

Larry Allen (animator and inventor) 1917 - ?

BIOGRAPHY:

Born in Merthyr Tydfil, Larry Allen first began producing animations as a boy by drawing directly onto pieces of film salvaged from nearby cinemas. He later relocated to Coventry where he worked as an engineer at the Hillman Humber car factory. He continued work on animations in his spare time, building his own rostrum camera and establishing the company Challenge Film Productions, which made animated publicity films. The studio was bombed during WWII, but Allen continued to produce films into the 1950s, particularly to promote 'Fleur De Lys' Pies, as well as working as a stills photographer and an inventor.

SUMMARY:

Allen discusses his childhood in Wales, his experiences during WWII and his career as an animator. His recollections are rather unfocussed, however, and few details relating to filmmaking practice are provided. This interview has been edited.

Lindsay Anderson (director, writer and critic) 17/4/23 - 30/8/94

BIOGRAPHY:

As a director of documentaries, feature films and theatre, a film critic, and an galvanizing force in the Free Cinema movement, Lindsay Anderson can claim to have had a profound influence over British cinema. Born in Bangalore to a military family, he was educated at Cheltenham College and later at Oxford University, where he began writing film criticism for the influential but short-lived journal *Sequence* (1947-52). After university he made his way into documentary production, initially making industrial films for a conveyor belt factory but soon graduating to independent, politically minded films such as *Thursday's Children*, which won an Oscar, and *O Dreamland* (both 1953). These films proved to be integral to the Free Cinema movement, which Anderson promoted through a series of screenings at the National Film Theatre. Several Free Cinema directors, notably Tony Richardson and Karel Reisz, went quickly into feature film production, but in 1957 Anderson moved into theatre direction, forming a relationship with the Royal Court that would last for much of his career. His feature film debut came in 1963 with *This Sporting Life*, and was followed in 1968 with *If...*, which remains his most celebrated film. Anderson constantly struggled to raise finance during the rest of his career and directed just four further films, proving to be much more prolific in the theatre.

SUMMARY:

More detailed accounts are available, but this interview (conducted by Norman Swallow and Alan Lawson) offers a valuable insight into Anderson's life and career in British cinema and theatre. He seems remarkably disingenuous in places, suggesting that his career as a documentary filmmaker began as a result of a casual acquaintance with the daughter of a factory owner, and that he began directing for the Royal Court on a whim. He also describes himself as 'unlikeable' and says that the Royal Court Theatre was the only place he has felt at home. On the other hand, his account of how he promoted the Free Cinema movement indicates a shrewd understanding of film marketing. His account of finishing a stage production of *Hamlet* in order to direct a film in China with Wham! (sadly unfinished) also suggests that variety was the defining characteristic in his career.

**Maurice Askew (sound recordist/dubbing mixer)
12/05/1916 - 11/12/1986**

BIOGRAPHY:

Born in India in 1916, Maurice Askew entered the film industry in 1938, working for The Religious Film Society. During the war Askew joined the RAF, but he came back to (what was then) Religious Films Limited as a dubbing mixer at the Gate Studios, and remained there until his retirement.

SUMMARY:

In this interview with Jim Shields made at the Gate in 1972, Askew talks extensively about his post war career in film. He recalls early work for Herbert Wilcox on *Spring in Park Lane* (1948), the management of Religious Films Ltd (which later became GHW). He recalls various films he has been involved in dubbing sound and producing sound effects for, particularly *The Chalk Garden* (1964), *The Ipcress File* (1965), *The Mechanic* (1972), *Scorpio* (1973), *Romeo and Juliet* (1968), as well as various Gerry Anderson television programmes. He, Jim Shields and Lionel Strutt discuss the advantages of the dubbing theatre in the Gate Studios, and various technical aspects of Askew's work. Unfortunately the sound quality on this interview is not perfect, and some passages are indecipherable.

Joy Batchelor (animator) 12/5/1914 - 14/5/1991

BIOGRAPHY:

Born in Watford, Joy Batchelor worked as a freelance graphic artist and designer on various newspapers and magazines before meeting John Halas through a press advertisement for an animator. They married and together they formed Halas and Batchelor Cartoon Films, making a variety of short animation films both for commercial advertising (particularly campaigns for J. Walter Thompson) and for the Ministry of Information throughout the Second World War. In the post war period Halas and Batchelor made a variety of films, including a feature length version of *Animal Farm* (1954). They also became involved in ASIFA (Association Internationale Du Film d'Animation).

SUMMARY:

In this interview, Batchelor talks to Kay Mander about her career, commenting on other animators and their influence on her, from the early period up to the 1980s, and on the difficulties of running a small business and training animators. She discusses various techniques and aesthetics of animation, and touches on her interactions with the documentary movement and with the ACTT.

**Charles Bennett (screenwriter and director) 2/8/1899 -
15/6/1995**

BIOGRAPHY:

Charles Bennett was a British writer, director and sometime actor most famous for his work with Alfred Hitchcock. Originally involved in the theatre, he wrote the play *Blackmail*, which Hitchcock later made into the first British feature film with synchronized sound. Other writing credits as a collaborator with Hitchcock include *The Man Who Knew Too Much* (1934), *The 39 Steps* (1935) and *The Secret Agent* (1936). Bennett later moved to

Hollywood, where he worked on Hitchcock's *Foreign Correspondent* (1940). He returned to Britain for his directorial debut, *Madness of the Heart* (1949), but spent the rest of his career in America. His Hollywood filmography is extensive, and he also wrote for television in the 1950s and 1960s.

SUMMARY:

Bennett proves to be a lively storyteller in this interview with Arnold Schwartzman, with contributions from Stuart Birnbaum. He discusses his early career in the theatre and his introduction to the film industry, which came through a meeting with Alfred Hitchcock. His working relationship with Hitchcock is discussed in some detail, as are his experiences working in Britain at BIP and Gaumont British. Bennett's Hollywood career is covered more fitfully, but he has much to say about his experiences working with Cecil B. DeMille. He also reveals that he was informally encouraged to make anti-German propaganda in Hollywood prior to American involvement in WWII, and claims that he was later recruited by the British Secret Service to spy on suspected Nazis in Los Angeles.

Peter Birch [A.F. Birch] (sound engineer) 10/10/1900 - ?

BIOGRAPHY:

Born in Lewes, Sussex, Birch served in the Royal Army Flying Corps during the first world war, and then in the Merchant Navy until 1925. He worked briefly for the J.L. Baird television company, and then for Marconi before entering the film industry as a sound engineer at British Instructional films in Welwyn, working on early sound films such as Asquith's *Tell England* (1931). During the 1930s he worked as a sound engineer mainly at Shepherds Bush, under directors such as Alfred Hitchcock, Victor Saville and Walter Forde, and on several of Michael Powell's early films. When Shepherds Bush closed down Birch moved to Gaumont British News as a dubbing mixer. He served in the RNVR during the war. During the latter part of his career he was a dubbing mixer at GB Instructional at Elstree and later for the BBC on a freelance basis.

SUMMARY:

In this brief interview with Alan Lawson, Birch talks mainly about the early part of his career. He gives some vivid anecdotes about the working culture at Shepherd's Bush during its heyday and brief thumbnail sketches of the various directors he worked under. He also discusses various different early sound technologies.

Muriel Box (director, producer, screenwriter) 22/9/1905 - 18/5/1991

BIOGRAPHY:

One of Britain's few female film directors, Muriel Box entered the British film industry working on continuity and scriptwriting in 1932. During the war she worked for Verity Films – a documentary company set up by her husband, Sydney Box. She won an Oscar for her script *The Seventh Veil* (1945) and later became the scenario editor at Gainsborough Studios. She directed her first feature film, *The Happy Family*, in 1952 and worked consistently in a variety of genres until 1964. Additional directorial credits include *Street Corner* (1953) and *Too Young to Love* (1959).

SUMMARY:

In this interview she talks to Sid Cole, chiefly about her directing career, particularly her work on *The Happy Family*, *The Beachcomber*, *To Dorothy a Son*, *Simon and Laura*, and *The Truth About Women*. She discusses the difficulties she encountered as a female film director in a male dominated industry, and remembers several of her stars, including Robert Newton and Kay Kendall.

Ted Candy (newsreel cameraman) 2/1/1920 - ?

Details to follow.

Charles Cooper (exhibitor/distributor) 5/6/1910 - ?

BIOGRAPHY:

Charles Cooper was born in London in 1910, the son of Russian Jewish emigrants who ran a Kosher butcher business in Stoke Newington. His interest in film began with the gift of a 9.5mm camera and projector. He became a regular filmgoer, although increasingly he felt dissatisfied by the films commercially exhibited. By the early 1930s he was involved in the left wing film-club movement, particularly in the Kino group which distributed 16mm versions of Soviet classics such as *Battleship Potemkin* (1925). He was involved in Kino's 1934 production *Bread*, a short film protesting against the injustice of the Means Test, which includes worker newsreel footage of a hunger march shot by Cooper. Cooper was also an eye witness of the early weeks of the Spanish Civil War, assisting Otto Katz to retrieve material for his book 'The Nazi Conspiracy in Spain'. In the late 1930s Cooper went on a trip to Mexico, and on the outbreak of war in 1939 found himself stranded in America. Through the war he worked in New York in the Film Department of the 'International Workers Order', a left wing group concerned with maintaining cultural links between immigrants to America and their native countries. The Film Department distributed films and filmstrips for non theatrical exhibition throughout the United States. When the IWO's position became untenable due to activities of McCarthy and the House Un-American Activities Committee, Cooper bought the assets of the film department and continued privately for a few years. However, not holding American citizenship, he was forced to return to Britain where in 1950 he set up Contemporary Films, distributing political and art house films, initially in conjunction with George Hoellering at the Academy Cinema. In the 1960s he opened the Paris Pullman in South Kensington and the Phoenix cinemas in Finchley.

