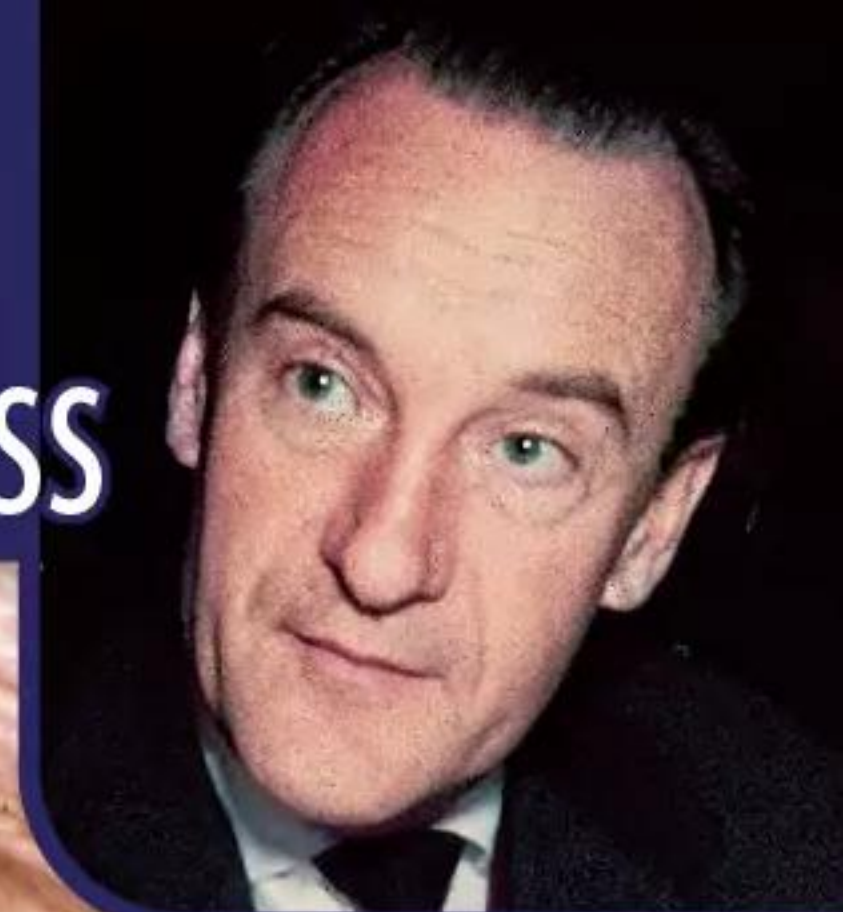


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EXCLUSIVE
STAR CHATS

The lost interviews: George Sanders
shares his views on love, loss & loneliness



Yours

ISSUE 89 // July

RETRO

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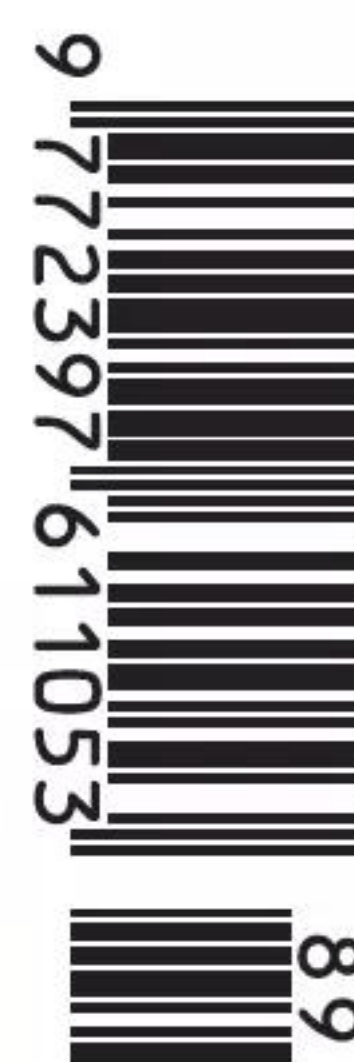
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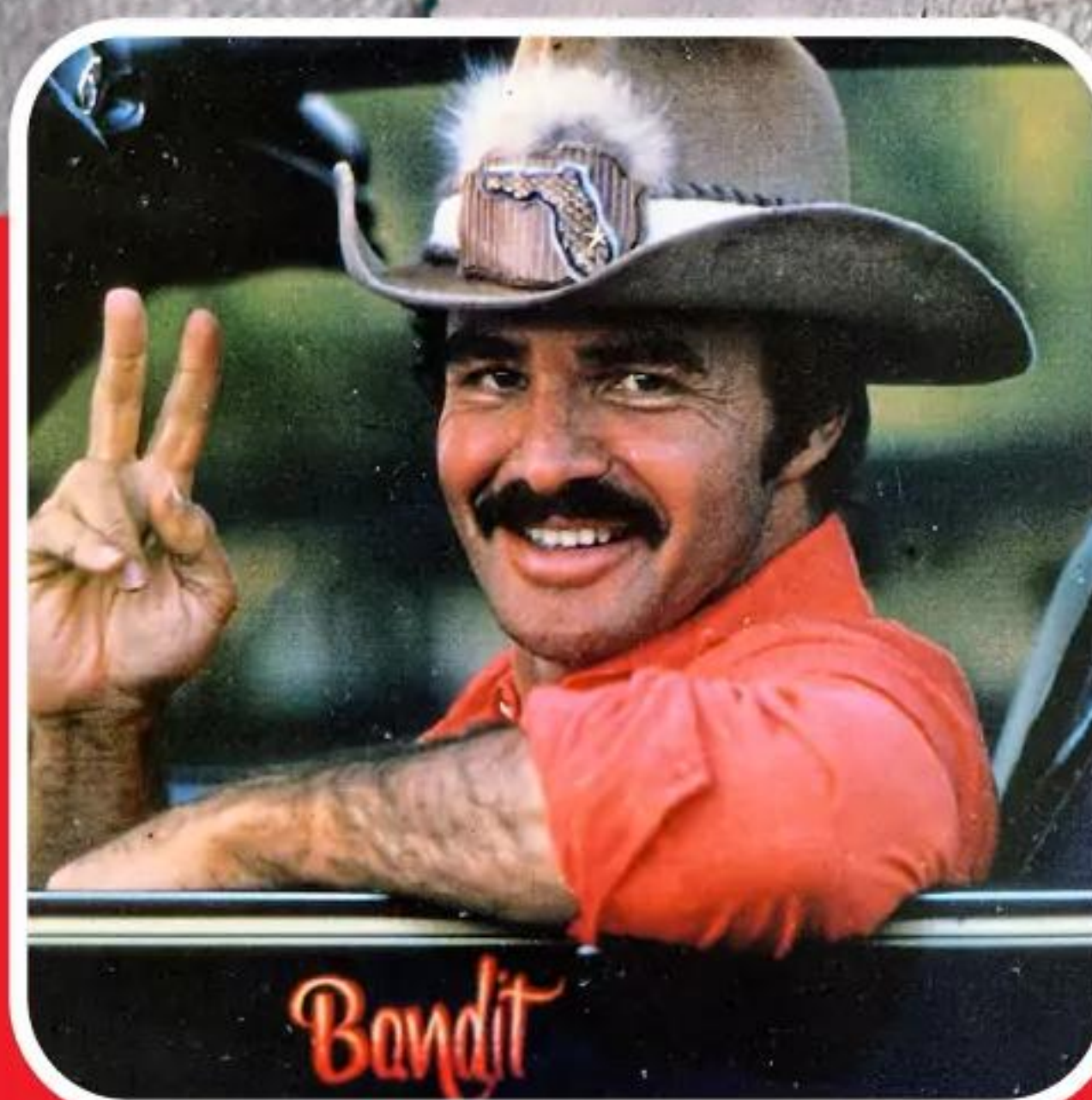
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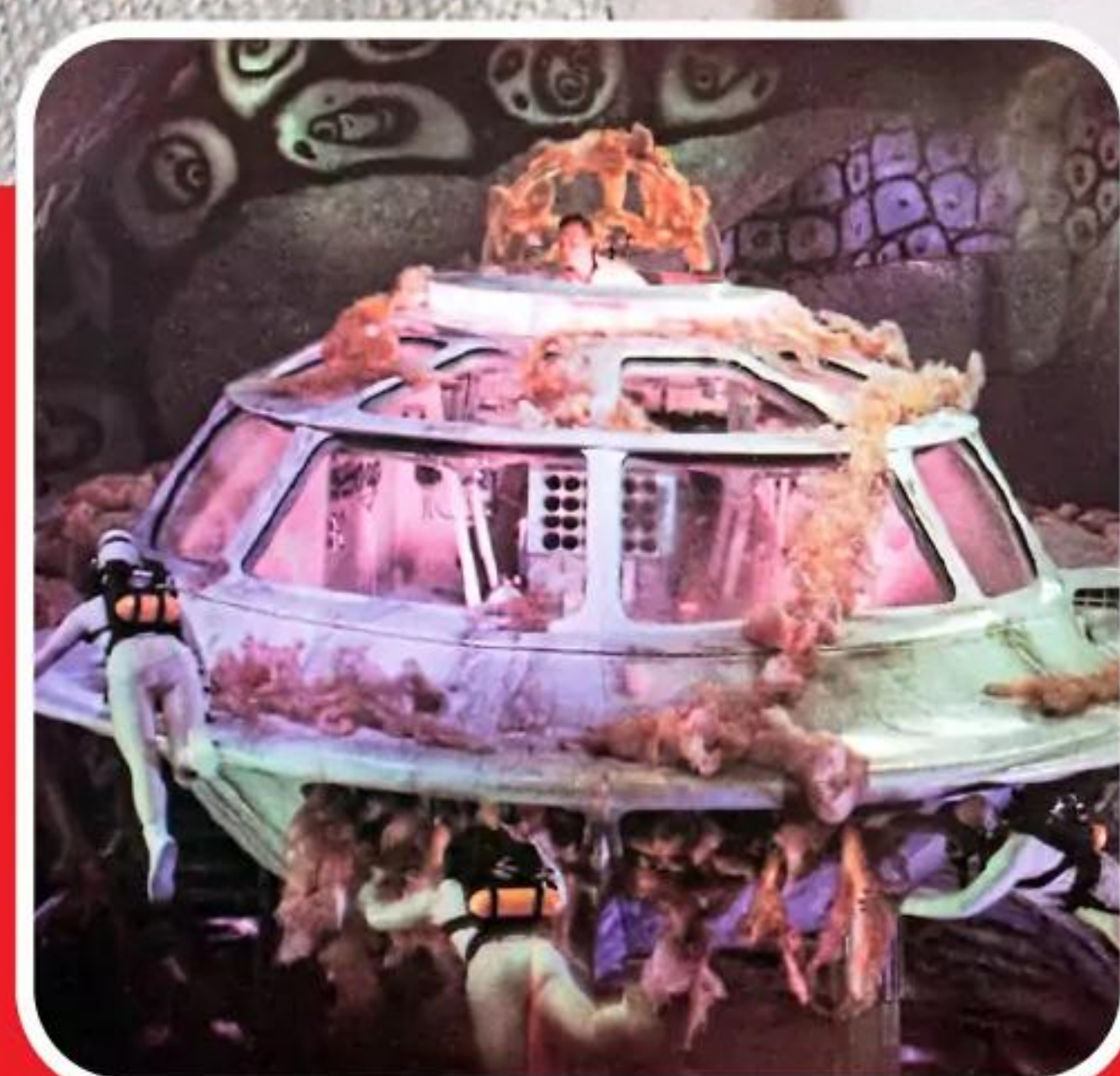
THUNDERBIRDS
The inside story of
5 FAB episodes



■ **THE GOLD RUSH**
Chaplin's epic film
tested his endurance



■ **BURT REYNOLDS**
How reckless choices
ruined his career



■ **FANTASTIC VOYAGE**
Real dangers on the
set of the sci-fi classic

STEPTOE & SON: Why the show's stars had regrets

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THE SOUND OF MUSIC... TURNS 60



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Hello again...

The Sound of Music is one of the most-watched films in cinema history. Much loved by generations of fans, the multi-Oscar winning musical was the first to earn more than \$100 million at the box office and it remained in cinemas for four and a half years. This summer marks the film's 60th anniversary and to celebrate we've created a 12-page special (p36) with behind-the-scenes secrets from the location filming as well as details of what happened to the actors who played the Von Trapp children.

As this issue was going to press, we heard the sad news that The Beach Boys' founder Brian Wilson had died at the age of 82. As his incredible songwriting provided the soundtrack to so many of our lives, we will, of course, include a tribute in next month's issue.

Sharon

Sharon EDITOR



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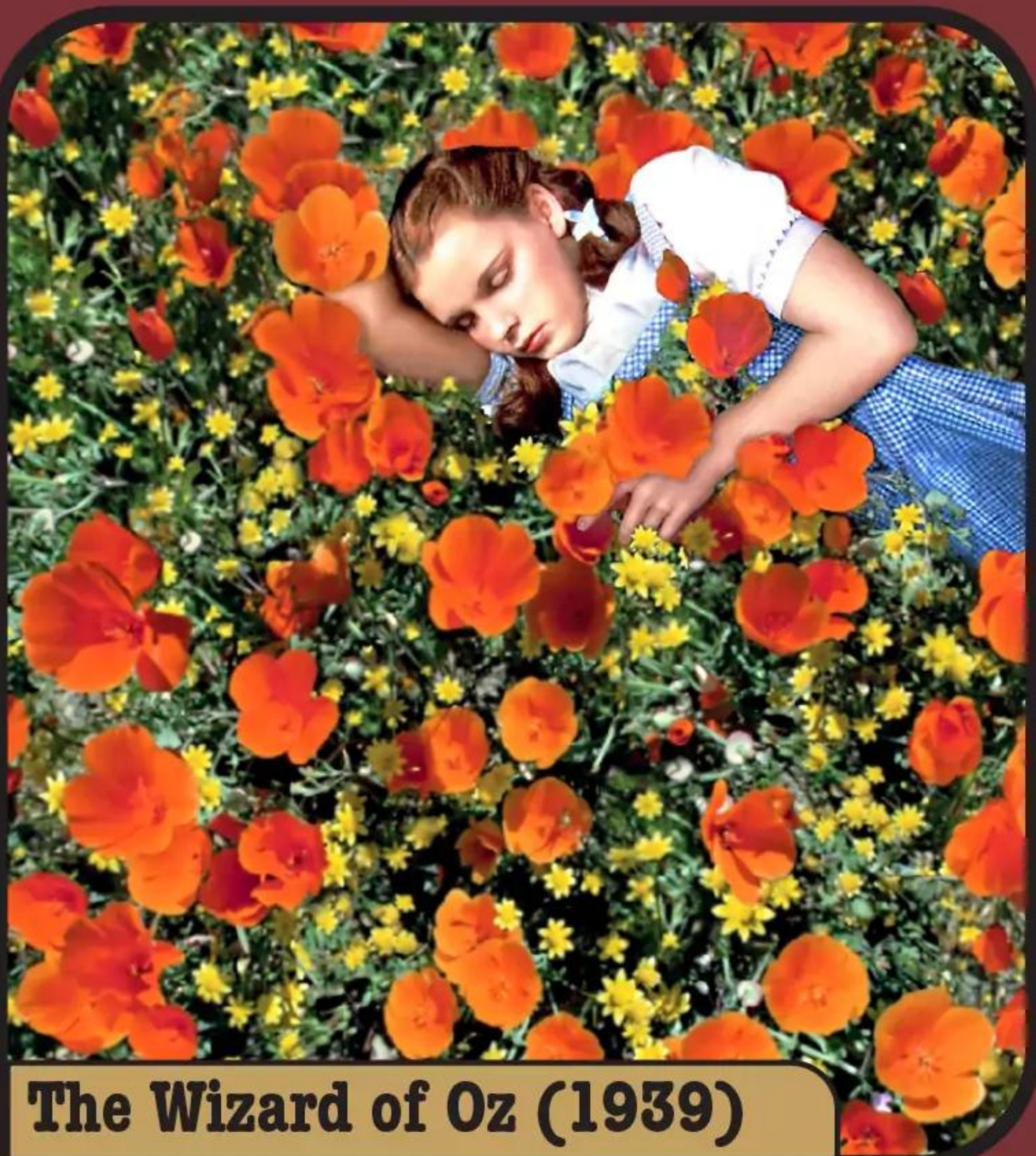
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Seven scenes

...with flowers

From romance to revenge,
flowers in film speak volumes
– symbolising love, loss, and
everything in between



The Wizard of Oz (1939)

A field of poisoned poppies almost thwarts Dorothy (Judy Garland) and her pals until good witch Glinda (Billie Burke) conjures a snowstorm to neutralise the effects.

RETRO says: The snowstorm was made from asbestos, which scientists were only beginning to understand was dangerous.



Vertigo (1958)

Hitchcock was a master of symbolism and flowers are a recurring motif in the thriller, *Vertigo*. Scottie (James Stewart), tasked with watching Madeleine (Kim Novak), follows her to a florist. The posy she buys is later ripped apart and thrown in the bay and appears in Scottie's nightmares.

RETRO says: The flower shop, Podesta Baldocchi, opened in San Francisco in 1871.



City Lights (1931)

Renowned perfectionist Charlie Chaplin shot the scene where the Tramp meets a blind flower girl (Virginia Cherrill) a record 342 times. Chaplin and Cherrill never warmed to each other, in fact partway into production, he sacked her, only to ask her to return a week later.

RETRO says: Actress Marion Davies advised Cherrill to negotiate a pay rise when she was rehired.



Big Fish (2003)

As a grand gesture to secure the affection of the girl of his dreams, Ed (Ewan McGregor) plants 10,000 daffodils outside the home of Sandra (Alison Lohman) in this Tim Burton fable about truth and lies, family secrets and the power of storytelling.

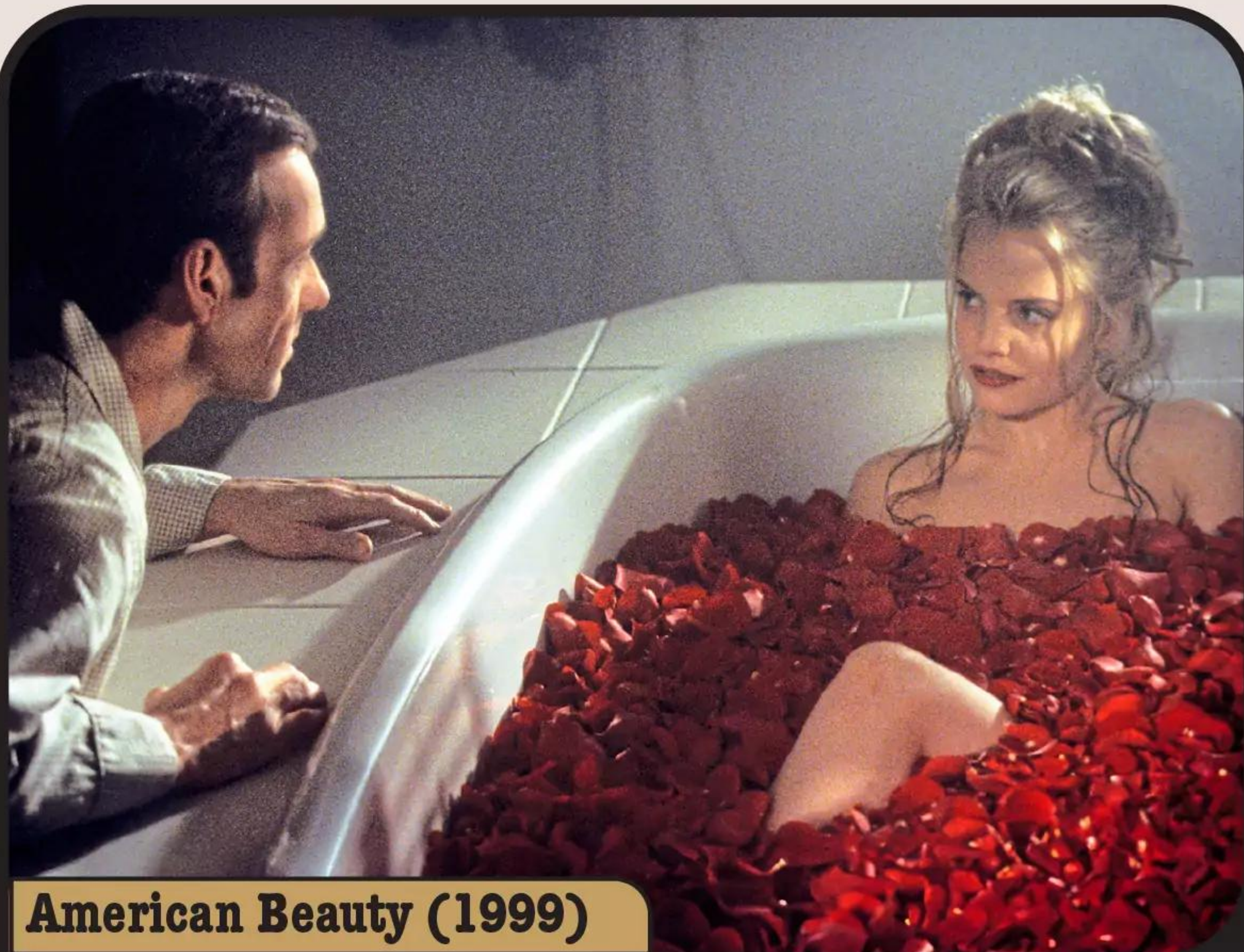
RETRO says: Romantic or creepy? You decide!



