

Phyllis Dalton Costume Designer

see page 5

Nancy (Shani Wallis) and
crowd in *Oliver!* (1968)





British Cinema and Television Veterans

An association for those who have given more than 25 years to the cinema, film or television industries

Officers

President – Spencer MacDonald
Vice President – Alan McCann
Honorary Treasurer – Bob Stanesby FCCA
Honorary Independent Examiner – vacant

Executive Committee

Linda Ayton	Richard Huhndorf	Rodney Sims
Cliff Baillie	Jason Kemp	Mike Vickers
Allen Eyles	Martin Sheffield	Nigel Wolland
Gilly Holton	Jacky Simons	

ex-officio:

Andy Leyshon (*Film Distributors' Association*)
Phil Clapp (*UK Cinema Association*)
Marcus Ryder MBE (*Film & Television Charity*)
Howard Lanning (*co-opted to Membership Subcommittee*)

President's Council

Sir Peter Bazalgette	Lord Puttnam CBE
Barbara Broccoli OBE	Dame Esther Rantzen
Lord Grade CBE	Iain Smith OBE
David McCall CBE, DL	Jeremy Thomas CBE

Enquiries concerning all matters of membership including membership cards, changes of address and notices of bereavements, and all general enquiries:

Company Secretary

Donald MacKenzie
British Cinema and Television Veterans
22 Golden Square
London W1F 9AD
Tel: 020 7287 2976
Email: office@bctv.uk
Office usually open Tuesday, Wednesday, Thursday

Website

Webmaster: Cliff Baillie
www.bctv.uk
Members' section - login: bctvweb2025 - password: cinemecc1920

The President and Executive Committee extend Seasonal Greetings to all Members with best wishes for happy and worthwhile viewing in 2026

Issue 186 | DECEMBER 2025 | Contents

- 3 **EVENT**
- 4 **AGM, 18 SEPTEMBER 2025: THE PRESIDENT'S REPORT**
- 5 **A CAREER IN COSTUME**
By Alexander Ballinger and Phyllis Dalton
- 12 **DEREK YOUNG: THE MAN WHO SHOT TO FAME**
Interview by Doug Young
- 18 **STAN AND VERA** *By Penny Wright*
- 22 **THE DIGITAL AGE** *By Nigel Wolland*
- 23 **FILM ACTUALLY LIVES ON** *By Alan McCann*
- 24 **VISTAVISION REAWAKENED** *By Mark Trompeteler FBKS*
- 26 **NEWS FROM THE BRITISH ENTERTAINMENT HISTORY PROJECT** *By Mike Dick*
- 27 **NOTICEBOARD**
- 27 **THE BLACK AND WHITE FILM QUIZ** *By Alan Jackson*
- 28 **THAT WAS THEN**
50 Years Ago: December 1975
25 Years Ago: December 2000
- 29 **LETTERS** *By David Edwards, Peter Bylett, Hannah Turnbull & Wendy Hardcastle, Mike Drew and Jerry Sandler*
- 30 **NEW MEMBERS**
- 30 **IN MEMORIAM**

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

The Veteran

Editor: **Allen Eyles**
13 Tennyson Court, Paddockhall Road,
Haywards Heath, West Sussex RH16 1EZ
Tel: 01444 455 763
Email: office@bctv.uk

Published three times a year by the British Cinema and Television Veterans and sent to current members as a benefit of membership.

Non-members may subscribe to this magazine by sending £20 for a year's issues (£40 overseas) to The Secretary at the address shown to the left, remittance payable to 'British Cinema and Television Veterans'.

Production and Design by Angela Lyons
www.lyonscreative.co.uk

Printed by Pensord
Tram Road, Pontllanfraith, Blackwood, Gwent NP12 2YA
www.pensord.co.uk



Magazine © 2025 British Cinema and Television Veterans Limited – a company limited by guarantee. Registered in England and Wales under number 7393345. Registered office: 22 Golden Square, London W1F 9AD. The texts of all the articles remain the copyright of their authors and the copyright and other rights in all illustrations are retained by their photographers and sources. Reproduction in whole or part of text or pictorial matter without written permission from the rights' holder is strictly prohibited. Opinions expressed in articles are not necessarily shared by the British Cinema and Television Veterans nor by the editor of THE VETERAN magazine. All unsolicited content is submitted at owner's risk and no responsibility can be accepted for any damage or loss.

SCREENING EVENT – THE THIRD MAN ODEON LUXE LEICESTER SQUARE

Wednesday 11 February 2026 at 2pm

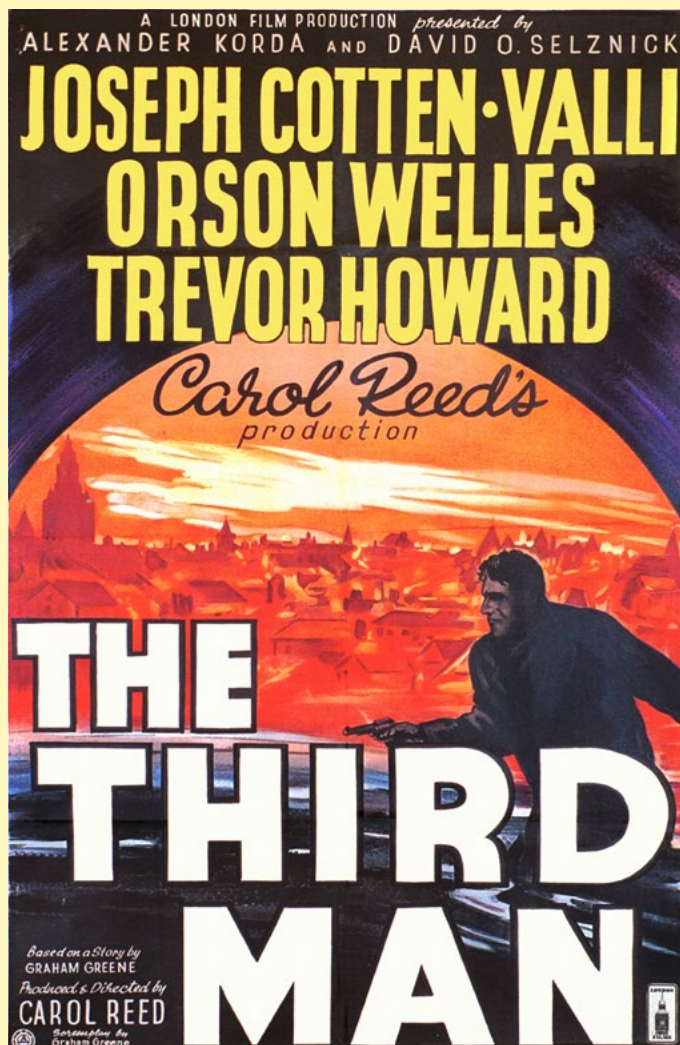
We are delighted to present an exclusive BCTV Members' screening of the 1949 classic film at the Odeon Luxe Leicester Square - with special thanks to Odeon Cinemas, Studio Canal & Park Circus Films. We are also thrilled that our guest of honour will be BCTV member Angela Allen, who worked on the film in continuity.

The film will be shown digitally in its 4k restoration in one of the smaller studio screens and is therefore limited to 40 attendees. (Member and one guest only.) After the screening tea and cake will be served in Oscars Bar.

The Odeon Luxe Leicester Square is the flagship of the Odeon circuit. Opened on 2 November 1937 it has become known as the 'home of premieres' and has hosted countless Royal Film Performances and other special gala openings. The smaller studio complex was opened in 1989 and has been a very successful part of the famous cinema.

The cost is £5 per person and to book your place please email the office: office@bctv.uk or phone 020 7287 2976 to make your reservation.

It will also be possible to pay by card via our new web site using a link which will be available once you have reserved via the office.



Renewals Period 2026/7

Look out in early January for your Renewal Notice arriving by post. Membership is due by 31 March 2026 and we will commence sending cards out as soon as we receive your renewal.

If you do not receive a renewal notice by the end of January please contact the office and we will arrange to - in the meantime Donald (our Secretary) wishes you all a very happy time, whatever you are celebrating and a peaceful and healthy New Year.

Special Word of Thanks

The Directors of BCTV wish to sincerely thank the UK Cinema Association and the Film Distributors Association for their generosity in each giving a one-off grant to us of £5,000. This has helped tremendously to plug the gaps in our finances this year and also to assist in covering the increases in our office rent which the Film and Television Charity have made.

Please note the office will be closed from Christmas Eve until Monday 12 January.

AGM, 18 September 2025: The President's Address

Welcome to the BCTV AGM.

I would firstly like to extend my thanks and appreciation to the Executive Committee who provide their time to promote, support and uphold the benefits of the Association. They are the backbone of our organisation! These volunteers give their time, energy, and expertise to keep our mission alive. Their dedication is quiet but powerful and in particular, I would like to thank Tony Williams who has now stepped down but was a stalwart for the organisation and served twice as the President. It was a great pleasure to work with him on the Executive.

Let's remember the Committee plays a valuable role in providing support to the Company Secretary and positively steering the Association throughout the year. It's what underpins the Association and can be a great job and very worthwhile volunteering your time if anyone is interested in the future?!

The Executive Committee also, somehow, manages to keep this glorious circus running without pay, without perks, and occasionally without sleep. They volunteer their time, their energy – and, in one case, their cash (glad to report this has been paid back!).

Also, a big thanks to the Membership Committee who put in extra hours and Bob who runs our accounts which requires dealing with budgets that involves the mathematical precision of NASA. Well done, Bob!

I have always thought the Veterans bring something extraordinary to this industry. Our Association exists to support these Veterans as they transition. We connect



them with other Veterans by running some fantastic events. A few have been regional reunions, and even nostalgic outings to cinemas that still smell faintly of popcorn and ambition.

The past few years in film and television have been tough – we've had Covid, Hollywood strikes, shutdowns, streaming wars, and more reboots than a dodgy Windows laptop.

But, through it all, we've endured because this industry isn't just about what you see on the screen – it's about people. People who know how to turn chaos into creativity. The magazine helps tell some of those untold stories that film-making involves a diverse group of individuals who all contribute to the creation of film-making.

In that theme of visibility of our members this year, we unveiled a new chapter in the story of the British Cinema & Television Veterans – our newly redesigned website!

For over a century, BCTV has been a beacon of fellowship, connection and celebration for those who have dedicated their lives to the film and television industry. From Pinewood to TV, from projection booths to sound stages, our members have shaped the cultural fabric of Britain. And now, with this new digital home, we honour that legacy while embracing the future.

The new website is more than just a facelift. It's a vibrant hub designed to bring our community closer together. Whether you're a long-standing member or someone just discovering our Association, you'll find a space that reflects the warmth, creativity, and camaraderie that defines BCTV. This should also help drive traffic to our site and most importantly, help build and improve our visibility. A big thanks to Cliff Baillie and

other committee members who supported him with delivering this.

The office renewal has come up for negotiations and it has just been agreed for a further five years. The headquarters, for now, will continue to be located at Golden Square. I mentioned at the last AGM we have been losing money for several years now and need to stop these losses or the Association will cease to exist. Right now, BCTV is like a brilliant soap opera character – full of potential, but constantly dodging financial doom. So how do we go from "barely surviving" to "thriving"? We have tightened our belt by reducing the number of magazines. We are also trying to increase the number of members and are working on new ways of promoting the Association.

Stability isn't just a goal of the executive committee – it's a necessity. We're exploring new revenue streams, tightening everything we can, and looking for partnerships. But we also need your ideas, your energy, and your commitment. Membership fees alone aren't enough to keep the lights on. We have received some large donations which have provided the association with a temporary lifeline. These gifts have allowed us to keep going and implement the new initiatives like the website.

I would like to finish by saying a huge thanks to Donald, our Company Secretary. Without his involvement and continued commitment, the association would not be able to function as well as it does. Donald has the rare ability to make even the most bureaucratic email sound like a warm hug – which is exactly what the Association needs!

Thank you.

Spencer MacDonald

BCTV Events Co-Ordinator

We are looking to appoint an Events Co-Ordinator to work alongside the Committee and the Secretary on the organisation of our Member Events. Our current aim is to hold at least three events per year - which may not necessarily all be held in London. Dates of the events are dictated by The Veteran (magazine) issue dates and therefore co-ordination with the Editor is also required. It is anticipated that our events will have a link to Film and TV - although this can be widely interpreted.

The post will entail administering the booking for each event and keeping a track of any special needs or dietary requirements. Due to the nature of our association, events tend to be held during the week in the afternoon - although this is not exclusive.

If you have the time and desire to fulfil this important voluntary role, please contact the Secretary in the first instance to discuss the matter further.

Honorary Independent Examiner

We are looking for a Member who has accounting or finance experience to take on the role of Honorary Independent Examiner. The job involves reviewing the annual accounts, the cash book, bank statements and other documents completed by the Honorary Treasurer, and preparing a report to the Executive Committee confirming their accuracy. The work on this in late April or early May probably takes less than a day.

If you have the time, desire and professional qualification to fulfil this important voluntary role, please contact the Secretary in the first instance to discuss the matter further.



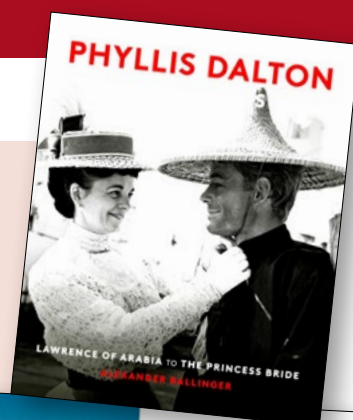
Extracts from the new book ***Phyllis Dalton A Career in Costume*** by Alexander Ballinger using edited interviews in which the Veteran recalled her remarkable working life with a rich array of illustrations

A Career in Costume

Phyllis Dalton: A Career in Costume Lawrence of Arabia to The Princess Bride

320 pages. 211 × 266 mm. 1,000 colour/b&w illustrations.
ISBN 9781399995641. Published 25 November 2025. £40 hardback.
Distributed by Yale University Press for Clapperboard Books.

The book spans Dalton's extraordinary fifty-year career in the film industry, from sewing in Soho workrooms on Laurence Olivier's *Henry V* via intelligence work at Bletchley Park; apprenticeship at Gainsborough Studios to designing costumes on *The Man Who Knew Too Much*; the epic undertakings of costuming *Lawrence of Arabia*, *Doctor Zhivago* (Oscar, Best Costume Design) and *Oliver!*; through to cult classics *A Private Function* and *The Princess Bride* to her late collaboration with a young Kenneth Branagh on *Henry V* (Oscar, Best Costume Design), *Dead Again*, and *Much Ado About Nothing*.



Introduction by Alexander Ballinger

It was a just a few words that started it all.