SUMMARY:

In this rich and detailed interview (conducted by Sid Cole in 1989), Cooper discusses his family history, his early work with Kino and his interest in social and political film-making. He recounts Kino's problems with the censor distributing Soviet films during the 1930s. He recounts his experiences with the 'International Workers Order' in America, particularly his interest in showing films representing Black communities. Cooper provides a fascinating insight into the working practices of Contemporary Films in its early days, the technical problems of dealing with foreign films, the relationship with the BBFC (particularly with John Trevelyan and the relaxing of censorship in the 1960s) and the negotiations with the BBC and Channel 4 over television and theatrical rights. He details his exhibition philosophy, arguing that cinemas should be centres of entertainment and the arts, providing more than simply a viewing space, and he discusses the exhibition situation as at 1989, with particular reference to Arts Cinema and the BFI regional exhibition network.

Jill Craigie (writer, director, producer) 7/3/1914 - 13/12/1999

BIOGRAPHY:

Best remembered for her landmark documentary, *The Way We Live* (1946) about the rebuilding of Plymouth, Jill Craigie was a committed documentary film-maker and socialist throughout her career. Having worked as a journalist through the 1930s, she entered the British film industry as a documentary scriptwriter early in WWII, her first film was *Out of Chaos* (1944) profiling British artists in wartime. During the 1950s she worked on scripts for a number of Rank feature films, including *Trouble in Store* (which she refused a credit for) and *The Million Pound Note* (both 1953).

SUMMARY:

This document contains two interviews – one made by the Imperial War Museum and a second made by Rodney Geisler for the BECTU History Project. In both, Craigie recounts her writing and directing career, concentrating on the War and immediate post-war years. She discusses her passionate interest in art, architecture and town planning, citing the writers and philosophers who influenced her thinking and the effect the experience of wartime had on her Socialist politics. She also discusses her film work, particularly on *Out of Chaos* and *The Way We Live*, she gives lively impressions of many of the people she worked with, including Henry Moore and John Davis, and provides some interesting comments on the relationship between documentaries and the popular audience.

Tilly Day (continuity) 1903 - 1994

BIOGRAPHY:

Tilly Day worked on over 300 British films between the 1920s and 1970s, most particularly as 'continuity girl'. Her career began at Walthamstow Studios in the 1917 and she received her first credit in 1935 for *The Mystery of the Marie Celeste*. She joined the Auxiliary Territorial Service during WWII and subsequently returned to the film industry, working for Rank and Hammer studios among others. Her final film was *One of Our Dinosaurs is Missing* (1975).

SUMMARY:

This interview, conducted by Alan Lawson and Sid Cole, extends over two sessions - in the first session she speaks more qualitatively about her life and work, in the second session she is looking through photographs identifying various cast and crew members on different productions. Many of the stories told in the second session repeat material from the first session. Day is 84 years old at the time of this interview, and although she is alert and lively, she is liable to repetition.

Desmond Dickinson (Cinematographer) 1903 - 1984

BIOGRAPHY:

Desmond Dickinson was one of the most prolific and long-serving cinematographers to work in the British film industry. By his own account, he started work at the Sopwith Aviation Company at the age of 13, before finding employment in the photographic department at Clarendon Film Company. In 1919 he moved again to the Stoll Picture Productions, where he remained for sixteen years, eventually graduating chief cameraman.

He produced documentaries for the Ministry of Information during WWII, and in the postwar period he achieved renown for his photography on several high-profile projects, notably *Hamlet* (1948) for Laurence Olivier and *The Browning Version* (1951) and *The Importance of Being Earnest* (1952) for Anthony Asquith. He received his final credit in 1972.

SUMMARY:

This transcript contains two interviews, the first conducted in 1963 with Ralph Bond and the second in 1972 with Kevin Brownlow. Several anecdotes feature in both sittings; a remarkable feat given the interval between them. Dickinson proves a lively and garrulous subject, but neither interviewer is able to keep him from digressing and so systematic details of his career, particularly the latter part, are hazy. Nevertheless, he provides some fascinating insights into working conditions, particularly in the 1910s and 1920s, and in the first interview he discusses the establishment of the ACT union. Much valuable technical information is also provided. Unfortunately, both interviews are periodically interrupted by breaks in the tape. It is unclear whether this is due to censorship or to the recording being paused on site.

Carmen Dillon (Art director) 25/10/1908 - 12/04/2000

BIOGRAPHY:

Carmen Dillon was born in Cricklewood in 1908. After training at the Architectural Association, she entered the film industry as an assistant designer at the Wembley studios, working on 'Quota Quickies' for Fox British. Early in the war she moved to Denham and was the art director or production designer on numerous films for Two Cities, Rank and others until her retirement in 1979.

SUMMARY:

In this interview with Sidney Cole, Dillon discusses her work on major films such as *Henry V* (1944), *Hamlet* (1948) and *Accident* (1967), and recalls the different colleagues she worked with, including Paul Sheriff, Desmond Dickinson, Laurence Olivier, David Lean, and Joseph Losey. She compares the various studios she worked in, and recounts the story of her sister's role in founding Dillon's bookshop in Gower Street. She briefly touches on her experience as a woman in a male dominated industry (recalling that after an initial incident she encountered very little prejudice). While Dillon's failing memory makes this a disappointingly brief and sketchy interview, it nevertheless contains some intriguing material.

Eddie Dryhurst (writer, producer, director) 28/12/1904 - 7/3/1989

BIOGRAPHY:

Eddie Dryhurst entered the film industry in the late 1910s as an office boy at Ideal Film Company. His directorial debut followed just a few years later in 1922, a two-reeler entitled *Hims – Ancient and Modern* which he also co-wrote. In 1924 he relocated to Hollywood where he worked for various film companies, including a stint at Universal's publicity department. On returning to Britain at the end of the decade he worked mainly as a screenwriter, eventually diversifying into film production with his own company, Edward

Dryhurst Productions. His production credits include *Noose* (1948) and *The Romantic Age* (1949), both of which he co-wrote.

SUMMARY:

In this detailed interview with Roy Fowler, Dryhurst discusses his early career in British film during WWI and subsequent employment as an office boy at Ideal Studios. Responding to Fowler's rather direct line of questioning, he provides a great deal of information about the facilities and working culture at the studio. His relocation to America during the mid-1920s and impressions of the different filmmaking conditions offer enlightening reading, as do his recollections of quota film production in Britain during the 1930s. He refers to his autobiography on a number of occasions: *Gilt Off the Gingerbread*, Bachman & Turner, 1987.

Maurice Elvey (film director) 11/11/1887 - 28/8/1967

BIOGRAPHY:

Maurice Elvey was one of the most prolific directors in British cinema history, directing over 300 feature films between 1917 and 1953. Elvey began his career on stage as an actor, and he also acted in his directorial debut, *The Fallen Idol* (1913). He later became known for his historical-biographical films, including *Life Story of David Lloyd George* (1918). By the early 1920s, Elvey had become the chief director at Stoll studios, where he worked particularly on literary adaptations. His career in silent cinema culminated with the well-regarded *Hindle Wakes* (1927). In the 1930s Elvey was involved in the production of numerous 'quota quickies'. Faltering eyesight eventually led him to retire in 1957.

SUMMARY:

In this brief interview he talks to Ralph Bond about his early life working in London, his early career as a stage director with the Adelphi Play Society, and his conversion to film on a trip to America in 1912. Elvey talks about some of the high points of his career as a silent film director, particularly the making of *The Flag Lieutenant* (1926) and *High Treason* (1929). He talks about working conditions within the 'quota quickie' section of the industry, offering memories of figures like Julius Hagen. Elvey muses interestingly on the changes in working conditions which he has observed during his extraordinarily long career in British film.

George Elvin (ACTT General Secretary) 1907 - 1984

BIOGRAPHY:

Trained as a chartered accountant, George Elvin became the General Secretary of the Association of Cine-Technicians (ACT) in 1934 and held the post until 1969.

SUMMARY:

This is not a BECTU History Project interview, but appears to be a recording of a talk Elvin gave in the early 1960s to ACTT members working in Television. It is duplicated from a 7-inch master, and fades in and out abruptly. Elvin recalls his very earliest days as an ACT official in the mid 1930s, collecting subscriptions and trying to build up the membership. He gives a vivid account of the difficulties of building up the Union membership enough to gain recognition from the employers, and discusses early successes such as the ruling forbidding members to work for a producer who already owed them money. He discusses the early agreement drawn up with the Ostrers, the formation of the ACT employment bureau and

activities around getting employment rights written into the 1938 Cinematograph Act. He discusses the growth in strength of the Union during the war, the dispute with Movietone over Alf Tunwell's insurance (he discusses the usefulness of *Cameramen at War* (1943) in following up the gains made in this case). Elvin also talks about various union methods - particularly that of owning shares in order to get a voice in shareholder's meetings, of demarcation arrangements with NATKE, and of the formation of ACT Films in 1951 (he specifically discusses *The Final Test* (1953) in this regard). Finally he discusses issues specifically related to union members working in television. He recalls gaining recognition for ACT from Captain Brownrigg of Associated Rediffusion, and discusses the particular problems that Television (and particularly the increase in international TV and the possibility of the third network) present. Finally he takes questions from his audience on matters such as local union offices, bonus pay and the structure ACT Films. This is a rich and detailed account of ACT's beginnings and work up to the early 1960s, presented by an extremely charismatic speaker who was central to the organisation's activities. NB. Another rich source for this material is the ACT[T] journal, the 'Cine Technician'.

Tubby Englander (cameraman) 15/7/1915 - 29/1/2004

Details to follow.

William Fielder (Distributor), 1893 - ?

