Performance, An Audience with Diana Ross, Elton John, Rod Stewart, You Bet, Hale and Pace*, etc. From 2009 he has been a freelance lighting electrician with Vauban Resources on such films as *Ant Man* (2015), *Doctor Strange* (2016) and *Cruella* (2021).

ANUREE DE SILVA, Camden, London NW1
Starting out as a trainee assistant film editor on *My Beautiful Laundrette* (1985), she worked as an assembly editor on *Shallow Grave* (1994), and assembly editor on *Trainspotting* (1996) and *A Life Less Ordinary* (1997). As an editor, work includes *Holby City* (1999), *The Mysti Show* (2004 TV series), *Cut Sleeve Boys* (2006), *Little Howard's Big Question* (2009 TV series), *Taking Stock* (2015), *Armchair Detectives* (2017 TV series), *The Man Behind the Mask* (2021 documentary), *Noughts and Crosses* (2022) and a recut of feature film *I Am Urban.*

CLARE DOWNS, London W9
Co-director of the Association of Independent Producers (1978-80), director of International Creative Affairs for The Ladd Company (1981-83), associate producer of *The Beggar's Opera* (1984), producer of *The Dress* (1985) and *High Season* (1987), co-producer of *Borderline* (1993), she was in 1989 director and initiator of First Film Europe and senior tutor in a producer's course at the NFTS. She has worked extensively with EAVE Ties That Bind, the training programme for European-Asian co-production, and continues as a script consultant.

STEVE GOUGH, Chiswick, London W4
Graduating in 1983 from the National Film School in writing and directing, he made *Day of Atonement* (short, 1983), *Oilman* (1985), *Elenya* (1991) and *Icarus* (2000) as well as writing *Heartland* (1989), *Thin Line* (1990) and *Washed Up* (2000). He then published novels and wrote radio and stage plays before writing, producing and directing feature film *Red Call* (2018). He acted in *The Souvenir* (2019) and *The Souvenir: Part II* (2021), and produced *Benediction* (2020) as well as TV documentary *Terence Davies, Poet of Film* (2022).

JAMES KENT, London W1
A BBC News Trainee from 1987, for the next four years he worked on news bulletins in TV and radio whilst directing documentaries for *The Late Show*. In 1996 he went freelance and for ten years did documentaries in the arts (Philip Larkin, Mozart and American art) and on the orchestras of Auschwitz (2005) as well as directing *Eastenders* (2000) and dramas on cookery writer Elizabeth David (2005) and novelist H. G. Wells (2006). He then concentrated on Drama, directing on *Poirot* (2008), *Margaret* (2009), *The Secret Diaries of Miss Anne Lister* (2010), *Marchlands* (2011), *Inside Men* (2012) and *The White Queen* (2013). He directed *Testament of Youth* (2014), *The Aftermath* (2019) and most recently TV series *The Capture* and French opera film *La Voix Humaine*.

RICHARD LLOYD, London SE8
A mastering manager for Rank Video Services, he then supervised feature mastering of new and restored work for various companies, rushes and sound

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dubbing and cuts for censor and airline versions from 1989 to 1995. He became a post production supervisor for RTE and the Irish Film Board in 1997/8. Later credits include *Besieged* (1999), *Sexy Beast* (2000), *An Angel for May* (2002), *River Queen* (2005), *The Flying Scotsman* (2006), *Space Age* (TV series, 2009), *Under the Skin* (2013), *Sunset Song* (2014/5), *Film Stars Don't Die in Liverpool* (2017/8), *Four Kids and It* (2019/20), *Hotel Portofino* (TV series, 2021/2) and *The Zone of Interest* (2022).

MARY RENOUF, Edgware
She joined Blue Dolphin in 1986, working on releases and acquisitions and as unit publicist on *Blonde Fist* (1991) and on talent management for launches. She worked on international communications campaigns for a Nick Faldo training video in 1994 and for CFC special effects company and on campaigns for video releases. In 1993, she helped launch *Doctor Who* videos on their 30th anniversary and on the video release of *The Wrong Trousers, Q* and *Neverwhere*. She was then appointed BBC Head of Children's PR in 1997, working on UK and global campaigns for *Teletubbies, Tweenies* and further children's titles.

HENRY SCOTT-IRVINE
He began as an assistant film editor, was a production runner on *Chariots of Fire* (1981), then in Enigma and Goldcrest's film script department, compilation producer on *British Comedy Heroes* (1989/90), etc. Specialising in music documentaries, he worked as an archive producer on *The Very Best of Elton John* (1990), *The Real John Lennon* (2000), *The Elton John Story* (2002), *Punk: Attitude* (2005), etc. He authored biography *Procol Harum - The Ghosts of a White Shade of Pale* (2012). He was founder and chairman of the Save Tin Pan Alley Campaign and wrote, directed and produced *Tales from Tin Pan Alley* (2018). Since 2009, he has produced and presented 400 music and arts radio shows.