"She's got a couple of Oscars in the sitting-room," Christopher Barton casually mentioned to me one busy Saturday morning in Bailey Hill Bookshop in 2017. Before this, his wife, Phyllis, an avid reader, had been just another one of our Saturday regulars. Unknown to me, I'd been selling books for the past year to Phyllis Dalton, one of the great film costume designers of the 20th century. From that moment, my life changed.

At that time, I was writing monthly film pieces for *The Sherborne Times* and I asked Phyllis if I could interview her for a forthcoming article. Do you think people would really be interested?" she queried. "Yes, I think they really would be," I replied. After looking closely at my previous film books, Phyllis agreed to our interview with some reticence. So, on 31st March 2017, we sat around her kitchen table and chatted about her fascinating film career.

My interviews with Phyllis continued throughout 2017 and into 2019; they were enjoyable, funny and offered a unique and compelling picture of an extraordinary life spent working on some of the sets of several film masterpieces. My initial aim was to transcribe our recordings and, perhaps, one day, donate them to a film archive. Our conversations were wide-ranging: I would search for copies of her films that she hadn't seen for decades, which were, in some cases, a revelation to her. Drawing on my extensive knowledge of film books, I would also share and discuss with her any literature related to her richly varied filmography.

During our meetings Phyllis tended to produce the odd bit of ephemera from the film under discussion or refer to the "archive" in her house in Lifford Street, London. My interest piqued, I travelled up to Putney in June 2021 in convoy with Christopher Barton and a packed lunch prepared by Phyllis. We spent a day, with the

help of Phyllis' delightful cousin, Karen Burton, sorting through the archive and then hefted the heaped boxes of materials back to Somerset.

What became apparent throughout the subsequent weeks of sifting and sorting was the sheer depth and range of the archive. Phyllis had not only carefully kept a vast number of unique artefacts, pencil & ink watercolour sketches, swatches, workbooks, copious research notes and drawings; but she had also hung on to the jewels. It was the kind of material that would take a picture researcher a few lifetimes to uncover. Suddenly, I had access to a treasure trove of images to illustrate my edited transcripts. The idea of *Phyllis Dalton A Career in Costume* was born.

The interviews gathered pace throughout 2021 to 2024: reaching 20, then 30 until our 40th and last (about Kenneth Branagh's *Dead Again*) on 17th October 2024. The editing and production of the book started in earnest in June 2024. The task was gargantuan: photographing the 6,000 artefacts selected to illustrate the text took the book's designer Mark Matcham and Calum Stevenson five weeks; transcribing 63 hours of interviews (674,000 words) took me 75 days; the transcribed material for *Lawrence of Arabia* and *Doctor Zhivago* alone was the length of a short novel.

During this process, Phyllis and Christopher were closely involved in the book's evolution. Phyllis provided editorial feedback and her acute designer's eye was all over the content. She wanted each chapter to have a defining, costume-related colour; the printer, Gomer Press, was selected by virtue of their exemplary *John Craxton* and *Hans Holbein* catalogues; the filmography was to be concise, with a bibliography being an important inclusion. It became quickly apparent to Mark Matcham and I that this was going to be a collaboration of the very highest order. And, in my case, the book that will define my writing career.

On 9th January 2025, in her one hundredth year, Phyllis died. We were stunned, disbelieving. The book's protagonist and leading light was gone; we had lost somebody very, very

special. We were upset. We picked ourselves up: there was still more work to do. Personal albums of photographs from film sets were discovered and had to be photographed. I had to read through 50 years of Phyllis' personal diaries, which was difficult, and painful. The editing, picture selection and design work continued through the sadness.

After 14 months of transcribing, editing and design work, we now have a book. It is the story of resilience, adventure, glamour, teamwork and perfectionism. It is all about Phyllis Dalton, a most remarkable woman, and one whom I'm proud to have had as a friend.

Extracts from the interviews

LAWRENCE OF ARABIA

The Desert

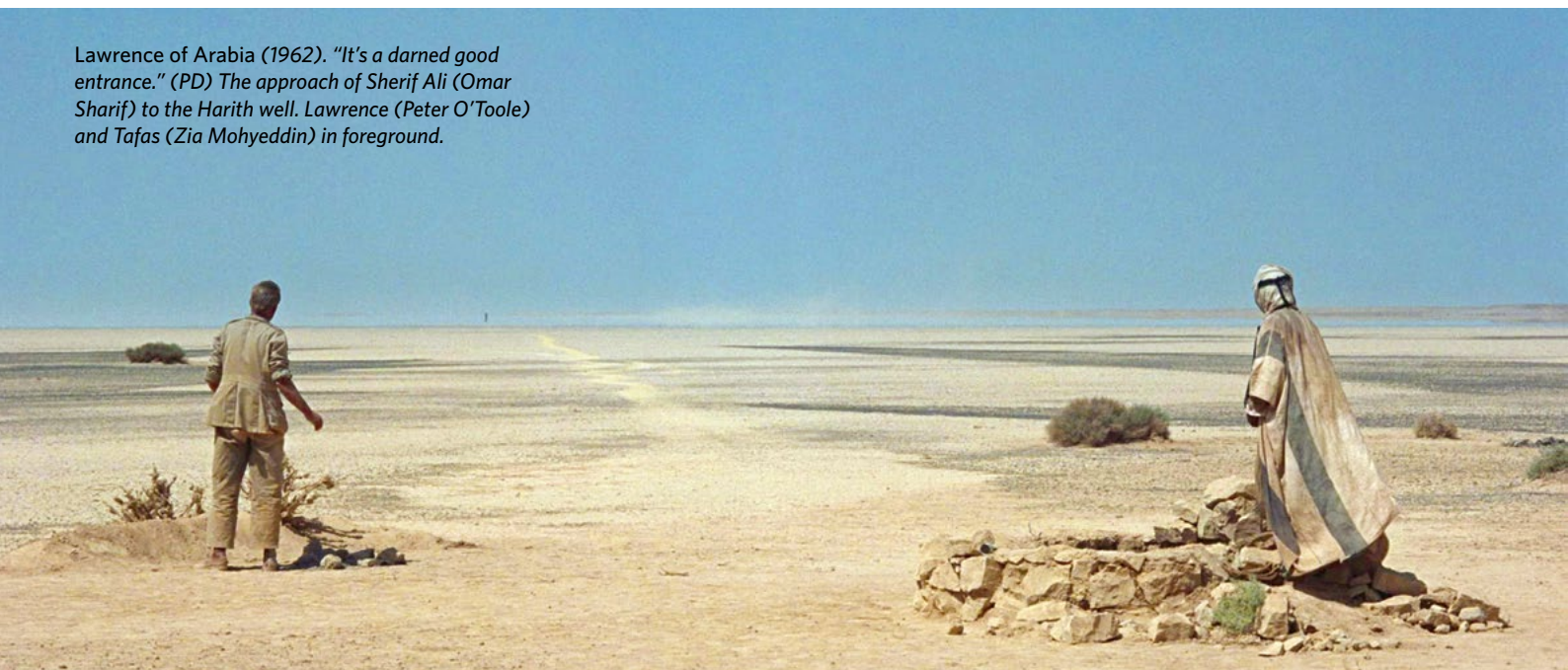
After our de Havilland Heron crash-landed in the desert, David (Lean) rushed up to me and said, "Ouch, that could have been fried Phyllis!"

Our Jordanian pilot, having lost the landing spot, had no choice but to slide and bump the twin-propped plane down without lowering its undercarriage. Most of the crew and cast had been already flown to the location, but Anthony Quinn (playing Auda Abu Tayi), the unit doctor and I were still en route, and could easily have gone up in smoke. We walked from the plane and just got on with the filming of *Lawrence of Arabia*.

The sand on location had to be pristine at all times and prop master/general fixer, Eddie Fowlie was always sweeping the desert. It was an absolute disaster if sand got trodden on or disturbed, and as for a paper cup blowing on to the sand during takes, those responsible were banned from the set for the rest of the week! To have walked out in front of the camera at the wrong moment was practically a death wish.

I was in the desert for the iconic approach of Sherif Ali (Omar Sharif) to the well, filmed at the salt flats at Al Jafr. Every inch of sand was planned by John Box for that sequence, as there are no paths like those in the desert. It seemed,

Lawrence of Arabia (1962). "It's a darned good entrance." (PD) The approach of Sherif Ali (Omar Sharif) to the Harith well. Lawrence (Peter O'Toole) and Tafas (Zia Mohyeddin) in foreground.





Lawrence of Arabia (1962). Phyllis Dalton's on-set Kodachrome photograph of Wadi Rum location, Arab cavalry in distance.



Lawrence of Arabia (1962). Prop master Eddie sweeps the desert, a full-time occupation on the desert set.

at the time, very effective but we had no idea that it would become part of movie legend. I took a slight liberty making Sherif Ali's costume black and white, but it suited Omar so well. None of us had ever heard of Omar Sharif then, although he was already quite a big star in Egypt.

Most of us fell in love with the desert. At times, I felt a bit like one of those wonderful 18th-century lady travellers that were drawn to deserts: I could absolutely identify with them, it's a very strange and uncomfortable place, you have to watch out for the scorpions. It changed people, it changed us living with the Bedouin tribes. The funny thing about the desert is that you think you're totally alone, there's nobody around and then you see something or somebody that pops up from nowhere. First thing in the morning, there is absolutely nothing like it for sheer beauty. It was a magical place to make a film.

At times, I was overwhelmed by the enormity of the Wadi Rum, in contrast to the tininess of the little fort and the cast and crew. I thought the Jordanian desert was going to be all yellow sand, but it's not. Some of it's white or black and it is surprisingly quite hilly and changeable. I don't know how we worked in over 45° heat, but we just did. Cinematographer, Freddie Young (who had more energy than the rest of his camera crew put together) was always saying, "Come in under the shade!" because they sometimes had an umbrella to protect the camera. But we weren't really bothered. When you're younger, you cope with it.

If your feet sunk into the sand (we were wearing espadrilles), the sand was quite literally, boiling. As for the harsh sun fading the costumes, I was lucky, as the light didn't seem to affect the tribes' costumes in Jordan.

However, prop man, Eddie Fowlie would lay out all the coloured camel bags and the sun would soon fade and age them. I left feeling that I didn't want to die without seeing that desert again. I don't think I will now, but quite honestly if I return, it won't be the same...

Our main HQ was Horizon 1 in Aqabar, re-fashioned from an old army camp with our sleeping/living quarters a mile along the beach. I used to sleep in screenwriter, Robert Bolt's bed as he tended to visit sporadically. At a crucial stage of the production, Bolt was unable to come out to the set after he was arrested at the Trafalgar Square CND demonstration and subsequently imprisoned. Not for long, it turned out, after Sam Spiegel weighed in.

Ablutions were old-style army, basic showers, slats on the floor: it wasn't exactly luxurious. The base wardrobe was housed in a big tinned-roof hut, but once shooting started, we'd set up a huge wardrobe tent in the desert for two to three weeks at a time. The marquee and costumes were transported by a convoy of lorries and jeeps and we'd hope they didn't get bogged down as they were always getting stuck in the sand. Our wardrobe master, John Wilson-Apperson was very good at organising, moving thousands of costumes and coping with emergencies and David's last-minute or overnight ideas. We had a small mobile work-room because there is always supplementary sewing to do on set. I would make sure that somebody was on hand here, alert and not just sitting down somewhere, but I did muck in when necessary.

What was also amazing was the way I travelled on my own, just at the front of a lorry with an Arab driver, all the way from the Wadi Rum [Jebel Tubeiq] or another desert location back to Horizon 1. Only one person (a stuntman) on the unit ever said, "Are you sure you'll be alright, Phyl?" nobody else bothered to check that I'd got to the other end.

We'd film for three weeks and then there was a break of three days, so Peter O'Toole and Omar Sharif could have a weekend off in Beirut. But for us, it was moving over to the next base location while David Lean and Sam Spiegel nervously awaited O'Toole and Sharif's miraculous return

WORKING WITH DAVID LEAN

I think that it was David Lean's incredible charm that first hit me when I met him in Sam Spiegel's Dover Street office. I don't think he was being particularly charming to me, but I thought, what

a fascinating, attractive man and then I saw his Puckish ears!

A very good film director is like a theatre director or conductor, they are dedicated to their work: it is their life. They are not ordinary, they are not normal, charming though they might be. If you worked with David, it was 24/7. You just went with it. If you were working on a David Lean film, you were with him, you went with him and there wasn't any question of having your own life. It was total dedication, maybe not so maniacal as people claim! [David Lean's crews were known as "dedicated maniacs".] We didn't do anything else, it was no good moaning about it, we just got on with it. He was a terrific influence on me, I admired him hugely for what he could achieve and for what I learnt from him.

We were devoted to working with him, but not necessarily to him. Lean was utterly demanding and ruthless, he was just so blinkered, there was nothing else other than the work for him. He was the perfectionist to end all perfectionists. John Bryan [one of Lean's long-standing collaborators and friends] started off as *Lawrence's* production designer, but the Middle East climate and cuisine didn't agree with him. He started to get genuinely ill in the early days of *Lawrence's* preparation in Amman, then he was out and never heard of again. That was it as far as David was concerned, he was totally unsympathetic. John Box was working with John Bryan as an art director, but was able to step into the role of production designer, which was a huge opportunity for him.

JOHN BOX

Both David Lean and John Box were obsessives. David had the vision, which he sometimes couldn't articulate and John made it real. If David wanted Aqabar built, John would roll up his sleeves and get stuck in, whereas Lean was always immaculate and cerebral. And if something extraordinary was called for on set, propmaster (and court jester) Eddie Fowlie would somehow fix it. If David wanted an



Lawrence of Arabia (1962). Production designer John Box in front of Aqabar, built to his designs in Playa del Algorricibo, Almeria, David Lean to his left.

elephant in the middle of the desert, Eddie would say, "Alright Guv!" and then he'd be off, but my goodness, he always turned up with the goods. They were quite an incredible triumvirate: a visionary, an ex-architect idealist dreamer and a down-to-earth fixer.

John Box had a lot of life experience: he started life in Ceylon, was wounded in the Battle of Caen and was a decorated Second World War veteran and came to art direction from architecture. He also had vision (just look at his sketches), was practical and was a very good organiser. He made real a lot of Lean's vision, which couldn't be articulated by the director. In some ways he had quite a quiet, laid back character, he was measured in speech and in pace. I remember we had one of our few days off on *Lawrence* so we decided to set off by horse to Petra with a few chaps from the art department.

In the end, we had to calculate our timing by how long John would take (three times as long) because he stopped so many times en route to observe, take everything in and not miss anything. John Box (together with cinematographer, Freddie Young) were David Lean's support, his acolytes, his sharers of the dream.