BIOGRAPHY:

Born in 1893, Fielder was a clerk with the Baltic and Mercantile Shipping Exchange before joining up in the First World War. He served during the war, operating the searchlights at Dover, and in 1919, through a contact he'd made in the army, he joined Wardour Films as a log-book clerk. He stayed at Wardour films, and had worked his way up to be General Manager by the time it was taken over by Pathe. Fielder retained his post at Pathe until his retirement in 1957.

SUMMARY:

In this extremely brief interview conducted by Sid Cole and Roy Fowler at Glebelands (the CTBF retirement home), Fielder talks about his early experiences and how he entered the industry. He briefly touches on the reason why he retired early and on his contact with George Elvin. He is very lucid and his memory is good. It is a real disappointment that the interview is for some reason cut short.

Norman Fisher (newsreel cameraman) 18/7/1917 - 20/11/2001

Details to follow.

Peggy Gick (art director/production designer) b.1911

BIOGRAPHY:

Peggy Gick trained at the Architectural Association. She began working in British films as an assistant to Art Director Edward Carrick on *Lorna Doone* (1935). She worked on various features during the 1930s including *The Amateur Gentleman* (1936) and *Midshipman Easy* (1935) often as assistant to Carrick. During WW2, Gick did graphic work for the Ministry of

Aircraft Production, and on *The First of the Few* (1942) before joining the Crown Film Unit, where she worked on designs for films such as *Close Quarters* and *Western Approaches* (1944). She was Art Director on many films made for the Children's Film Foundation during the 1960s, including *The Magnificent Six and a Half* (1968) and then later *Here Come the Double Deckers* (1970) for television. Gick also worked on a number of post-war films, sometimes alongside her husband, the Art Director Scott MacGregor.

SUMMARY:

In this interview Peggy Gick talks to John Legard about her career as an Art Director. She talks in detail about the planning and design skills required for the job, and recalls the working practices of various colleagues including Peter Proud and Edward Carrick. She discusses the importance of advance planning, particularly for television work, and she recalls her husband's experience, particularly working for Hammer. Gick talks in detail about the production of films such as *The Day They Robbed the Bank of England* (1959), *Khartoum* (1966), *The Vengeance of Fu Manchu* (1967) and *The Secret of My Success* (1965), reflecting on the crucial relationships between the Art Director, the Director and the Producer.

Johnny Goodman (Production manager/Producer) **15/10/1927 - ?**

BIOGRAPHY:

Johnny Goodman was born in 1927 in Walthamstow. He entered the film industry as a page boy at the Gaumont-British Studios at Lime Grove (Shepherd's Bush) at the age of 14. Working his way through various departments at Gaumont and Gainsborough, he ended at in the camera department G-B Instructional working with Lewis Gilbert on documentary shorts such as *Sailors Do Care* (1944). When he was de-mobbed in 1951 he went briefly to America, but returned to work for Tempean Films with Monty Berman and Robert Baker. Goodman was production manager on several 'B' movies of the 1950s, as well as *The Armchair Detective* (1952), *The Treasure of Monte Cristo* (1961) and *What A Carve Up!* (1962). During the 1960s he worked briefly for Film Contracts (a producer of advertising films) and then for Sydney Samuelson's film logistics firm 'Sam Freight'. Goodman moved into television as an executive producer in the late 1960s and 1970s, working with Ward Thomas at Trident films on programmes such as *Robin Hood* and *The Four Feathers* and later with Jeremy Isaacs and Verity Lambert at Euston Films, making (for Thames Television) such well known series as *Reilly: Ace of Spies* (1983), *The Sweeney* (1975-78), *Charlie Muffin* (1979) and *Minder* (1979-94). Later he worked for HTV. He came out of retirement to produce the Maureen Lipman series *About Face* (1989) and was also involved in the documentary series *The Best of British* (1987), as well as doing research work for Samuelson at the British Film Commission. Goodman has been closely involved with BAFTA throughout much of his career, and he held the post of Chairman for a period during the 1980s.

SUMMARY:

In this interview Johnny Goodman talks extensively to Alan Sapper about his career in film and television, remembering many colleagues and productions. He gives good impressions of the atmosphere at Shepherds Bush, at Tempean and of the difficulties and uncertainty of television work, particularly at an executive level.

Lord Lew Grade (film/television producer) 25/12/1905 - 14/12/1998

BIOGRAPHY:

Lew Grade immigrated to London from the Ukraine in 1912 and gradually became one of the most influential figures in the history of British television. Leaving school at 14, he entered the entertainment industry as a dancer, before establishing a talent management company. The business grew after WWII, and in 1954 Grade moved into television by bidding for one of the new ITV network franchises. The resulting channel, ATV, was launched the following year and soon became associated with entertainment drama aimed at a transatlantic audience. Notable successes as a producer included *The Adventures of Robin Hood* (1955-59), *The Saint* (1962-69) and *The Muppet Show* (1976-81). Grade also worked, with occasional success, as a film producer. *The Return of the Pink Panther* (1975) remains his most popular credit.

SUMMARY:

In this interview, Lord Lew Grade talks to Alan Sapper about his career as a producer in the British film and television industry. After an early career as a dancer, Grade set up a theatrical agency in 1934. He talks about the growth of this business, and his move into commercial television during the 1950s. He briefly discusses the films and television productions he has been involved in making, including films such as *The Eagle Has Landed* (1976) and *Raise the Titanic* (1980). The main focus of this interview, however, is Grade's personal business style, his good relationship with the Trade Unions (including ACTT) and his thoughts on what kinds of qualities he looks for in good drama.

Leonard Harris (camera operator) 19/5/1916 - 1995

BIOGRAPHY:

Len Harris trained as a Cameraman in the British Kinematograph Society's course at the London Polytechnic, Regent Street, and then began at the Gaumont British Shepherd's Bush studios as a clapper-loader. He worked at Gaumont British on comedies starring Jack Hulbert and Will Hay, as well as serious dramas such as *King of the Damned* (1935). During the War, Harris served with the Army Kinematograph Service (AKS). He filmed material of the Normandy invasion later used in *The True Glory* (1945), and made some AKS documentary shorts. During the post-war period, he worked consistently as a camera operator, and occasionally as a cinematographer, primarily for Hammer Film Productions at Bray.

SUMMARY:

In this interview, Harris talks to Alan Lawson about his career, discussing working practises at Gaumont and Hammer (particularly with regard to budgeting), and technical issues - comparing cameras and back-projection techniques. He recalls the production of many films, including *King of the Damned*, *The Astonished Heart* (1949) and *X the Unknown* (1956). Among the many colleagues he recalls are cinematographers such as Jack Cox, Arthur Crabtree, Jack Asher, Bernard Knowles, Charles Van Enger, Philip Tannura, and directors such as William Beaudine, Tom Walls and Leslie Norman.

Sir Anthony Havelock-Allan (Producer and Screenwriter), 28/2/04 - 11/1/03

BIOGRAPHY:

Anthony Havelock-Allan was a major figure in the post-war blooming of British cinema. Both into a predominantly military family, his career in the entertainment industry began at a German gramophone company and subsequently as a manager at a cabaret club. In 1933 he began work as a casting director at British and Dominion film studios, who were involved in the production of 'quota quickies' for Paramount. He quickly graduated to producer and between 1935 and 1937 he produced more than twenty films. He began making first-feature films from 1938, and in 1942 he teamed up with Noel Coward, David Lean and Ronald Neame to form the production company Cineguild. Their films included *In Which we Serve* (1942), *Brief Encounter* (1945), *This Happy Breed* (1944), *Blithe Spirit* (1945) and *Great Expectations* (1946). Havelock-Allan was also credited as co-screenwriter on the latter four. His career in the 1950s was less successful, but it included a stint in Italy and films with Anthony Asquith. In 1960 he formed British Home Entertainment, which sought to introduce pay-cable TV to Britain. He returned to film production in the late 1960s with two high-profile projects: Franco Zeffereilli's massively successful *Romeo and Juliet* (1968), and, resuming his partnership with David Lean, *Ryan's Daughter* (1970). In retirement, he was involved in establishing the British Academy of Film and Television Arts (BAFTA).

SUMMARY:

In this often fascinating interview with Linda Wood, Anthony Havelock-Allan talks in detail about his long career. He has much to say about his working relationships with luminaries such as David Lean, Noel Coward, Ronald Neame, Anthony Asquith and Filippo Del Giudice and the production of his major films from the immediate postwar era. However, the interview may be more valuable for the light it sheds on less celebrated moments in his biography. In particular, he goes into great detail about his early career as a producer of quota films at the British and Dominion studios. Anticipating subsequent academic re-evaluation of this period in British cinema history, he describes quota production as the equivalent of Hollywood 'B' film production and asserts that it was the most satisfying period of his career. Also of note is his discussion of his career as a producer in Italy and his attempts to start Britain's first pay cable service during the 1960s.

Mickey Hickey (projectionist and sound recordist) 29/6/1914 - ?

Details to follow.

John Hogarth (distributor) b. ?/2/1931

SUMMARY:

John Hogarth began his career as a film distributor at British Lion in 1946. Until his retirement in 1994 he worked for and founded a variety of Distribution companies, including Crispin Film Distributors, London Independent Film Distributors, Hemdale, Hobo and Mayfair Distributors.

SUMMARY:

In this interview he talks to Rodney Giesler in detail about his early career as an office junior and later as a travelling film salesman for British Lion (in the Eastern Counties region). He discusses the culture of the company and the sorts of contracts and negotiations distributors' representatives had with cinemas, and the status of the independent British distributor

compared to larger British and American rivals. He tells several anecdotes of his life as a travelling rep, selling British Lion films such as *Private's Progress* (1956) and *They Who Dare* (1953). Later he became the independent circuits manager at British Lion, and then after it became British Lion Columbia, he worked as a producers rep for Bryanston, ensuring correct treatment of films such as *Saturday Night and Sunday Morning* (1960). More briefly he discusses his career as an independent distributor in the 1970s and 80s, distributing films for producers such as Merchant Ivory. He recounts the changes he has witnessed in the industry, and provides interesting material about the financial side of the British film industry.