In the Heat of the Night (1967)

One memorable scene happens amid the beauty of an orchid greenhouse. Indignant Mr Endicott (Larry Gates) slaps Detective Virgil Tibbs (Sidney Poitier), who promptly slaps him back.

RETRO says: Director Norman Jewison let both men practise their slaps on him.



American Beauty (1999)

A common symbol of passion and lust, roses are a recurring theme and central to the forbidden fantasies of Lester (Kevin Spacey) as he fixates on his teenage daughter's best friend, Angela (Mena Suvari).

RETRO says: In 1999 Mena Suvari made three consecutive films with 'American' in the title.



Alice in Wonderland (1951)

After falling asleep in a sea of daisies, Alice (voiced by Kathryn Beaumont) dreams of a topsy-turvy world with a tardy rabbit, a smoking caterpillar, singing flowers and a tyrannical Queen with an army of playing cards painting the roses red.

RETRO says: Beaumont also voiced Wendy Darling in Peter Pan (1953).



Life in the fast lane

He was known for his dashing good looks and self-deprecating charm, but did Burt Reynolds ever fulfil his potential? Adam Smith takes a look at the life and loves of this Hollywood favourite

One day in 1955, a doctor named Lynn Fort reached up into Burton Leon Reynolds Jr's chest cavity, grabbed his heart, and squeezed. There had been a terrible accident. The 19-year-old college football star had been driving recklessly around town and finally crashed his father's Buick into a cement truck. His spleen was wrecked. Fort had removed it, but now his heart had stopped.

'We're losing him, I think he's gone,' a nurse had said. 'Goddammit,' Fort replied and reached into his chest. 'Heart massage was not an everyday occurrence in the Fifties,' Reynolds would write decades later. 'Dr Fort saved my life.' And in doing so, the good doctor had also, ➔



**DID YOU
KNOW?**

Burt made no secret of wearing hairpieces and was rumoured to have spent over \$100,000 on toupees in a single year. Many were provided by Edward Katz, the 'Armani of hair replacement'.



entirely accidentally, helped birth one of the biggest, strangest, most unpredictable movie careers in Hollywood history.

For five straight years, from 1978 to 1982, Burt Reynolds would be the No.1 draw at the American box office. His movies – *White Lightning* (1973), *Smokey and the Bandit* (1977), *Deliverance* (1972) – were huge hits. He made upwards of \$10 million a year, owned several properties, and lived a playboy lifestyle. There were numerous women, chaotic affairs and spectacularly failed business ventures.

And more, he was the definition of a Hollywood star and the era's ideal of masculinity. Rugged of chest, twinkly of eye he was always ready with a quip, most of them charmingly self-deprecating. You could smell the Old Spice from the cheap seats.

He didn't take anything seriously, including himself. But somehow, somewhere, it all seemed to go wrong. By the Nineties, while his old pal Clint Eastwood was establishing himself as a director of note, Burt's career fizzled. He was relegated to TV sitcoms and occasional appearances on the late-night chat shows, where he had always given value for money.

When he did hit the headlines, it was because of one scandal or

another, a bankruptcy or bitter divorce battle. So, what the hell happened to Burt Reynolds?

A LUCKY BREAK

He was born in Lansing, Michigan in 1936, his father relocating the family first to Missouri and then, when he went to war, to Florida, the state Reynolds would call home for the rest of his life. Football had always been his dream. He was a star in high school, where he acquired the nickname 'Buddy'. He was offered multiple football scholarships, finally accepting one at Florida State University. But a leg injury and then the terrible car accident, ended his sporting career. For Burt, it was a catastrophe. The coach offered to keep him on as team manager, a role he wasn't keen on. 'Dad, they want me to hand out the jockstraps,' he had told his father.

He quit, but an interest in both literature and acting had been awakened by an English literature professor, Watson Duncan, who spotted in young Buddy a raw talent. 'I became totally hooked on English literature. It was a whole new world I had never dreamed of,' he recalled. Thanks to Professor Duncan he became (and remained) an avid reader. He starred in college

plays before moving to New York and scratching a living as a jobbing actor, even attending The Actors Studio for a while.

A few years after his automobile accident, Universal Pictures' pompous Lew Wasserman decided to take a flyer on half a dozen young actors and signed them to seven-year contracts; Reynolds was among them. 'I don't care if



'Buddy' Reynolds (far right) with his Florida State University team mates. Injury and accident would end his sporting ambitions



Star wars

Marlon Brando and Reynolds nurtured a feud for most of their lives. It can be traced, in part, back to a 1963 episode of *The Twilight Zone* called *The Bard* in which Burt appeared to openly mock Brando's performance style and mannerisms.

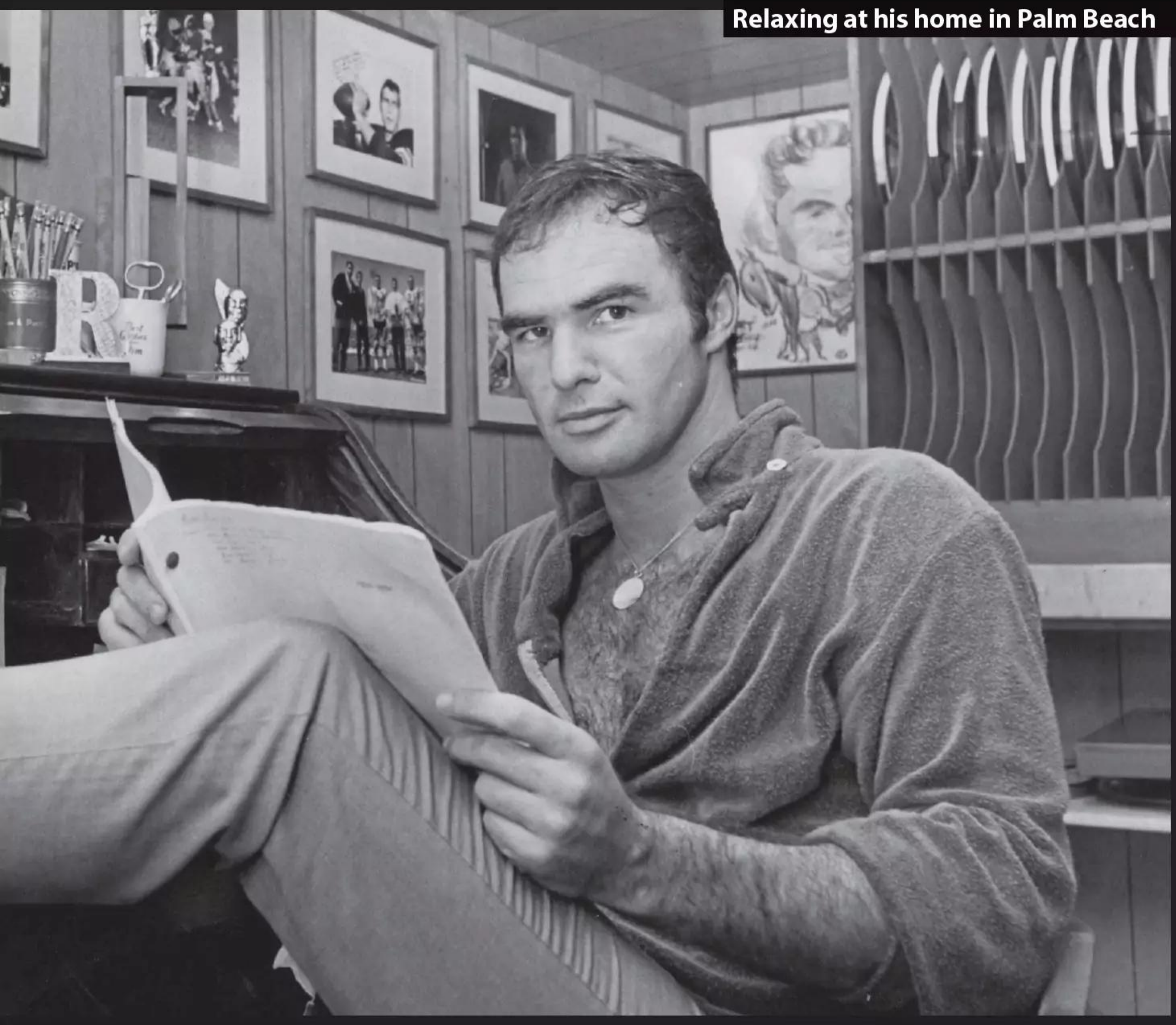
In return, Brando then vetoed Francis Ford Coppola casting him as Michael Corleone in *The Godfather*, even threatening to walk away from the production if he was hired. Brando described his nemesis as, 'the epitome of everything that is nauseating about the thespian. He worships at the altar of his own narcissism'. Ouch!

Burt never openly attacked Brando himself, but liked to mimic him and said he was 'very flattered' by Brando's raging dislike of him.



Burt admitted he grew his famous moustache so he looked less like Marlon Brando (right)

Relaxing at his home in Palm Beach



he can act or not,' Wasserman had declared. 'Anyone who has that effect on women deserves a break.'

And so, Burt Reynolds became a screen actor. It wasn't a particularly auspicious start. He appeared in TV shows such as *Riverboat* (1959-60) and *Gunsmoke* (1962-65). His big-screen appearances were generally forgettable, even when he worked with noted directors. He starred in Sergio Corbucci's *Navajo Joe* in 1966 (he'd thought it was to be directed by Sergio Leone), Tom Gries's *100 Rifles* (1969) and Sam Fuller's disastrous *Shark!* (1969).

But despite his middling film career, he became a hugely popular guest on late-night shows, even guest-hosting for Johnny Carson, an unheard-of achievement for a non-comedian. But what would be his greatest success was just around the corner, and it would be delivered to him by a British director who hadn't wanted him in the first place.

John Boorman hadn't originally wanted to cast Burt Reynolds in *Deliverance*. 'The studio wanted

a big star,' he said. 'I had gone to Jack Nicholson, but he wanted a half-million dollars, which was outrageous in 1972, and then I went to Marlon Brando, and he told me he'd do it for whatever Jack was asking for, so in the end the studio told me to go ahead and make it with nobodies for no money.'

In the meantime, Burt had both married and divorced his first wife, British actress Judy Carne. The marriage had been a mercifully short but spectacular disaster. 'She smoked pot heavily and loved hanging out with some of the strangest people I'd ever seen,' he remembered. Things had reached a head when he returned home from filming to find an insane party going on at his house. 'Half the people were stoned, the other half were homeless. It was like a combination of the Fourth of July, a nudist camp and a New Year's Eve party – in San Francisco,' he said.

A few months later, Burt told her they were over. 'We'll always be friends, you can always jump my

bones,' she had said as he left. 'Gee, I will always try to remember these tender words,' Reynolds replied. The marriage had lasted two years.

Deliverance, though, was a major success. Burt had leapt at the role. It was exactly the kind of quality part he had yearned for, one that demonstrated his potential as a serious actor. Adapted from a novel by Southern poet and writer James Dickey, something about its tale of three suburban men menaced in the American heartland struck a chord with audiences. As the alpha male Lewis, Reynolds dominates the first half of the film, only to become wounded, frustrated and helpless in the last act.

'John Boorman was the best director I've ever had,' Burt remembered. 'We would do the script, and then he would say, "What else do you want to do?" and we'd do something else. And you had no idea what he was going to use. And he cut and spliced, and he'd use a little bit of that and a little bit of this. But, God, he was so good.'

SCREWING UP

An Oscar was on the cards. But then Reynolds did something typically reckless. Despite almost everybody warning him against it, he shed his togs and posed semi-nude for a *Cosmopolitan* centrefold. Though the shoot was absurdly tame by today's standards, an arm draped decorously over Burt's bits, it still sent out career-damaging shockwaves.

'It was shocking at the time. It was meant to be, but I didn't know that it was going to cause a furore, and it did. It was also stupid, Burt later recalled. 'If I had to do it over, I wouldn't pose. It doesn't get you work for Christ's sake. And it makes a lot of men mad. That was a given that I wasn't going to get no Oscar. You can't pose nude and get an Oscar.' ➤

DID YOU
KNOW?

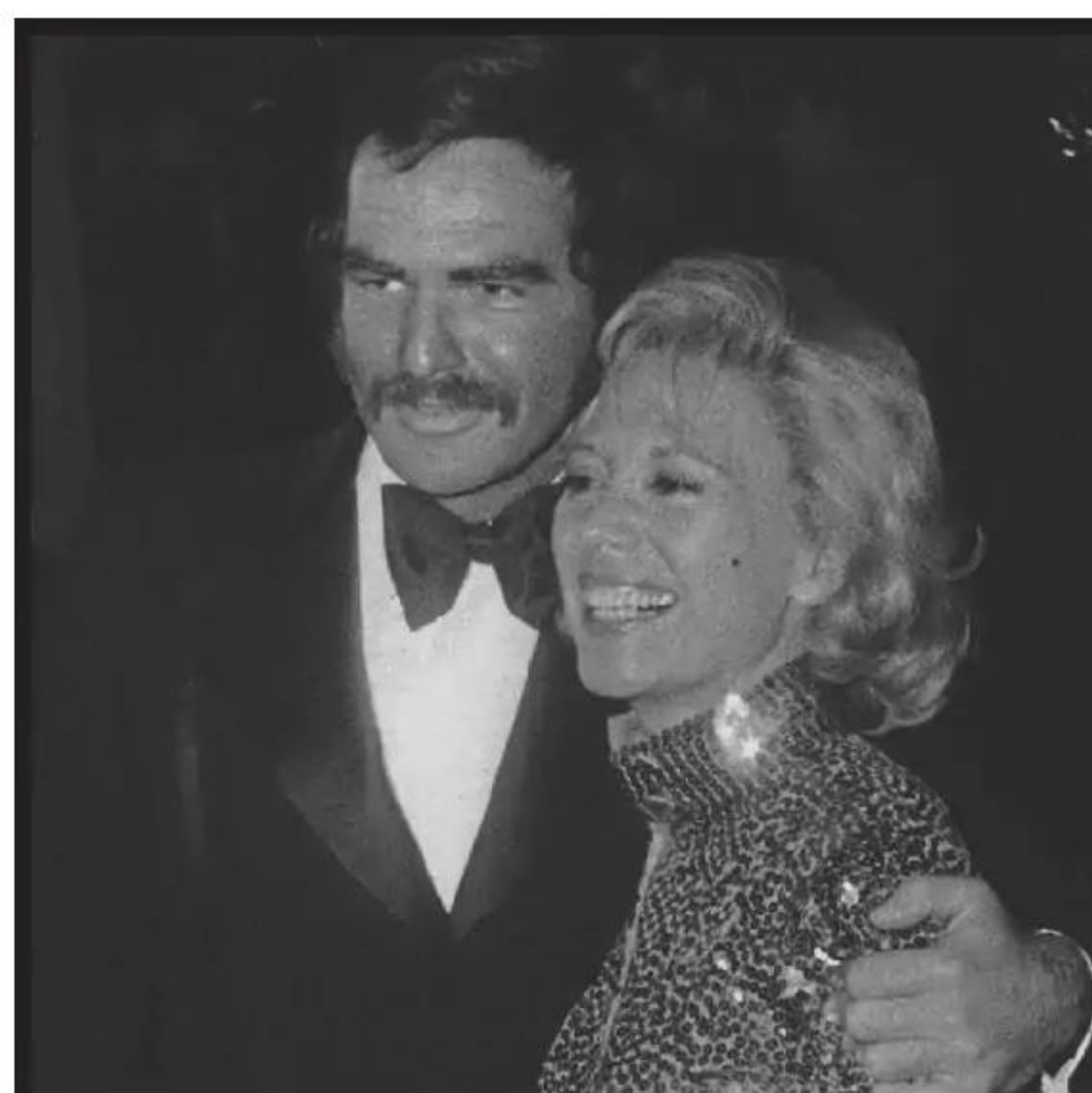
He admitted to regretting his days as a boastful stud, saying 'I jumped from one [woman] to the other and I certainly could have handled those situations better.'

Despite the scandal, *Deliverance* sparked a brief golden age for him. He became known for what he called the 'Southern' movies, comedies or action films often set in the Southern states. There was *White Lightning*, sports film *The Longest Yard* (1974), *Smokey and the Bandit* and *The Cannonball Run* (1981). All rang the box-office bell, but they played heavily on Reynolds' easy charm, his comedy chops. The serious performance he had given in *Deliverance* was slowly being forgotten.

CHASING CARS & WOMEN

His love life was as action-packed as one of his movies. He had dated Goldie Hawn, Mamie Van Doren, Tammy Wynette, and even (briefly) Catherine Deneuve. But the love of his life was Sally Field. The two had met when he cast her in *Smokey and the Bandit*, a role she had been reluctant to take. 'She first said no. And I called her, and I said, "I know why you said no. You think it's a silly movie with cars chasing each other and all that. I see it as a chance to work with the best young actress on the planet". And she went, "How the hell am I going to say no to that?"'

The pair would have an on-again, off-again relationship that lasted five years. 'I miss her terribly,' he said years later. 'Even now, it's hard on me. I don't know why I was so stupid. Men are like that, you know. You find the perfect person, and



Singer/actress Dinah Shore was 20 years older than Burt but the age gap didn't seem to matter and they remained good friends after their five-year relationship ended

then you do everything you can to screw it up.'

It wasn't the only thing that was getting screwed up. By the Eighties, Reynolds' box-office popularity was fading. Pretty boys like Tom Cruise had replaced the rugged likes of Reynolds in the public's affections. The fashion for car-chase comedies had run its course. Action adventure and science fiction were the new box-office draws.

But most of all, he made poor choices. The movies he decided to make were bad enough. 'The kinds of movies they show on planes and in prisons because nobody can leave,' he once told *Vanity Fair*. However, the ones he turned down might be even worse.

He passed on the lead role in Robert Altman's *M*A*S*H* (1970), which went to Elliott Gould. He



Loni and Burt's break up was so bitter that he regularly slandered her in public

was in the frame to play Han Solo but claimed he didn't like science fiction. Martin Scorsese wanted him for Travis Bickle in *Taxi Driver* (1976), but he said no. He was offered the role of John McClane in *Die Hard* (1988) but passed, thus helping launch a young actor named Bruce Willis to superstardom. He even turned down the role of James Bond. Cubby Broccoli had thought of Reynolds for the role after Sean Connery retired, but he had declined, partly because he thought audiences would never accept an American in the role. 'It was a stupid thing to say,' he later said. 'I could