DOCTOR ZHIVAGO

On Set in "Moscow" and Madrid

I was amazed when I first walked up Kropotkin Street on the snowy Moscow set and couldn't believe just how real it seemed. It was built by production designer John Box and remarkably, it was created in the suburbs of Madrid, close to the Cinematografía Española Americana (CEA) studios. However, the vast set was far more than just flats and facades: whole shops and apartments were built in which actors and crew could play complete scenes out. I can still remember the sound of the clang-clang of the tram on the tracks that Lara (Julie Christie) gets on and off at the start of *Zhivago*.

We started filming the winter scenes on the Moscow set immediately after Christmas 1964. It was a job to provide enough clothes for hundreds of extras to make them look really bundled up. Understandably, they were quite happy wearing their heavy costumes during those harsh winter months. But in the raging heat of the Madrid summer, while the extras waited aimlessly between scenes, sweating under

fur hats, scarves, padded coats, gloves, very thick felt boots (actually customized wellies) and God knows what else, we had to keep a watch that they kept their costumes together. At times, wardrobe supervisor Betty Adamson and I felt like policemen stopping the extras flinging their costumes on the ground in sheer frustration.

The Spanish army were dragooned into acting as extras and I don't expect they were getting anything out of it. Out of boredom and endless waiting, they would tear epaulettes and bits and pieces off their uniforms and just leave them on the ground. They wouldn't have dared do it, had it been a Spanish uniform! It would be Betty's job at the end of the day, to find the material and re-stitch/restore them!

The frustrating thing (for us and the extras) was that we'd be shooting in Madrid and suddenly we had to drop everything and race up to Soria to catch the snow for the exteriors. So the extras had to be undressed, then all costumes hung up and put away. Then by the time we got to Soria, it had probably stopped snowing and all melted!

David Lean and John Box were adamant that for the early scene in Moscow, where Yuri (Omar Sharif) sees Lara (Julie Christie) for the first time, the costumes had to have an absolute black/white and grey colour palette. And they were right, it does have an effect and contrasts with the opening scenes especially where Yevgraf (Alec Guinness) meets the Girl (Rita Tushingham). This approach continued during the on-street demonstrations when the monochrome palette made a stark contrast to the red banners and bloodied snow.

We ended up dyeing an awful lot of the hired clothing (for the crowd extras) black or grey to avoid any other colours creeping in, especially navy blue. But the great dread was that an extra would decide to wear coloured gloves during the demonstrations. And, which to our absolute horror somebody did, as they raised their red-gloved fists during an aborted take. After this, we became obsessed with looking out for rogue guantes (gloves).

The schedule was pretty gruelling: I would organise costume fittings during the daytime, while somehow adjusting to the rigours of endless night shoots. I remember nights on *Zhivago*, trimming hats, just pinning things



Tonya (Geraldine Chaplin) in outfit and Yuri (Omar Sharif) in "v. v. dark, dark blue" (PD) overcoat, worn at Tonya's arrival in Moscow, publicity shot on Kropotkin Street set.

on that somebody would then fix and sew on permanently. I would nap when I could, on a makeshift bed made up by the costume department: but I can't tell you how uncomfortable a wardrobe skip is, to sleep on.

DOCTOR ZHIVAGO

Tonya

My first costume design for the arrival of Tonya (Geraldine Chaplin) at Moscow station, for her reunion with Yuri, was a pale grey doeskin coat over a long, soft fine wool hobble skirt (in which she could hardly walk), a big fur hat, black fox muff and very pale grey gloves. My rationale was that she'd been to finishing school in France and wanted to show off the latest post war Parisian fashions, to look sophisticated and not just pretty. We'd had the outfit already made by Bermans in London and, with the arrival scene imminent, David told me he thought her costume wasn't right. So, the only thing to do was to get another two outfits made as quickly as possible by the costumiers Cornejo in Madrid: I designed one in pink and another one in off-white in order to have a third alternative up my sleeve.



Doctor Zhivago (1965). The crowd of demonstrating workers and students scatter before the charging dragoons on the vast Kropotkin Street set built in Canillas on the outskirts of Madrid by production designer John Box.



Doctor Zhivago's cast dwarfed by John Box's impressive Moscow street set.



Tonya, first outfit Moscow station pencil sketches by Dalton. Note Dalton's alternative sketches for Tonya's ruched velvet hat & coat.



Tonya (Geraldine Chaplin) Moscow station sequence, in coral pink coat, skirt, pink marabou hat with 2 pink feathers, pale grey marabou neckpiece tied at the centre back with narrow grey ribbon, pale grey marabou muff, suede gloves, grey stockings and grey suede shoes, pencil & watercolour sketch with swatch by Dalton.

David loved the simplicity of the pink version with grey hat and muff, and cinema history has proved his choice right, as it would become everyone's idea of a dream outfit. David was right from the point of view of cinematic impact, while I might have been right from the point of view of character. My approach was probably too practical because I couldn't see Tonya arriving on the Nord Express in a pale pink outfit without a speck of dirt on her! But, you can be too subtle and practical

sometimes. Geraldine celebrated her 21st birthday on that hot July night shoot. She kept her cool throughout, didn't demand to have the outfit taken off while she relaxed and stayed immaculate in that filthy station. She had a natural elegance and she was very, very orderly, wore her clothes well and looked after her costume; whereas Julie Christie (Lara) was much more carefree and careless, she would lie on the floor with anything on! I always thought that Geraldine's performance was under-appreciated in *Doctor Zhivago*, she represented humanity, she was left behind.

It wasn't the only time that the growly

Fundador-voiced, Humberto Cornejo and his sons, Vicente and Julio, got us out of trouble. Geraldine's pale grey ballroom dress had been fitted in London but had been sent to Cornejo to be embroidered, a skill they were masters of. However, while in transit to Spain having been completed at Bermans in London, it was stolen in a box with Rod Steiger's trousers. I remember saying to Cornejo, "Please can you make a replica, but you've just got three days!" Luckily, I already had a good relationship with Cornejo having battled and bloodied my way through *Decameron Nights* (1952) with them and they did it, they were amazing.



Left: Geraldine Chaplin (Tonya) wears iconic pink & grey outfit eventually used in the Moscow station sequence and Julie Christie (Lara) in school dress wear flank the production's 35mm Panavision camera.

Right: "Everyone's idea of a dream outfit." (PD) Tonya (Geraldine Chaplin) looking spotless on the Paris-Moscow Pullman. Her arrival was filmed at the Delicias station in Madrid, which was anything but...





OLIVER!

Fagin's Boys

Dressing Fagin's gang of 14 boys or so was a question of taking two or three of the young actors at a time to the basement at Bermans, where they held huge stocks of period clothing. We then went through all their racks to see what they had. You might even see a costume you designed from a film you did three years earlier that's the same period, but three other designers might have altered it, so it's not quite how you remembered it.

We'd try combinations of clothes (this could be in Christopher Duff's case – checked trousers, jackets, dark blue tailcoats, top hats, mauve smoking hats, rough noil shirts), seeing what their personality brought to the clothing, what gelled and melded and what didn't, essentially putting bits and pieces together, building... building... until their costume looked right. These Victorian urchins wouldn't have had proper children's clothes, they'd have picked up anything from rag heaps or stolen them, so they would have been ill-fitting.

I would sketch the result and we would photograph each outfit. We would then bundle them up together and I'd decide how they were going to be copied and altered in terms of material and bits of patterns before making three copies of each. We would then decide who was going to make the costumes, either the costumier, a private maker or the workroom studio.

The boys then wore down the costumes during the extensive rehearsal period, not much minding what they were wearing or taking care of their clothes, but lots of wear and tear was good. Those Victorian tearaways would have lived in these costumes, even when they went to bed. The only thing I was worried about with the boys was them putting a waistcoat or hat down and then losing them.

The boys were all small and considerably



Oliver! (1968). Fagin (Ron Moody) surrounded by his boys, Artful Dodger (Jack Wild) to left and Nancy (Shani Wallis) in background. "You've got to get a balance. I mean the boys couldn't be all that colourful and yet they had to have impact." (PD)



Nancy (Shani Wallis) dances in the 'Oom-Pah-Pah' sequence" in the *Three Cripples* public house in a mixed lightweight, worked red Viyella/cotton dress with flashes of purple petticoat.

older than they appeared in the film, I remember meeting them for the first time and thinking how young they were, only to see them the next day all smoking in the corridors! As in the Cruikshank illustrations, they looked like little adults. However, Oliver (Mark Lester) was only nine years-old and much younger than the rest of the gang. Lester had an enchanting singing voice and I thought Lester had that instinctive goodness, his performance was appealing and heart-breaking.

The big question discussed when Oliver was in his soupy grey workhouse uniform or working in his Weepers funeral suit at Sowerberry's undertakers was whether his old and cut-down uniform was oversized and rolled up or had it been made for somebody of smaller stature and therefore looked smaller? It had to be ill-fitting, one way or another.

OLIVER!

Nancy

Nancy (Shani Wallis) needed to stand out, but we made sure that her red dress was still quite dirty and worked on: we used nail files on it and we battered it, took the life out of it by forever running it through a washing machine. The wardrobe supervisor, John Wilson-Apperson with whom I'd already worked on *Lawrence of Arabia* and *Lord Jim*, was very good at breaking and bashing things down; he had a lot of energy which was important as you don't always have much time in pre-production.

The dress was made in Viyella, soft wool with a tiny bit of cotton in it and I ran black cotton lace round the back of its neck. I designed a purple cotton petticoat and tights for her, which made a flash and gave her dancer's sleeves in order to give her more room for movement.

Nancy's friend Bet (Sheila White) and fellow prostitute, didn't have a huge part so we could risk using an antique patterned dress of the period for her, and there is a difference on screen, you just can't reproduce the genuine article. But they also won't stand much wearing, they are alright for one shot or two days' wear with a bit of relining or support work, so they don't split.

This technique isn't used as much now, because period clothes are so much rarer today than in the 1960s, when you could find them everywhere in the markets, but this blending of old and new was something that British costume designers, at the time, excelled at.

EPIGRAPH

If you're a bit of a romantic, you do imagine people, don't you? You see it and you observe people. I'm still somebody that would rather sit with my back against the wall, watching people rather than taking part. You can absorb an awful lot. Being real is the most important thing in design. When you make a costume, it's about putting all the background work in and then it speaks for itself. You can't just be superficial; the drawing is just the beginning and then you've got to build the costume or the suit of clothes. It starts with a needle and thread or, for a production designer, a bit of wood and a nail. It grows. It may change on the way or it may develop itself in a direction you had no idea it was going. I don't think you ever know where it really comes from. You know when you do have it. I wouldn't call it inspiration, but something happens and you know it's all right.

Costume design is part of a big jigsaw. It's a mixture of things: the make-up, the hair – it's all got to blend, and also with the background.

I've always said, "I'm only as good as my team", because however wonderful the costumes are, if the wardrobe department misuse the clothes or don't dress people properly (which is quite easy to do), all can be lost. Perhaps the shooting is interrupted by a lunch or tea break and the actor might have to pin up a skirt, rearrange their sleeves or take off their gloves and their costume starts to disintegrate. Maybe you have to cover them because it's started raining. You've got to be on constant alert.

The costume designer has to ensure that the costumes are worn by the actors on set the way you want them to be worn. And, for that reason, you've absolutely got to be on set monitoring until each costume is actually shot on and the new sequence established. If you're not there, it's very easy for an actor, who might feel a bit awkward or who has been upset by someone, to take it out on the costume, wig or the make-up. But, if you are there, no actor can come along and say, "I don't want to wear that or I don't feel right", which, if changed by a weak director, can upset the whole continuity.

After that, it's up to the wardrobe department to fit the right costume on the right person. I would feel very humiliated if the continuity person said, "Oh, that's wrong!" because I felt immense pride in the wardrobe. That was my job. An aspiring costume designer must keep working, if they can, because every job is different. I often used to be sent letters asking about jobs and for advice and the candidates were all very qualified, with all the qualifications that I still haven't got. But I believe you learn on the job and yes, you do need luck. But, when you get an opportunity in life, you either screw it up and scarpers or somehow it works. But, in the end for me, it was a long and ultimately, very satisfying life in film. ■

Derek Young: The Man Who Shot to Fame

Doug Young interviews his uncle, the 93-year-old Veteran who became Bernie the Bolt on the hit TV game show, *The Golden Shot*



Derek Young today with an original bolt as used in the series. Close ups of the bolt and a Golden Shot pen. (All images courtesy of Derek and Doug Young.)



Up a bit... down a bit... left a bit... fire!" and "Bernie the Bolt" will be two phrases familiar to readers who enjoyed tuning in the ATV's hit prime time "live" television game show *The Golden Shot* which was on our TV screens for six seasons and over three hundred episodes between 1967 and 1975 and which at its peak regularly attracted sixteen million viewers.

The premise of the game was for contestants to operate, via various means, a stand-mounted high powered crossbow firing metal tipped "bolts" at targets in a number of rounds to see who would get the chance to have a go at winning the big prize at the end of each show.

The operating methods included the contestants using the crossbows for themselves or via a remote control device linked to a television monitor or by giving verbal instructions to a blindfolded crossbow operator via a phone link. They would be aiming at targets, both moving and static, mounted on amusing cartoon-style backgrounds which in the early days of the show were based on drawings by host Bob Monkhouse.

The most fondly remembered targets would have to be the apple, which if hit dead centre would explode, and the final target which required that show's winning contestant to cut a fine wire running through the middle of a target releasing a treasure chest full of 'gold' coins which would cascade to the floor.

Whilst today the first prize of £500 plus £100 of Premium Bonds might sound rather stingy, back in the late Sixties that was a very significant amount as the average annual income of a manual worker was around £1,200. Some of the lesser prizes awarded to losing contestants as the rounds progressed included £20 for failing



The Golden Shot. Master of ceremonies Bob Monkhouse with score girl Ann Aston and Derek Young at right in image with contestants.



to cut the wire to the treasure chest; holidays; a water bed, bunk beds, circular beds; tea services; portable TVs, radios and a record player with four albums.

When *The Golden Shot* began, I was seven years old but I only started watching the show when my parents told me that my Uncle Derek (my late father's younger brother) would be appearing on the show every weekend in the guise of Bernie the Bolt.

Looking back on it, my childhood was very special as apart from my uncle being on the telly, my dad was a Pathé News cameraman who covered major world and sporting events during the Sixties including NASA's early manned missions, the 1966 World Cup, Royal tours and occasions, flying in formation with and filming the fledgling Red Arrows, going on board the UK's first nuclear submarine, and filming the Beatles in concert and backstage.

What follows is the first in-depth interview that my Uncle Derek has ever given regarding working on *The Golden Shot* and becoming

Bernie the Bolt as well as recalling his career as a whole.