Pat Jackson (director, documentary filmmaker) b. 25/3/1916

BIOGRAPHY:

Pat Jackson entered the film industry in 1933 as an assistant at the GPO Film Unit (later the Crown Film Unit). After working on *Night Mail* (1936) among other productions, he made his directorial debut in 1938 with *The Horsey Mail*. He came to prominence as a documentary filmmaker during WWII and is credited with developing the 'story documentary'. His most celebrated production in this period was *Western Approaches* (1944), shot at sea in Technicolor, and its success led him to be placed under contract at MGM in America. It was not a happy period and he directed only one film, *Shadow on the Wall* (1949), before returning to work in Britain. His British feature films display a strong documentary influence and include the hospital drama *White Corridors* (1951) and *The Birthday Present*. Working in a different vein, he also directed the comedy *What A Carve Up!* (1961).

SUMMARY:

In this lengthy interview, Jackson talks to John Legard about his memories of the British documentary movement, the atmosphere and personalities of the GPO Film Unit and particularly the influence of Harry Watt and the idea of the story documentary on Jackson's own work. He recalls working on specific productions such as *Night Mail* (1936), *The Saving of Bill Blewitt* (1936), *London Can Take It* (1940) and *Patent Ductus Arteriosus* (1947). He gives a detailed account of the production difficulties on *Western Approaches*, and of his unhappy sojourn in California. There is a brief outline of his later career. This interview contains many fascinating and beautifully told anecdotes. Jackson recalls the many figures he has worked with, and discusses his ideas about documentary and the use of non-professional actors with great clarity and élan.

Joan Kemp-Welch (actress, stage director, television director) 23/9/1906-07 - 5/7/99

BIOGRAPHY:

One of the first women directors to work in British television, Joan Kemp-Welch began her career as an actor, working initially in the theatre and subsequently on screen. Her film credits include *The Citadel* (1938) and *Goodbye Mr Chips* (1939) and *Busman's Honeymoon* (1940), all for MGM-British. She spent much of the 1940s and 1950s directing for the theatre, and after the launch of Independent Television in 1955 she moved into television, working particularly as a director of television plays. Her credits include adaptations of Pinter's *The Birthday Party* (1960), Sophocles' *Electra* (1962) and a highly popular staging

of *A Midsummer Night's Dream* (1964), starring Benny Hill as Bottom. She continued to direct into the 1980s, producing the *Armchair 30* (1973) series of short plays and contributing to Granada's *Lady Killers* (1980-81) crime serial.

SUMMARY:

In this interview, conducted by Roy Fowler, Kemp-Welch proves to be a lively and engaging subject. She discusses her early life as a stage actor in various touring productions before addressing her work in cinema in the late 1930s and early 1940s. She reveals that her early success was partly due to a non-speaking role in *The Citadel* which happened to feature prominently in a publicity image for the film. She describes her work as a stage director, and particularly the problems she faced as a woman in the profession, before giving an account of her move into television. Some interesting details are provided, but this latter section of the interview, to which fellow director John P. Hamilton also contributes, is rather less than coherent.

John Krish (writer, director, editor) 4/12/1923 - ?

BIOGRAPHY:

John Krish was born in London in 1923. His father, a Russian émigré, was the founder of the New Metropolitan Symphony Orchestra. Krish was inspired to enter documentary film-making after having seen *Night Mail* (1936). He was accepted as a trainee by Ian Dalrymple at the Crown Film Unit. He worked as assistant on *Target for Tonight* (1941) and as a runner on *The Pilot is Safe* (1941). As an editor he worked on *Ferry Pilot* (1942) and *Coastal Command* (1942), and with Humphrey Jennings on films such as *Listen to Britain* (1942) and *Fires Were Started* (1943). Towards the end of the war, Krish worked as an editor at Merton Park with Cecil Musk and later with Richard Massingham on various documentary shorts and Ministry of Information trailers, including the 'Food Flashes'. Titles discussed include *Flying with Prudence* (1946), *This is China* (1946), *Health in Our Time* (1948). After the war, Krish joined British Transport Films as a director, making films such as *A Works Outing*, *Away for the Day*, and most famously, *The Elephant Will Never Forget* (1953) about the end of the tram service in South London. Over this film, he fell out with Edgar Anstey and left British Transport Films. His first feature-length documentary *Captured* (1959), was made at World Wide for the British Army as a training film on how to withstand interrogation under torture. The film was subject to security classification and as a result was only seen within the Army. Krish went on to work for Leon Clore on films such as *I Want to Go To School* (1959) for the National Union of Teachers, and *Return to Life* (1960) about refugees for the World Refugee Year. Other documentary films discussed in detail in this interview include *I Think They Call Him John* (1964), about old age, *Let My People Go* (1961) about apartheid, *Drive Carefully, Darling* (1975), about road safety, and *The Finishing Line* (1977) a controversial film made for British Transport to discourage children from trespassing on railway lines.

SUMMARY:

In this interview, John Krish talks to Rodney Giesler about his career in the film industry. He is an extremely engaging interviewee and he gives very detailed recollections of the film units and personalities he worked with, including Humphrey Jennings, Cecil Musk, Edgar Anstey, Harry Watt, Leon Clore, Julian Wintle. He is particularly interesting on his philosophy of documentary film-making and the often difficult ethical implications of making good documentaries. Krish began making feature films with *Unearthly Stranger* (1963), and throughout the 1960s and 70s his documentaries were made alongside a string of

feature films, as well as celebrated television series such as *The Avengers* (1961) and *The Saint* (1962). The feature films discussed at length here include *The Wild Affair* (1963) and *Decline and Fall* (1968). Krish found feature film-making more stressful than documentary film-making, and particularly did not relish the working relationship with various producers. However, the interview concentrates mainly on his documentary work. NB The interview stops half way through, but arrangements have been made with Geisler and Krish to complete it.

Walter Lassally (Cinematographer) b.18/12/26

BIOGRAPHY:

A major figure in the British New Wave, Walter Lassally was born in Berlin, the son of an photographer of technical films. He arrived in Britain in 1939 as a refugee from Nazi Germany and spent his early career working at a photography studio, an industrial documentary company and as a clapper boy at Butcher's Film Service. He worked on documentaries for much of the 1950s and began a fruitful association as cinematographer with the Free Cinema directors Tony Richardson, Lindsay Anderson and Karel Reisz. He remains best known for his feature film work with Richardson, for whom he shot *A Taste of Honey* (1961), *The Loneliness of a Long Distance Runner* (1962) and *Tom Jones* (1963). But despite his association with British realist cinema, Lassally's career has been remarkably international in scope, as the title of his biography, *Itinerant Cameraman*, suggests. His first feature film as a cinematographer was the Greek production *A Girl in Black* (1956), directed by Mihalis Kakogiannis. Lassally worked with Kakogiannis on several other projects, including *Zorba the Greek* (1964), for which he won an Academy Award. In later years he continued to work on Greek projects, and shot three films for the Merchant Ivory company, notably the Indian-set *Heat and Dust* (1982).

SUMMARY:

In this interview Lassally talks engagingly about the persecution of his family in Germany and their subsequent experiences in Britain as 'enemy aliens'. He provides a great deal of detail about his early career in the British film industry, particularly his work as a clapper boy for Butcher's Film Service and his parallel efforts as an amateur filmmaker. His observations about class hierarchies in postwar camera crews, as well as his experiences of Communist and union politics, are revealing and well told. However, this interview contains very little about his major films with the Free Cinema and New Wave movements, or his association with Richardson, Anderson and Reisz, presumably because this material is covered in his autobiography. The final section of the interview is rather digressive, although Lassally's thoughts on the growth of video and digital photography seem remarkably prescient.

Philip Leacock (director, producer) 8/10/1917 - 14/7/90

BIOGRAPHY:

Philip Leacock was born in London in 1917. He spent the early years of his life on the Canary Islands, before being sent to various boarding schools in England, including Bedales. At school he developed an interest in film, and soon after began to work for Harold Lowenstein on short documentaries such as *Out To Play* (1936) and *Kew Gardens* (1937). In 1938 he went to Spain working with Thorold Dickinson on two documentaries about the Spanish Civil War. During the war, Leacock joined the Army Kinematograph Service, making a range of documentaries, drama-documentaries and training films, including *The*

New Lot - the inspiration for *The Way Ahead* (1944). After the war, Leacock worked at the Crown Film Unit, increasingly on drama documentaries such as *Out of True* (1951). He moved into feature film production, making *The Brave Don't Cry* (1952) for Group 3, and *Appointment in London* for Rank. *Riders of the New Forest* (1946) – a series of shorts for Gaumont-British Instructional – initiated a habit of working with children, and many of Leacock's Rank films of the 50s feature children in central roles including *The Kidnappers* (1953), *Escapade* (1955), *The Spanish Gardner* (1956) and *Innocent Sinners* (1958). From the late 1950s he worked increasingly in Hollywood, working for Hecht and Lancaster and later for Columbia on films such as *Take a Giant Step* (1959) and *Reach For Glory* (1962). Leacock also turned to television at this time, and his television output as director and producer remained steady through the 60s and 70s on shows such as *Gunsmoke*, *Hawaii Five-O*, *The Waltons* and *Dynasty*.