PETER SEABROOK-HARRIS, Camberley
He was regional sales director for RSA (Rank Screen Advertising) from 1977 to 1993 and for Pearl and Dean from 1993 to 2015, the longest run of any cinema advertising sales executive. He has written about cinema history, in particular on screen advertising, since the 1990s.

ROY SHARMAN, West Ealing
This film editor joined the BBC as a trainee in 1974 and edited various episodes of *Horizon* (1980s) as well as *The Day The Universe Changed* (1985), *The December Rose* (1986), *The Hen House* (1989), *Morphine & Dolly Mixtures* (1991), *Selected Exits* (1993), *Lord of Misrule* (1996), *The Lakes* (1997) etc. plus feature film *Rebecca's Daughters* (1992). Going freelance (1998-2019), his editing includes *Madame Bovary* (2000), feature film *I Capture The Castle* (2003), *A Class Apart* (2007), *Sense and Sensibility* (2008), *Exile* (2011), *White Heat* (2012), *The 7:39* (2014), *One Child* (2014), *Silent Witness* (2016), *DCI Banks* (2016) and *Jamestown* (2018).

LESLEY STEWART, London NW5
1985-9: PA to Directors, Roger Cherrill. 1989: Producers' secretary, *Paper Mask*. 1990: Production secretary, *Riff Raff*. 1991: Production co-ordinator, *Where Angels Fear to Tread* and *The Long Day Closes*. 1993-6: Production manager, *Bad Behaviour, Raining Stones, Ladybird Ladybird, I.D., Trainspotting*. 1998-2010: Producer, *The Very Thought of You, Kansas in August, Intimacy, Very Annie Mary, Lucky Break, Hotel, Wondrous Oblivion, Mrs. Ratcliffe's Revolution, The Edge of Love, Patagonia*. 2005-13: Head of physical production, *Where the Truth Lives, Brighton Rock, Attack the Block, Color Me Kubrick, The Awakening, All in Good Time, Sightseers, Fast Girls, The Dinosaur Project, The Look of Love, Alan Partridge*. Most recently: Producer, *A Christmas Carol* (2018); line producer, *The Souvenir* (2019).

SHAWN WHITE, Bledlow Ridge, Bucks
This lighting gaffer did a three-year electrical apprentice and in 1991 joined Shepperton as in house studio electrician and standby for films, then in 1992 joined Lee Lighting as a film electrician working on features. In 2000, he went freelance. Films he has worked on include *The Muppet Christmas Carol* (1991), *101 Dalmatians* (1995), *The Land Girls* (1998), *Eyes Wide Shut* (1999), *Lara Croft Tomb Raider* (2003), *Mrs. Henderson Presents* (2005), *Casino Royale* (2006), *Angels and Demons* (2009), *John Carter* (2012), *Into the Woods* (2014), *The Legend of Tarzan* (2017), *Maleficent* (2019), *The Flash* (2021) and *Damsel* (2022). TV work includes series *Secret Diary of a Call Girl* (2011) and *Invasion* (2021). Plus commercials and pop promos since 1991.

PAUL WOLSTENCROFT, Borehamwood
A painters labourer on *Star Wars* (1976), he has been a stagehand on such films as *The Spy Who Loved Me* (1977), *The Empire Strikes Back* (1980), *Return of the Jedi* (1983), *Never Say Never Again* (1983), *The Mummy* (1998), *Mean Machine* (2001), *Stardust* (2007), *Alice in Wonderland* (2009), *Skyfall* (2011), *Pride and Prejudice* (2014), *Avengers: Age of Ultron* (2015) and *Dark Crystal* (2019). He was chargehand on *Entrapment* (1999), *Kevin and Perry Go Large* (2000), *Spygames* (2001), *The Bourne Ultimatum* (2007), others, plus riggers mate on *Dumbo* (2019) and supervising stagehand on *Ant Man* (2021).

In Memoriam

KEVIN BILLINGTON, Sherborne
12 June 1934 – 13 December 2021

RONALD CREES, Smallfield, Surrey
– 28 January 2021

WILLIAM DAVID EADES, Pinner
16 April 1931 – 16 February 2022

RAY EVANS, Lisburn
6 January 1924 – 8 May 2022

RENEE GLYNNE, Harrow
3 August 1926 – April 2022

PETER HEYS, Penwortham
7 January 1936 – 23 May 2022

KENNETH HULL, Ashford

RICHARD KEY, London
17 June 1938 – 31 March 2022

MIKE LANG, Chard
- 16 February 2022

DONALD JOSEPH TERRETT
- 8 June 2022

KEN LINTOTT, Kingston Upon Thames
31 July 1931 – November 2021

HUGH NEWSAM, Hull
23 July 1937 – 14 May 2022

RON STEWART, Hastings
12 July 1930 – 18 November 2021

PAULINE TRAPMORE Gravesend
30 March 1947 – 11 April 2022

NORMAN WARREN, London
25 June 1942 – 10 March 2021

ALFRED WILSON, Christchurch
21 July 1925 – 3 December 2021

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FILM + TV CHARITY

Newsletter

Summer 2022

I feel the need… for a Royal Film Performance™

After a long absence of in-person events, we were thrilled to bring the 72nd Royal Film Performance™ to the ODEON Luxe Leicester Square on 19th May – a UK premiere of the highly anticipated *Top Gun: Maverick*, directed by Joe Kosinski and starring Hollywood icon Tom Cruise.