Your first experience of a film studio came in 1939 at the tender age of seven in what was quite a "young family" affair.

It certainly was! My father was working on Carol Reed's *The Stars Look Down* and as he always had his eyes and ears open for any opportunity to boost the family coffers, he got my mother and my brother worked as paid extras in the crowd scenes being filmed at Twickenham Studios and which feature towards the end of the film when the mining disaster occurs.

For lunchtime, everyone sat down on the grass and had these Lyons boxes [from J. Lyons and Co.] which contained a sandwich, chocolate, biscuits and orange or whatever and that was our lunch. As I was too young to be left at home to my own devices, I had to go with them to the studio – which was wonderful as I was left free to roam about on all the sets whilst my mother was being filmed amongst all the extras rushing to the pithead after the disaster. My brother's

involvement was to stand next to Michael Redgrave at the gate into the mine. I climbed in an old aeroplane that was partially burnt out and 'crashed' in a field in the back lot. I really enjoyed myself and got a taste of a film studio at a very young age.

The next thing I knew, my mother and father were saying that we're all going to the film studios again because this time you're going to do something on a film. So, early one morning we headed off to Riverside Studios [on the banks of the River Thames at Hammersmith] where I was taken onto the set which was dressed as a dining room, and there's this bowl of cold porridge on the table with a family sat around it.

This was to be one of a number of Ministry of Food "Food Flash" films advising people how to get round the war-time shortage of sugar by, for instance, using jam on porridge rather than sprinkling sugar. [Usually 10 to 20 seconds each, "Food Flashes" showed tips relating to food/rationing /shortages/procedures for recycling etc. Between 1942 and 1946 there were two hundred of these micro-shorts made for showing in cinemas with an estimated audience of 20 million.]

The director, Dan Birt, said to me, "Now listen, son, put that porridge in front of you and I want you to eat it." "Oh, yes?" I replied doubtfully. "And I would like you to eat it with enthusiasm." "Enthusiasm?", I enquired. "Yes", he said, "like you really like it." I looked at it and I thought there's only one way I'm going to get this down and that is to really go at it, so I did and ate the bloody lot so damn quick [imitating a shovelling motion]. The director shouted "Cut!" and said, "Lovely, absolutely just what I wanted."

Not long after that, Mum and Dad said we're going to the studio again – ah, lovely, no more school again! When we get on the stage at Riverside there's this pile of rubbish, including a grand piano, all piled up and all the rest of it. The director (Dan Birt once again) said, "We're going out to a bomb site and do some filming but



Dai Jones. Dai, the heroic miner. The scarf-wrangling mother. A very young Derek buried under rubble.



Bob and Derek. Bob Monkhouse's arm is in a sling as he had sprained his wrist but was "playing it up" for all it was worth to get the maximum sympathy from the audience that he was a good trouper and that the show had to go on! He kept the sling on during the whole show.



Derek prepares the crossbow for The Golden Shot.

make-up have got to do some work on you and I want some of that mud that's down there [from the shores of the Thames outside the studios] on his face." So they plastered some of that on me – oily black mud that stank to high heaven. My mum, an assistant from the studio and I then got a cab and followed the unit to a bomb site.

My memory is they selected a block of flats that had been hit and there was a bus over on its side. They said, "Right, we're going to put you on a stretcher and you're going to come off the bomb site and come out past these gates." The woman who was playing my mother saw my mum holding my scarf. "Give it to me would you? I could use it." In the film [Dai Jones, *seven minutes long*, featuring a Welsh miner visiting London] you can see her wringing my scarf with anxiety.

Then we went back to the studio where the director said, "Right, we're going to pretend that you're on that bomb site and this is it [indicating

the grand piano, etc.] and you're trapped. There's a tunnel in there which you've got to crawl into and that man over there is going to rescue you. I want you to go well deep in there."

My real mother saw me going in with all this stuff on top of me with increasing alarm, and then the prop man climbed up and started dropping powder, plaster and soil that fell down near and on me as they were filming. Then Dai comes crawling in and does a bit of business and all this and we came out.

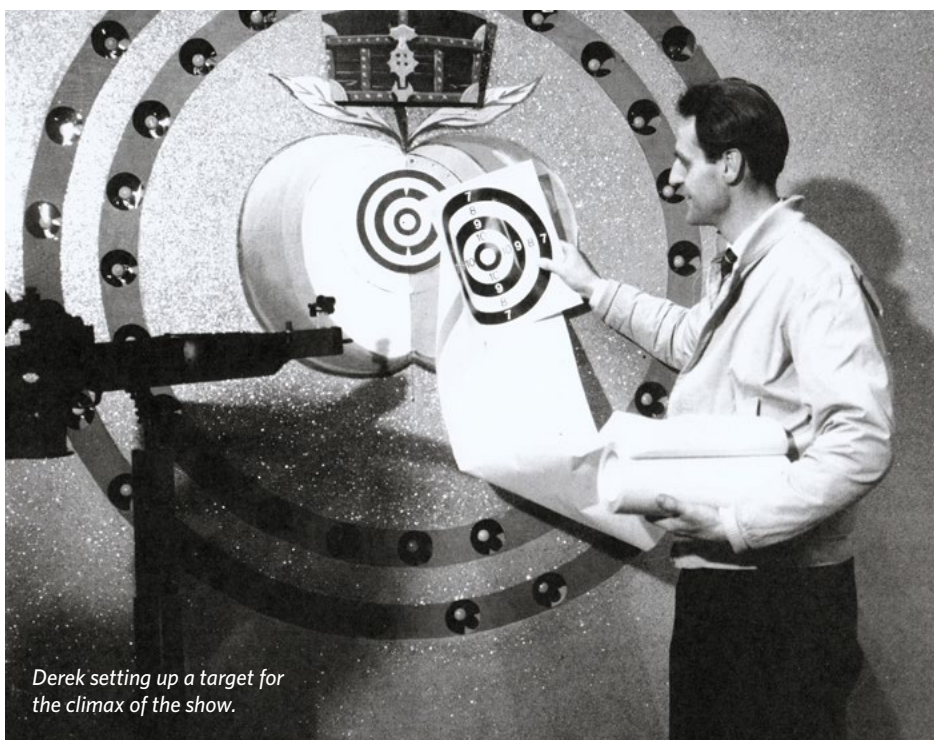
Didn't you come quite close to playing a key role in one of British cinema's greatest films?

Yes. In 1946, when I was fourteen years old and still quite small for my age, my father was working at Pinewood Studios and told me we're going to go to Hammersmith again as they are holding auditions for a part in David Lean's new film *Great Expectations*. My father had obtained a blown-up print of a discarded frame of film

from the MOI porridge film and used this to get the audition. So we headed off to the Lyric Theatre in Hammersmith where there were all these boys, loads of them, milling around and being met by casting people and handed pieces of a script, as was I.

I hadn't read Dickens' *Great Expectations* so wasn't familiar with it. This woman then asked, "What has he done previous?" and my father said he's worked for Dan Birt a couple of times and is small for his age. She came back and I read the lines to her. She went off and spoke to someone else and when she came back, she said to me, "Do it again". But by now I'd started to feel rather self-conscious and affected by all that was going on and was feeling a bit peculiar. I don't think I did such a good reading as I did the first time. So she said "Hmm, I've got your name and address. If we decide we want you, we'll let you know."

I didn't hear anything further from them but



Derek setting up a target for the climax of the show.

by a strange quirk of fate in my later television career I worked with a make-up girl who married Anthony Wager who got my hoped-for part as “young Pip” in the film.

Please tell me about your early career and how you came to work in television and how you became involved with special effects.

I left school aged sixteen in 1948 and worked as a trainee electrician until I saw an advert for a probationer projectionist at the Palladium cinema in Ealing in West London, which I applied for and got. Over time I progressed to being in charge of the projection room. Being an ambitious young man, I then pursued a career as a cinema manager as the promotional side of that role really appealed to me. I went through the Rank training system and got my first post in Liverpool before moving back down south after I got married. Whilst I enjoyed the job, the extremely long hours and irregular meal times took a toll on my health, which led to me having to resign.

I then joined the film department at Shepperton Studios as a projectionist showing rushes and working on post-sync sessions, music and effects recording, and also the final dubbing of the picture.

Whilst working at Shepperton I was presented with a stack of film cans and told that I would be spending most of the day screening rushes for Charlie Chaplin, his wife Oona and an associate, from Charlie's new film *A King in New York*, which would go on to be released in the UK in September 1957.

At some point that day I was asked if I could take a tray of tea and biscuits into a studio where Chaplin was working out a scene with some colleagues. The door had no window so I couldn't see that Chaplin was quite close to the other side and waving his arms about showing what he wanted to happen in a particular scene. As I entered, I had to perform a spectacular near pirouette/ducking manoeuvre to avoid one of Chaplin's flailing limbs from knocking the tray's contents to the floor. My antics clearly delighted those present who all burst out laughing. So I'm proud to have the distinction of making one of

the world's greatest comedians laugh!

I then had an offer for a higher paid job in the West End [of London] at a small recording studio where we recorded commentary, music and effects on magnetic film and then dubbed and transferred it onto optical film for processing at the labs. This was mostly for TV, cinema adverts and documentaries. Later I decided to look for something in TV that would provide me with a pension. At the time ATV were looking for a supervisor in their film department so I applied, was successful and began working at their Elstree studio.

After about four years I was approached by the head of the SFX department as they had been using a freelance projectionist for back projection work and now wanted to have someone within their department to provide scenic projections using two new German still projectors which they had purchased at great expense and which used glass patterns mounted in three quarter inch steel slides. Having had no previous direct experience of SFX I learnt it all from scratch ‘on the job’, helped by the fact that I only ever needed to be shown how to do something once before feeling confident to repeat the task for myself.

What was the first show that you worked on



Derek set up the computer and scoring on Family Fortunes among other Bob Monkhouse shows, as well as Leslie Crowther's The Price Is Right.

in your new capacity as a special effects man?

That would be on the 1960s TV series *The Worker*, starring the then very popular comedian Charlie Drake. What was to be my very first special effect involved fixing a charge to the opposite side of a door at which Charlie Drake would fire a shotgun blowing a big hole in it when he pulled the trigger. Thus began my career of creating explosions, fire, rain, wind and all manner of other effects imaginable.

How did you come to work on The Golden Shot?

I had previously seen film of *The Golden Shot* (*Der Goldene Schuss*) from Germany as the boss of ATV had insisted on all the producers and key staff watching it because of the possibility that the show might come to us, although at that time a date hadn't been fixed. When the day finally arrived, my colleague George and I were called to a meeting where we met the Swiss Schmidt brothers who had created the show and who explained the format to us and the different ways in which the crossbows were operated.

The studio bosses handed the whole thing over to us in the SFX department. We were changing crews most every week and those involved with the production didn't have a clue what it was all about, including the floor managers. The crews would come to me and say “Derek, where do I put this?” or “What do I do with that?”, so without the SFX department the show wouldn't have happened.

When the show started it came with a guy called Heinz Maerkl who was credited on screen as Chief Technician/Armourer. With the Schmidt brothers having returned home he was going to be the guy supervising the maintenance of the crossbows and explaining their operation, etc. etc. and I made it my job to very carefully understudy everything he did.

As an aside, one of the things we added to the original format was an exploding apple target which went on to become one of the show's memorable highlights. This involved putting a pinch of black powder in a cardboard detonator connected to a battery mounted on a thin metal



Setting up an explosive effect at Elstree with Kermit and American actress Jaye P. Morgan for episode 218 of *The Muppet Show* - first screened in 1978.



With the set designer of a miniature village on *The Muppets*.

sheet. When the bolt hit the centre of the target where the detonator had been inserted into the apple, this completed the electrical circuit, firing off the explosion to blow it up.

How did your role as Bernie the Bolt come about?

Initially, Jackie Rae, a popular Canadian singer and actor, was the show's compere, working with Heinz "The Bolt" Maerkl. Heinz was being flown to and from Switzerland every week at ATV's expense to do the show. Everything was going fine and then Lew Grade [*head of ATV*] said, "This Heinz bloke is costing us a lot of money. He's got to go, we don't want him. Somebody else has got to do that." So our immediate boss came and asked me to take over.

Aside from the departure of Heinz, during that first season Bob Monkhouse came on the show as a guest and he made up his mind he wanted the show [*for himself*] and got it, leaving Jackie Rae very, very upset at being replaced as the host after just fourteen shows.

[At this point Derek reached for his copy of Bob Monkhouse's Very Interesting But Stupid – A Book of Catchphrases from the World of Entertainment and quoted from it:

"When I [Bob Monkhouse] took over [*The Golden Shot*] in 1967 I increased the number of times he [Heinz] would have to load the crossbows from 8 to 15 but a lucky chance saved me from finding 57 ways of saying Heinz! [...] Heinz went home. He stayed long enough to train an ATV technician, Derek Young. Grand, I said, Derek The Bolt, that sounds lousy. Let's make an alternative... what's funny and begins with B? The show's producer favoured Basil, I liked Bartholomew... we were reckoning without the man himself... Derek liked Derek... Well, you think of a name that begins with B and won't embarrass you and Bernie it became. I found out later that his wife liked it, so did the audience, only blokes called Bernie seemed to loath it. From the start the catchphrase [*Bernie The Bolt*] was a huge success and went on to become a part of British TV folklore. Thousands of letters were

addressed simply to Bernie The Bolt, ITV. I spoke those magic three little words for the last time on 13/4/75... at a conservative estimate I've said them on network TV no less than 2,500 times. On a May night in 1979 I found written in the dust on my car outside a Nottingham cabaret club: 'Bernie The Bolt Lives!'"

Bob was disappointed that I didn't go for any of his suggestions for a B name (which also included Boris!) so told me that I had until 5pm that day to come up with a suitable name. I headed off to the canteen to think about it, as I wanted something that was OK and that I wouldn't mind being forever associated with. My choice of Bernie was inspired by Lew Grade's brother and British theatrical impresario Bernard Delfont whose real first name – having been born in Russia – was, ironically, Boris!

I think that if a production company asked to make this show today that health and safety people would go ballistic! How did you manage the risk of operating a powerful crossbow capable of firing lethal solid metal tipped bolts within a "live" studio environment and with an audience present?

We had a photo electric cell device on the outside between the operation area (of the crossbows) and the audience. If you walked through that photo electric beam it cut the big crossbows off so they couldn't be fired. They were lethal, extremely dangerous and (with hindsight) it shouldn't have been done! The audience of three hundred should never have been situated where they were because someone could so easily have been killed. They were seated at the side and should really have been behind the crossbows. [*In 1970, when the show moved up to the ATV studios in Birmingham, the audience were safely seated behind the crossbows.*]

The free-standing crossbow which the contestants themselves fired had a metal base approximately 3ft. square with the crossbow fixed to it – they stood on the plate, the idea being that they couldn't move the assembly, but

there was nothing to stop them from rotating the crossbow itself in the direction of the audience! How I always feared that a contestant might faint with their finger on the trigger and flail over and fire off a bolt straight into the audience... Thankfully it never happened.