SUMMARY:

In this interview, conducted in 1987, Philip Leacock talks to Stephen Peet about his career in film. His discussion focuses mainly on his film work, with detailed material on his period in the Army Kinematograph Service and the Crown Film Unit, and his work for Rank. He talks very interestingly about the influence of his documentary experience on his feature work, particularly his conviction that films must contain a moral point as well as a story. He particularly recalls details of the production debates around *The Kidnappers* and *The Brave Don't Cry*, and gives a fascinating account of the fate of *Take a Giant Step* - a film about race relations which he suggests was not fully supported by United Artists. Not given to personal gossip, Leacock's account of his career is nevertheless full of fascinating material.

Dicky Leeman (television and film director) b.1912

BIOGRAPHY:

Born in Shanghai, Dicky Leeman entered the film industry as child actor before developing into an assistant director at various studios during the 1930s. In 1948 he directed his only feature film, a musical entitled *A Date With A Dream*, also co-writing the screenplay. During the early 1950s he moved into television production for both the BBC and ATV, specialising particularly in musical variety shows. Notable credits as a producer include *The Des O'Connor Show* (1963) and *Cliff!* (1967).

SUMMARY:

In this interview with Roddy Giesler, Leeman offers an account of his career, beginning as an actor and later an assistant stage manager for a theatre company on the Isle of Wight. He describes his first work in the film industry as an extra and subsequently his move into television, offering insights into the different working cultures at the BBC and ATV in the 1950s and 1960s. The interview is rather unstructured, but it contains interesting details and anecdotes about Leeman's working relationships with various showbusiness personalities of the period, including Peter Sellars, Margaret Lockwood and The Shadows.

Ella Mallett (music accompanist) b. 15/4/1894 - ?

BIOGRAPHY:

Ella Mallet was employed at the New Gallery Cinema, Regent Street as part of the orchestra from May 1914 until the advent of sound. From 1930 she worked at the head office of Bloom's Cinema Circuit, until her retirement. She is interviewed at the Cinematograph Trades' Benevolent Fund rest home, 'Glebelands'.

SUMMARY:

In this interview, Mallett talks to Roy Fowler, primarily about her memories of working at the New Gallery, accompanying silent features. She recalls specific films such as *The Battle of the Somme* (1916) and *My Lady's Dress* (1917), and the musical effects used for these films. She talks generally of her memories of the New Gallery staff and of cinema-going in the silent period. She also discusses the history of the CTBF and the atmosphere of 'Glebelands' where she spent her retirement. While it is brief and a little sketchy (Mallett was 94 when the interview was conducted) this interview gives a remarkable insight into the life of a cinema musician.

Kay Mander (documentary filmmaker and continuity 'girl') b.29/9/1915

BIOGRAPHY:

Kay Mander entered the British film industry in 1935 as a 'continuity girl' at London Films and in 1937 she became the first female member of the ACT. In 1940 she moved into documentary filmmaking as a production assistant at the Shell Film Unit, before joining Paul Rotha Productions in 1943, where she directed four instructional films for the home-front propaganda campaign. Mander and her husband, documentary producer R.K. Neilson Baxter, formed Basic Films in 1945. Among their first productions was *Homes For the People* (1945), commissioned to promote Labour party reconstruction policies. Mander continued to direct films in Britain in the late 1940s, before moving to Indonesia in the early 1950s to set up a film unit. She returned to Britain towards the end of the decade, directing films for the Children's Film Foundation and later working in continuity for a number of international productions.

SUMMARY:

In this largely fascinating interview conducted with Sid Cole, Mander discusses her early career in the publicity departments at London Films and Fox-British Studios before moving into continuity. She provides many interesting details about the continuity department, particularly its relationship to the editor's role. Asked how she went about directing her first project, she states 'I just went and did it'. Mander claims to have directed over fifty documentary films, and her recollections of these years are the most valuable part of this interview. The interviewer describes this period in her career as 'adventures in documentary', to which she responds, 'Oh Sid! They weren't adventures.' She makes some interesting comments about her experiences as a woman in the film industry, but refuses to be drawn into a political discussion, saying 'I have got too much to bother about in my life without having to bother about being a woman'.

Erica Masters (production manager and assistant director) b.1917

BIOGRAPHY:

Erica Masters was born in Guatemala in 1917, and educated variously in Jamaica, France and Germany. Originally she hoped to be a dancer and actress, and she enrolled in the Max Reinhardt school in Vienna, but decided not to attend in the light of the Anschluss. Coming to England she studied film under William Hunter at Dartington College in Devon, before going into documentary production. She worked for Paul Rotha for a brief period and later

for Greenpark and various other documentary producers during the late 1940s. In 1953, Masters was employed by Harry Kratz to work on *The Titfield Thunderbolt* (1953) at Ealing Studios. She worked on the surprise success *Genevieve* (1953) with Henry Cornelius, and was involved in all of Cornelius's later films, including *I Am A Camera* (1955), and *Next To No Time* (1959). Masters worked on a variety of film and television productions in the 1950s, including the *Robin Hood* (1955) series with Richard Greene, *The Man Who Never Was* (1956), with Clifton Webb, and *Bonjour Tristesse* (1958) for Otto Preminger. Later in her career she worked with Ronnie Spencer, producing documentary films at Shepperton under the title 'Littleton Park Film Productions'.

SUMMARY:

In this interview, conducted in 1995, Erica Masters discusses her career with Sydney Samuelson. She gives an interesting account of her early years, and of her experience travelling to Vienna. She discusses the atmosphere at Ealing Studios during the 1950s in some detail, observing its peculiarly rigid class structure. Masters gives detailed accounts of the production of both *Genevieve* and *Bonjour Tristesse*. She remembers particularly the economic difficulties of *Genevieve* and its precarious position as an independent production at Pinewood. She discusses many of the difficulties of Anglo-French co-production she experienced while working on *Bonjour Tristesse*. Masters also touches on the problems of being a woman in control of a largely male dominated crew. Master's was unlucky enough to be one of the foreign nationals stranded in Kuwait when it was invaded by Iraq in 1990. The final part of this interview is devoted to her detailed account of this experience.

Anthony Mendleson (costume designer) 2/1915 – 10/1996

BIOGRAPHY:

Initially a painter and designer for the stage, Anthony Mendleson joined the staff of Ealing Studios as costume designer and wardrobe supervisor in 1947. He remained at Ealing until the studio closed, designing for most of the studio's classics including *Kind Hearts and Coronets* (1949) and *The Man in the White Suit* (1951). During the 1960s and '70s he worked at Pinewood, on a wide variety of films, including *The Yellow Rolls Royce* (1964), and *Oh! What a Lovely War* (1969), for which he was awarded a BAFTA.

SUMMARY:

In this interview he talks in detail to Linda Wood about his work at Ealing, the working atmosphere of the studio, and the specific demands of designing for black and white and for Technicolor. He discusses the role of the costume designer and wardrobe supervisor – the demands of working for realist as well as flamboyant productions - and the relationship between the studio designer and the couturier who might costume a leading actress. There is some material on the difference between Ealing and Pinewood, and Mendleson recalls many of the directors and actors who he has worked with, including Richard Attenborough, Rex Harrison, Ingrid Bergman, and Alexander Korda. The interview is a particularly successful mix of anecdotes and technical information on the work of the costume designer, containing some fascinating insights.

Gordon McCallum (sound engineer) 26/5/1919 - 10/9/1989

BIOGRAPHY:

Gordon McCallum entered the British film industry in 1935 as a loading boy for Herbert Wilcox at British and Dominions. He soon moved into the sound department and worked as a boom swinger on many films of the late 1930s at Denham, Pinewood and Elstree. During the Second World War he worked with both Michael Powell and David Lean on some of their most celebrated films. Between 1945 and 1984 as a resident sound mixer at Pinewood Studios, he made a contribution to over 300 films, including the majority of the output of the Rank Organisation, as well as later major international productions such as *The Day of the Jackal* (1973), *Superman* (1978), *Blade Runner* (1982) and the James Bond series. In 1972 he won an Oscar for his work on *Fiddler on the Roof* (1971).

SUMMARY:

In this interview McCallum discusses many of the personalities and productions he has encountered during his long career, as well as reflecting on developments in sound technology, and the qualities needed to make a good dubbing mixer.

Ivor Montagu (critic, producer, writer) 23/4/04 - 5/11/84

BIOGRAPHY:

Ivor Montagu was educated at Cambridge and worked initially as a zoologist, but in the 1920s he began working in the cinema as a partner to director Adrian Brunel and as an editor and associate producer for Alfred Hitchcock. His credits with the latter include *The Lodger* (1926), *The Man Who Knew Too Much* (1934) and *The 39 Steps* (1935). During the 1930s He also worked on anti-Fascist films and pro-Spanish Republican propaganda films. After WWII he joined Ealing studios as an associate producer and also took a co-writing credit on *Scott of the Antarctic* (1948). Montagu's career in film production ran parallel to his work as and film promoter. He co-founded the Film Society in 1925, working particularly to make Soviet cinema available to British audiences, and contributed to the influential *Close Up* magazine.

SUMMARY:

In this brief interview, which appears to pre-date the BECTU History Project, he talks (to Ralph Bond?) primarily about the production and reception of his documentary film *Free Thaelmann* (1935). He touches on various issues, including censorship, funding for radical film making, the newsreels and library footage, and a comparison with the political documentary of the 1930s with modern television documentaries.

Cyril Page (newsreel and television cameraman) 15/11/1920 - ?

Details to follow.

Tom Peacock (studio plasterer) 1908 - ?

BIOGRAPHY:

Tom Peacock was born in 1908 the son of a plasterer's labourer in Hammersmith. After initial work in a brier pipe factory, he entered the building trade as a plasterer and having trained to do fibrous plaster work at night school, he entered the film industry as a plasterer in the late 1930s.