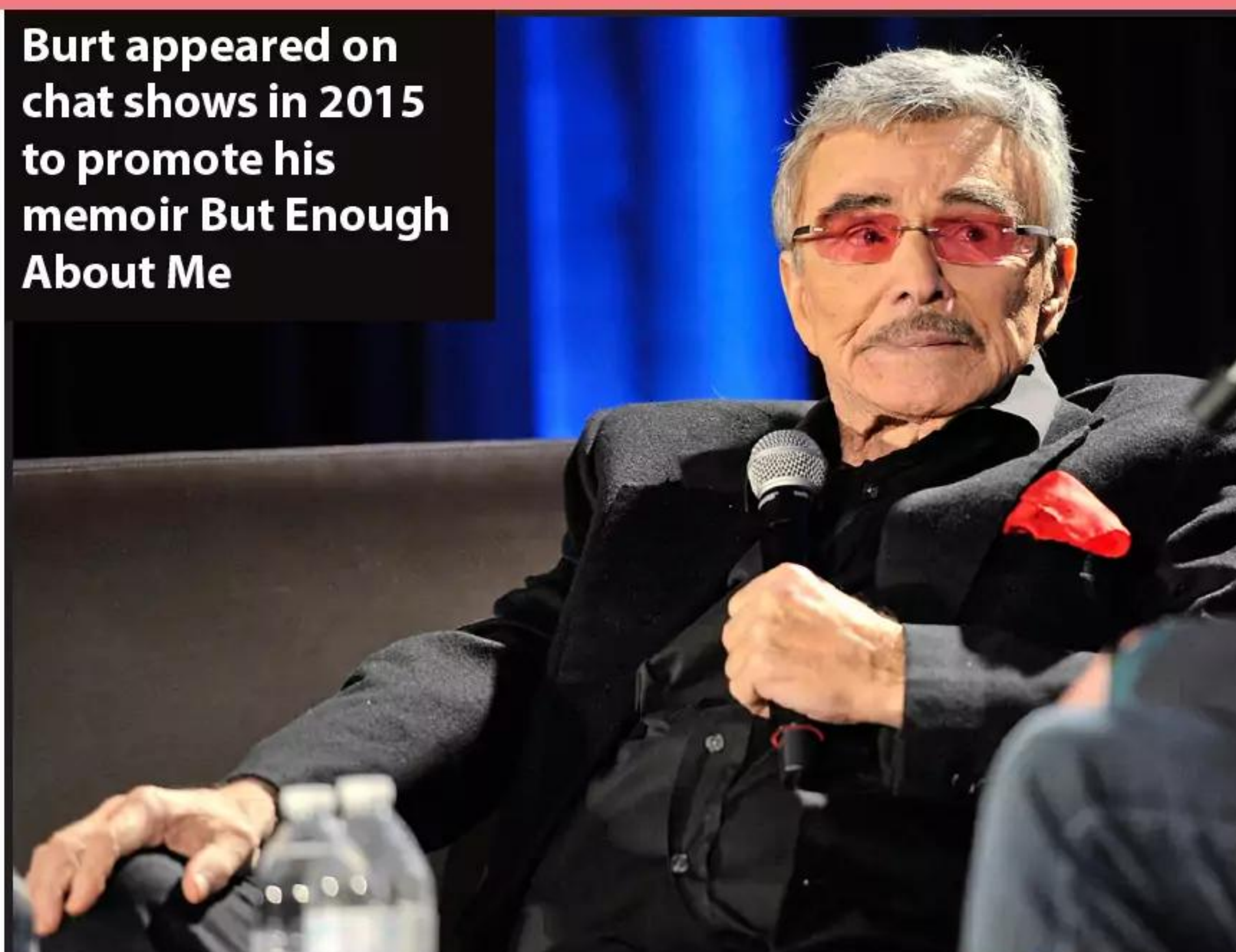
Burt bites back

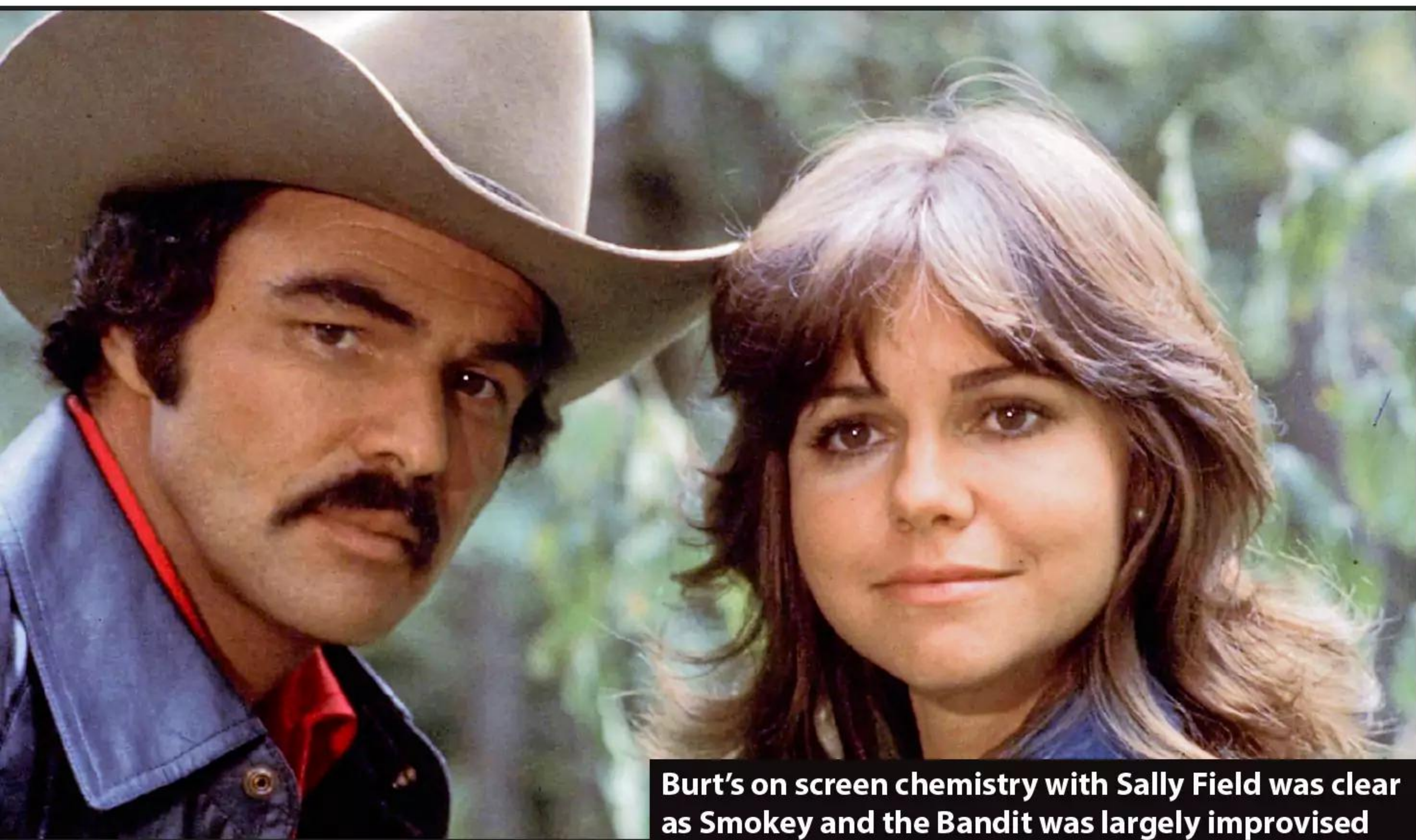
Burt's medallion-man image in the Seventies quickly went out of fashion in the Eighties and, when he lost a dramatic amount of weight, he found himself at the centre of false rumours that, after years of womanising, he had developed AIDS.

The rumours started when photographs of Reynolds looking skeletal appeared in the tabloids. However, the weight loss was in fact due to an accident on the set of 1984's *City Heat* when a fight scene went wrong and he shattered his jaw in four places.

'I was on painkillers and I couldn't eat,' he later recalled. 'I went down to 135lb. Hollywood turned its collective back on me and left me bitter. I couldn't get jobs and my life was hell.'

Burt appeared on chat shows in 2015 to promote his memoir *But Enough About Me*





Burt's on screen chemistry with Sally Field was clear as *Smokey* and *the Bandit* was largely improvised

have done it and I could have done it well.'

By the Nineties, he had moved back to television, starring in the popular sitcom *Evening Shade* (1990-94). But in 1997 Paul Thomas Anderson offered him the role of porn director Jack Horner opposite Mark Wahlberg's Dirk Diggler in *Boogie Nights* (1997). The movie was a triumph. And Reynolds shone as the gruff director who hides a heart of gold.

His reaction to the success of *Boogie Nights* is one of the great mysteries of his life. In some interviews, he claimed never to have seen it, to have wished he had never taken the role and to have hated both the subject and the movie's director. 'I don't like those people [adult film actors],' he said. 'It's sad, they were very sad people. If you go down that road as an actor, you're finished.' It's an odd response considering he'd had no problem shedding his own clothes for *Cosmo* and had been well aware of the movie's subject matter before he said yes. 'He would have won the Oscar had he not dug such a hole for himself,' Wahlberg later remarked.

TABLOID TALES

Perhaps his success in *Boogie Nights*, in exactly the kind of classy role he'd said he had always wanted, was, in some way, too painful? Maybe it was a taste of what might

have been if he'd made smarter choices. Whatever his reasoning, it meant that what could have been the beginning of a glorious swansong never blossomed. Instead, Reynolds continued appearing in forgettable low-budget fare until, finally, he opened an acting school in Jupiter, Florida.

But the last years of his life were dominated by his marriage to and then hideously messy divorce from Loni Anderson, an actress whom he had met on the set of the comedy flick *Stroker Ace* (1983). Accusations of infidelity on both sides, and of unpaid alimony, were followed by bankruptcy. The tabloids had a field day. 'I'm glad we've been able to sell papers for a year and a half,' Burt told reporters on the courthouse steps once their split was finally completed.

Burt died of a heart attack in September 2018 at the age of 82, more than 60 years after Dr Fort had reached into his chest and saved his life. There is a deep sense of potential unfulfilled in Reynolds' life. But, despite a career that was more downs than ups, he remained through it all, indisputably, indelibly, the biggest and most loved of Hollywood stars. 'I don't have any pretensions about wanting to be Hamlet. I would just like to be the best Burt Reynolds around,' he once said. And in that, at least, he was always triumphant.

I know the face...

CHARLES LANE



Born: 26 January 1905, San Francisco, California

Died: 9 July, 2007, Santa Monica, California

Screen debut: *City Girl* (1930) (uncredited)

Screen credits: 382

Best known for: A prolific American character actor best known for his portrayals of stern and officious authority figures. With sharp features, thin frame, and distinctive nasal voice, Lane became the quintessential bureaucrat, judge, or business executive. He is particularly remembered for *It's a Wonderful Life* (1946), *Mr Smith Goes to Washington* (1939), and *I Love Lucy* (1951-57). Lane brought a dry wit and impeccable timing to his performances, often stealing scenes despite limited screen time. A favourite of director Frank Capra, Lane's career spanned seven decades, making him a familiar face and one of Hollywood's most dependable supporting actors.

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■ I really enjoy your What happened to? column but would love it if you could extend the feature to tell us about the whole cast of a show. Maybe Double Deckers or the early Blue Peter presenters? I'm sure other readers would find it interesting.

Nicola Williams

Retro says: We do just that with the cast of *Sound of Music* in this issue (p46).

AUCTION WATCH

A rare original puppet from the 1984 film *Gremlins* sold recently at Propstore Auctions for \$50,400 (£37,177). Standing at just over 2ft tall, the latex and foam creature was designed for the film by legendary effects artist Chris Walas.



CATCH IT NOW



Why not head down to Bristol this summer to experience Cinema Rediscovered?

Between 23 and 27 July there are more than 80 events taking place around the city offering screenings, talks, special guests, workshops and much more. The festival opens with Stephen Woolley introducing his 1986 musical *Absolute Beginners*, but there's also a chance to see a host of restored, rare and rediscovered films as varied as *Song* (1928), *Pavement Butterfly* (1929), *Young Mr Lincoln* (1939), *Time Bandits* (1981) and *Amadeus* (1984).

To view the full Cinema Rediscovered 2025 line-up and find booking details and prices, visit watershed.co.uk/cinema-rediscovered

■ I don't doubt that Barbara Stanwyck had all the positive qualities mentioned in your article (**Retro** 88). However, there was a less pleasant side to her story – her treatment of her adopted son Anthony Dion Fay.

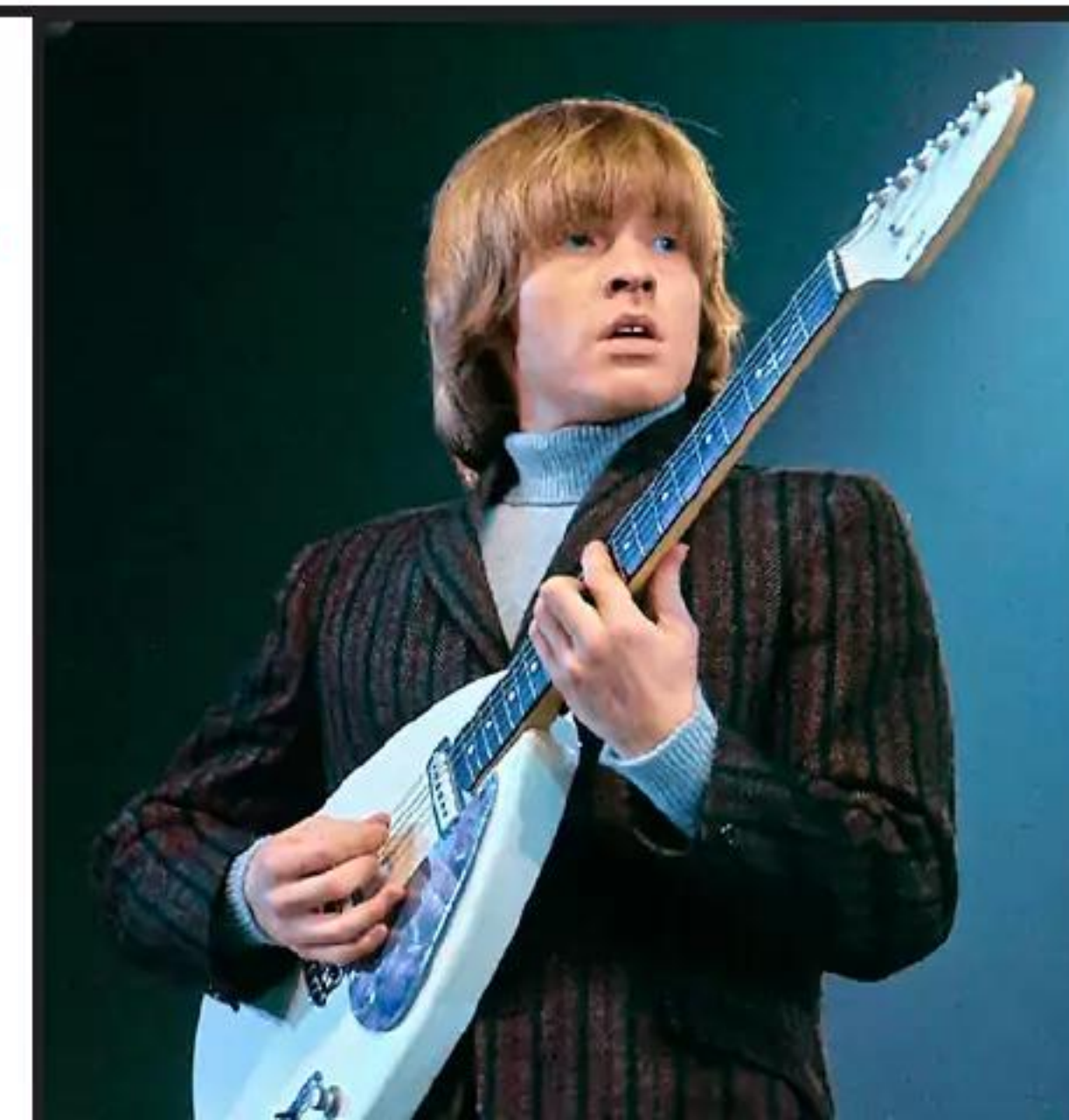
Mark Taha

Retro says: Stanwyck mistakenly hoped that a child could help save her failing marriage to Frank Fay. However, most acknowledge that bringing a child into such a toxic and abusive situation was a recipe for disaster. We'll try to explore their relationship in a future issue.



56 years ago... 3 July 1969

Rolling Stones founder Brian Jones, 27, was found dead in the swimming pool at his Hartfield home. It's thought he drowned while under the influence of drink and drugs.





■ During lockdown I was stuck for something to do and decided to have a go at painting watercolour and acrylic portraits of film and stage stars taken from photos found on the internet. I've been lucky enough to sell a few in aid of a local sports charity but thought **Retro** readers might also enjoy seeing them.

Chris Johnson

■ As always, your latest issue (88) prompted many happy memories for me, but I must say the sight of a bottle of 4711 Eau de Cologne, this month's Object of Desire, made me shudder. At the age of 16, I was sick with nerves on my very first flight abroad and the kindly German grandmother sitting beside me took it upon herself to dab my forehead with the stuff. Far from making me feel better, it made me sick and gave me a lifelong aversion to the product. Even now, 60 years later, it only takes one whiff to make my stomach heave. And to think that it was first sold as a drink! Ugh!

Maggie Cobbett

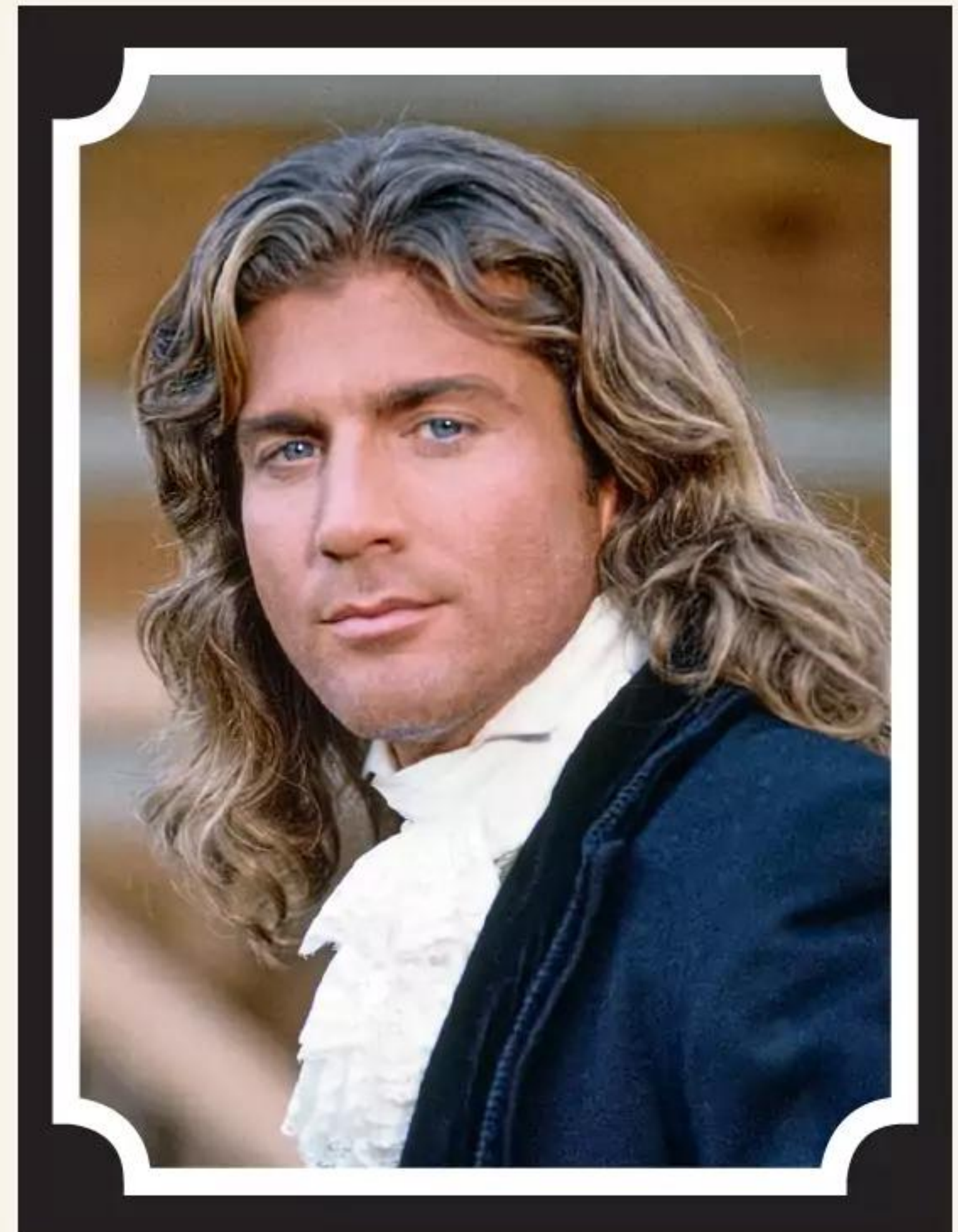


■ Margaret Lockwood was such a big star of British film, I wonder if she ever starred opposite any of the Hollywood greats?

Christine Bartram

Retro says: Hollywood certainly expressed an interest in 'borrowing' Lockwood, who was under contract to Gaumont British. She travelled to California to work on two films, *Susannah of the Mounties* with Shirley Temple, and *Rulers of the Sea* with Douglas Fairbanks Jr (both 1939). More films were planned but, with the advent of war, Lockwood decided to return to London.

WHATEVER HAPPENED TO...?



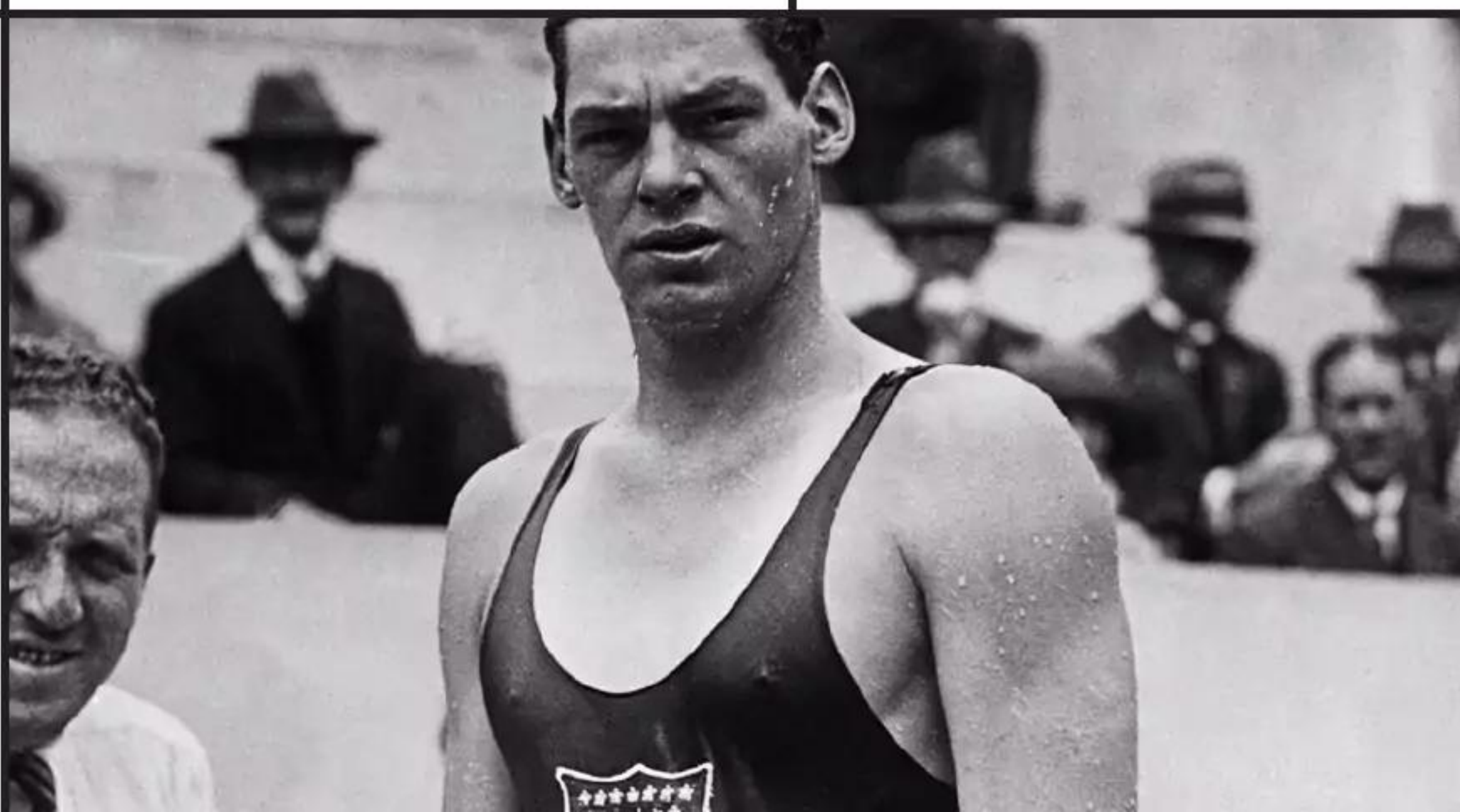
Please can you tell me what became of Jane Seymour's handsome co star from *Dr Quinn, Medicine Woman*?