To reduce the likelihood of a tragic accident I made a special point of telling contestants [*operating the free standing crossbows*] that I was standing alongside of them and if they had any hesitation, if they any doubts about what they were doing, if they'd any queries – no problem, just look at me and say "I want help" – I said I'll be there.

It was my job to deal with the contestants from the moment they got into the studio and were handed over to me. I took them through the entire procedure of what they would be facing while the studio was empty and everyone had gone to lunch so we had it all to ourselves. I explained everything to them and what they would be doing throughout the various rounds on the show.

Did you get to try out the crossbow for yourself?

I broke the thread [*running over the centre of the apple*] using the crossbow every week to prove that it could be done and that it was all accurate and working properly. This was done during the technical run which was followed by a dress rehearsal and then the show itself.

How many editions of The Golden Shot were you involved with?

We went through several seasons and in all I think I did 66 shows and then [*in 1970*] we packed *The Golden Shot* away because as far as the company was concerned it was finished. And then they said, Tell you what, Birmingham [*ATV studios*] has only got *Crossroads* and *Tingha and Tucker* so we'll take it [*The Golden Shot*] to Birmingham to give them something to do. They asked me if I would live up there and start a SFX department. I said, "I'll take the show up but I don't want to live there." They said, "Right, there's two guys in Birmingham that we're going



Demonstrating a cobweb machine at Elstree.

to use", so they had them come down to Elstree one at a time for me to take them through basic SFX. They each lived down near Elstree studios for a week and I daily took them through creating different effects and showing them how to do it. These two, Alan Bailey and Johnny Baker, would become the next generation of Bernie the Bolts.

I went up to Birmingham to set up the show and organise things as I had done at Borehamwood and told the two guys to just stand there and watch everything I do because everything I do, I do for a reason. After me running things for around half a dozen shows I handed it all over to the guys who I felt had by then "got it", but that didn't stop them phoning me up all the time asking how did I do that?

How did you feel about being replaced by Alan and Johnny?

I asked the production team "What name are you going to call the armourer now?" "Well, Bernie, of course. We can't change the catchphrase", they replied. "But I'm Bernie the Bolt!" I exclaimed but gave in with a shrug, saying "Well, that's show business!"

None of the currently available on line footage shows you loading the crossbows on the show and I can't remember if you were seen doing so?

Yes, I was.

Was the rather dizzy and mathematically challenged score girl Ann Aston as bad at adding up contestants' scores as she appeared to be?

Yes, but she played up to it as it was more fun. She was a really nice person. [Ann Aston is quoted as saying, "as I went to add up on my first live show, someone told me there were sixteen million people watching at home. My mind just went blank, and I turned round and started adding up on my fingers. I thought I'd get the sack but the producer loved it, and we decided to keep it that way. Mind you, it wasn't easy adding up anyway, with apple juice from the targets dripping all over me."]

What was your involvement when you were reunited with Bob Monkhouse on his new show, Celebrity Squares, in 1974?

I set up all the working letter and scoring displays for *Celebrity Squares* together with light prompts to help Bob with asking the right people the right thing! I also put together the word and display board workings for *Blockbusters* and another of Bob's game shows, *Family Fortunes*. When that show finished, I prevented them scrapping all the *Family Fortune* sets as they had originally instructed us to do – a few months later they resurrected the show and were relieved to find I had had it all safely stored away.

What other shows did you work on?

To name but a few, I did all the SFX on *Auf Wiedersehen Pet*, the *Carry On* TV series, spent five years working on *The Muppet Show* and did all of Tom Jones' major television specials. During one of these, with the aid of projectors [scenic projection] I created an Irish village utilising foreground props etc. on stage with Tom Jones. The boss of NBC in the USA said the SFX in the Tom Jones shows were "knockout, and I want to meet the guys responsible" – he flew over and came to the studio to see how we went about creating what we did.

I particularly loved working on the Liberace TV series and specials and created one of my favourite television effects when I made the candelabra rise gently up from his piano as he played "Fly Me to the Moon".

John Wayne was asked by Glen Campbell [who had appeared in Wayne's 1969 film *True Grit*] to be in a segment of his new show being made in the UK for a US production company – the setting was a stagecoach with tumbleweeds etc., etc. The US director spoke to me and said, "I want smoke, but John doesn't like smoke, he's got a problem with it [he had been treated for lung cancer]. I don't want him to see you putting smoke onto the set but I need it for the lights." I said OK and started putting the smoke onto the set but John twigs this and is looking around to find out where it's coming from. I got away with it by moving around the set with the portable smoke machine and hiding from John as I built up the level of smoke the director required.



Part of a retirement card sent to Derek by Bob Monkhouse.

Other big stars that I worked with that come to mind are Burt Bacharach, Bing Crosby, Bob Hope, Gene Kelly and Julie Andrews.

Sammy Davis Jr. was once a guest on *The Golden Shot* and Bob Monkhouse came over to me and said, "Have you met Sammy?" "No, I've been too busy, Bob." "Well, come over and meet him." As we approached, Sammy enthusiastically greeted me with: "I know you, you're Bernie Bolt!"

I finally retired in 1989 and amongst the many things that I look back on with a sense of pride was being rung up by no less than the famous film director Stanley Kubrick who wanted advice on what equipment was needed for his home cinema. Not bad for a young lad who started his working life as a probationer projectionist! 

(Originally published in *Infinity* magazine. Text re-edited and article re-formatted with many additional photographs supplied by Derek Young.

Stan and Vera

Penny Wright (née Pavey), married to a Veteran, uncovered photographs collected by her late mother and father over long careers in film and later television

When I was very young my brother and I lived with Mum and Dad in a flat in the road next to Twickenham Studios. My father, Stan Pavey, was a cinematographer, and my mother, Vera (née Healy), was a continuity girl. They met when they both worked on films.

They were always busy and had a great many friends in the industry. Dad was one of the founder members of the BSC and always very proud of that. He kept in touch with a lot of his colleagues in the Society.

I inherited a number of production photos – of my mother working at Teddington in the 1930s and of my father including *The Belles of St. Trinian's* and *The Happiest Days of Your Life*, plus some of the 2nd unit crew who filmed (without screen credit) the sewer scenes of *The Third Man* in Vienna.

Dad loved his cars. At the beginning of the Fifties he had a Mercedes 540K. It was a fabulous car. We used to love being driven around in it, especially with the top down. It appeared in a film made at Elstree. He sold it for £1,000 and used the money to buy a plot of land and build us a house at Ham Common, near Richmond. The plans were done by Ivan King, an art director friend, and, once it was built, we lived there for many years.

By the mid Fifties TV commercials had started in this country. Film crew were asked to work on the commercials and it could be very lucrative. Being freelance could be quite difficult, waiting for the next project to get off the ground, whereas a regular couple of days on an advert was quite straightforward with money at the end of the day.

As time went on, it sometime got a bit tricky: TV production companies didn't like it when people 'left' to work on a film. By the time it was finished they might have found someone else and not call you again. In the end it became a choice: TV or films. Dad and Mum both went with TV adverts. The jobs did come with perks: sometimes the company would take the crew abroad to get the sunshine, because in those days it was all live action and exteriors needed good weather.

I have fond memories of adverts like The Oxo family, Fairy, Strand cigarettes, Guinness,

Cadbury's Milk Tray, Sugar Puffs and many others. We would sit and watch TV, and actually enjoy the ads when it would be one on which Dad and Mum had worked.

Happy times!

Vera Healy/Pavey

Editor's comments: Vera does not seem to have been credited on her 1930s work. As Vera Pavey, she is listed by the Internet Movie Database (IMDb) for Continuity on *The Buccaneers* (1956, TV series: one episode); a main feature, *The Traitor* (1957); and a series of B pictures produced by Guido Coen and directed by Charles Saunders: *Date with Disaster* (1957), *The End of the Line* (1957), *Woman-eater* (1958), *Strictly Confidential*

(1959) and *Operation Cupid* (1960). She has one final credit on IMDb for a short directed by John Krish for British Transport Films: *The Finishing Line* (1977) with intervening work unrecorded. All of the surviving photographs relate to the 1930s and carry no identification.

Stan Pavey

Editor's comments: His first feature as director of photography was the heavily stylised, futuristic *They Came to a City* (1944, recalled in issue 160, Autumn 2018, page 23). He shot the most memorable episode of *Dead of Night* (1945) with Michael Redgrave as a ventriloquist taken



Vera Healy is seen (holding the script) with director Michael Powell (centre, back) and star Ian Hunter (holding boy's hand) on *Something Always Happens* (1934). DP Basil Emmott is probably visible. This was the first of many films that Vera and Powell worked on for Warner Bros. *First National* at Teddington and one of the few to survive. (Film identified by Ian Christie.)



These are a few of the unidentified photographs that Vera kept.

over by his dummy. As one of Ealing's regular DPs, he did a highly atmospheric job on the studio-bound drama *Pink String and Sealing Wax* (1945) (credited as Richard S. Pavay). His rare second unit work on *The Third Man* involved shooting in the Vienna sewers (see feature in issue 184, April 2025, pages 21-23) and, it is believed, on the sewers as recreated in a studio here.

Pavey's later career mostly involved comedies, including two classics: *The Happiest Days of Your Life* (1950) and *The Belles of St. Trinian's* (1954). He teamed up with director Mario Zampi on several comedies including *Happy Ever After* (1954, a rare excursion into Technicolor), *The Naked Truth* (1957) and *Too Many Crooks* (1959). His last cinema credit was on *And the Same to You* (1960) (directed by George Pollock with whom he had worked on *The Third Man*). All but one of Stan's photographs are unidentified and the following comments include some guesswork.



Stamped "Warner Bros. First National", this seemingly shows Stan Pavey early in his career with a female star.



Stan kept several photographs of the Michael Relph-designed sets for his first feature as DP, *They Came to a City* (1944). It is unclear whether he is the shadowy figure seen.



Stan kept these scene stills from *Dead of Night* (with Magda Kun, Elisabeth Welch, Gary Marsh, Hartley Power and Michael Redgrave) and from *Pink String and Sealing Wax* (Googie Withers) (both 1945). Stills photographers made use of the lighting of the sets.

Top: At back right, director Lance Comfort, Anne Crawford, Ray Milland (a visitor to the set) and Siobhan McKenna on *They Walk Alone* (1947). Stan Pavey is behind the camera on the other side. Monty Berman was camera operator and Elaine Schreyeck handled continuity. The drama was retitled *Daughter of Darkness* for release. Above: Lance Comfort and Stan Pavey confer.



Stan is at back left in dark cap on *The Third Man* (1949).



Stan with director Carol Reed (behind camera) on *The Third Man* (1949). Looks like Angela Allen (continuity).



Section from a unit photograph for the school comedy *The Happiest Days of Your Life* taken on 4 November 1949 at the end of a nine-week schedule at Riverside. Stan dons a schoolboy cap at top left, with Margaret Rutherford, director Frank Launder and Alastair Sim. Those in front not known.



In this section from a unit photograph for *Curtain Up* (1952), Stan Pavey is at front left. Margaret Rutherford holds a clapperboard which indicates the comedy was known as *On Monday Next* during production. Director Ralph Smart is presumably one of the two men between them. Kay Kendall, Joan Rice and Michael Medwin can be seen in the upper row.



Stan Pavey (left) in deep discussion with director Frank Launder (holding script) on either *The Happiest Days of Your Life* or *The Belles of St. Trinian's* (1954).



Stan kept these two photographs of his prized automobile being used in an unidentified feature on which he seems to have been the DP.



Stan (left) with director Mario Zampi and star Yvonne De Carlo on the black comedy *Happy Ever After* (1954), filmed in Technicolor. And eyeing a crowd scene from the film.



Stan Pavey in discussion with Mario Zampi on *The Naked Truth* (1957) with star Peggy Mount and others unknown. Stan handles the clapperboard with Terry Thomas and unidentified actor.



Stan used his own photogenic hands to shoot this commercial for Guinness. Whether he got to drink it is not known.



The Age of Digital

Nigel Wolland took part in the early days

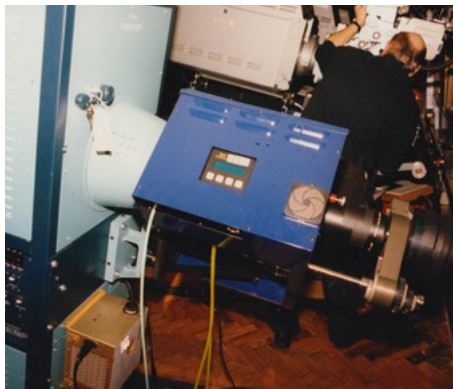
Early 2025 was the 25th anniversary of digital cinema in the UK. On 4 February 2000, we had the first UK paid public presentation of digital cinema at the Odeon Leicester Square, the film being Disney/Pixar's *Toy Story 2*. We were just ahead of the UCI Trafford Centre Manchester and the Warner Finchley Road in London that opened with the same film to the public on 11 February. I would point out that we all had some screenings prior to the public opening (Disney/trade/press etc.) but this was the first public performance. The projector we had installed (alongside our three Cinemeccanica Victoria 8 film projectors) was the prototype Texas Instruments (TI) containing their Digital Light Processing (DLP) chip which was attached to a standard Christie Console with 4.5K xenon, with a TI designed custom lamp reflector. The QuBit hard drive storage/server unit for the film was contained in a separate rack supplied by Disney's Technical Manager, Steve Field, who at the time also supplied us with a stack of DVD-Rom discs to ingest into the unit, which took us all day – even longer if we had a problem and we would be sent another set of discs to start over again. The uncompressed audio information was also stored in the server in the rack.

As time moved on, we had a selection of servers for digital cinema, including the Auditorium Management System developed by Qualcomm for Technicolor Digital Cinema, and the Dolby Digital Cinema System. We also had a new Bargo Digital DP50 projector, attached this time to a Kinton Lamp Console, with an additional Alternative Content Switcher and Router (ACSAR) unit.

More digital presentations and premieres followed, including *Mission to Mars* and *Dinosaur* (Buena Vista) with *Miss Congeniality* (Warner), *Final Fantasy* (Columbia) and *Planet of the Apes* (Fox). Alternative content was also shown, including Stephen Sondheim's musical *Putting It Together*, football, rugby and a Robbie Williams concert.