SUMMARY:

In this interview conducted at 'Glebelands' (the CTBF retirement home) Peacock talks to Roy Fowler about his career as a studio plasterer in various studios including Denham, Riverside, Pinewood and Shepperton. A particularly interesting section discusses the typical day of the plasterer and the kind of work they were required to do, and how the plasterers shop tended to be organised. A member of NATKE, Tom discusses the role of Trade Unions within the industry, remembering several trade disputes arising out of issues of division of labour and Bank holiday rights - particularly the long-running dispute at Riverside during the filming of *The Years Between* (1946). He discusses the system of allocating location work. Among the films touched on are *The Seventh Veil* (1946), *Fire Over England* (1937), *Some Girls Do* (1969), *The Long Duel* (1967), and *In Which We Serve* (1942). Colleagues mentioned include Art Director Carmen Dillon and NATKE officials Tom O'Brien and Frank Kelly. Peacock also discusses the film made by the Trade Unions in support of Russia's involvement in the war, *Our Film* (1942) and the involvement of plasterers from the Crown Film Unit in creating WWII camouflage items at the 'Thatched Barn' at Elstree.

Cyril Pennington-Richards (cameraman and director) 17/12/1917 - 2/1/2005

BIOGRAPHY:

Cyril Pennington-Richards entered the film industry in 1932, working on short advertising films before moving into documentary production. By the end of the decade he had become a lighting cameraman and in 1940 he joined the Crown Film Unit, where he photographed *Fires Were Started* (1943) among others. After WWII he moved into feature film production, providing cinematography for directors Jack Lee and Pat Jackson, who also had roots in documentary production. In 1953 he made his directorial debut with *The Oracle*. This was followed by two b-feature crime films in 1957 and episodes of several popular television serials, including *Ivanhoe* (1958) and *The Invisible Man* (1958). He directed several film comedies during the 1960s and also made films for the Children's Film Foundation.

SUMMARY:

In this interesting and detailed interview with Alan Lawson, Pennington-Richards discusses his first experiences in the film industry as a titler working on advertising shorts. He reveals that his break came with a film shot inside Canterbury Cathedral in 1934, which led him to set up a unit with the Religious Film Society. He also discusses his work with the Crown Film Unit, particularly *Fires Were Started*, giving an account of Humphrey Jennings' visual perfectionism and improvisation techniques. An interesting account of his work on *White Corridors* is also provided, and he claims the film was shot so rapidly at Pinewood that Arthur Rank was moved to investigate in person. Pennington-Richards also offers a great deal of technical information, particularly regarding the matching of studio and location footage.

David Prosser (newsreel cameraman) 2/2/1917- ?

Details to follow

David Robson (projectionist, television engineer) 1921 - ?

Details to follow

Jack Rockett (exhibitor) 1908- ?

BIOGRAPHY:

Jack Rockett was born in Walthamstow in July 1908. He began as an office boy with the Gaumont company in Denham Street. By 1934 he was working from the West End cinema Birmingham (in Edmund Street) as a regional stock-taker and occasional mobile manager for the Gaumont-British circuit. He had become an 'internal auditor' around the time of the merger with Odeon, and after a period of war service in engineering factories, he spent most of the 1950s and 60s as a regional area manager for Rank, based variously in Birmingham, Newcastle and Edinburgh.

SUMMARY:

In this fascinating interview with Sid Cole and Roy Fowler at Rockett's home in Glebelands (the CTBF rest home), Rockett gives a rare insight into the trade from the exhibitors' point of view. He discusses the life of the Area manager, detailing particularly the gala opening of South Pacific (1958) at the Manchester Gaumont, and incidents surrounding the 1956 screening of Rock Around the Clock (1956) at Whitley Bay (in which he had to deal with a local press eager to manufacture a 'teenage' reaction which could have threatened the films' local certification). Rockett talks about the importance of publicity and 'showmanship' and the crucial relationships between the local cinema manager, the press, the local community and the local authorities (the Watch Committees). He recalls some of the anomalies of the local licensing system (particularly in Sale, near Manchester). He gives a good description of the levels of staffing at a 'typical' cinema in the 1930s, and the changes that occurred in exhibition during the post war era. His assessment of John Davis (Managing Director of Rank), and of the Quota system, make particularly refreshing reading, underlining the differences in outlook between the production and exhibition sectors.

Vernon Sewell (film director) 4/7/1903 - 21/6/2001

BIOGRAPHY:

Vernon Sewell began his career in 1929 as a camera assistant at Nettlefold Studios before gaining experience as a camera operator, sound recordist, art director and editor. He also became adept in the use of special effects, and these featured prominently in his directorial debut, *The Medium* (1934), written by Michael Powell. He directed several short films in the 1930s and in 1943 he achieved some prominence with the wartime drama *The Silver Fleet*, produced by Archers. Despite other successes in the 1940s, he worked in B-feature production, particularly horror films, for much of the 1950s and 1960s.

SUMMARY:

In this entertaining and very frank interview, a 91 year old Sewell dicusses his long and varied career with Roy Fowler. He gives an account of his early career at Nettlefold Studios, explaining that he was motivated to learn as many film industry trades as possible in order to advance to film direction. Pressed by Fowler, he provides a great deal of detail about the working culture at the studio and about its owner, Archibald Nettlefold, who Sewell claims never went anywhere near the studio. He describes his experiences of quota film production as 'fantastic', although he claims it was common to work from 8am to 1am in order to meet the schedules. He has much to say about his work with Michael Powell on *The Edge of the World*, and also discusses his various inventions, including a 'baby crane' and a gyroscope

for stabilising cameras. There are also entertaining accounts of his experiences directing films for Hammer.

E. M. Smedley Aston (production manager) 1912 - ?

BIOGRAPHY:

E. M. Smedley Aston entered the film industry as a runner at British International Pictures in 1932. Throughout the 1930s he worked as Production Assistant, and Assistant Director at a variety of studios, including Gaumont British, MGM British, and for more cut-price producers such as George King. During the war he joined the RAF Film Unit, and worked in Canada. After the war he worked as Production Manager for the Independent Producers group at Rank on films such as *Great Expectations* (1946) and *The Blue Lagoon* (1949). He maintained a particularly strong working relationship with Launder and Gilliat. He became a producer through Group 3 in the 1950s, and his later productions include *Two Way Stretch* (1960).

SUMMARY:

In this particularly entertaining and detailed interview, Smedley Aston talks to Roy Fowler about his career, and his memories of many colleagues. There is particularly rich material on BIP Elstree in the early 1930s, with discussions of Robert Maxwell, Joe Grossmann, Walter Mycroft, Fred Zelnick and a host of other 1930s personalities. He recalls his relationship with Launder and Gilliat, and the working practices of Independent Producers in the mid 1940s, and also discusses his experience of working with American directors, Raoul Walsh and Sam Wood. A jolly good read.

Hugh Stewart (Film Editor/Film Producer) 14/12/1910 - ?

BIOGRAPHY:

Hugh Stewart was born in Falmouth on 14th December 1910. Educated at Claysmore and then at Cambridge under F.R. Leavis, he entered the film industry in the early 1930s at Gaumont-British under the apprenticeship scheme run by Ian Dalrymple. He trained as a film editor, initially cutting together out-takes from *Marry Me* (1932). He was assembly cutter on Basil Dean's 1932 adaptation of *The Constant Nymph*, and his first film as Editor was *Forbidden Territory* (1934). He cut several important films for Gaumont, including Saville's *Evergreen* (1934) and Hitchcock's *The Man Who Knew Too Much* (1934) before moving to Beaconsfield to work on quota productions. He also gained experience with John Dighton writing comedy scripts for Naughton and Gold shorts. During the late 1930s he edited a series of films for Korda and Saville including *Dark Journey* (1937), *Action for Slander* (1937), and *South Riding* (1938), and for Eric Pommer in *St Martin's Lane* (1938). Having worked for Michael Powell on *The Spy in Black* (1939) he was engaged for *49th Parallel* (1941) but was unable to get a discharge from the Army before the unit sailed. Keen to go overseas, Stewart joined the Army film unit, filming in Algeria and Tunisia and he helped Roy Boulting edit this footage into *Africa Freed*. After this film was shelved due to difficulties with the Americans he worked on *Tunisian Victory* (1944). After the War, Stewart became a film producer, beginning with *Trottie True* (1949) the novel of which he'd read while ill. Generally under Rank at Pinewood, he made a series of commercially successful films, most notably taking over from Maurice Cowan as the producer of the long running *Norman Wisdom* series, starting with *Man of the Moment* (1955). Stewart also produced films starring Leslie Phillips and *Morecombe & Wise*. By the late 1960s, he was in

semi-retirement, teaching English but also finding time to produce several films for the Children's Film Foundation, notably *All At Sea* (1970) and *Mr Horatio Knibbles* (1971).

SUMMARY:

In this excellent interview with John Legard, Stewart discusses his apprenticeship at Gaumont and the influence a film editor can exert on the quality of a film, and on a particular actor's performance. He talks in detail about the difficulties of his time at the Army Film Unit, particularly the tension between British and American film-makers over *Africa Freed* and *Tunisian Victory*. He remembers colleagues, including Alfred Hitchcock, Ian Dalrymple, Roy Boulting, Frank Capra, Conrad Veidt, Victor Saville, Maurice Cowan, John Paddy Carstairs, Robert Asher, Anthony Newley, and of course, Norman Wisdom. There is a fascinating account of Wisdom's working practice and his desire to gain increasing control over his material throughout the 1960s.

Peter Stroud (Projectionist)

BIOGRAPHY:

Peter Stroud was born in Kilburn. His first job was as a projection box boy at the Prince of Wales Cinema (ABC), Harrow Road when he was fourteen. He went on to the Odeon, Kensal Rise where he returned in 1949 after National Service. Having become frustrated with the lack of promotion opportunities at Rank Theatres, in 1951 he went to Pinewood where he became Chief projectionist at Theatre Three, and later for many years was the Chief of Theatre Seven.