Margaret Roberts

Joe Lando was working in a Hollywood restaurant when he caught the attention of casting directors. His big-screen debut was as a police officer in *Star Trek IV: The Voyage Home* (1986). Following several small-screen roles he hit big with the American soap opera *One Life to Live* (1990-91) and as Byron Sully in *Dr Quinn, Medicine Woman* (1993-98). In 1993 he was named as one of the 50 Most Beautiful People in the World by *People* magazine. He has continued acting and recently even teamed up with his *Dr Quinn* co-star Jane Seymour for two films, *Friendsgiving* (2020), and *A Christmas Spark* (2022). His latest film, *The Legend of Van Dorn*, is set for release this year.

He married in 1997 and the couple have four children. Tragically they lost their home in the Palisades fires earlier this year.

Retro says: Is there a little-known star you'd like us to find out more about? Write to ask us to find out what happened to your favourites.



103 years ago... 17 June 1922

American swimmer Johnny Weissmuller became the first person to swim 100m in under one minute. He went on to win two Olympic golds and star as Tarzan in 12 films.

You've got **MORE MAIL**

■ Does anyone know what happened to the TV drama *I Remember Nelson*? It was a four-part series featuring Kenneth Colley as Admiral Lord Nelson with Geraldine James and Tim Pigott-Smith. It was scheduled for April of 1982, but I believe it was pulled because of the Falklands War. Has ever been shown?

John Harper

Retro says: Our research suggests the programme was broadcast on ITV in April 1982. However, we've uncovered some evidence which suggests that the final episode, depicting Nelson's death, was pulled for fear it would affect the morale of the country. If any readers remember the series or can shed further light on what happened do let us know.



REEL LOCATION



■ I'm very keen on steam engines and enjoy finding out more about trains in films. I wonder if you can tell me which line *The Great St Trinian's Train Robbery* (1966) was filmed?

Roger Lincoln

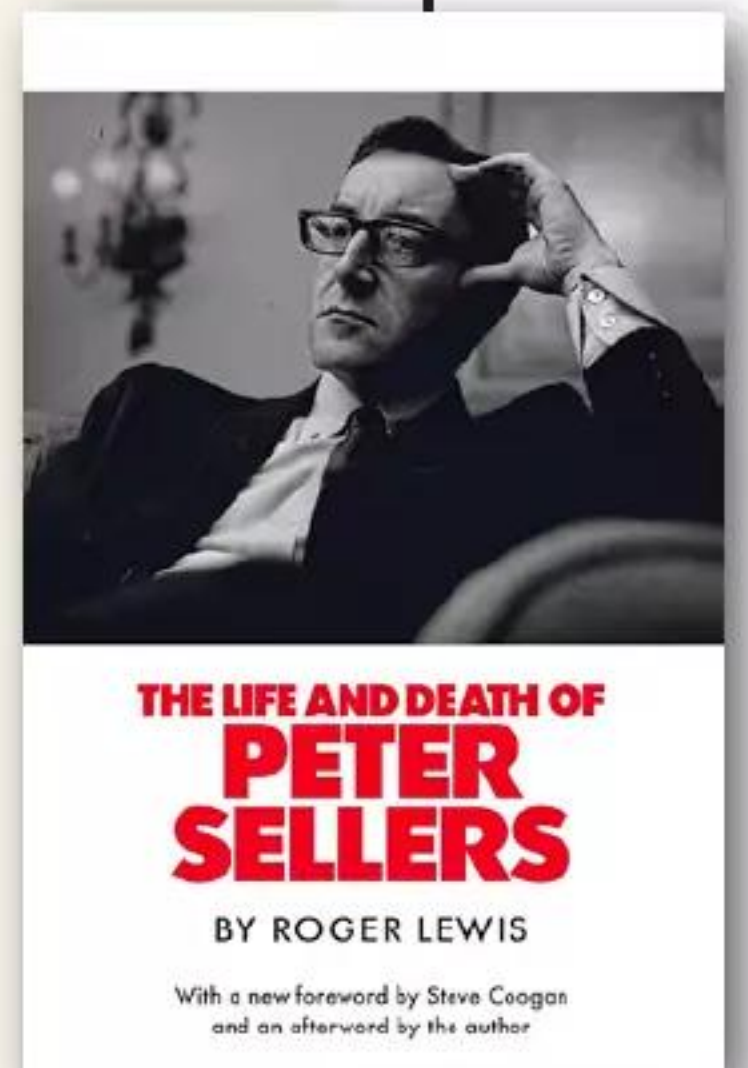
Retro says: Many of the railway exteriors for the *St Trinian's* fourth outing were filmed on the Longmoor Military Railway in Hampshire. Constructed in 1903, Longmoor only ran for around five miles, from Bordon to Liss. It was used to train soldiers in railway construction and operations. Before closing in 1969 the line was used in countless film productions, including *The Lady Vanishes* (1938), *Bhowani Junction* (1956), *The Inn of the Sixth Happiness* (1958), and *Chitty Chitty Bang Bang* (1968).



OUT NOW...

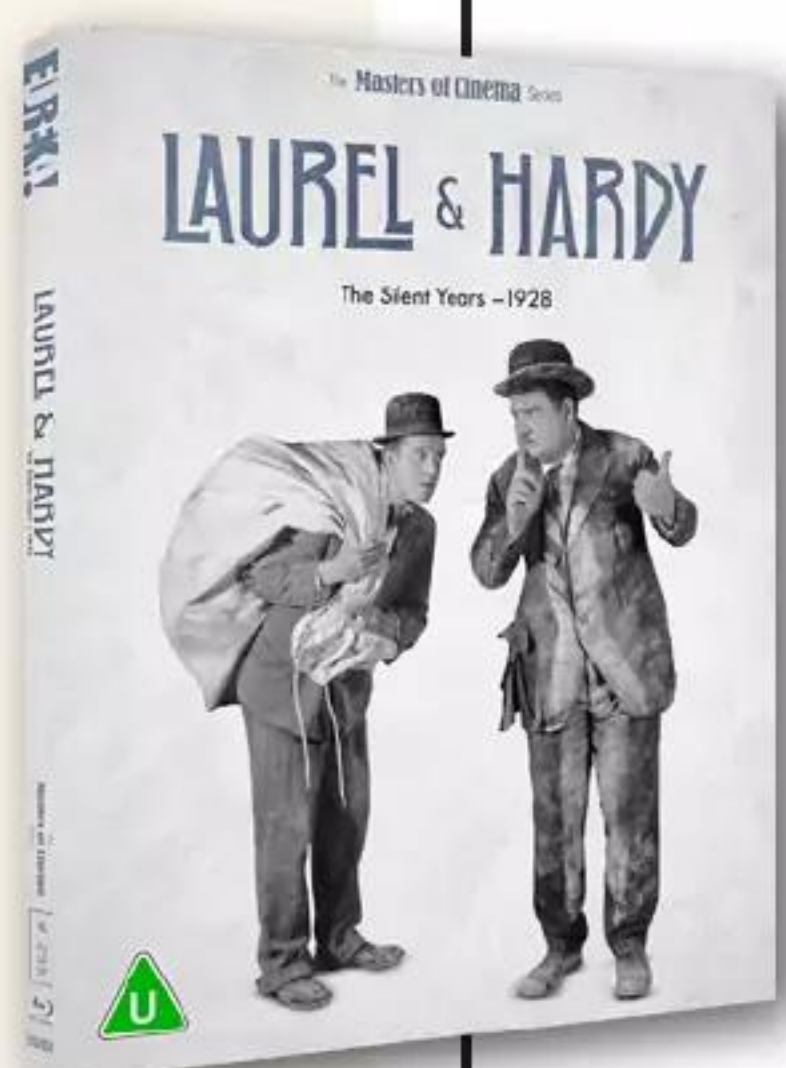
BUY THE BOOK

Roger Lewis's *The Life and Death of Peter Sellers* delves into the genius and torment of the enigmatic actor. Blending fact with impressionistic interpretation, Lewis crafts a provocative portrait that's as unsettling as it is fascinating. A polarising read that offers insight into the complexities behind Sellers' brilliance and instability. **RRP £30**



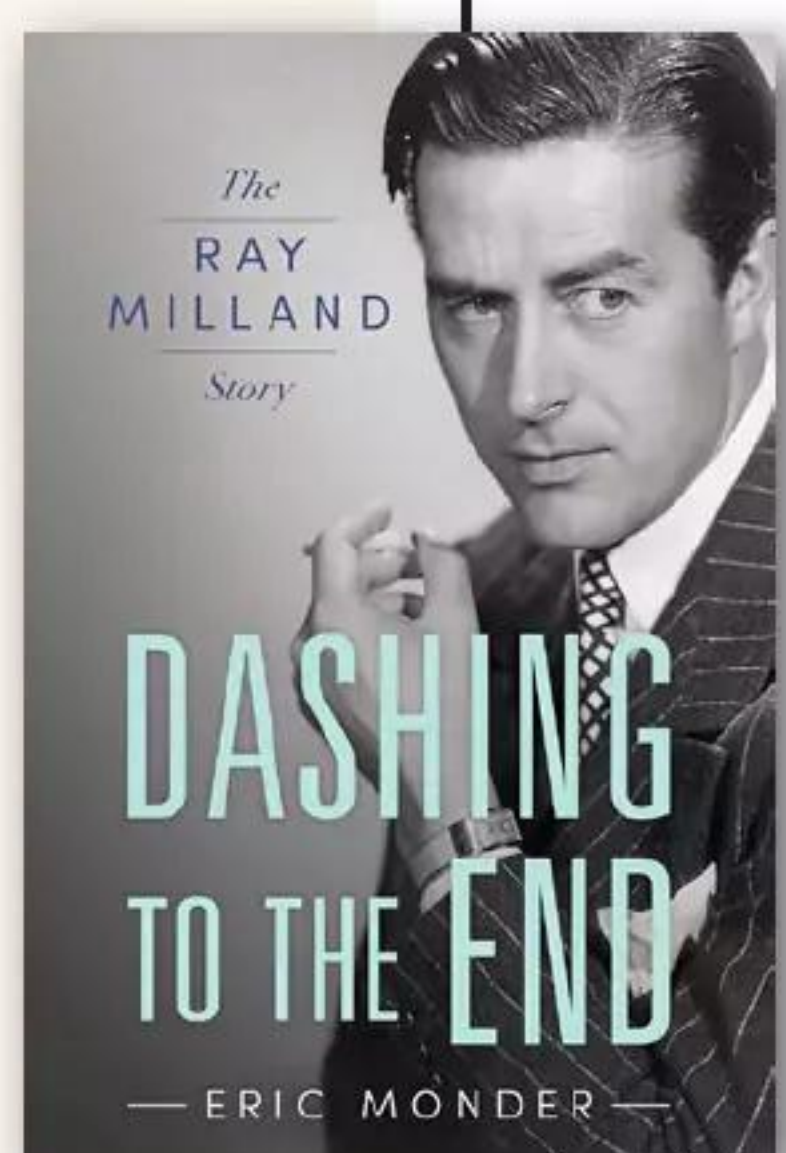
WATCH ON BLU-RAY

Laurel and Hardy: The Silent Years (1928) is a superbly restored collection showcasing the legendary duo's early work. Featuring classics like *Leave 'em Laughing* and *You're Darn Tootin'*, this two-disc set highlights their evolving genius and timeless humour. **RRP £28.99**



BUY THE BOOK

Dashing to the End: The Ray Milland Story by Eric Monder is an engaging biography that captures the charm, talent and complexity of the Oscar-winning actor. Monder blends film history with personal insight, tracing Milland's evolution from screen icon to introspective artist. **RRP £30**



WATCH ON TV

Father's Little Dividend (1951) sees Spencer Tracy reprise his role as the lovable, flustered dad Stanley Banks – only this time he's facing up to becoming a granddad. Directed by Vincente Minnelli this warm and witty film delivers heartfelt moments and timeless family dynamics, anchored by excellent performances from Joan Bennett and Elizabeth Taylor. **Sunday 13 July at 6pm on Talking Pictures TV**



Rockin' all over the world

It's hard to believe that it's now 40 years since Live Aid. Simon Button takes a look at the staging of the biggest concert in musical history

It remains the most watched television special in history



It was a concert on an epic scale, the likes of which had never been attempted before and has never been replicated since. For Live Aid on Saturday 13 July 1985 more than 70 artists came together on both sides of the Atlantic to raise funds for famine-stricken Ethiopia, with half the money going to emergency relief and the other half on development projects.

And it was a spectacular success – drawing crowds of 72,000 at London's Wembley Stadium and 89,000 at Philadelphia's John F Kennedy Stadium, plus a worldwide television audience of 1.5 billion.

Ticket sales and donations brought in around £40 million on the day, with the tally eventually rising to around £114 million. ➔

**DID YOU
KNOW?**

Queen almost didn't perform because Freddie Mercury worried that their appearance would be deemed a political statement. Bob Geldof managed to convince him otherwise and their legendary set saw a huge surge in record sales.

It all began with the all-star Band Aid single *Do They Know it's Christmas?*, which Bob Geldof and Midge Ure came up with in 1984 to get the fundraising ball rolling. They assembled an all-star cast of pop and rock superstars for a charity song that went to No.1 in 13 countries.

But the idea for Live Aid came not from Geldof and Ure but Boy George, after several artists who'd appeared on the single joined Culture Club for a *Do They Know it's Christmas?* encore at one of the band's December concerts. Bob took up the baton, saying, 'The show will be as big as humanly possible.'

Once the logistics and locations had been ironed out, Geldof approached the planet's biggest musicians. Spandau Ballet, Sade, Sting, Paul Young, David Bowie, The Who, Paul McCartney, Bryan Adams, The Beach Boys and Neil Young were among the numerous acts who said yes. Many others, though, said no. Bruce Springsteen felt his band needed a rest after a long tour, Prince had temporarily retired from live performances, Huey Lewis wasn't convinced the money raised would reach the needy, and the Eurythmics had to pull out after Annie Lennox developed throat trouble.

Backstage at Wembley it was chaos. As Nik Kershaw recalled, 'There were a lot of people walking around with clipboards and headphones looking as though they knew what they were doing, whereas of course in hindsight nobody knew what was going on at all.'

NO STAR TREATMENT

Arriving by helicopter at a nearby cricket field, Elton John was worried that his hairpiece might be whisked away by the updraft. It wasn't, but the singer wasn't happy with the backstage arrangements, where each act was allocated one of the stadium's very basic dressing rooms for an hour before they performed and 30 minutes afterwards. So Elton set up a motor home in the car park complete with pot plants, a picket fence and a BBQ.

The rest of the acts dined on free food provided by the Hard Rock Cafe but were asked to make donations – with Midge Ure handing over £50 for a burger. When the donations didn't seem to be coming in fast enough, an exhausted Geldof was nearing the end of his tether – culminating in an on-air rant where his use of the F-word sent the BBC into a tizzy.

Status Quo had kicked off proceedings at midday with a very apt *Rockin' All Over the World*, witnessed by royal guests the Prince and Princess of Wales. Legend has it that Queen stole the show and, as someone who was there on the day, I can vouch that they did. Freddie Mercury had the crowd in the palm of his hand for a 17-minute set the band had rehearsed for over three days.

Other performances weren't quite as polished. Spandau's Tony Hadley accidentally threw his microphone across the stage and Gary Kemp fell over. The Who's John Entwistle couldn't get his bass guitar to work. Paul McCartney's microphone packed up during *Let it Be*. A streaker stormed across the stage during Sade's set and the rains came down when Elton took to the piano, although those of us who were there didn't care; we threw down our umbrellas and danced along to *I'm Still Standing*.

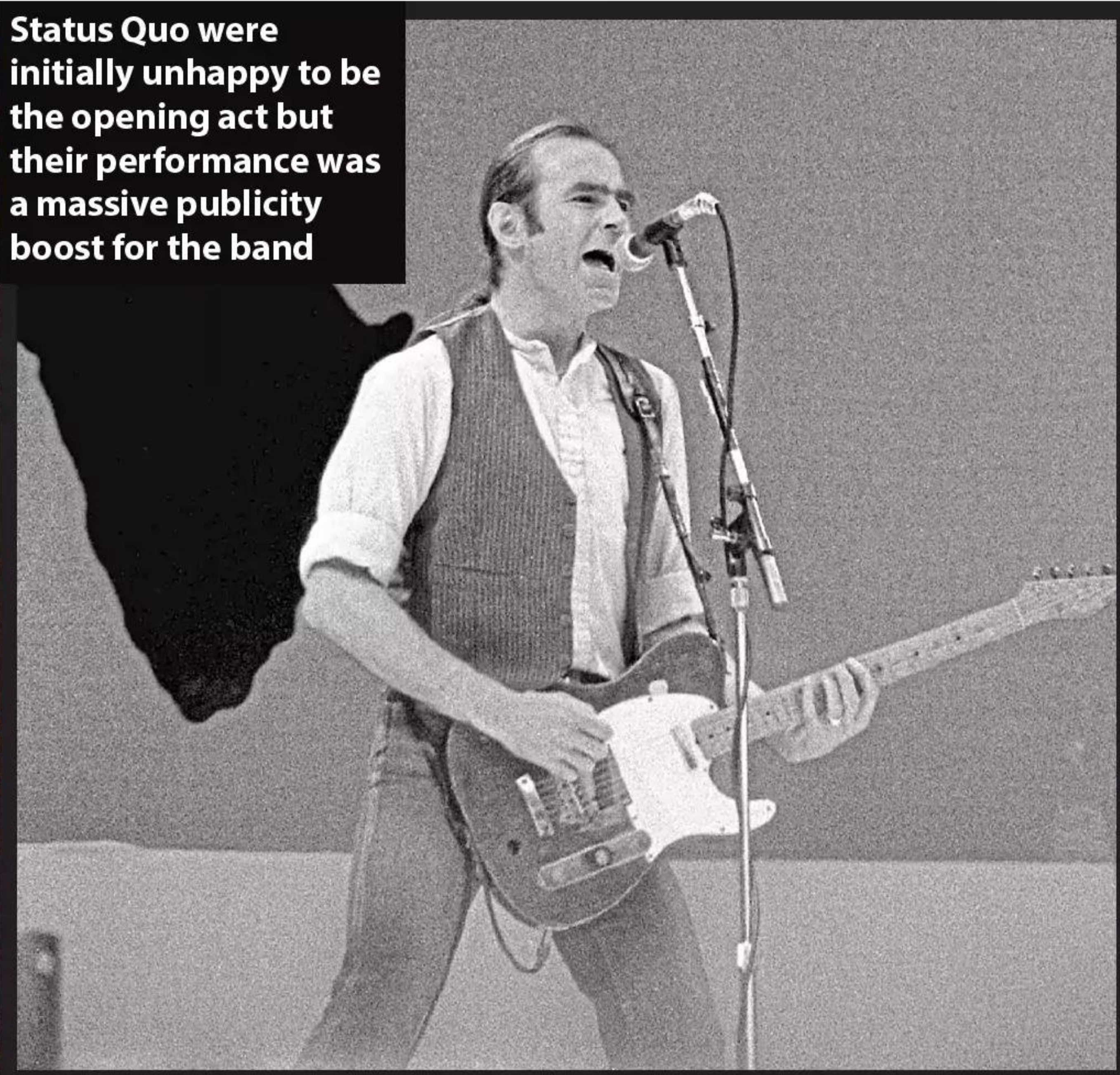
ACROSS THE POND

The Wembley show ended with a rousing rendition of *Do They Know it's Christmas?* but most of the on-stage ensemble hadn't sung on the original record, so

The 72,000 tickets for Wembley sold out within two hours



Status Quo were initially unhappy to be the opening act but their performance was a massive publicity boost for the band



they'd had to frantically learn the words backstage.