By the time I retired in 2006, we had the latest Barco projector and a Sony unit on test. We were at this time still shown our advertising reel on film, and all digital screenings were shown with a film back up – rarely needed, I should add. ▣

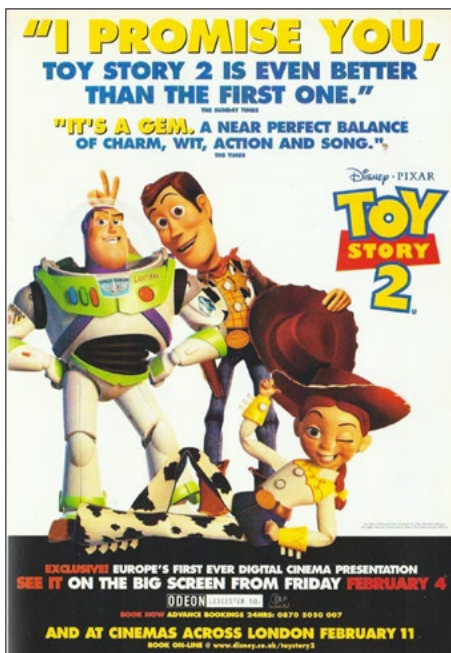
(Adapted from an article in *Rewind*, the magazine of The Projected Picture Trust, with thanks to its editor, David Ferguson.).



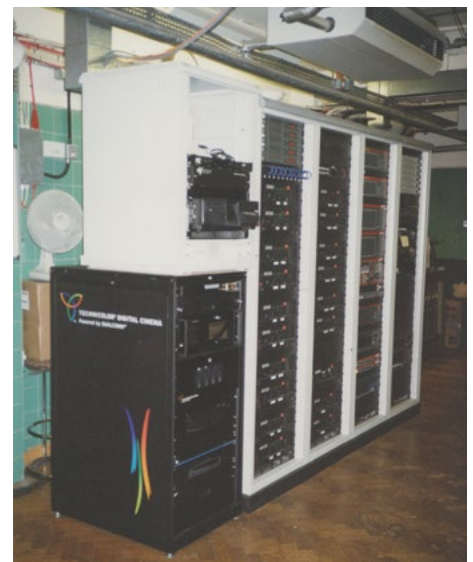
A closer look at the Texas Instruments DLP projector with CinemaScope lens installed on the front for playing *Toy Story 2*.



The prototype Texas Instruments DLP projector, used for *Toy Story*. Here it is on a Christie console with a 4.5K xenon.



The Christie console being craned into the Odeon Leicester Square.



The Technicolor server and the Dolby server.



Barco DP50 projector on Kinton console at the Odeon Leicester Square next to three Cinemeccanica Victoria 8s for running both 35mm and 70mm film.

Where *Film* actually lives on

Barnsley visit report by Alan McCann
Photographs by David Eve

A message to the members of the BCTV and the CTA on the readograph of the Parkway Cinema was the first indication of the efforts to make the visit on 17 October, arranged by the Veterans, a success. Inside the two auditoria, the same message was projected onto the colourfully lit tabs (curtains).

The welcome was from Rob Younger – the proprietor, manager, engineer and projectionist. In the lower auditorium, sitting on the edge of the stage (without a microphone to be more informal), Rob entertained us with his employment history and an explanation of how he finally ended up as the proprietor of a twin-screen cinema in Barnsley. But what a cinema! Rob can show 35mm film on two projectors... with change-overs of separate reels. Even more impressive, in the lower auditorium there is the ability to run both 35mm and 70mm film. All this while still having the digital projectors for normal cinema operation.

Rob wants to show people that film is not dead. Directors like Quentin Tarantino and

Christopher Nolan believe that shooting with real film is still preferable to using digital cameras, and they even release their films on 70mm stock for those few cinemas that can still show it.

Rob said how difficult it was initially for him to get distributors to believe that he could run 70mm. To achieve this, he had obtained the necessary projection equipment from various sources and installed it all himself. His first offering to us was a product reel that showed how he enhanced streamed shows, like that of Taylor Swift and others. Knowing that cinema sound, although good, was not the same as that of live events, he would use a separate PA system with large speakers at the front of the stage, augmented with additional stage lighting, shining and moving across the audience, simulating what they could see on the screen. This short film, to the music of “Let Me Entertain You” by Robbie Williams, showed the extremes to which Rob would go, to give his audiences that something extra. It also showed extracts from live shows on stage, with the audience participation, and the publicity he used for the 70mm performances. It showed how he gave his audiences the difference between watching – and feeling part of an event.

Before Rob left the auditorium to run the opening two reels of *My Fair Lady* in 70mm and six track magnetic sound, he invited his audience to visit the box while they were running. The house lights dimmed slowly, the Overture began, then the tabs parted with the colours fading as the opening titles appeared on the screen. Many of those present took up the opportunity to see the 35/70mm Cinemeccanica Vic 8 projector in action. The tabs closed at the end of the demonstration (no blank white screen here).

We all moved to the upper foyer for tea, coffee and biscuits, where the lively conversations were on the joy of seeing real film. Before we moved into the upper auditorium, Rob explained that he had gathered together a small collection of different cinema circuits’ ‘idents’, a collection of adverts from Rank Screen Services and ‘Future Presentation’ titles along with trailers. Following these he would run two separate reels of *Empire of Light* on two projectors including a change-over.

Before this, though, Rob wanted to show how, at Parkway, they started each performance on a digital projector using tabs, masking and stage lighting, skills sadly missing in so many cinemas nowadays. The parts he had chosen from *Empire of Light* included the fictional change-over by Toby Jones, playing the projectionist. Rob invited those who were interested to visit the upper box or to remain in the auditorium to look for the dots and watch the beam jump from one port-hole to the other. For those of us just watching



Rob Younger takes the stage.



Rob and visitors in the downstairs box.



70mm on the downstairs screen

the screen, the change-over was, as it should have been, unnoticeable. With the closing of the tabs, we all met back in the upper foyer for refreshments and drinks. Most of the conversations related to the sheer pleasure of seeing how much Rob could offer in a two-screen cinema – with a multiplex less than five minutes’ walk away.

This visit was only possible through Rob’s willingness to make his cinema available to all of us and spend many hours spent arranging it. He was assisted by members of his team, Carl and Vance, and Julie, his wife who had arranged all the refreshments. Heartfelt thanks to everyone at the Parkway for a truly remarkable time. 📺



VistaVision Reawakened

Mark Trompeteler FBKS reports on historic London screenings as VistaVision is projected as photographed at the Odeon Leicester Square

Paul Thomas Anderson is a filmmaker who admires and exploits the techniques, beautiful aesthetics, image properties, colours and subtle impact of analogue cinematography. He is also known for his deep collaboration with cinematographers, his advance testing of film stocks, and choosing the right cameras and lenses to get the look and effect that he is trying to achieve in films. Some readers might remember *The Master* (2012) shot in 65mm with presentations using 70mm prints internationally. With this year's *One Battle After Another*, Anderson's perfectionism in exploring and using celluloid in a digital age has reached a new milestone.

Collaborating again with cinematographer Michael Bauman, he has shot an entire modern feature film on 35mm VistaVision using VistaVision cameras. They previously worked together on *Licorice Pizza*. Their new collaboration is quite an achievement for a feature film production in this modern cost-conscious age of digital production.*

The recent film *The Brutalist* was celebrated for its amazing visual style and cinematography, and parts of that film were shot in VistaVision, alongside a number of other analogue and digital formats. The cinematographer, Lol Crawley, won the Oscar for Best Cinematography. Anderson's and the production company's achievement is truly historic when you consider that the last feature film shot entirely in VistaVision was Marlon Brando's *One-Eyed Jacks* back in 1961.

Readers may know that VistaVision involves 35mm film travelling horizontally through the 35mm camera and projector. The image is captured on a piece of film bordered each side by eight perforations. A VistaVision camera records the image on a surface area of film that is more than twice the size of a conventional vertical frame of 35mm film bordered by four perforations on each side. Furthermore, like IMAX, VistaVision doesn't use anamorphic lenses to achieve its imaging and projection. It

is often projected with an aspect ratio of 1.5:1. Modern fine grain films and increased frame size continue to make it truly a "motion picture high fidelity" format. It is a natural precursor to IMAX and in these respects related to it. The origination of this milestone in VistaVision has also facilitated the production of IMAX 70mm analogue prints for the release of the movie alongside its much wider digital release.

Paul Rayton, in a recent "in70mm.com" article, reported on two "one off" recent screenings of classic VistaVision film prints at the TCL Chinese Theatre in Los Angeles as part of the Turner Classic Movie Festival. Paul Thomas Anderson might be considered by some as more of an auteur or film maker with a personal subtle style. He is not known for mass appeal box-office blockbusters. It is another remarkable achievement that Anderson and the film's production company have secured a season of screenings in VistaVision using VistaVision prints and projectors at four locations, backed by the support and determination of Warner Bros. and companies involved in cinema exhibition in achieving this feat. The locations are the Vista Theater in Los Angeles, the Regal Union Square 17 in New York, the Coolidge Corner Theatre in Brookline, Mass., and the Odeon Luxe Leicester Square in London.

At the beautifully refurbished iconic art deco Odeon, the public screenings in VistaVision started on Friday 26 September, the first day of the UK release of the film. The film's London premiere, screened in VistaVision, was on Tuesday 16 September, with a cast and crew VistaVision screening the previous day. I understand there was a preview screening on 24 September.

It was with great excitement that I and my wife, Pat, attended the second public screening on the opening day. Michael Mannix, the projectionist, afterwards told me that it was the seventh run of that print through the VistaVision projector.

The screenings are all in the main 800-seat screen. On opening day the Odeon was busy, particularly for the third evening screening. A member of staff told me they were hoping for a run of some three weeks of screenings in VistaVision with the most popular weekend

days running three screenings per day. However, like all modern cinemas, they would adapt and alter the number of performances according to box office demand, advance booking trends and anticipated attendances. Some evening screenings were to have a short recital of music showcasing the Odeon's classic Compton cinema organ, taking place between the advertisements and the trailers. The VistaVision prints (from FotoKem in L.A.) in all four locations feature DTS sound with the time code on the edge of the film print. It is important to note that these prints are contact prints made from the original camera negative.

Well, what was the experience of a lifelong film fan watching a VistaVision print "projected as photographed" on modern film stock? It was truly remarkable. The image quality was beautiful. Sitting in the Royal Circle, during some quiet moments in the film we could very faintly hear that memorable "purring" of the mechanical projector in the distance.

There was an initial shock at seeing images from such a very modern film projected in the 1.5:1 aspect ratio. At first it seemed strange seeing such an aspect ratio in such a large auditorium where much wider aspect ratios were the expected norm. Within minutes, however, the near 2 hour 50 minute film (no intermission) captured my attention and I became engrossed in it.

The multi-Oscar nominated Paul Thomas Anderson may be considered as more of a personal auteur style of filmmaker. He hasn't achieved the same level of public awareness or recognition, or possibly the same amount of box office success, as other filmmakers such as Quentin Tarantino, Kenneth Branagh or Christopher Nolan using analogue large format. *One Battle After Another* may be an attempt at a more mainstream kind of entertainment film than he has produced in the past. The film has shoot outs, car chases, explosions, some thrilling action set pieces, and clearly defined characters of good and evil.

Part action movie, part thriller, part satire, part black comedy and part character and moral dilemma puzzle, it is an enthralling story. At times chaotic, it is potent mix of cinema where the long duration of the film seems to pass

* Some web sources seem to indicate that parts of *One Battle After Another* were shot using super 35mm – a format where the camera uses the full width of the 35mm film including the part of the film normally reserved for the optical track on the side of the film.



The landmark Odeon Leicester Square with modest advertising of VistaVision.



The Odeon Leicester Square hosts *One Battle After Another*.

very quickly. The idea of a former criminal or terrorist having to go off grid for a long time, after committing such spectacular crimes, and then having to face the consequences and dilemmas of his actions, some sixteen years later, is not new – see *The Company You Keep* (2012) or *Running On Empty* (1988). Leonardo Di Caprio dominates the film with pitch perfect acting throughout. The Sean Penn baddie is too much of a pantomime villain for my taste, but the film does work as part black comedy and it certainly raised a fair amount of laughter from the young audience. The final climax of the film is a beautifully staged and crafted car chase over undulating asphalt long roads, which for me had resonances of *Bullitt* and *Duel*. The whole film is re-enforced by a memorable music score.

The cinematography, aspect ratio and framing were all integral to the telling of the story. The images were rock steady – not a hint of unsteadiness – even in the stark high contrast main title and end titles. In the pale highlight areas of some scenes there was a very faint flicker in those parts of the image, probably

wholly undetected by the majority of the very much younger audience. The richness and depth of the photographed colours and sharp details and textures just drew me into the screen. It was such a contrast to the often more colder, over detailed clinical appearance that digital can appear to have when compared to the warmer, more mellow image appearance of high quality celluloid imagery.

Even at that size of screen, at our viewing distance, there was absolutely no hint of grain. Sometimes, in certain lighting situations, film create images of potentially too high contrast, and this was the case in some shots. Digital copes with high contrast situations much better. But that is all part of the overall celluloid experience which for me was stunning. *VistaVision projected as photographed* yielded image quality of such detail, richness, luxuriousness, and depth all at once. The contrast between the VistaVision quality and look, compared to the look of the digital trailers and advertisements that preceded the film was considerable. It was really wonderful seeing

35mm celluloid looking so fantastic in this day and age.

The fact that film-makers are increasingly considering utilising celluloid film as a tool in such a digitally dominated cinema environment is so refreshing. In terms of publicity, not much emphasis was made of the film being presented in VistaVision. All that really existed was the reference at the bottom of the digital posters around the cinema. Michael Mannix did mention that some screenings might have a short introduction alerting the significance of the projection format to the audience. To this ageing film fan, it seemed a little sad that much of the audience might have little or no knowledge of the significance of the particular presentation they were seeing. They were there to enjoy the film: how it was being presented might not have been of interest. To me, it was the best presentation of 35mm film that I can ever remember seeing. [V](#)

Re-edited from first publication online at in70mm.com

NEWS FROM



BRITISH ENTERTAINMENT HISTORY PROJECT (Formerly BECTU History Project) WWW.HISTORYPROJECT.ORG.UK

Over the past few weeks I've been digitising the final batch of tapes in the British Entertainment History Project archive of more than 800 interviews in all of the men and women who have worked in the film and television industry over the past one hundred years. We want to make sure that we have the best quality recordings preserved for future generations. This process is revealing some remarkable and unique interviews with the early pioneers in the film industry. I've discovered some tapes containing a recording made in November 1993 at Pinewood Studios with Hugh Attwooll.