SUMMARY:

In this interview, conducted by Jim Shields shortly before Stroud's retirement in 1993, he talks in detail about his early days in the projection box. He remembers the Wartime newsreel-crossover system which meant that newsreels had to be shared between Gaumont and Odeon cinemas, he discusses the fraught relationship between operators and managers, the average personnel in the projection box during the 1940s and 50s and the atmosphere in the box. He discusses different boxes in cinemas in London, and also in the theatres at Pinewood. He talks about the difficulty of projecting rough-cuts with separate sound-tracks for directors at Pinewood, and about his rare encounters with directors (particularly Kubrick). The interview is a fascinating insight into an aspect of the industry which is rarely discussed.

Reg Sutton (newsreel sound recordist, sound supervisor) 24/9/16 - ?

Details to follow.

Fred Tomlin (boom operator) 1908 - ?

BIOGRAPHY:

Fred Tomlin was born in 1908 in Hoxton, London, just around the corner from what became the Gainsborough Film Studios (Islington) in Poole Street. He first visited the studio as a child during the filming of *Woman to Woman* (1923). He entered the film industry as an electrician, working in a variety of studios including Wembley, Cricklewood and Islington. At Shepherd's Bush studio he got his first experience as a boom operator, on *I Was A Spy*

(1933). Tomlin claims that from that point until his retirement he was never out of work, but also that he was never under permanent contract to any studio, working instead on a freelance basis. During the 1930s he worked largely for Gaumont and Gainsborough on films such as *The Constant Nymph* (1933), *Jew Suss* (1934), *My Old Dutch* (1934), and on the Will Hay comedies, including *Oh, Mr Porter* (1937) and *Windbag the Sailor* (1936). During the war, Tomlin served in the army, and on his return continued to work as a boom operator on films and television (often alongside Leslie Hammond) until the mid 1970s. His credits include several films for Joseph Losey (on *Boom* (1968) and *Secret Ceremony* (1968)) and *The Sea Gull* (1968) for Sidney Lumet, as well as TV series such as *Robin Hood* and *The Buccaneers* and a documentary made in Cuba for Granada TV.

SUMMARY:

In this interview from 1990, Tomlin talks to Bob Allen about his career, concentrating mainly on the pre-war period. He tells some very entertaining and illuminating stories, particularly about working for Basil Dean on *The Constant Nymph*, with Will Hay on *Windbag the Sailor* and for Paul Stein on *Poison Pen* (1940). He discusses various technological issues affecting the boom operator, particularly difficulties to do with movement during the mid 1930s. Tomlin was active as a Union Shop Steward, and he remembers details of the early relationship between ETU and NATKE, as well as of working practices and disputes over overtime. Tomlin has vivid memories of various colleagues in the industry, including Paul Stein, Conrad Veidt, Will Hay, Basil Dean, Bob (Hugh) Attwooll, Ted Black, Bill Slater, H.C. 'Pip' Pearson and Leslie Hammond. A natural raconteur, Tomlin's interview is spiced with several amusing anecdotes, as well as being rich in informative detail.

Alf Tunwell (newsreel cameraman)

BIOGRAPHY:

Alf Tunwell entered the film industry as an office boy at the Warwick Trading Company before moving into their camera department. His first experience as a cameraman came in 1912 when he had the opportunity to film the Grand National at Aintree. In 1913 Tunwell took a job at the Pathe Freres laboratory, before joining GB Samuelson at Worton Hall Studios. He returned to newsreel photography in 1929 at the newly formed British Movietone News, and during WWII he joined the Canadian Army where he trained cameramen. Tunwell took a job as chief cameraman at Metro News after the war.

SUMMARY:

In this short and fascinating interview with Ralph Bond, Tunwell offers a fascinating insight into the life of a newsreel cameraman. Specialising particularly in sports filming, he explains how good cameraman must be able to sense when to start the film rolling in anticipation of a goal or a wicket as it was impossible to shoot the play from start to finish. He also offers interesting details about equipment and working culture, and remains optimistic about the future of newsreel in cinema programs, stating his belief that it would always exist.

John Turner (newsreel cameraman) 1915 - ?

Details to follow.

Bernard Vorhaus (film director) 25/12/1904 - 23/11/2000

BIOGRAPHY:

Bernard Vorhaus was born in New York city on Christmas Day 1904. He got interested in film through his sister who used to sell stories to the early studios in New Jersey. After graduating from college, he got work writing scripts for Harry Cohn at Columbia. He worked as a writer for various production companies during the 1920s, and began to direct films of his own. With the arrival of sound he moved to England, working initially for Phonofilm/British Talking Pictures. When they folded he bought their library and made a living selling stock shots, until he had raised enough to make his first feature film, *Money for Speed* (1933), starring Ida Lupino. During the early 1930s Vorhaus worked consistently in Britain, directing low budget films for 'quota quickie' producers such as Julius Hagen, the best remembered of which are *The Ghost Camera* (1933), *Dusty Ermine* (1936) and *The Last Journey* (1936). When the British film finance boom ended in 1937-8, Vorhaus returned to America, to work for Republic Pictures, again on low budget features. During the war, Vorhaus volunteered for the Air Force Motion Picture Unit, and made training documentaries on technical matters, as well as public information films on subjects such as Venereal Disease. During this period he worked with Ronald Reagan, who he remembers sympathetically. One of Vorhaus' documentaries – about the Yalta Conference – was suppressed before release in the face of the onset of the cold war. In the late 40s he continued to make 'B' features, for Republic and independently, some, such as *The Amazing Mr X* (1948) and *So Young So Bad* (1950) are still memorable today. Active in left-wing politics, Vorhaus found himself working under increasingly difficult circumstances during the McCarthy era, and eventually he was blacklisted, having been named by Edward Dmytryk before the House Un-American Activities Committee. Although he attempted to continue making films in Europe, he was hounded by the American authorities, and eventually he gave up film-making, and settled in London as a property developer.

SUMMARY:

In this interview, conducted in 1991, Vorhaus talks extensively to Sid Cole and Alan Lawson about his film career. He gives a vivid and engaging account of the British Quota industry in the 1930s (and of Julius Hagen), maintaining that despite the pressure on time and budgets, the sector gave directors more creative freedom than more 'respectable' production contexts. His recollections of the cold war era and the experience of being blacklisted are detailed and fascinating. Among the colleagues he remembers, are Ida Lupino, Julius Hagen, Harry Cohn, Harry Rapft, Ronald Reagan, Louis Weitzenkorn, Ring Lardner, Ian Hunter, Sol Lesser.

Bill Welch (sound effects, props)

BIOGRAPHY:

Bill Welch worked from the mid 1950s to the mid 1970s as the props man at the Gate Sound recording studios at Elstree. He worked on a number of the highest profile British productions of the period, including *Lawrence of Arabia* and several early Bond films.

SUMMARY:

In this interview with Jim Shields he talks about his career creating sound effects for films such as *Lawrence of Arabia* (1962), *Bridge on the River Kwai* (1957) and *Thunderball* (1965). Welch discusses working with Maurice Askew (dubbing mixer) and discusses the difficulties of working with directors, and the importance of not letting them see how the sounds are produced! Welch compares the production of sound effects at the Gate Studios involving improvisation with what he calls "my rubbish" with more cumbersome techniques

in studios with large props departments, using the actual object displayed on the screen - a method which Welsh suggests often results in a less convincing sound fit.

L.P. Williams (art director) 10/8/1905 - 8/10/1996

BIOGRAPHY:

After an early career as an architect, L. P. Williams began as an Art Director working for Herbert Wilcox at the Stoll Studios, Cricklewood in 1928. He remained with Wilcox, moving to British and Dominions at Elstree and working on films such as *Victoria the Great* (1937) and *Sixty Glorious Years* (1938), later going with Wilcox to Hollywood where he worked on *Mr & Mrs Smith* (1941) with Alfred Hitchcock. He returned during the war as a member of the RAF and saw active service in Egypt. After the war he worked most famously on *Brief Encounter* (1945) and later became technical director at Denham and Pinewood Studios.

SUMMARY:

In this interview Williams talks to Rodney Giesler in detail about his career. There are extended discussions of the technical difficulties which the introduction of sound and colour (particularly Technicolor) presented to the art director. Williams recalls his involvement with David Rawnsley and the Independent Frame process, and discusses his memories of various colleagues, including Freddie Young, Tom Walls, Maurice Elvey and Herbert Wilcox. He gives accounts of the production of *Victoria the Great* and *Brief Encounter* (1945) and recalls his early involvement in the Association of Cinematograph Technicians (ACT) – the forerunner of BECTU.

Charles Wilder (Production Accountant) 1910 - ?

BIOGRAPHY:

Charles Wilder joined the studios at Shepherd's Bush in 1924 as an office boy. He stayed at Shepherd's Bush until he was called up in 1943, just after the completion of *The Man In Grey* (1943). Wilder worked in the cash office, responsible for day-to-day production finance tasks such as the paying of crowd artists, and casual labour. After his period of active service, he returned to production accounting, working freelance throughout the postwar period until his retirement in the early 1980s. Among the post-war film he was involved with, are *The Green Scarf* (1954), and *The March Hare* (1955) for the Ostrers, *Mary Queen of Scots* (1971), *Becket* (1964) and *Anne of a Thousand Days* (1969) for Hal Wallis, *I Could Go On Singing* (1963) and *The Horses Mouth* (1958) for Ronald Neame. Wilder gives a detailed account of working on *Those Magnificent Men in their Flying Machines* (1965). Later in his career he worked on several films for Michael Winner and Elliott Kastner, including *North Sea Hijack* (1980).