After more than thirty years of service as one of the Navy's top aviators, Pete "Maverick" Mitchell (Tom Cruise) is where he belongs, pushing the envelope as a courageous test pilot and dodging the advancement in rank that would ground him. When he finds himself training a detachment of Top Gun graduates for a specialized mission the likes of which no living pilot has ever seen, Maverick encounters Lt. Bradley Bradshaw (Miles Teller), call sign: "Rooster," the son of Maverick's late friend and Radar Intercept Officer Lt. Nick Bradshaw, aka "Goose".

Facing an uncertain future and confronting the ghosts of his past, Maverick is drawn into a confrontation with his own deepest fears, culminating in a mission that demands the ultimate sacrifice from those who will be chosen to fly it.

Top Gun: Maverick also stars Jennifer Connelly, Jon Hamm, Glen Powell, Lewis Pullman, Charles Parnell, Bashir Salahuddin, Monica Barbaro, Jay Ellis, Danny Ramirez, Greg Tarzan Davis and Ed Harris.

In the three years since the last Royal Film Performance™ the world has changed immeasurably. We have weathered a global pandemic and the talented industry professionals that the Film and TV Charity supports have faced untold challenges. This has made our mission to support a happy, healthy film, cinema and television community all the more urgent. For the first time, to accompany the Royal Film Performance™, we raised funds from 15 regional cinemas across the UK that held premiere screenings on the same night. The funds raised from these events totalled £185,000 and mean that we can continue to support the dedicated people working in film and TV with services like our 24-hour support line and our stop-gap grants, alongside developing online resources such as the Whole Picture Toolkit, The Film and TV Charity's free, online resource for mentally healthy productions.

In-Person Outreach and Engagement

With the welcome return of in-person events, the charity has really taken the opportunity to get out there and speak to our supporters and industry colleagues. We've enjoyed attending a fantastic range of events so far this year, such as the Media Production and Technology Show, where our very own Valeria Bullo, Lead for Mentally Healthy Productions, and Andy Glynne, Whole Picture Programme Director, have led panels showcasing our Whole Picture Toolkit, a free online resource for mentally healthy productions.

We're taking the charity's message outside of London and into the regions and attending collaborative networking events in Leeds, in partnership with Screen Yorkshire, to showcase our support services and our work developing industry best practice for mentally healthy productions.

And in our own building, we had a very productive Mental Health Awareness Week and hosted 2 in-house sessions – "How Can We Help?" and "How We Can Support Communities of Colour in the Industry" – as well as welcoming people to an open house. We hope to build on our in-person outreach as the year progresses and see many more of our supporters. We estimate that so far, we have spoken with over 3,000 people at events this year.



You can find our Whole Picture Toolkit at **filmtvcharity.org.uk/leading-change/the-whole-picture-toolkit/**

Looking Glass Survey and Summer Appeal Launch

The Film and TV Charity is launching a brand-new campaign, challenging everyone behind the scenes in film, TV, and cinema to support better mental health in the industry by doing two things: completing the 2022 Looking Glass Survey, and donating to support the charity's services.

The first Looking Glass Survey in 2019 sent a stark warning that there was a mental health emergency happening behind the scenes, with 9 in 10 respondents stating that they had experienced a mental health problem.

Following the 2019 survey, the Film and TV Charity bolstered the support it offered through its free, confidential 24/7 Film and TV Support Line by launching its Bullying Advice Service, a Freelancer Wellbeing Hub, and practical tools and resources, all available through the charity's website.

The 2022 Looking Glass Survey is open until 18th July. Completing it will provide the charity with the insight needed to power further positive, sustainable change throughout the whole industry. More information can be found at **filmtvcharity.org.uk/looking-glass-survey-2022.**

Furthermore, all donations made by individuals and organisations across the industry will help to ensure that the charity can continue to deliver support that has already benefited thousands of people working in film, TV, and cinema. For more details on our Summer Appeal, visit **filmtvcharity.org.uk/donate-now/.**

Don't forget to visit us on Facebook at facebook.com/FilmTVCharity, Twitter @FilmTVCharity or Instagram at instagram.com/filmtvcharity/





BIRMINGHAM CINEMA STORIES

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