The Philadelphia show, which Joan Baez kicked off at 5pm UK time, was still ongoing. Ure recalled trying to get home from Wembley, 'I was stuck inside a car, going at 2mph through the crowds. People had their car doors open and were blasting out their radios, because the American concert was still going on, and they were inviting complete strangers into their cars to listen, offering them cans of beer.'

WE ARE THE WORLD

There were more slip-ups on the other side of the pond. Bob Dylan broke a guitar string. Duran Duran's Simon Le Bon hit an off-key note that became known as 'The bum note heard around the world'. Bryan Adams' set was marred by a buzzing sound on the TV feed. Eric Clapton's mic gave him an electric shock. And, reunited for the first time in five years, Led Zeppelin's performance was so shoddy that frontman Robert Plant later dubbed it an 'atrociousity'.

Phil Collins was the drummer for both Clapton and Led Zep's sets – having appeared with Sting at Wembley before heading to Heathrow in a helicopter (piloted by Noel Edmonds, no less), hopping on Concorde to New York, hopping on another helicopter for Philadelphia and arriving just in time to take to the stage.

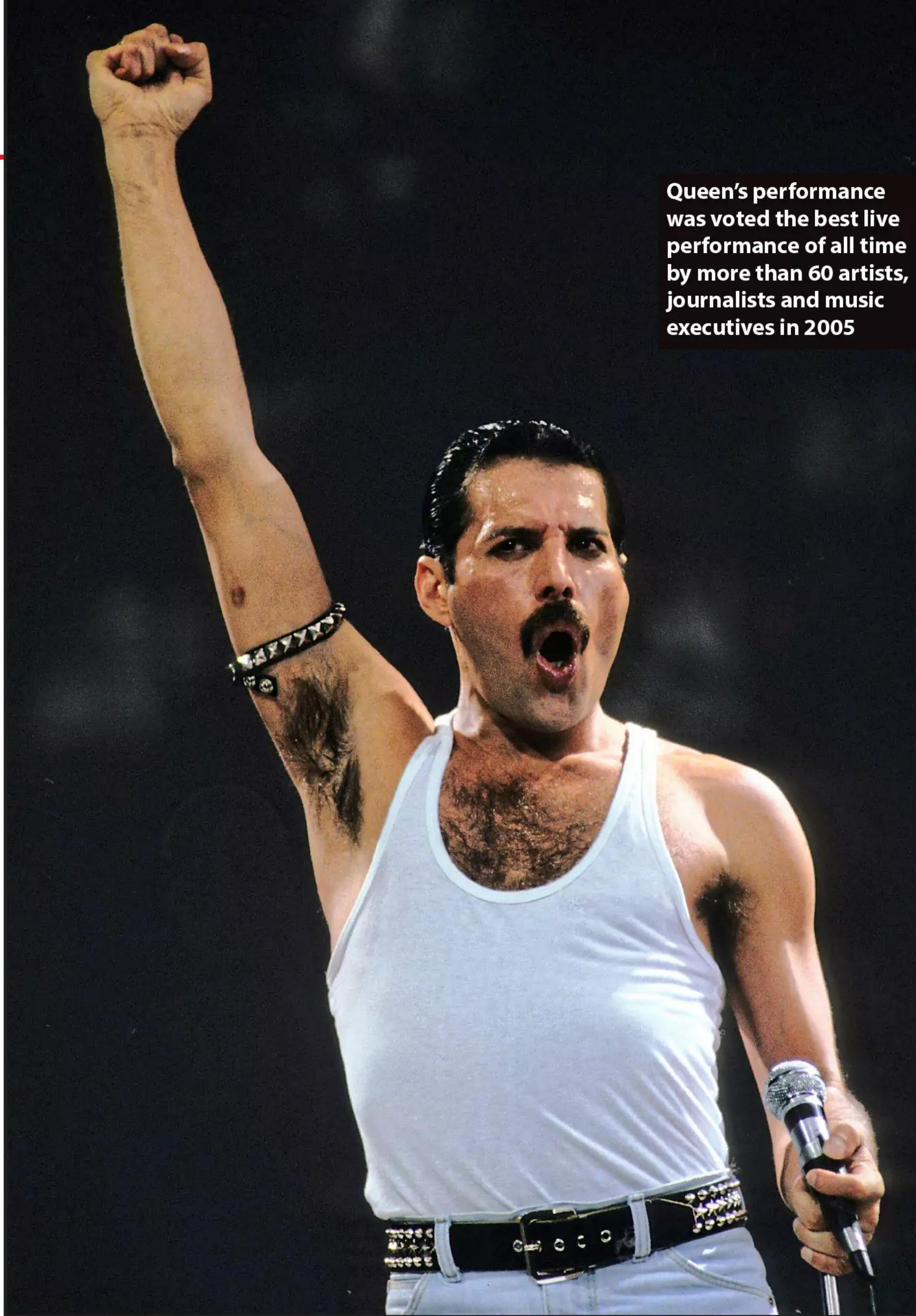
The Philly concert wrapped with Lionel Richie leading a We Are

the World singalong. A surprise singer in the line-up was none other than Cher, who Collins had bumped into on his Concorde jaunt. She hadn't heard about the event and was gutted about

missing out, but Phil said, 'Just show up!' so she did.

In the decades since Live Aid united the world, both the show and the single (with its many re-releases and revisions) have faced criticism for painting Africa as 'a broken continent' and 'perpetuating harmful stereotypes' about the country. But Geldof recently insisted of the record, 'This little pop song has kept hundreds of thousands if not millions of people alive'. And he remains proud of the all-star spectacular that was Live Aid, saying, 'That concert made, in today's money, £480 million and created this vast lobby for change.'

Queen's performance was voted the best live performance of all time by more than 60 artists, journalists and music executives in 2005



Prince Charles and Princess Diana officially opened the concert. Diana was delighted to meet her crush George Michael backstage, describing him as 'very gorgeous'



DID YOU KNOW?

During the live rendition of Do They Know it's Christmas? Bono ad-libbed 'Let them know springtime is coming'. That may have seemed odd in England in July but springtime in Ethiopia starts around August time, so his ad-lib made sense.

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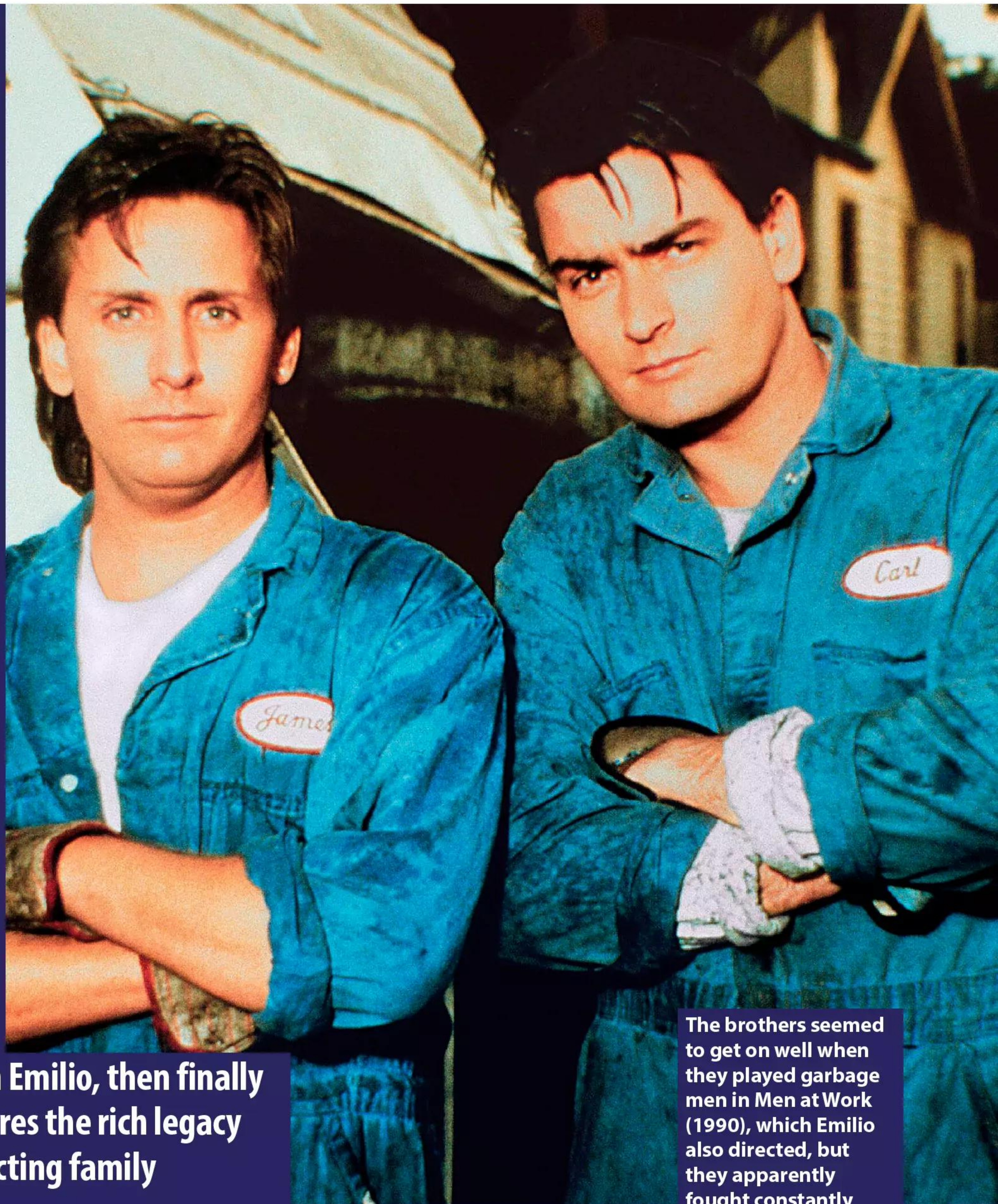
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Martin and Emilio played a father and son with a fraught relationship in the film, *In the Custody of Strangers* (1982), which was nominated for a Golden Globe Award



The brothers seemed to get on well when they played garbage men in *Men at Work* (1990), which Emilio also directed, but they apparently fought constantly

First, there was Martin, then Emilio, then finally Charlie. Chris Hallam explores the rich legacy of a world-famous acting family

Sheen & sons



DID YOU KNOW?

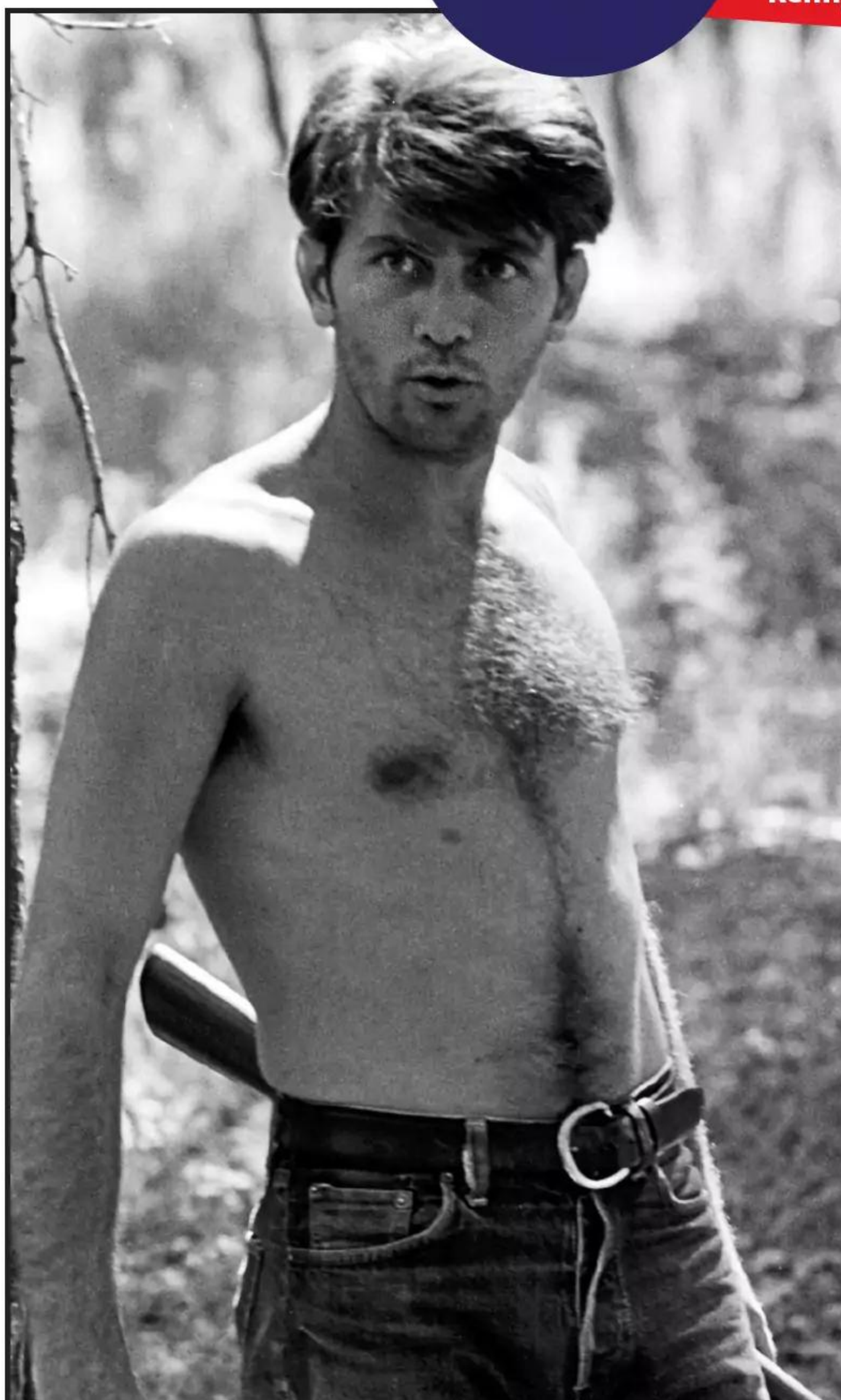
Martin Sheen contracted polio as a child and was bedridden for a year. His doctors used the controversial method pioneered by Australian nurse, Sister Elizabeth Kenny, to help him regain the use of his legs.

In 1983, Martin Sheen played President Kennedy in an acclaimed TV miniseries. The casting proved unusually apt. Sheen bore a slight resemblance to the doomed President and shared his liberal political outlook. But crucially, like JFK, Sheen turned out to be a key member of a legendary American dynasty which would endure for decades. All four of Sheen's children would become actors, most famously his two sons, Emilio Estevez and Charlie Sheen.

A CHILD CALLED RAMÓN

The boy who would become Martin Sheen was born, the seventh son of a large immigrant family in Dayton, Ohio, in 1940. His Spanish father, Francisco, always spoke in heavily accented English. His mother, Mary-Ann was a keen Irish Republican from County Tipperary, who died when he was just 11 years old. Sheen grew up with the name, Ramón Estévez.

Despite an awkward forceps delivery, which permanently injured his left arm, and a later bout of polio, he grew up healthy. Inspired by James Dean, in 1959 he defied his father and got a bus to New York, intent on becoming an actor, borrowing money from a local priest to help him get started. It was at this point that he adopted the stage name, Martin Sheen. He remained



Martin was 32 when he played Kit in *Badlands*. Kit was originally supposed to be 19, but his age was changed to 25 so that Martin could play him

fiercely proud of his Spanish heritage, but felt that the need to endlessly spell out his original name was hindering his career.

Sheen quickly found success as an actor and discovered love along the way. In 1961, he married Janet Templeton and, by 1967, they



Janet Templeton and Martin married in 1961 and are still in wedded bliss

had four children. Sheen made an effort to bring his family along whenever he got a major acting job. The Sheens thus followed him to Mexico for his small part in *Catch 22* (1970), to Colorado for his role in *Badlands* (1973) and to the Philippines for *Apocalypse Now* (1979). Making the last of these films would very nearly kill him.

HEART OF DARKNESS

The story behind the filming of Francis Ford Coppola's Vietnam War epic has become notorious. Although the end result was a success, production often seemed as chaotic, overlong and out of control as the war had been itself. Sheen's first scene was filmed while he was clearly very drunk after celebrating his 36th birthday. Frustrated by the slow progress of his career, Sheen had been prone to bouts of alcoholism since his first years as an actor. Later, during the shoot, he woke up with severe chest pains. With his wife away in Manila, Sheen desperately crawled for a mile through the jungle to get to a bus on the main road and eventually got to hospital. He had ➔

Charlie is the only member of his family to legally change his name to Sheen and pass that name onto his children. Martin is still, legally, Ramón Estévez

Martin is thought to be very close to his son Charlie and the pair have often appeared together on screen



suffered a severe heart attack and was lucky to survive. At one point, a Roman Catholic priest was brought in to administer the last rites. On a more practical note, director Coppola brought in Sheen's brother, Joe Estévez, to double for him in certain scenes, while his leading man made a full recovery.

THE NEXT GENERATION

As with the offspring of many film stars, Martin Sheen's children experienced rather unusual childhoods. His oldest son, Emilio, who had been born in 1962, started filming his own amateur movie productions at home after his father bought the family a portable movie camera when he was 11. He soon befriended a number of local future Hollywood stars such as Rob Lowe, Robert Downey Jr, and brothers Sean and Chris Penn.

When it came to launching an acting career of his own, he briefly considered adopting the name Emilio Sheen, eventually deciding on Emilio Estevez, partly to counter charges of nepotism. He also noted his father had always regretted changing his own name.

Thanks to roles in the likes of *The Outsiders* (1983), *The Breakfast Club* (1985), *Stakeout* (1987) and playing Billy the Kid in the two *Young Guns* films (1988 and 1990), Estevez's career flourished in the Eighties. Much to his own annoyance, he became strongly associated with the Brat Pack group of actors who had also appeared in *St Elmo's Fire* (1985). He had an on-off relationship with Demi Moore during the Eighties and was later briefly married to singer, Paula Abdul. By the Nineties, his acting career was floundering in films like *Another Stakeout* (1993) and lame comedy, *Loaded Weapon 1* (1993). By his own admission, he was now doing what he had once criticised his father for: taking any part he could get.

In the meantime, Martin's youngest son, Charlie Sheen, who had been born Carlos Estévez in



He's played four different Presidents, but the real Martin Sheen has been arrested more than 70 times, mainly for liberal protests

1965, had also risen to stardom. Like his father, Charlie's movie career peaked with a starring role in a great Vietnam war film, the Oscar-winning, *Platoon* (1986). In the Nineties, he became more associated with comedy, notably *Top Gun* spoof, *Hot Shots!* (1991) and its sequel, *Hot Shots! Part Deux* (1993) in which his father also had a brief cameo role. During a random encounter in the film the pair shout, 'loved you in Wall Street!' at each other. The two had indeed acted together before in Oliver Stone's 1987 film, the older Sheen playing the working-class father of Charlie's corrupt city trader. Privately, Charlie was already getting a reputation for wild and eccentric off-screen behaviour.

NEW BEGINNINGS

'I'm addicted to a drug. Its name is Charlie Sheen!' Sheen declared of himself in 2010. Bizarre statements such as this and other examples of unpredictable behaviour led Charlie to be dropped from his position as the star of sitcom, *Two and*

a *Half Men*, which he had appeared in since 2003. Sheen had become the highest paid actor on US TV as a result of the role. Now nearly 60, he has been married three times, including once to the actress Denise Richards, and has five children. He has a long history of scandal, court cases and substance abuse issues, and in 2015 revealed he was HIV-positive. His family have remained supportive throughout.

The last 30 years have also seen a new chapter opening up in the life of Emilio Estevez. As the director of films such as *Bobby* (2006), *The Way* (2010) and *The Public* (2018), Estevez is now a highly regarded filmmaker.

Having finally given up drinking at the end of the Eighties, Martin Sheen enjoyed a career revival with the role of US President Jed Bartlet in the hugely successful TV drama, *The West Wing* (1999-2006). This led to further film roles working with acclaimed directors such as Scorsese and Spielberg, triggering an impressive late boom in his career.

DID YOU KNOW?

Martin's only daughter, Renée, is also an actor and had a recurrent role as White House aide, Nancy, in *The West Wing*.

SCREEN CHIC MOVIE STYLE

FILM: THE RED SHOES (1948)

ICONIC COSTUME: A cream-coloured bodice overlaid with multiple layers of tulle to create a full-length skirt, accessorised with scarlet ballet shoes.

SHE WORE IT WELL: Moira Shearer as Victoria Page

DESIGNED BY: Hein Heckroth

SHOWSTOPPING SCENE: A magical 15-minute ballet sequence

■ Surrealist painter Hein Heckroth had earned a reputation designing sets and costumes for German ballet and theatre companies. He moved to Britain in 1935, but when war broke out, he was deported to Australia as an enemy alien.

■ Many of his friends in the art world campaigned for his release and, on his return to Britain, he began working under fellow German émigré Alfred Junge, designing costumes for Powell and Pressburger films, including *A Matter of Life and Death* (1946).

■ As chief production designer for *The Red Shoes* he created over 120 paintings and a 15-minute filmed storyboard to convey the fantasy-tinged, hyper-real aesthetic he envisioned for the film.