SUMMARY:

In this interview, conducted in 1990, Charles Wilder talks to Margaret Thompson and John Taylor about his career in production accountancy. He has some vivid memories of the atmosphere at Shepherd's Bush in the late 1920s and after the studios were re-built in the early 1930s, when they were at their busiest. He discusses personalities such as Michael Balcon, Hitchcock and the Ostrers. Wilder talks in detail throughout this interview about the particular skills needed to keep financial control of a film, and the various pitfalls that can occur if his job is not properly done. He uses examples from throughout his career, notably from particularly problematic films such as *Those Magnificent Men in their Flying Machines*

and I Could Go on Singing. He offers some brief memories of the development of ACT at Shepherd's Bush. Wilder also discusses the process of raising finance for a film, particularly in the post war period, highlighting the role of organisations such as the NFFC and the Film Finances Company. Among the producers Wilder remembers are Michael Balcon, Hal Wallis, Ivan Foxwell and Elliot Kastner. Finally, he gives a brief account of his war service training as a driver-operator Signals, operating anti-aircraft guns against Doodlebugs, and going over to Normandy on D-78. This is a fascinating interview, rich in practical detail about the day-to-day operation of film finance both in a large studio in the 1930s and on independent productions during the 1960-70s.

Kitty Wood (editor/continuity) 25/4/22 - ?

BIOGRAPHY:

Kitty Wood worked at the Hulton Press on magazines such as Picture Post before entering the film industry in 1941 as an assistant to Donald Carter at Gaumont-British Instructional in Shepherd's Bush. She quickly graduated to film editing, although she also sometimes worked as a continuity girl. After the war she worked on a freelance basis until joining the Coal Board film department in 1958. She also worked for a period during the 1960s on commercials at World Wide Pictures Limited. She describes some of the films she was involved in making as being 'on the very bottom rung of the feature world,' - short films, second features and children's films.

SUMMARY:

In this interview she talks to Jim Connock about the working culture at Gaumont-British Instructional under figures like Bruce Woolfe and Mary Field, she discusses the important relationship between the work of the continuity girl and the film editor, her memories of working with Lewis Gilbert, and she mentions some of the difficulties of working as a woman in the industry.

Sir John Woolf (producer) 15/3/13 - 28/6/99

BIOGRAPHY:

The son of powerful film distributor and producer CM Woolf, John Woolf entered the film industry as a teenager, translating subtitles for his father's company the W&F Film Service. In 1949 he and his younger brother James Woolf (1919-1966) formed Independent Film Distributors. Losing money, they decided to move into production by forming Romulus Films. Orientated towards the international market, the company experienced success from the outset with *The African Queen* (1951) and *Moulin Rouge* (1953), both directed by John Huston. In 1959 the brothers gambled on an adaptation of John Braine's novel *Room at the Top*. It's success pointed to Woolf's eye for popular fiction, as did his adaptation of Frederick Forsyth's first novel, *The Day of the Jackal* (1973). His film version of *Oliver!* (1968), perhaps the biggest musical ever produced in Britain, was more popular still. In 1959 Woolf became a founding director of Anglia Television. Focussing particularly on drama, he produced over 100 episodes of *Tales of the Unexpected*.

SUMMARY:

In this valuable and entertaining interview with Roy Fowler, Woolf talks first of all about the career of his father, CM Woolf, and the two companies he operated, the W&F Film Service and General Film Distributors. Moving on to his own career, he discusses his

experiences working with Gabriel Pascal to promote *Pygmalion* (1939) and his subsequent work producing training films with the Army Kinema Service during WWII. A great deal of detail is provided about Woolf's high profile career in the 1950s and 1960s, including his experiences working with John Huston, Sam Spiegel. His troubles with the BBFC and cinema exhibitors during the release of *Room at the Top* are particularly interesting. Finally, Woolf reveals the number of award won by his films, a feat that underlines his massive and largely undervalued status in the British film industry.

Adrian (Andy) Worker (Production Supervisor/Studio Manager) 1916 - ?

BIOGRAPHY:

Adrian D. Worker was born in Bedfordshire in 1916. He worked initially as an accountant for a biscuit factory, and entered the industry in the early 1940s as studio accountant for Gainsborough films at Shepherd's Bush. He claims to have introduced the technique of cost accounting to the studio. When Gainsborough became part of Rank, Worker moved to Denham, working for Rank's Production Facilities Department, which oversaw finances for Rank's various 'Independent Producers'. Always keen to move into production, Worker went Highbury Studios in the mid 1940s, as production supervisor under John Croydon. There he oversaw various 'second features' (for example, *Badger's Green*), involving graduates of the Rank 'Charm School'. During the 1950s Worker became a freelance producer, working with figures such as Danny Angel & Val Guest, Bob Baker & Monty Berman, and Irving Allen & 'Cubby' Broccoli. In 1959, Andy Worker became the Studio Manager at Shepperton studios, a post he held until 1976. He then worked briefly as manager of Humphries Laboratories, but still found time to produce a film for the Children's Film Foundation.

SUMMARY:

In this interview, conducted in 1988, Andy Worker talks to Roy Fowler about his career. He discusses typical budgets for the Gainsborough melodrama cycle, and briefly touches on the difficulties of working with figures such as Gabriel Pascal and Wesley Ruggles on famous financially fraught productions such as *Caesar and Cleopatra* and *London Town*. He discusses the working practices at Highbury Studios, and talks in detail about his experiences freelancing in the 1950s with figures such as 'Cubby' Broccoli, Irving Rapper, Alan Ladd and Bette Davis (he describes a personal visit of hers to the Odeon in Skipton!). Films he touches on include *Body Said No*, *Mister Drake's Duck*, *Another Man's Poison*, *The Red Beret*, *Hall Below Zero*, *Prize of Gold* and *Safari*. Worker gives a fascinating insight into the commercial background to production at Shepperton, discussing the kinds of financial arrangements necessary for a relatively small studio to maintain commercial viability. He discusses the film finance situation in the 1950s and 1960s and also touches on the effects of the Trades Unions on working practices, providing several details of his relationship with figures such as Tom O'Brien of NATKE and Alan Sapper of ACT. Particularly important films he remembers at Shepperton include *Oliver!* and *Casino Royale*.

Freddie Young (cinematographer) 9/10/02 - 1/12/98

BIOGRAPHY:

Among the most celebrated of all cinematographers, Freddie Young entered the film industry in the late 1917 at Gaumont Studios in Shepherds Bush. Working initially as a laboratory assistant, he was soon promoted to the camera department and earned his first

credit as lighting cameraman in 1928. The following year he was placed under contract at British and Dominions by Herbert Wilcox, shooting numerous films for him before WWII. After the war he was contracted by MGM-British, for whom he had previously shot *Goodbye Mr Chips* (1939). From this point onward, Young worked almost exclusively on big international movies, notably his trio of films for David Lean: *Lawrence of Arabia* (1962), *Doctor Zhivago* (1965) and *Ryan's Daughter* (1970). He won Oscars for all three and built a formidable reputation in the industry. Additional credits include *You Only Live Twice* (1967), *Battle of Britain* (1969) and *Nicholas and Alexandra* (1971).

SUMMARY:

In this detailed and extensive interview, Freddie Young discusses his seven decades in the British film industry. Highlights include accounts of his early career with Herbert Wilcox, where he was involved in photographing the first British sound film (not *Blackmail*, he claims, but *White Cargo*), his impressions of the Hollywood studio system in the late 1930s, and his experiences working with Michael Powell. Throughout, Young speak frankly about working with a variety of British and American directors, who he categorises as those who were prepared to look through the camera's viewfinder, and those who were content to leave it to him. The latter approach seems to be exemplified by George Cukor, who Young claims was only interested in speaking to actors, while the former is exemplified by David Lean, who Young holds in immensely high regard. The interview also contains a great deal of valuable technical information.

Manny Yospa (cameraman, focus puller)

BIOGRAPHY:

Manny Yospa entered the film industry as a teenager through his connection with the Young Communists League and the Worker's Film Association run by 'Alderman' Joe Reeves from Wardour Street in around 1938. He joined the ACT as a cameraman, having filmed footage of various Co-Operative film society fetes and similar events. During the war he worked at Welwyn Studios on MOI shorts and trailers, including the 'Food Flashes'. The first feature film he worked on was *Thursday's Child* (1943). Yospa also worked at Welwyn on *Halfway House* (1944) and *Man from Morocco* (1945). He moved to the Gainsborough studios at Islington under Betty Box, working on films such as the Huggetts series, *Miranda* (1948) and *When the Bough Breaks* (1947). After Gainsborough closed, Yospa worked for various companies, including the Film Producers' Guild at Merton Park, Rank and various others. Productions he was involved in include a travelogue of Egypt, *Stryker of the Yard* (1953), *The Bulldog Breed* (1960), *In the Doghouse* (1961), as well as television series such as *The Return of Martin Kane* (1957), *Danger Man* (1960), *William Tell* (1958), *The Invisible Man* (1958). During the late 1960s Yospa got a contract to film stories in Britain for an East German (GDR) newsreel company, and later he became involved in selling film-stock and equipment for the East German ORWO company.

SUMMARY:

In this interview, Yospa talks in detail to Charles Drazin about his career in film. He discusses the personalities and productions he worked with, giving a good account of the political film movements of the 1930s and the working atmosphere at Islington in the mid 1940s. He is particularly interesting on working relations between different departments - the sound and camera departments for instance, and on the relations between the ACT, NATKE and the ETU. Yospa is also particularly strong on technical matters - he talks briefly about the implications of the introduction of Panchromatic film stock, about Rank's Independent

Frame process and about experiments with different colour processes at Gainsborough. He gives a detailed comparison of different makes of camera, and what their strengths and weaknesses were, including the Arriflex, the Vinten, the Mitchell and a camera made by Turnward and Newell [?] of Norwich. Involved in Union activity throughout his career, he also gives a very interesting account of ACT negotiations, and the role that the labs often played in disputes with producers who had defaulted on wage payments.