Hugh Attwooll was born in West Ham, London, in 1914. At the age of 14 he embarked on what would become a long and distinguished career in the film industry. He started as an office boy during school holidays at Worton Hall Studios in Isleworth. He worked as an assistant to the stills cameraman, who introduced Hugh to the working world of British film studios. He said, "I thought myself the cat's whiskers."

Hugh recalled how his headmaster at Hampton Grammar School declared, 'You'll never be anything more than an errand boy all your life.' He was quite right — but I became a highly paid one."

He chose not to return to school, preferring "the adventure of work" to the routine of study — a decision that would define his life's direction and resilience.

As an office boy in the era of silent films, he quickly developed a vivid sense of film culture. With the arrival of sound in British cinema in 1929 he joined the sound department at British Acoustic, learning an entirely new set of skills and assisting in projects such as reducing film from 35mm to 16mm and assembling early sound systems. Among his first assignments was enhancing the footage of the sunken ship *Vestris*, reflecting his technical aptitude and willingness to tackle new challenges.

He had stints at Raycol at Twickenham Studios working on a primitive two-colour process and as an electrician at E. J. Norman Studios at Teddington. His move to Ealing Studios in 1930 marked the beginning of a period of intense productivity. Here, Attwooll worked on films like *Nine Till Six*, *The Sign of Four* and *Perfect Understanding*, collaborating with talents as varied as Cyril Gardner, Kirk Curtis and the young Laurence Olivier.

After the War, Hugh returned to a revitalised film industry and quickly moved up the ranks. He re-entered as a second assistant at Shepherds Bush, contributing to films like *The Root of All Evil* and *The Brothers*. His energy and skill as a production manager were soon in high demand, leading to significant positions on films such as *Good Time Girl* and *The Battle of the River Plate*. By the late 1940s and early 1950s, Attwooll had earned the respect of major production companies, taking a contract with the Rank Organisation where he managed film shoots in both Britain and the US.

In 1959, Hugh's career took a pivotal turn: he was approached by the production head of Walt Disney Productions (Europe) to manage the European-based live-action production of *Kidnapped*. Hugh became widely associated with Disney's European operations. He never signed a formal contract with Disney: "In fact, I've never signed one piece of paper with Disney, except to state that I'm a British citizen."

Over the next two decades, he supervised a string of successful live-action Disney films across Europe. Among the many celebrated titles were *Greyfriars Bobby*, *The Prince and the Pauper*, *The Horse Without a Head* and *The Fighting Prince of Donegal*. His logistical skill and deep expertise in both British and Continental production practices were instrumental in bridging the expectations of Hollywood with the realities of European film-making. Attwooll's Disney years not only showcased his ability to marshal resources and personnel but also underscored his capacity for adapting to changing artistic and financial priorities, particularly as the company's focus shifted in the mid-1960s toward the development of theme parks and global expansion.

Outside of Disney, Attwooll's credits extended across genres and media. He worked on *The Battle of Britain* and the adventure film *Guns in the Heather*. He also facilitated the rise of television as a credible artistic medium, contributing to series like *Inside the Third Reich* and *Born Remembrance*



Hugh Attwooll

as well as a host of literary adaptations such as *David Copperfield* with Richard Attenborough.

Throughout his career, Hugh never forgot the lessons of his early days. His reflections on film-making in our History Project interview are imbued with nostalgia and critical acumen. He praised directors such as Charlie Garrett, Don Chaffey, Bob Stevenson, Alfred Hitchcock and Anthony Asquith, offering personal anecdotes and unique insights for each — whether marvelling at Garrett's work on *Pit Ponies*, sharing studio pranks with Hitchcock on *The Lady Vanishes*, or admiring Asquith's knowledge of Beethoven and storyline structure. Attwooll was consistently thoughtful about the changing nature of the film industry. He criticised the trend towards increased violence in both film and television, lamented the decline in sound quality, and expresses sadness at the loss of the "real studios" with the move to practical locations for shooting.

Hugh also saw at first hand the increasing involvement of accountants and production management in artistic decisions, often feeling that risk-averse budgeting could limit the creative process. Yet Attwooll never lost faith in the value of artistic endeavour: "You don't make great films by playing it safe," he insisted, always advocating for balance between commercial and artistic considerations.

In 2002, in recognition of his service to the Disney company and his contribution to the legacy of Disney live-action production abroad, he was posthumously awarded the Disney Legend status.

Listening to our interview with Hugh, it is clear that during his life and career he embodied the qualities of adaptability, excellence and quiet leadership.

His life is a testament to the enduring possibilities of creative work, to seizing opportunity and never forgetting the essential joy at the heart of film-making.

Hugh Attwooll's British Entertainment History Project interview can be found at <https://historyproject.org.uk/interview/hugh-attwooll>

Mike Dick
Chairman



50 YEARS AGO - DECEMBER 1975

Jaws opens on 26 December to phenomenal attendances on 120 screens across the country, including both screens at the Plaza Piccadilly Circus. *Return of the Pink Panther* and *Dog Day Afternoon* also score at the box office.

Big West End draws pre-*Jaws* are *Lenny*, *Jungle Book*, *The Man Who Would Be King*, *Barry Lyndon* and long-running *Emmanuelle*.

Princess Anne attends the European premiere for charity of *The Man Who Would Be King* at the Odeon Leicester Square, re-opening after a month of installing new décor, sound equipment and a Cinemeccanica tower to play an entire film through one projector.

The Queen and Duke of Edinburgh attend the charity premiere of *Rooster Cogburn* at the Empire Leicester Square.

The Society of Film and Television Arts relaunches itself as the British Academy of Film and Television Arts (BAFTA) at reconstructed premises at 195 Piccadilly including a 212-seat auditorium and unveils its new mask trophy design by Mitzi Cunliffe.

Harry Saltzman sells his half interest in producing James Bond films with Albert R. Broccoli to United Artists for a reported £20 million.

EMI opens two new screens at ABC George Street Oxford, a second screen in the former café of the Embassy Esher and transfers the Astoria Ashford to Mecca.

Work continues to convert the Odeon Nottingham from three screens to five.

A Public Inquiry is held after Portsmouth Corporation seeks a Compulsory Purchase Order to knock down the Palace cinema, opened in 1921 with an Oriental exterior and currently operated by EMI, for an office block.

West Lancashire District Council renews the cinema licence of the Pavilion Ormskirk provided that half its films are suitable for children and plans to impose the same condition on one of the two screens at the Focus Skelmersdale.

The Phoenix Theatre in London's Charing Cross Road holds a six-week season of children's films including *The Snow Queen* and *The Golden Antelope*.

The few films in production include *The Likely Lads* and *Voyage* (later *Voyage of the Damned*) at Elstree; *Sarah* and *The Seven-Per-Cent Solution* at Pinewood; *The Omen* at Shepperton; *Fantasies* (later *Intimate Games*) at Twickenham; plus on location *The Sailor* (later *The Sailor Who Fell from Grace with the Sea*).

Production of *Trick or Treat*, featuring the acting debut of Bianca Jagger, is suspended after five weeks of a nine-week shoot for script rewrites



James Bolam and Rodney Bewes in *The Likely Lads*.

[and is never resumed, with two-thirds of its £600,000 budget lost].

EMI and British Lion are to share half of the £4 million budget with Columbia for Peter Bogdanovich's Hollywood production of *Nickelodeon*.

Butch Cassidy and the Sundance Kid receives its British television premiere on Christmas Day evening on BBC 1 which claims an audience of 25 million while ITV's Jictar gives it only 16 million viewers. ITV competes with *The Taming of the Shrew*.

The Lion in Winter has its TV premiere on BBC 1 on Boxing Day.

ITV is criticised for showing *Lawrence of Arabia* in two parts on successive evenings on Monday 22 and Tuesday 23 December.

After *Tales from the Crypt* is sold to ITV by its producer, a Saturday night screening of the three-year-old film breaches the five-year barrier to television screening.

Retiring are chief projectionist Buddy Dennis after forty years at the Curzon Eastbourne (but continuing part-time), Bill Needham of Odeon in Ireland after forty years, and Bill Lewis, based in Dunfermline, after nearly fifty years with FTS (Film Transport Service).

Passing on: Harry Roelich, cinema executive; Anthony Z. Landi, finance and sales executive; Jimmy Nervo of the Crazy Gang; British-born Hollywood character actors Arthur Treacher and Cyril Delevanti.

25 YEARS AGO - DECEMBER 2000

Big Christmas draws are *Meet the Parents* (on 402 screens) and *The Grinch*.

Carlton Communications sells Technicolor to France's Thomson Multimedia.

The Film Council confirms the six-year franchise of DNA Films after a review that also clears The Film Consortium and Pathé to unlock further National Lottery money for British film production.

Cineworld opens at Bishop's Stortford with 6 screens and 1,237 seats.

National Amusements adds the high-grossing Hoyts Bluewater and an unopened Hoyts multiplex at Wood Green, north London, to its circuit of Showcase Cinemas following the Australian exhibitor's withdrawal from the UK market.

The former ABC at Gravesend re-opens a few days after closure under new ownership, restricted to showing Asian films. The former ABC Newport (Gwent) re-opens as the three-screen Metroplex.

The ABC triples at Kirkcaldy and Hanley close due to multiplex competition. The ABC triple at Streatham, south London, closes in favour of the nearby Odeon, now under the same ownership.

The Chapter Globe in Roath, Cardiff closes, expected to become an Asian cinema.

The Grade II-listed former Granada Clapham Junction, south London, closed as a Gala bingo club a few years ago, is taken over by the Crisis charity as a refuge for the homeless over Christmas.

Films starting production are *Dead in the Water* (later *Out of Bounds*), *Quicksand*, *Tabloid TV* (later *Tabloid*) and *Hot Gold* (later *Jack Brown and the Curse of the Crown*).

Films continuing in production include: *51st State* (in Liverpool, later *Formula 51*), *Morality Play* (later *The Reckoning*), *Echoes* (West Yorkshire), *The Four Feathers* (Shepperton), *Tomb Raider* (Pinewood), *Harry Potter and the Philosopher's Stone* (Leavesden), *Global Heresy* (later *Rock My World*), *Me Without You*, *The Lawless Heart*



Pauline Collins in *Mrs. Caldicott's Cabbage War*.

(London, Isle of Man), *Last Orders* (London, south of England), *Puckoon*, *Club Le Monde* (London), *Mrs. Caldicott's Cabbage War*, *Dream*, *The Honeytrap*, *Revelation* (Pinewood), *Happy Now* (Barmouth, north Wales), *Spy Game* (Shepperton), *Al's Lads* (Liverpool, later *Capone's Boys*) and *Endgame*.

Christopher Nupen is making a new documentary on Jacqueline du Pré for Channel 5 to counter the image of her in film *Hilary and Jackie*.

Passing on: Norman Swallow, TV producer and executive.



1. Arthur Askey had a train of scary events. 1941
2. I smelled burning on the road to Mandalay. 1940
3. Chuffing good drama, Burt. 1965
4. How I learned to stop worrying... 1964
5. Did he or didn't he? I have my doubts about Mr. H. 1941
6. A burning sled? What a way to end a film. 1941
7. Not the fame that Cary and Ingrid would have preferred. 1958
8. Poor Fay. Not the part she wanted. 1933
9. "Of all the gin joints in all the towns..." 1942
10. "I'm changing...I'm changing!" Quite right, you need a trim. 1941
11. If you put on this cloak you may be scared. 1962
12. Oh look! It has the seaside name right through it. 1948
13. Strange colour for a letter, Mr. H. 1929
14. Bouncy, bouncy, Mr. MacMurray. 1961
15. Heart shaped glasses and a lollipop. 1962
16. Not it...or they...but... 1954
17. Not an easy beat for policeman Charlie. 1917
18. Claire Bloom discovers that the mansion has uninvited guests. 1963
19. Deborah had an awful time with her charges. 1961
20. Surely the station didn't employ Will Hay!
21. Hey, Frank, nice bolt. 1931

[illegible]

Noticeboard

Until 8 March 2026
(opened 26 September 2025)

From *A Room with a View* to *Downton Abbey* and *Peaky Blinders*, some of the most famous costumes from film and television

**83 Bermondsey St
Bermondsey
London SE1 3XF**

With its shocking pink and custard yellow façade, the Fashion and Textile Museum is a vibrant landmark opened in 2003, the UK's only museum dedicated to showcasing contemporary fashion and textile design.

Cosprop has changed the way that costume is designed and created. Founded by Oscar and BAFTA-winning costume designer John Bright in 1965, legendary London based Cosprop specialises in period costume for film, television and theatre. Through his work as a costume designer, a costumier, maker, advisor, collector and historian, Bright's intelligence and eye for detail is in thousands of film, television and stage productions.

This once-in-a-lifetime exhibition features many costumes never seen in public before - Helena Bonham Carter's in *A Room with a View*, Meryl Streep's in *Out of Africa*, Maggie Smith's in *Downton Abbey*, Colin Firth's as Mr Darcy in *Pride and Prejudice*, and Leslie Manville's in *Mrs Harris Goes to Paris*. A unique opportunity to see behind the scenes of this celebrated costume house.

Until 11 January 2026
(opened 9 October 2025)

National Portrait Gallery

Floor 0

St Martin's Place
London WC2H 0HE
 020 7306 0055
 Daily 10.30-18.00 (Friday & Saturday
 until 21.00)
 £23 / 25.50 with donation
 "50% off the Adult price for visitors over
 60 every Monday"

A photograph of a museum exhibit titled "Costume Couture: Sixty Years of Cosprop". The exhibit is set in a dark room with spotlights. Several historical costumes are displayed on mannequins, including a white dress with a long train, a yellow dress, and a red dress. A large, dark, floral-patterned dress with a yellow trim is prominently displayed on a stand in the foreground. The exhibit is divided by a curved wooden barrier.

Cecil Beaton's Fashionable World is the first exhibition dedicated solely to his contributions to fashion and portrait photography. With over 200 items displayed, including photographs, letters, portrait sketches, fashion illustration and costume, *Cecil Beaton's Fashionable World* features portraits of some of the twentieth century's most iconic figures, including Marilyn Monroe, Audrey Hepburn, Elizabeth Taylor and Marlon Brando; Queen Elizabeth II and Princess Margaret; as well as Lucian Freud, Francis Bacon and Salvador Dali.

Until 26 July 2026
(opened 21 November 2025)

The first retrospective exhibition of the work of film director Wes Anderson from his first experiments in the 1990s right up to his most recent, Oscar-winning frescoes.

**224-238 Kensington High Street
London W8 6AG
020 3862 5937**

10:00-17:00 Monday to Thursday, 10:00-18:00 Friday to Sunday
Closed on Christmas Eve, Christmas Day and Boxing Day
From £19.69 (concessions from £14.77)

The first retrospective exhibition devoted to Wes Anderson's distinctive cinematic output, with unprecedented access to his personal archives, charting the evolution of his films.