■ Michael Powell struggled to persuade Moira Shearer to take part in this, her film debut. She later described the film as a terrible ordeal, saying Powell was distant and aloof and that dancing for hours on concrete floors physically took a toll on her and all the dancers.



DID YOU KNOW?

Director Martin Scorsese owns various memorabilia items from this, one of his favourite films, including a pair of the red slippers signed by Shearer.

READY TO LAUNCH

Celebrating 60 years of Thunderbirds, David Reid pays homage to the series' iconic title sequence and counts down through five fab episodes of the Supermarionation classic

CALLING INTERNATIONAL RESCUE

In 2065, former astronaut Jeff Tracy and his five sons form International Rescue. Launching their incredible craft from a top-secret island base, they respond to emergencies around the world.

The Tracys share their home with eccentric genius Brains, Jeff's elderly mother, manservant Kyrano and his daughter Tin-Tin, and are frequently aided by beautiful London agent Lady Penelope Creighton-Ward and her butler-cum-chauffeur Aloysius 'Nosey' Parker.

Creating their seventh TV series, Gerry and Sylvia Anderson's APF films was, by 1965, a highly sophisticated operation. Gerry's concept was brought to life with characters developed by Sylvia, who based the Tracys on the Cartwright family from popular US Western, Bonanza. She added a touch of Britishness with Penelope and Parker.

With the incredibly detailed art direction of Bob Bell, special effects of Derek Meddings, numerous skilled sculptors and puppeteers, plus Barry Gray's musical scores, Thunderbirds remains the Andersons' most loved show, still superbly entertaining 60 years on, and counting.





5 TRAPPED IN THE SKY

The pilot episode was inspired by

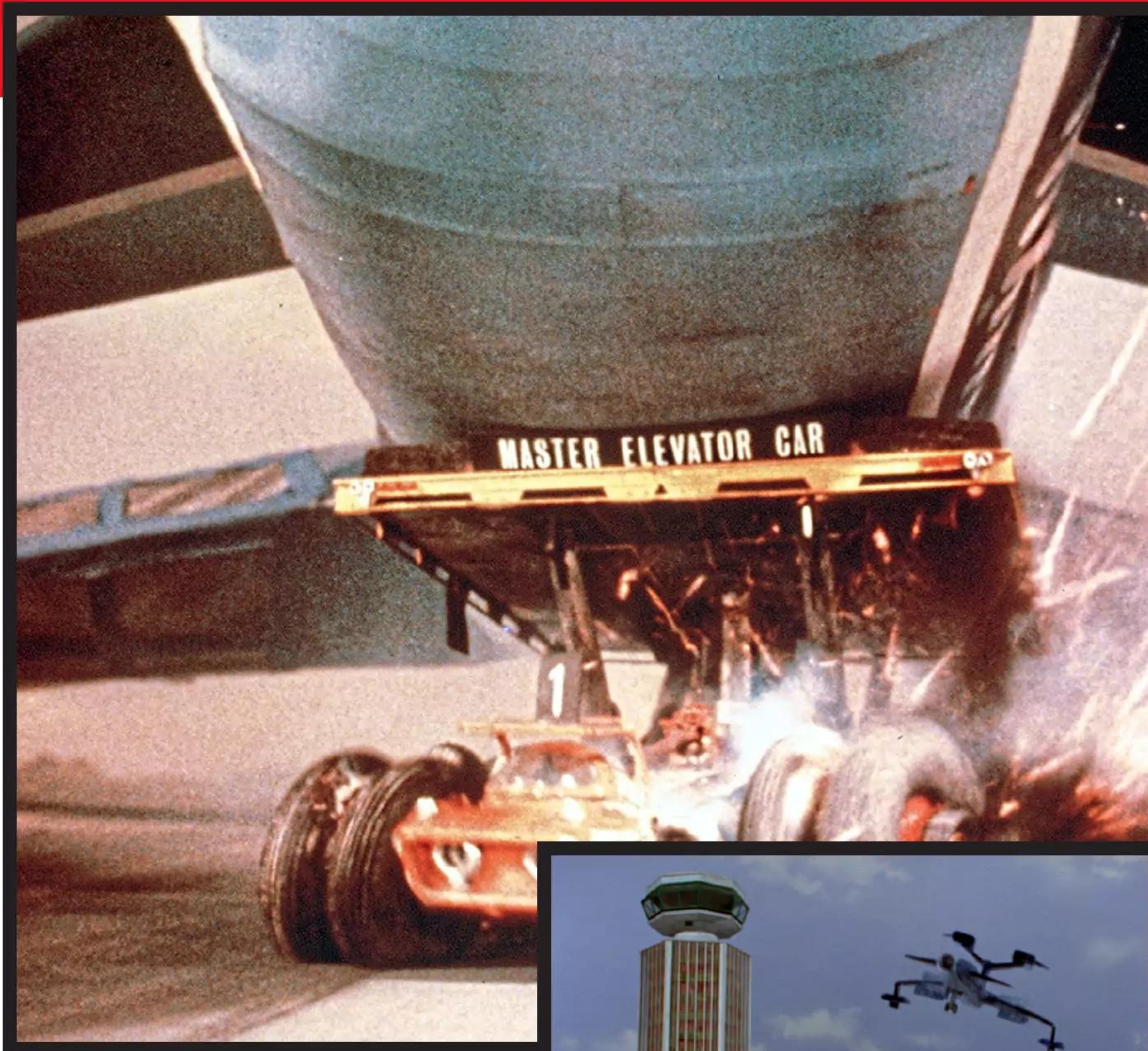
Gerry's memory of witnessing a plane successfully land with a damaged undercarriage during his national service.

The Tracys are called to their first mission when a criminal plants a bomb on the hypersonic Fireflash airliner, deliberately tipping off the authorities to lure International Rescue to the scene so he can photograph their secret technology.

While Virgil deploys a trio of elevator cars to aid the airliner, the criminal breaks into Thunderbird 1 but sets off an alarm and Penelope and Parker chase after him in their Rolls-Royce, FAB 1. Once the coast is clear, Penelope says, 'We mustn't create a scene', shortly before Parker activates the car's front cannon and blasts the enemy off the road.

Originally conceived with a 25-minute runtime, when financier Lew Grade saw the

rushes, he insisted it was expanded to an hour. Extra scenes had to be created, including an unsuccessful rescue attempt by Lieutenant Bob Meddings, a guest character named after Bob Bell and Derek Meddings.



4 PERILS OF PENELOPE

Penelope and Parker team up with International Rescue associate, Sir Jeremy Hodge, to investigate the disappearance of Professor Borender, who has invented an experimental rocket fuel that would be dangerous in the wrong hands.

Penelope is almost poisoned then trapped in a cellar filling with gas. In the nick of time, Parker uses FAB 1's grappling lines to break her and Sir Jeremy free and the pair then board the monorail to retrace the Professor's steps.

They find the villains' secret hideout and the missing Professor, but in a final attempt to coerce the Professor into revealing the secret formula, Penelope is tied up and left in the path of an incoming train. Can the Tracys and Thunderbird 2 arrive in time to save her?

The adventure expands on both Penelope's 'female James Bond' credentials, and her and Parker's comedy potential. While its title and climactic scene are clearly inspired by silent classic, *The Perils of Pauline* (1914), the episode also tips its hat to the films of Alfred Hitchcock and the aforementioned 007.



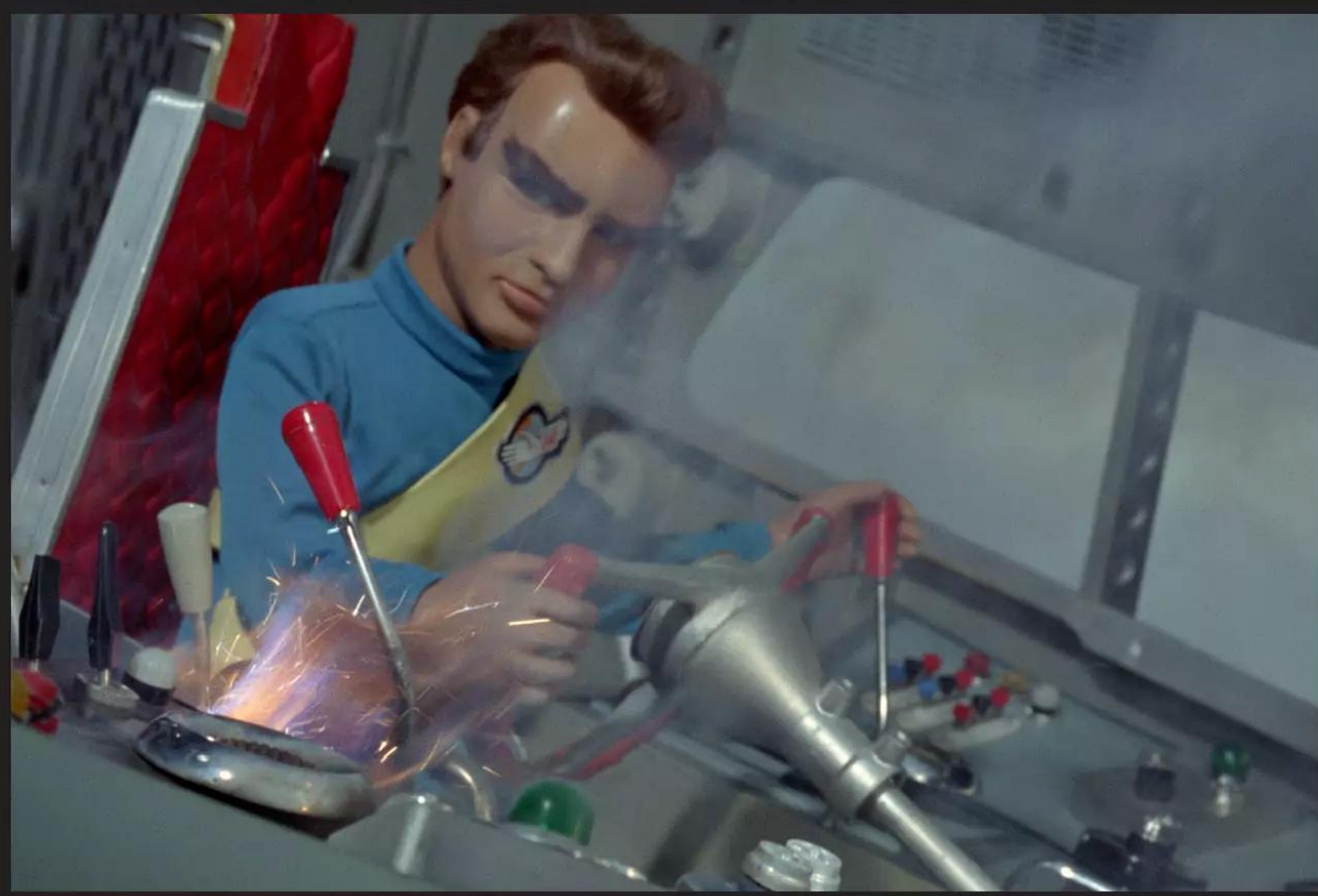


TERROR IN NEW YORK CITY

After completing a successful mission, things go awry for International Rescue. Scott, in Thunderbird 1, must chase after a news crew who have illegally filmed the operation, while Thunderbird 2 is mistaken for an enemy aircraft and fired upon by the US Navy. Virgil manages to limp the badly damaged craft home, where Brains begins repairs.

Meanwhile, in New York, a complex scheme to physically move the Empire State Building goes badly wrong. When the entire skyscraper collapses the news crew that Scott had tangled with earlier become trapped as water from a nearby underground river begins to rise. The situation calls for the submersible Thunderbird 4, but with Thunderbird 2 out of action, how will it arrive in time?

The episode's main premise may appear to be quite unrealistic, but was amazingly based on a genuine event that Gerry had read about: the relocation of a Japanese department store which was jacked up and moved to a new site as part of a highway redevelopment scheme.



THE DUCHESS ASSIGNMENT

Lady Penelope's old friend, Deborah, the Duchess of Royston, gambles away a fortune in a rigged casino. While Penny and Parker pursue the club's corrupt owner, the Duchess is left bankrupt. Jeff Tracy helps her secure a lucrative rental fee for her one remaining asset, a priceless painting, Portrait of a Gazelle by Braquasso.

However, on her way to deliver the painting, the Duchess is abducted and finds herself tied up in a burning basement below a house on the brink of collapse. Fortunately, Penelope



DID YOU KNOW?

Parker's distinctive features were inspired by comedian Ben Warriss but his voice is based on that of a waiter named Arthur (surname unknown) at a pub the crew frequented in Cookham, who used to work for 'er Majesty'.



1 ATTACK OF THE ALLIGATORS

Scientist, Dr Orchard, develops a food additive that accelerates the growth of animals he believes could solve world hunger. But when devious local boatman, Culp, attempts to steal a sample, he accidentally spills a beakerful into the river with disastrous results. Soon Orchard's home is under attack from three giant angry alligators and International Rescue are called in to tranquillise the monsters, tackle the desperate gun-wielding Culp and contain the potential biological disaster!

The alligators in the episode were actually juvenile crocodiles from a private zoo in the north of England. The three reptiles that appear on screen were approximately 3ft (91cm) long.

Several crew members expressed concerns about animal cruelty and an anonymous phone call resulted in a visit from the RSPCA, but, after a brief investigation, no action was taken against APF.



has given her a homing device disguised as a brooch and, at the 11th hour, International Rescue arrive and Virgil drills down into the cellar in the Mole, an earth-boring vehicle, while Scott mans the DOMO (Demolition and Object Moving Operator) to prevent a final wall collapsing.

The Duchess was based on legendary actress Dame Edith Evans, but none of the female voice artists could achieve a suitably haughty voice – Australian actor Ray Barrett (*inset left*), who voiced John Tracy, exclaimed, 'Oh, sod this. Gerry, I'll play it!'. The only problem was that he was so good, the rest of the cast struggled to keep a straight face.



HOLLYWOOD'S LOST INTERVIEWS



Retro is privileged to publish the 'lost' interviews of renowned journalist Roderick Mann. Here George Sanders talks about facing his own mortality after the death of his wife

'One must out in style

I am always glad to welcome Mr George Sanders back to these shores, despite the fact that his withering wit usually destroys what few illusions I have managed to hang on to over the years. A cynical sage, I'm afraid. But nice with it.

As Mr Sanders downed a triple vodka and tonic I asked him how he was getting along in Majorca. For it is on this Mediterranean island that Mr Sanders has decided to spend his reclining years.

'For a man in the late evening of his life,' he said, 'it is probably the best place in Europe.'

As he is only in his early 60s, 'late evening' seemed to be pushing things a bit. But I let it pass.

'Last time we talked,' I began, 'you were rambling on about how much you loved Los Angeles. You said that was where you had spent your tabula rasa [a Latin phrase meaning blank slate] period.'

'I said what?' queried Mr Sanders. 'Your tabula rasa period.'

'You're pronouncing that all wrong,' said Mr Sanders. 'Do try



George and Benita married on 10 February 1959

to be more careful. The point is this, Los Angeles has changed. One thousand people a day are pouring in, with a corresponding increase in motor cars. And thousands of motor cars belching carbon monoxide into the inverted atmosphere hardly produces Chanel No.5.

'They estimate that to live there and breathe that smog is equivalent to smoking two packs of cigarettes a day. I prefer to live in Majorca and

actually smoke them. That way I'll be as well off as a non-smoker living in Los Angeles.'

What was the Majorca house like? I asked.

'I didn't hear that,' he said. 'I'm getting a little deaf, you know. I find myself saying "What?" all the time. It drives people mad. Very soon people will start avoiding me. But I can't do anything about it. It's in the family. My mother has been stone deaf for years.'

'Why not try a hearing aid?' I suggested. 'An ear trumpet is almost mandatory for a man of your disposition.'

'You're pronouncing mandatory wrongly too,' he said severely. 'That fellow who leads the Conservatives – what's his name? – he always says it like that.'

'Edward Heath,' I venture.

'Yes. He always says mandatory wrongly. For that reason alone I'd never vote for him. But going back



1950

to the ear trumpet, I'd gladly use one if it were of the slightest use. But my deafness is of the inner ear, so it isn't.'

Had the disastrous failure of Cadco – a business venture in which he had a major financial interest – anything to do with his retreat to an offshore island?

'None at all. But I don't want to discuss all that again. It is enough to say that once I had a desire to see if I could become master, instead of slave. We have the same categories as they had in Ancient Rome, you will observe: master, slave driver, freed man and slave.

'I am a highly paid slave, and I know now that I will never become a master. I once had a recording factory in California, and if some wretched employee came to me with a sorry tale I would immediately burst into tears and believe him. You see; I am just not cut out for it.

'To be a master you need a personality totally different to mine; an ability to manipulate others in a cynical way. No: the ➤

most I can now hope for is to be a freed man.'

He sampled his vodka.

'I have, I suppose, 10 years left. I am now in perfect health, and I enjoy all the things I do. Once I pass the point of no return, once I need to start taking pills, then I want to cut out. Benita (his late wife, Benita Hume) died like a dog. For nine months she was sick every day. I wouldn't want that.

'My father lived to be 92, but for the last 10 years of his life he was as good as dead. What is the point in such survival?'

'Most old people wouldn't go along with you,' I said. 'They tend to hang grimly on, and I don't blame them.'

'I have observed that,' said Mr Sanders. 'Which is why I have nothing but admiration for that scientist who knocked himself off at 70, although in perfect health. His wife said it came as no surprise. "He always said a man should go before he became a nuisance," she explained.

'On the same subject, I am convinced that it is how you spend the last five minutes of your life that really matters. If you spend the last five minutes rotting in some prison then in my opinion you have played your cards badly.

'One must go in some style. One reads of people lying on their deathbed, surrounded by anxious relatives, all of whom have been cut from the will, and going with a sneer on their faces. How magnificent.'

How did he manage to combat loneliness?

'By keeping myself busy,' he said. 'And, of course, my step-daughter (Juliet, by Benita Hume's marriage to Ronald Colman) will stay with me some of the time. She seems to understand me perfectly, which is curious because I don't understand her at all.

'I try to occupy myself with the business of living, which is what Benita would have wished. She was not religious, any more than I, and she would have wanted me to



Sanders was the epitome of the cad in films such as *Rebecca* (1940) and *All About Eve* (1950)



go on enjoying life, not just to put flowers on her grave and mourn her. Though, of course, I do.

'We had nine good years together, and I learned a great deal from her. Tenderness, for one thing. Men who have had a segregated education tend to be something of a beast with women.' He smiled faintly.

'I also learned to improve my table manners. Before I married her I was somewhat inconsiderate. In a restaurant, for instance, it never occurred to me not to order my meal first.'

Another triple vodka, and he sat back. 'It's interesting, isn't it, how people married for a long time develop almost formal relationships with each other. There is so much talking to oneself. I recall vividly going into my father's room, supposing someone to be there, and finding him talking away to himself in Russian. (Sanders was born of Russian parents in St Petersburg).

'He was probably making a speech to the workers, for all I know, telling them to revolt. Or telling them not to revolt. Or calling Lenin a son of a bitch.

'Fortunately, in the modern world, there is that superb catalyst – the TV set. There is always communication over which programme one wishes to see, although, of course, once that is agreed upon, no further communication is possible.

He sighed to himself.

'In the end,' he said 'everything adds up to zero, like some awful balance sheet. That may be what's behind the hippie movement for all I know; why bother, when nothing really means anything? And I can see their point. With the threat of the bomb hanging over us all, even I don't expect to see 70.'

'I must say you're a bundle of fun today,' I remarked.

'Nothing in man's behaviour during the past 50 years suggests that he is becoming more sensible,' he said, severely.

'But the world has always been full of crises. It is simply that when I was young we worried about them less. In those days what used to concern me was whether I could master certain steps in the foxtrot. That was when one would leave the office at 1.30pm and go along to the Savoy for a tea dance. You could meet a girl and have brown bread and butter and tea all for 7s 6d. What do you think of that?'

I told him what I thought of that.

'You're much too young,' he said cryptically, and got up to go.

Before I left I wished him well on his island retreat and told him Majorca could do with a new tourist attraction. 'Happily,' he said, 'that won't be me. They will continue to go to Valldemossa, where George Sand lived with Chopin. I doubt they'll be interested in where George Sanders lives alone...'