From the melancholic charm of *The Royal Tenenbaums* to the youthful adventure of *Moonrise Kingdom*, Anderson's unique vision and dedication to detail have created some of the most visually and emotionally compelling films of recent times.

Highlights include a candy-pink model of the Grand Budapest Hotel, the vending machines from *Asteroid City*, the FENDI fur coat worn by Gwyneth Paltrow in *The Royal Tenenbaums*, the original stop motion puppets used to depict the fantastical sea creatures in *The Life Aquatic with Steve Zissou*, Mr. Fox wearing his signature corduroy suit and show dog Nutmeg alongside miniature sets.

Letters can be sent by post to Editor – The Veteran, 13 Tennyson Court, Paddockhall Road, Haywards Heath RH16 1EZ or by email to office@bctv.uk headed Letter for The Veteran

JAWS AT 50

So hard to believe *Jaws* opened in the USA six months before us in the UK [*last issue, page 30*]. My earliest *Jaws* memories were travelling to work every day on the Underground in 1975. It was so bizarre staring down the Tube carriage to see just how many commuters were reading the book – where, of course, the iconic book cover stood out. I then read the book and was totally stunned by it and could see what the hype and fuss was about.

When the movie opened oddly on Boxing Day 1975, I booked to see it for 4th January 1976 at the Plaza 2 (formerly Universal) Piccadilly Circus where in those days there was often a queue for advance bookings. The performance was full and my friend actually leapt off his seat the moment the severed head appeared in the sunken boat together with immense gasps from the audience. We also had several loud audience screams at certain key moments throughout the film.

My second and third viewings were both at the Plaza 2 on 8th January and then 13th March where audience reactions were just as amazing. The atmosphere upon entering the Plaza was also of immense excitement and expectation and a feeling we rarely find now.

My other vivid *Jaws* memory was 8th October 1981 as the movie had its UK TV Premiere where over 23 million viewers watched it on ITV. I can recall leaving my local railway station around 7pm where I've never seen so many commuters rushing to get home, clearly for the 7.30pm ITV showing. We must also remember that not everyone had a VHS or Betamax video recorder then, so it was vital to be home by the start time. The streets were also a lot quieter whilst the film was playing. Far different times back then before streaming etc., but they were very exciting moments to witness.

DAVID EDWARDS

In 1975 I was (at the ripe old age of 29) the chief projectionist of ABC's brand new triple cinema at Putney, south London. On Boxing Day we opened with *Jaws*. We had already run the film through so we knew about the scary scene at the beginning of the film – a silent underwater shot of a sunken fishing boat and then suddenly a dead man's face appearing at a porthole accompanied by loud scary music.

Well, I am afraid to admit that us naughty projectionists had inched the volume control up several points and then waited. Well, I had never seen an audience leave their seats vertically before!

PETER BYLETT

FORGOTTEN FESTIVAL

I'm a Veteran member down here in Worthing on the South Coast, trying in my spare time to get an exhibition away next summer about Punk. It's fifty years since the summer of '76 when Punk first exploded and the exhibition hopes to celebrate how even in towns like Worthing it had an impact. Trying to anchor it to Worthing specifically, there was in 1970 a festival called PhunCity – a festival that took place just on the outskirts of the town. At the time it was pretty revolutionary as it included a performance by the MC5 – they were kind of Proto-Punks, predating bands like The New York Dolls and The Ramones. The Festival was also attended by Billy Idol (a Worthing resident) and Mick Jones who later formed The Clash.

<https://www.ukrockfestivals.com/phun-city-menu.html>

There was footage shot of the event. To the best of my knowledge it never aired and I believe it was made by British Lion Films. Do any members have any recollection of this? Did anyone work for BLF? Does an archive exist? I'd love to know more if they do.

Down here in Worthing amongst people who love music there is an endless fascination with the event because relatively little exists about it and yet for the time it was a pretty 'out-there' event, especially for somewhere like Worthing!

RICHARD DREW

We featured Richard Drew's previous exhibition in Worthing of his work as a production designer in issue 177, Summer 2023. His current and recent work can be seen on The Chelsea Detective Series 4; Mandy Series 4 on BBC iPlayer; and Code of Silence on ITVX. – Editor.

SAVING SOHO

Preserving Soho's cultural and industrial heritage remains central to the Soho Society's mission and few landmarks embody this better than Hammer House, long associated with Hammer Film Productions and its iconic Gothic horror films. With redevelopment plans for 113-117 Wardour Street due for decision imminently, we urge the developers to retain the Hammer House signage – a powerful symbol of Soho's film legacy.

Removing the sign would erase a tangible link to Soho's creative past. Retaining it ensures that Soho's film heritage continues to be celebrated in its historic streetscape for generations to come.

The current Hammer House sign was installed in 1991. We object to its removal, even if the building were to retain the Hammer House name, as the sign itself is the logo of the Hammer horror film franchise. Replacing it with different lettering or a smaller version would still represent a significant loss to Soho's film heritage.



The Soho Society Planning Committee met with the architects and decision-makers, Kennedy Twaddle, over the summer to express our strong view that the sign should be retained for its cultural and historical value. The sign appears in the Soho Neighbourhood Forum's Digital Heritage Map: <https://heritagemap.planforsoho.org>

It is also featured on several Soho walking tours, further demonstrating its local significance. The Soho Society has created a petition to save the sign, providing more background and currently supported by over 800 signatures:

https://www.change.org/p/keep-the-hammer-house-sign-at-the-hammer-house-of-horror-on-wardour-street?source_location=search

The Council has not yet made a decision on the application. We are lobbying for the matter to be determined at a Sub-Committee Hearing, rather than under delegated powers by a single case officer, to ensure proper scrutiny. We are in contact with the West End Ward Councillors and awaiting feedback on this request.

The developer is aware of our campaign and has suggested exploring the idea of erecting a Blue Plaque as a form of mitigation. While we welcome this gesture, our strong preference remains to preserve the original sign in situ.

**HANNAH TURNBULL
WENDY HARDCASTLE
The Soho Society**

MOUNTAINOUS MYSTERY

Could anyone give me some information about this copper Paramount sign? It's approximately 21 inches square. It's been in my possession for years, bought at an antique market in Camden Town.

JERRY SANDLER



New Members



NEIL ARKSEY, London
Writer and script editor

VICTOR ARMSTRONG, Binfield
Stuntman director

DOMINIC ASBRIDGE, London
Assistant director

CHRISTOPHER ATKINSON, London
Boom operator

RAYMOND BARRETT, Radnage
Construction manager

IAN BOWERMAN, Corby
Cinema manager

TRISTAN CARLISLE-KITZ, Glasgow
Prop master

JUDY ANNE COUNIHAN, London
Film and TV producer

SAM DAWKING, London
First assistant director

ARTHUR DE BORMAN, Cholmeley Park
Production designer

JOHNNY DONNE, London
Key grip

ANDREW ELLARD, Basingstoke
Writer and script editor

FRAZER FENNELL-BALL, Old Windsor
First assistant director

SUSANNA FYSON, Isleworth
Prop modeller

SARAH HUNT, Shepperton
Construction co-ordinator

NAOMI JOSEPH, London
Senior Film and TV executive

DANIEL LAKE, Leeds
Film projectionist

NEIL LEVY, Edgware
Accountant

SHIRA MACLEOD, London
Film programmer

JAKE MARCUSON, London
First assistant camera

ROB MORTON, Newark on Trent
Head of film buying - Odeon

SAMANTHA PERAHIA, Kings Langley
Head of Production UK - British Film Commission

JUSTIN PITKETHLY, Gerrards Cross
Sculptor/Creature effects

NATHAN RAIKES, Newport
Cinema manager

JULIAN ROBERTS, London
First assistant director

JONATHAN ROBINSON, Taffs Wells
Cinema manager

DAVID SMITH, South Woodford
Gaffer

MARIJANA STEFANOV, Lower Earley
Cinema manager

LYNDA STONE, Shalford
Camera operator

STEVE SUMMERSBY, Witley
Senior VP EMEA

ROBERT TOFT, Berkhamsted
Video playback editor

RICHARD WOLFF, Hemel Hempstead
Cameraman

CHRISTOPHER WYATT, Teddington
Film and TV art director

ROB YOUNGER, Barnsley
Cinema proprietor

In Memoriam

***JOY GLYN**

PETER JESSOP, Maidenhead
27 January 1930 - 16 June 2025

****IAN JOHNSON, Loughton**
16 August 1940 - 17 August 2025

JOHN KIRSOP, Hatfield
24 June 1933 - 6 August 2025

PAUL NEWSON, Wittersham
5 September 1956 - 31 May 2025

JAMES NICHOLLS, Ruislip
26 February 1932 - 19 December 2024

DAVID NOLAN, Worcester
13 February 1937 - 2 October 2025

DIANA RICHARDSON (née Jervis)
Balerno
- 14 August 2025

PAUL STRUTT, London
30 July 1949 - 28 June 2025

GARY TURNBULL, London
17 October 1952 - 15 May 2025

* Widow of former President Michael Glyn

** Frequent contributor to THE VETERAN including last issue

Answers to the Black and White Film Quiz (See page 28)

21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1
F	R	T	T	E													D		T	
R	O	H	H	A					B						C	S	R	T	H	
A	M	E	E	S		L			R						I	U	S	H	E	
N	K	R	N	A		L			I		C				T	S	T	R	E	
K	P	Z	U	S	T	L			G		T				O	P	A	R	B	
E	N	O	N	R	E	I			H		E				N	E	N	A	E	
S	O	O	Z	E	M	A			A		W				E	C	A	E	S	
S	R	C	T	E					T		O				R	I	G	I	C	
T	E	E	N	T					O		L				K	O	N	E	T	
E	R	S							R		E				O	A			A	
N									O		M				U				I	
									C		A				S				N	

PLAQUE WATCH

Richard Burton died in Switzerland in 1984 and is buried there, but he was born Richard Jenkins, one hundred years ago on 10 November 1925, at Pontrhydyfen, Glamorgan, Wales, where a blue plaque was unveiled on the anniversary.

Meanwhile, on 7 October 2025 with the help of an Audrey Hepburn lookalike, a plaque was unveiled at 65 South Audley Street in Mayfair, London, where the actress lived with her mother from 1949 to 1954.





FILM+TV
CHARITY

Support Those **BEHIND THE SCENES**

Together, we can build an industry where everyone feels supported, valued, and included.



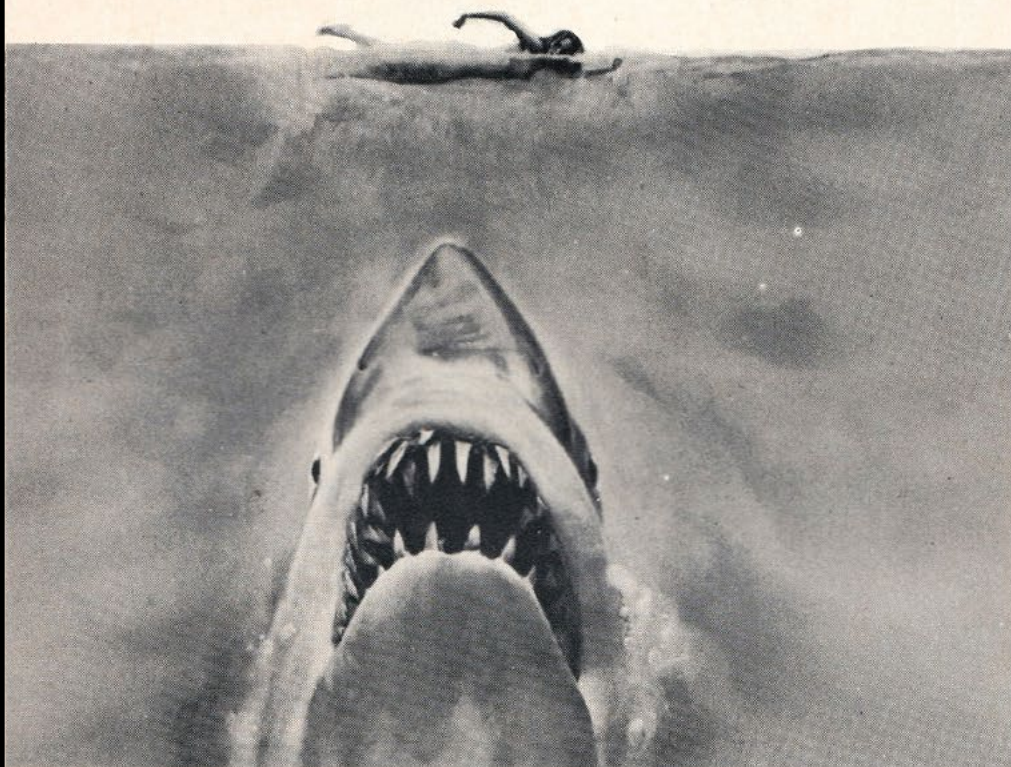
Your donation can be a turning point:
providing financial aid, mental health support,
and community spirit to those who need it most.

Donate today: www.filmtvcharity.org.uk/donate

50 YEARS AGO!

SEE PAGES 27 AND 29

JAWS^{'A'}



**ROY
SCHEIDER**

**ROBERT
SHAW**

**RICHARD
DREYFUSS**

JAWS

Co-starring LORRAINE GARY • MURRAY HAMILTON • A ZANUCK/BROWN PRODUCTION

Screenplay by PETER BENCHLEY and CARL GOTTLIEB • Based on the novel by PETER BENCHLEY

Music by JOHN WILLIAMS • Directed by STEVEN SPIELBERG • Produced by RICHARD D. ZANUCK and DAVID BROWN

A UNIVERSAL PICTURE • TECHNICOLOR® PANAVISION® DISTRIBUTED BY CIC

ORIGINAL SOUNDTRACK AVAILABLE ON MCA RECORDS & TAPES

May be particularly disturbing to younger unaccompanied children.

FROM DECEMBER 26TH

The most successful film in movie history is at

Daily: 1.00, 3.30, 6.00, 8.30
Late Night Show: 11.15

PLAZA 1 REGENT STREET **PLAZA 2**

ABC Fulham Road, **ABC** Bayswater

Seats bookable. Box Offices now open.

and at **ABC** and leading cinemas across the country.



MARTIN BRODY

*The Police Chief. For him
— a terrible responsibility.*



QUINT

*The shark hunter. For
him — a bloody vendetta.*



MATT HOOPER

*Oceanographer and shark
specialist. For him —
a perilous opportunity.*



ELLEN BRODY

*The Police Chief's wife.
For her — a threat to
those she loved.*