Interview written and edited by Roderick Mann

OBJECT of desire

DR MARTENS



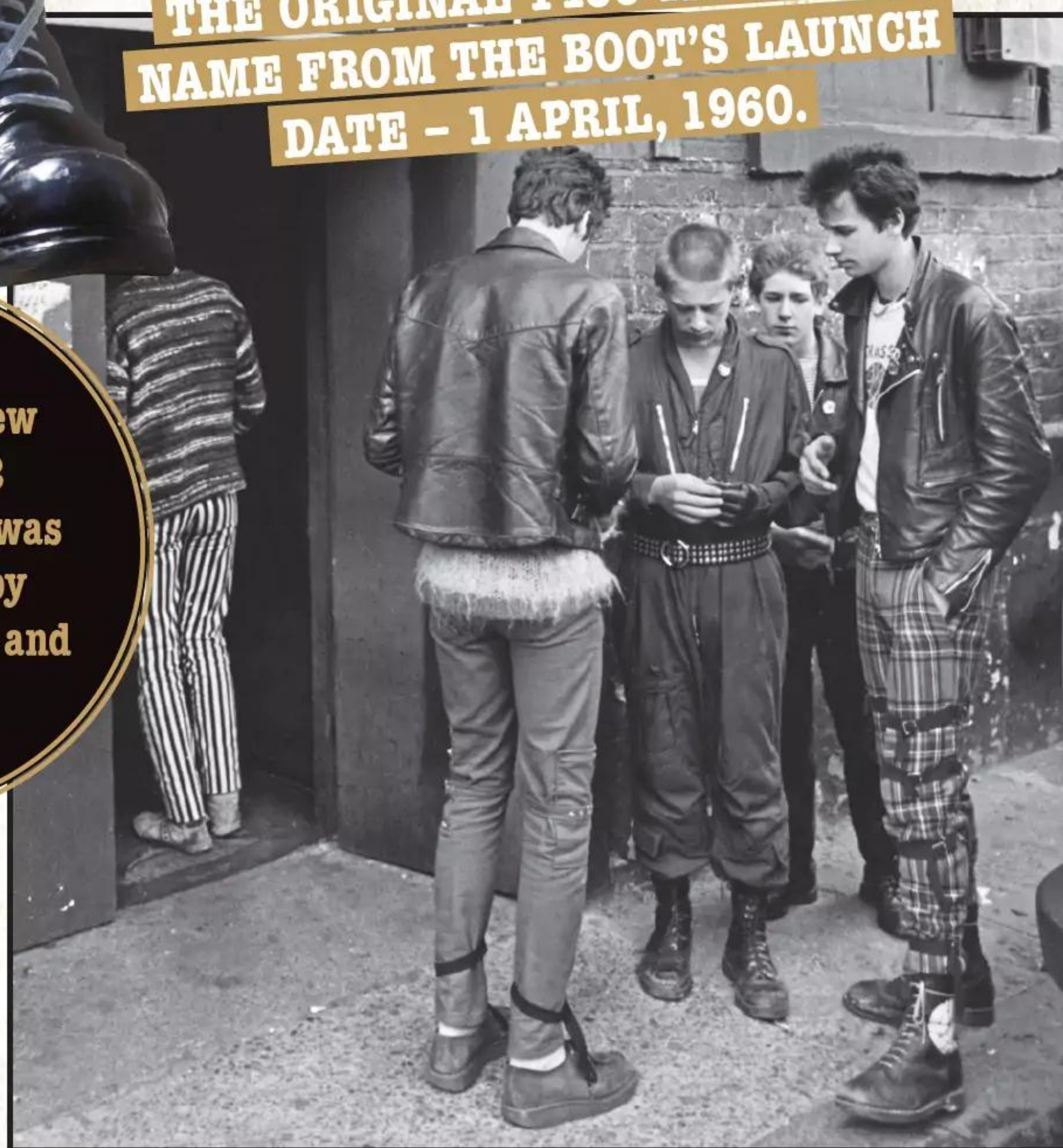
From durable work boot to rebellious fashion statement, Dr Martens remain a symbol of anti-establishment youth culture and working-class pride

THE ORIGINAL 1460 TAKES ITS NAME FROM THE BOOT'S LAUNCH DATE – 1 APRIL, 1960.

Convalescing with a broken foot in 1945, 25-year-old soldier, Dr Klaus Maertens, created a unique air-cushioned sole to help aid his recovery.

He showed his prototype to a friend, Dr Herbert Funk, who was a mechanical engineer, and the pair went into partnership producing their unique shoes.

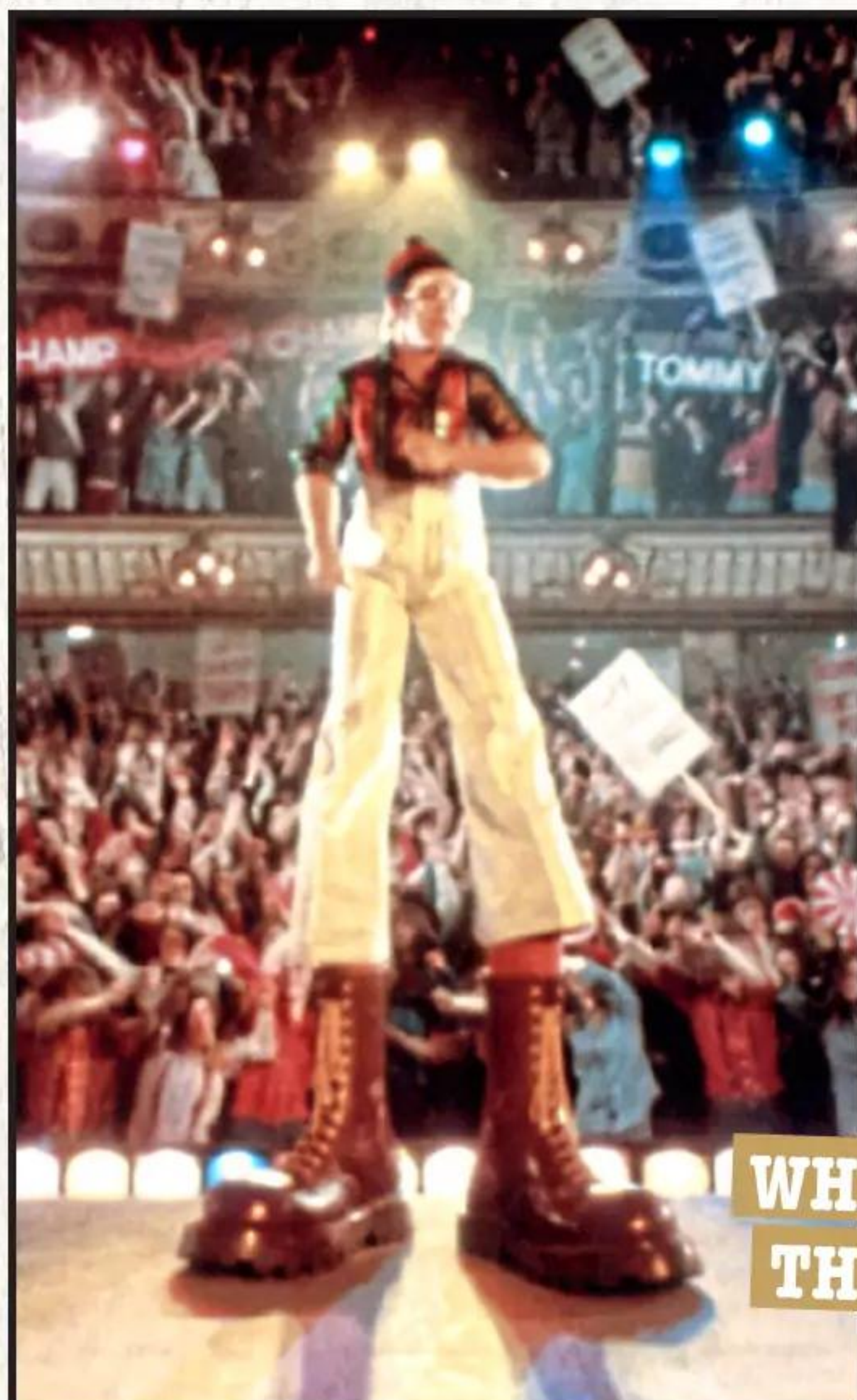
For the first few years, the £2 workwear boot was largely worn by factory workers and postmen.



Soon they were adopted as an anti-establishment style statement by ska-loving skinheads and The Who's Pete Townsend. Through the Seventies and Eighties different youth culture groups, punks, goths, glam rockers and scooter boys all favoured Dr Martens boots.

In The Who's rock opera *Tommy* (1975), Elton John, as the Pinball Wizard, wears an enormous 4ft 6in pair of Dr Martens. In 1988 the boots sold at auction for £11,000.

Meanwhile in Woolaston, Northamptonshire, the Griggs family had spent six decades making durable work boots and when they saw the German design they immediately negotiated a licence to produce it in the UK to their own specifications.



The British-made eight-holed 1460 Dr Martens Airwair boot featured a distinctive yellow welt stitching, a unique sole pattern and a heel loop featuring the brand name and slogan, 'With bouncing soles'.



WHEN THEY NOTICED GIRLS WERE CUSTOMISING THEIR BOOTS, DR MARTENS INTRODUCED MORE COLOURFUL DESIGNS.

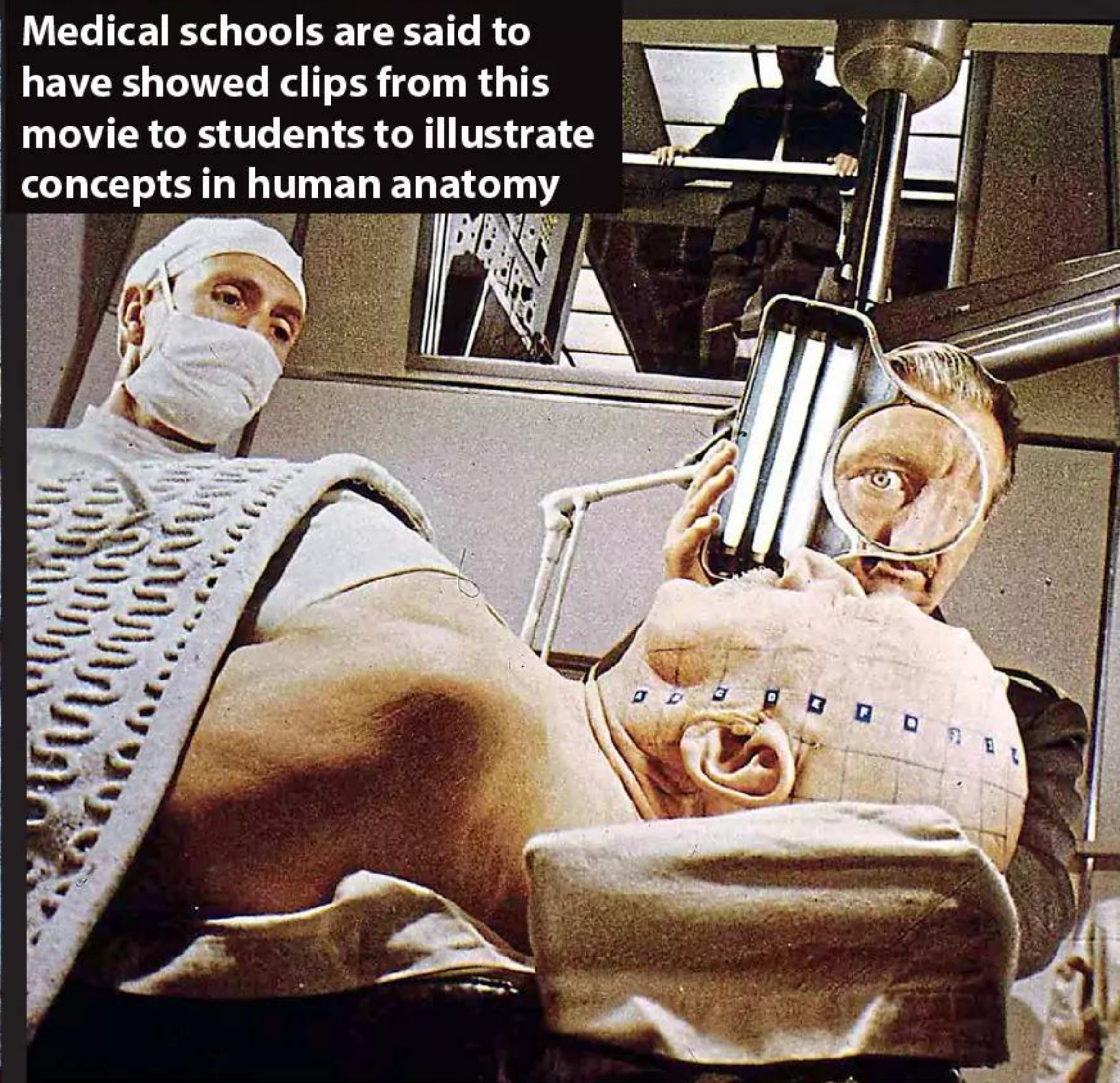
Inside job

With a budget of around \$6 million, *Fantastic Voyage* was (at the time) one of the most expensive and audacious science-fiction films ever made. JD Savage revisits the psychedelic classic to discover where all the money went. Well, it's not brain surgery. Although, actually, it is...

The wetsuits had to be painted white as only black rubber was easily available



Medical schools are said to have showed clips from this movie to students to illustrate concepts in human anatomy



DID YOU KNOW?

When it aired on ABC, *Fantastic Voyage* was the highest rated theatrical movie ever shown on US television to that date – despite being broadcast in a pan-and-scan version that cut out most of the spectacle.

When principal photography began on *Fantastic Voyage* in January 1965, Hollywood's Fifties golden age of science fiction already felt like a distant memory. The genre's boom in effects-driven storytelling had fizzled after the early Sixties, with only Ray Harryhausen's fantasy adventures offering occasional sparks. 2001: A Space Odyssey and Planet of the Apes (both 1968) were still three years away.

Into this lull arrived *Fantastic Voyage*. Its premise was as bold as it was bizarre: a submarine and its crew miniaturised and injected into a human artery. The perils these voyagers into the unknown faced weren't meteor showers or alien attacks, but pulsing organs and immune system antibodies.

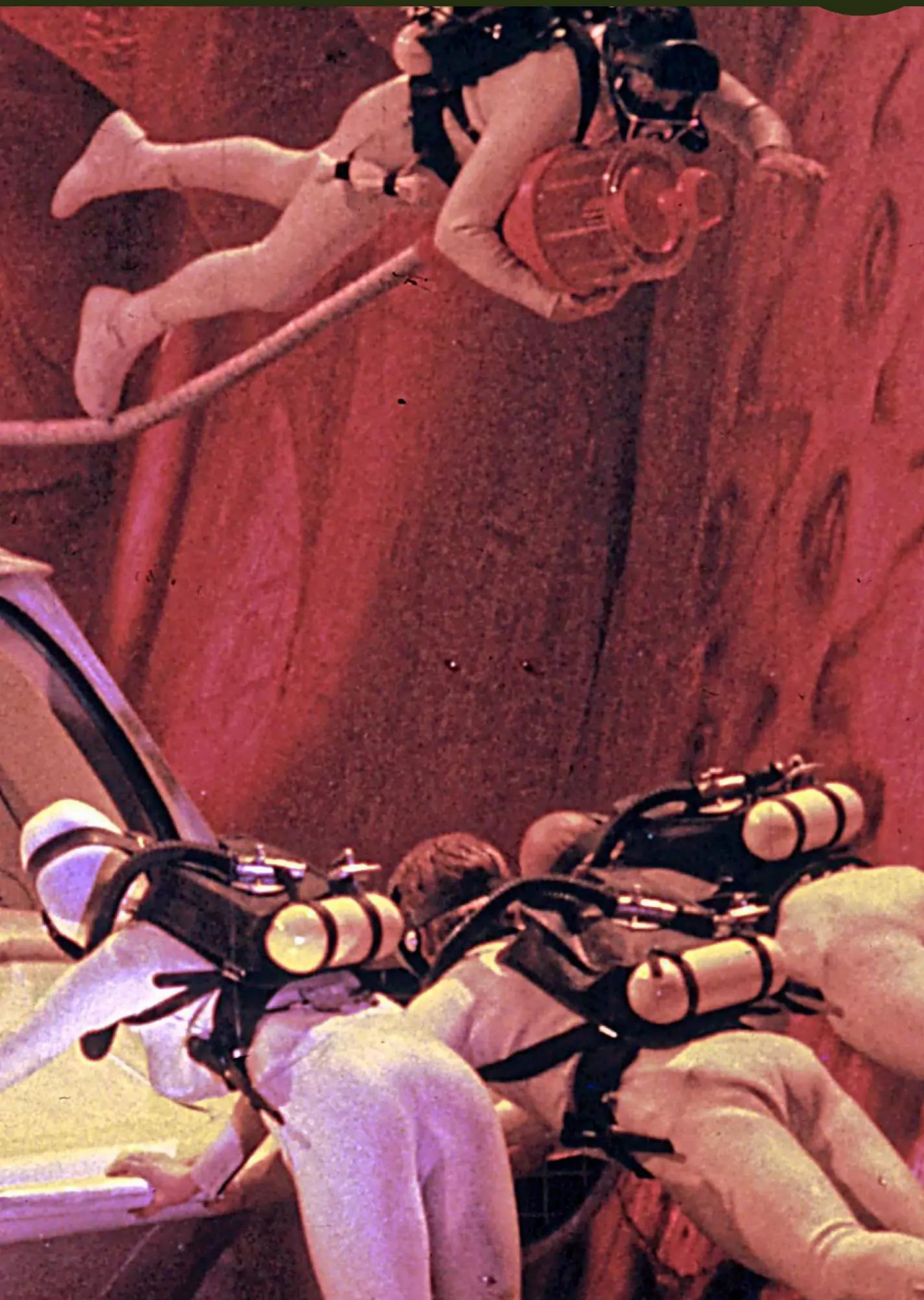
Fantastic Voyage took audiences somewhere they'd never been – inside the human body.

IN-HOUSE OPERATION

Produced under the old-school Hollywood studio system, it was a true in-house creation. At 20th Century Fox, departments worked side by side, with none more crucial than its special effects team. Their greatest asset was Art Cruickshank, a former Disney effects artist whose striking visuals would earn the film an Oscar for Best Effects.

Director Richard Fleischer, whose hit *20,000 Leagues Under the Sea* (1954) cemented his science-fiction credentials, had seen his Hollywood career stall, but *Fantastic Voyage* marked a comeback. He was joined by top talent behind the camera, including veteran cinematographer Ernest Laszlo, whose photography elevated the film's lavish production design.

Fox had long championed widescreen storytelling, having developed CinemaScope in the Fifties. The format proved perfect for such a visually bold film, allowing the camera to stretch across surreal landscapes of arteries and organs. ➔



Body Wars, a now defunct ride at Disney's Epcot Centre, was inspired by this movie



A MATTER OF SCALE

Set in 1995 (a detail revealed only in press materials), *Fantastic Voyage* unfolds against a Cold War backdrop where both East and West have cracked the secret of miniaturisation. They can shrink people and objects to microscopic size – but only for one hour.

When Jan Benes (Jean Del Val), a scientist who knows how to extend the process, defects to the West, an enemy assassin slams a car into his limousine upon arrival. Benes is rushed to a military hospital housed in the underground base of the CMDF (Combined Miniature Deterrent Forces). A blood clot caused by the crash rendered him comatose before he could speak a word. Conventional surgery is impossible. The only option: reduce a five-person medical team to microscopic size, inject them into Benes' bloodstream aboard a specially designed submarine, the *Proteus*, and destroy the clot from within.

Experienced government agent Charles Grant (Stephen Boyd) leads the mission. Dr Duval (Arthur Kennedy) will operate on the clot, aided by his technician Cora Peterson (Raquel Welch). Captain Bill Owens (William Redfield), who built the *Proteus*, will pilot the craft, while CMDF scientist Dr Michaels (Donald Pleasence) will navigate and issue commands.

They have just 60 minutes to complete the task – an enormous challenge even without a saboteur on board. And disaster strikes early when the vessel is pulled off course, forcing the team to chart a risky new route through Benes' heart.

Today, computer effects would handle *Fantastic Voyage's* visual marvels, but in the Sixties, every effect had to be physically created

and photographed. With no digital trickery available, the team relied on creative problem-solving and the occasional 'happy accident'.

Harper Goff, who had designed the *Nautilus* submarine for *20,000 Leagues Under the Sea*, designed the film's submarine, the *Proteus*. The full-size version was 42ft long, weighed four tons, and was built in removable sections to allow for easier filming inside. Several scale models were also created, including a miniature used in the dramatic shrinking sequence (achieved by pulling the camera back).

PSYCHEDELIC EFFECTS

Some of the sets were colossal both in size and cost. The lung sac (where Grant is almost lost) and capillary environments were made from custom-welded resin and fibreglass. Laszlo bathed them in amber light to evoke the plasma-rich environment of the body, while spinning colour wheels outside the set simulated shifting cellular activity. The brain was made from sculpted Styrofoam and filled with spun fibreglass. Rubber components stood in for muscles and valves, and animation overlays and lighting effects mimicked neurons firing electrical pulses.

To recreate the motion of plasma and cells in the bloodstream, the team used non-mixing substances such as Vaseline and oil, filmed inside large water-filled glass tanks. As the blobs floated upward, they were lit with vibrant colours to create the film's signature psychedelic textures, and the blue, green, purple and white floating 'balls' the crew encounter.

Laszlo devised a clever technique for showing the actors swimming outside the *Proteus* while filming on dry sets. The cast performed



In her 2013 book Raquel Welch admitted that she was infatuated with Stephen Boyd but he declined her advances

swimming motions while suspended from overhead wires. Filming at 75 frames per second – over three times the standard speed – gave the scenes a slow-motion, underwater effect. With no way to digitally remove the wires they were coated with acid to dull their shine and hide them. But they soon discovered the acid eroded the metal, creating a potential hazard for actors suspended above the set.

The blood plasma's antibodies, part of Benes' natural defences, treat the crew as they would viruses. To show them attacking Raquel Welch they were stuck to her wetsuit then pulled away using near-invisible wires. The footage was reversed in printing, giving the impression of antibodies lunging forward to engulf her.

Thankfully, all but the saboteur survive being digested by protective blood cells, finally escaping through a tear duct in Benes' eye after destroying the clot.

With a story involving surgery performed inside the human body, perhaps *Fantastic Voyage's* greatest achievement was to avoid revolting audiences in a potentially gory scenario. Rather than provoke nausea, it invited awe. Dale Hennesy's Oscar-winning art direction and set decoration gave that world much of its abstract, psychedelic beauty we remember in a science-fiction adventure that looked inward instead of outward, finding spectacle inside ourselves.

According to rumour, the tiniest model ship was stolen during filming by a swooping crow



**DID YOU
KNOW?**

Filmation's *Fantastic Voyage* animated series (1968) expanded the CMDF concept, with a miniaturised team tackling all manner of threats in their vehicle, the *Voyager*, but Fox had originally considered a live-action series.

MOMENT IN TIME

• 3 July 1971 •

**JIM
MORRISON
FOUND
DEAD**

Jim Morrison, the enigmatic lead singer of the rock band The Doors, was found dead in his Paris apartment. He was 27 years old. His death was reported by his long-time girlfriend, Pamela Courson, who discovered his body in the bathtub of their Left Bank residence.

French authorities ruled that no foul play was suspected, and an autopsy was never performed, as per local law at the time. The official cause of death was listed as heart failure. However, the lack of a formal investigation fuelled speculation and mystery surrounding the circumstances of his death.

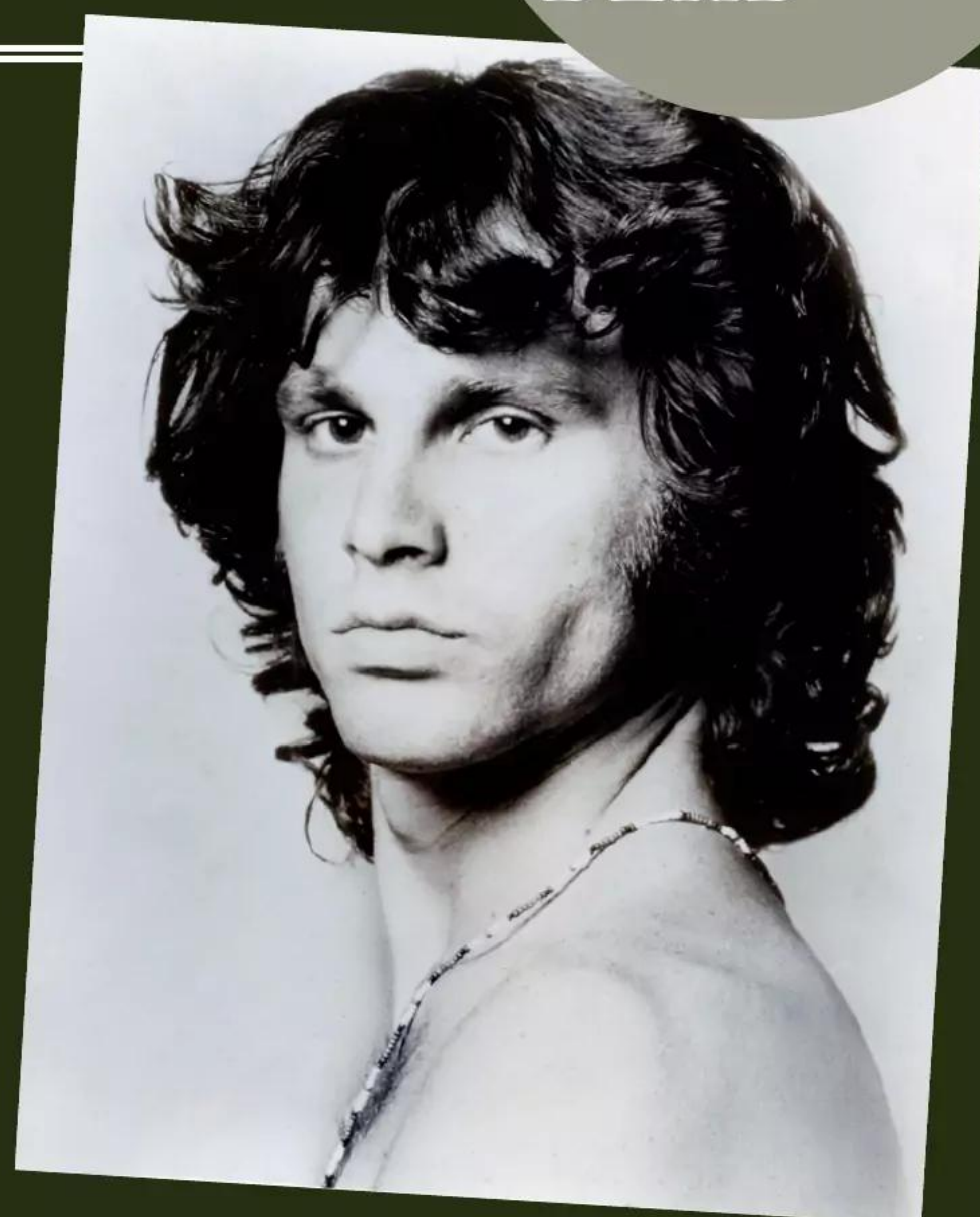
Morrison had moved to Paris earlier in the year to escape the pressures of fame and to focus on his poetry. Known for his deep voice, poetic lyrics, and wild stage presence as frontman of The Doors, Morrison was one of rock music's most iconic and controversial figures.

Fans around the world mourned the loss of a man often referred to as The Lizard King, whose influence stretched beyond music into counter-culture, philosophy and literature. His sudden death added to the growing mythology of rock stars dying at 27, a tragic list that includes Janis Joplin, Jimi Hendrix, Brian Jones, Amy Winehouse and Kurt Cobain.

Jim Morrison was quietly buried in Paris's Père Lachaise Cemetery. His grave has since become a shrine for generations of fans.

Did you know?

In 1991, the 20th anniversary of his death, the cemetery had to hire extra security after police used tear gas to disperse rowdy fans.



'Death makes angels of us all'
Jim Morrison



THE SOUND OF MUSIC... TURNS 60

As she celebrates her 90th birthday, Steve O'Brien looks back on the life and career of one of the UK's most beloved national treasures

Darling JULIE...

History doesn't recall the precise reaction of King George VI and the teenage Princess Elizabeth on witnessing, in 1948, the youngest artist ever to grace the stage of the Royal Variety Performance, but it's likely they were blown away. Yet not even the royal family could have foreseen how stratospheric the career of this 13-year-old wunderkind would go, let alone that she would still be performing an incredible 77 years later.

Julie Andrews is, nearly eight decades on from that show-stopping turn, a bona fide national treasure, so much so that in 2000, when she stood in front of Queen Elizabeth II to accept her Damehood, the monarch told her, 'I've been waiting a long time to see you here.'

There are few celebrities more universally loved than Dame Julie Andrews, and not many actors whose career stretches to nearly 80 years. In fact, it's possible there are some viewers of Netflix's hit show *Bridgerton* who don't realise the voice that carries them through



Aged 13, Julie sang the first verse of the National Anthem solo at the Royal Variety Performance



DID YOU KNOW?

Julie turned down a cameo in 2018's *Mary Poppins Returns*, saying, 'This is Emily [Blunt]'s show and I want her to run with this. I don't want to be on top of that.'

the series – that of the elderly Lady Whistledown – is the same one that, six decades earlier, told them that 'a spoonful of sugar helps the medicine go down' and that 'the hills are alive with the sound of music'. And there can't be many actors who can say they've performed alongside names as wildly diverse as Bing Crosby (1956's *Ford Star Jubilee*) and Jason Momoa (2018's *Aquaman*).

Though she can no longer sing professionally due to surgery on her throat in 1997, Dame Julie shows little sign of slowing down as she nears her 90th birthday (she becomes a nonagenarian on 1 October), telling *Forbes* in 2023, 'I think I would go completely mad if I didn't have some lovely thing to work on.'

That dogged work ethic manifested early. A gifted singer (her vocal teacher, concert soprano Lilian Stiles-Allen, once said of her, 'The range, accuracy and tone of Julie's voice amazed me... she possessed the rare gift of absolute pitch'), she was performing on stage from the age of 10, often alongside her stepfather, with ➤

Aged 15, Julie stands outside the caravan she lived in with her nanny while starring in the panto *Red Riding Hood* in Nottingham



She had an incredible five-octave vocal range until throat surgery ruined her voice

her mother on piano. Making her professional solo debut aged just 12 at the London Hippodrome, within a year she was singing in front of the King.

TV and radio appearances followed, with the teenage sensation popping up on everything from *Up the Pole* to *Educating Archie*, before she made her first appearance on Broadway, aged just 19, in the musical *The Boy Friend*.

It seems fitting that, considering her big-screen career today is mostly devoted to voice work in a multitude of animated features, her first job in movies was performing an English dub of the Italian cartoon *La Rosa di Bagdad* (retitled *The Singing Princess* for British audiences in 1952). It wasn't a big job, but it was enough for its makers to re-release the film 15 years later, this time with the newly famous Andrews' name front-and-centre on its poster.

SPREADING HER WINGS

Cinemagoers would have to wait until 1964, however, to see Julie in action. She'd devoted most of the Fifties and early Sixties to the stage, heading up runs of such popular shows as *My Fair Lady* (as Eliza Doolittle) and *Camelot* (as Queen Guinevere). In fact, she'd been expected to reprise her *My Fair Lady* role in the 1962 movie adaptation, until Warner Brothers boss Jack Warner announced he wanted a recognised name, with the part eventually going to Audrey Hepburn.

Andrews didn't have long to wait for her big-screen breakthrough. Walt Disney himself hand-picked the singer for his film adaptation of PL Travers' children's novel *Mary Poppins* (1964), having been wowed by her turn in *Camelot*. On Andrews' casting, Travers told the then-27-year-old, 'Well, you're much too pretty of course, but you've got the nose for it.'

The role would, of course, be a star-making one for the actress, hurtling her into Hollywood's A-list.

But she was always canny about her movie choices. Though it's Andrews' song and dance features that have often been her greatest hitters, from the very beginning, she has been aware of the dangers of typecasting. Typical of the contrariness that would define her career, she'd followed up the wholesome *Mary Poppins* with a bruise-black anti-war satire, *The Americanization of Emily* (1964), opposite James Garner.

The late Sixties would be Julie Andrews' 'imperial phase' as an actor. There was another nailed-on classic with 1965's *The Sound of Music*, and other musicals with the more adult-oriented *Thoroughly Modern Millie* (1967) and *Star!* (1968), but there were also many dramatic roles. She starred alongside Paul Newman in the Alfred Hitchcock thriller *Torn Curtain* (1966) and was the co-lead of George Roy Hill's gritty war drama *Hawaii* (1966).

Personally, however, it was a time of turmoil for Julie. Her first marriage to set designer Tony Walton was crumbling, ending in the couple's divorce in 1968. 'The worst of it was you feel such a failure because it's certainly nothing that one anticipates going into a marriage,' she explained to journalists in 2019. 'I did feel I'd failed at it miserably and blamed myself for a great deal.'

FALLING IN LOVE

The greatest love of Andrews' life, however, would come about after a series of coincidences on the streets of Los Angeles. One day in 1966, she was travelling to her analyst on Sunset Boulevard, when she passed a Rolls-Royce. A few days later, it happened



Julie returned to work four months after having her daughter Emma to start filming *Mary Poppins* (1964)



At the 1965 Academy Awards with her Oscar for *Mary Poppins* and good friend Audrey Hepburn

again. And then again. On that third meeting the driver of the Rolls wound down his window and asked, 'Are you going to where I just came from?' 'I... think so...' Andrews replied. 'Well, it's a pleasure to meet you,' the man said. 'I'm Blake Edwards.'

One of Hollywood's most successful and in-demand filmmakers, Blake Edwards had helmed such box office successes as *Breakfast at Tiffany's* (1961) and *The Pink Panther* (1963). A few weeks after that encounter at the intersection of Roxbury and Sunset, Andrews received a call telling her that Edwards wanted to speak to her about a new project.



Chatting with Princess Margaret, Lord Snowdon, Paul Newman and Alfred Hitchcock on the set of *Torn Curtain* (1966)

That movie, *Darling Lili*, which was released in 1970, would flop, but it was the film on which Andrews and Edwards fell in love.

The couple would marry in 1969, and go on to make a further six movies together, often features that challenged the public's perception of Julie Andrews as a clean-cut family entertainer. Her role in the Dudley Moore sex comedy *10* (1979) was a universe away from the innocence and gaiety of *Mary Poppins* and *The Sound of Music*, but it was nothing compared to

the controversy generated by the couple's next movie. *S.O.B.* (1981) which was a savage take-down of the film industry and featured Andrews as a thinly veiled version of herself, an Oscar-winning actress with a squeaky-clean image who's convinced to perform in a pornographic musical, with its most headline-grabbing scene featuring the actress topless. Reflecting on the film in 2001, she said, 'It was a big deal because it was me, but it was valid for that movie, and it was done with enormous, good taste.'



Filming *Darling Lili* with her beloved Blake. They were together for 41 years until his death in 2010



Julie and Dudley Moore starred together in *10*, directed by Blake Edwards

FULL OF SURPRISES

S.O.B. was a bold move professionally, yet in many ways it was typical of Julie Andrews. So many actors play it safe in their careers, wary of going outside of what the public know and love them for. Yet the actress has continually tested herself and the expectations of her audience. A couple of years later, she'd be nominated for an Academy Award (she had already been nominated for *The Sound of Music* and won for *Mary Poppins*) for yet another provocative role, as a hard-up opera singer in 1930 Paris forced into a life of cross-dressing in the comedy *Victor/Victoria* (1982). And who could have predicted that the woman who once danced through the Bavarian Alps would one day be voicing a colossal, ancient sea beast in a blockbuster superhero movie (that'd be 2018's *Aquaman*)? Even today, it seems, Dame Julie Andrews is still able to surprise us.

In 2002, Julie Andrews was listed as No.59 on a BBC-organised and public-voted poll of the 100 Greatest Britons. And, while there's no doubt the enduring popularity of *Mary Poppins* and *The Sound of Music* are what most people remember her for, we must never forget how relentlessly brave the actress has been in her long and varied career, and how hard-working she remains, even as she approaches her 90th year. To the nation's favourite nanny, we salute you and wish you a very happy birthday.

DID YOU KNOW?

She's written two bestselling volumes of autobiography – *Home: A Memoir of My Early Years* (2008) and *Home Work: A Memoir of My Hollywood Years* (2019).

THE SOUND OF MUSIC... TURNS 60



Julie Andrews nearly turned down the role, fearing it was too similar to Mary Poppins

Alive with the sound of SUCCESS...

As The Sound of Music celebrates its 60th anniversary, Amanda Hodges explores the background behind the iconic film that scooped five Oscars and remains one of the most watched films in history

Nothing conveys the importance of The Sound of Music (1965) more than the astonishing fact that the BBC apparently had the score on standby during the Cold War period. In the event of a nuclear attack, it was to be used to boost morale and lift the spirits of survivors. 'The nation would have taken to cellars and bunkers... to the accompaniment of Do-Re-Mi and Edelweiss,' Ian Bradley recently observed in The Times, 'for it's hard to think of a more uplifting or feel-good musical.'

Rodgers and Hammerstein's sensational score, shaped to perfection within Robert ➔

DID YOU KNOW?

Most people, including director Robert Wise, were convinced that Edelweiss was an established, authentic Austrian folk tune, but in fact it was written by Oscar Hammerstein.



Charmian Carr (Liesl) was actually 22 when she sang *Sixteen Going on Seventeen*

Wise's sumptuous film is an established family favourite, regularly cited as people's most beloved musical. But the film, which opened in March 1965, very nearly didn't come to fruition at all. The screen rights were initially bought by Paramount as a vehicle for Audrey Hepburn but this ambition lay unrealised and, instead, the Broadway show was born, opening in 1959 to stellar success. Paramount's option lapsed, and 20th Century Fox swooped when Darryl Zanuck's son Richard spotted the potential of the undeveloped project. Recovering from the financial fiasco of *Cleopatra* (1963) the studio was teetering on the edge of bankruptcy, sorely needing a big hit to re-establish its credentials.

Appreciating the mellifluous score and aware of its picturesque potential, Zanuck hired gifted scriptwriter Ernest Lehman to recraft the story for film, and Lehman's *West Side Story* colleague Robert Wise came on board to direct. Lehman proved adept at the daunting task, wise enough to retain the stage musical's innate charm but realising that, with location filming, Salzburg's scenic charm could now be properly conveyed as the perfect backdrop to the unfolding story. Ted McCord's wonderfully sweeping cinematography would indeed highlight Salzburg's chocolate-box appeal, truly bringing the hills alive with music and making it an integral character within the story.

AT THE VERY BEGINNING

Wise said, 'When the project was proposed, my immediate reaction was one of pleasure mixed with caution. It was a definite challenge to make a musical radically different in form and tone from *West Side Story* (1961).' But, determined to eschew anything overtly saccharine, and happy to be reunited with Lehman and associate producer Saul Chaplin, he accepted. Julia



Julie Andrews admitted that, at first, she wasn't 'wildly impressed' with the film's ultra-sweet tone, but she loved the music



Robert Wise (in sunglasses) and crew filming in Austria and making the most of some good weather! The movie also employed 4500 extras

Hirsch, who has charted the film's evolution in her book *The Sound of Music*, says of Wise, 'he was a highly talented, successful director with a reputation for being a sensitive, soft-spoken gentleman as well – a rarity among the Hollywood elite,' and this steady hand at the helm proved one of the contributory factors for a fundamentally happy shoot.

There was scant chance of Nonnberg Abbey opening its inner sanctum to the film crew, but while

interior shots were filmed on the Fox lot they were permitted to use the abbey courtyard and its exterior, the latter visible when the children visit Maria after her abrupt departure. On stage the number *Do-Re-Mi* was static, sung between Maria and her new pupils, but Ernest Lehman cleverly envisioned it as a way to showcase Salzburg's beauty. Maria and the children are shown in a montage running, shopping and cycling through the streets, culminating with the



Christopher Plummer learnt to play the guitar for his role, though his playing (and singing) were later dubbed

children jumping on the steps of the Mirabell Gardens. It occupies eight minutes of screen time but took almost two months to film. Julie Andrews would recall, 'Robert Wise used Do-Re-Mi to signify a passage of time, so by the end of the song, the summer has passed. That montage was, to me, the quintessential moment of the film.'

The producers had briefly considered the likes of Grace Kelly and Doris Day for the lead role of the young governess Maria who leaves the abbey to take charge of Captain Von Trapp's seven children. But it was Julie Andrews, who'd just filmed the as yet unreleased *Mary Poppins* (1964), who was always Lehman's first choice; her natural warmth and perfect pitch making her ideal. The real Maria (who appears as an extra in the film during the number *I Have Confidence*) was, what her son



Johannes described as, 'a force of nature' – far feistier than either Andrews or Mary Martin, who played the character on Broadway.

Casting Georg von Trapp proved far trickier. Yul Brynner, Sean Connery and even Walter Matthau were considered, but Wise wanted Christopher Plummer, whom he'd seen on Broadway, and felt he had the right handsome yet edgy presence. An acclaimed Shakespearean stage actor, Plummer was initially wary of the show's sentimentality; and many felt that, at 34, he was too young for the role. But Wise stuck to his guns, believing he'd bring the right distinction to the Captain, he persuaded ➔

A lasting legacy

The *Sound of Music* is regularly acclaimed as one of the best-loved of all screen musicals. But what lies behind its evergreen appeal? On its 50th anniversary Christopher Plummer declared it, 'a fairy story brought to life, the last bastion of innocence in a cynical time'.

Julie Andrews endorses this view. 'Everyone in the film and making the film were at the peak of their talent. It has glorious music, the beautiful Alps, and it has the children and nuns. It's about family. And it's an adventure as well as a love story.' Director Robert Wise felt that the reason for its phenomenal success remained elusive, but rightly acknowledged in the Nineties that, 'the film's ongoing popularity suggests at least a certain timelessness,' and this remains true today. 'I am just pleased and proud that we were able to create an entertaining movie that touched so many lives.'

DID YOU KNOW?

Charmian Carr sprained her ankle while filming the dance scene *Sixteen Going on Seventeen* with Rolf in the gazebo. Despite the injury, she bravely finished filming the number and gained a standing ovation from the crew.

Plummer by offering him creative licence to shape the character.

MAKING THE MAGIC

Despite subsequently disliking the film for years before eventually conceding its merit, Plummer, said close friend Julie Andrews, was perfect for his part and, 'gave the film its glue. He [the Captain] was the firm, stern, father of the children, and the antagonist that I had to work with.' His slightly astringent portrayal, full of nuance, was the perfect complement to Andrews' cheery sunniness. And the pair established an instant rapport off screen that began a lifelong friendship.

Care too was given to casting secondary roles. With Plummer and Andrews not yet known as big stars, Eleanor Parker – an established name – played the elegant Elsa Schraeder with character actor Richard Haydn as urbane Max Detweiler, instrumental in bringing the von Trapps to musical renown. Among many others, actress and opera singer Peggy Wood brought both gravitas and warm wisdom to her role as Mother Superior and Marni Nixon (voice to the stars) appeared briefly as Sister Sophia.

As Julia Hirsch emphasises, 'Wise cast actors who possessed the unusual combination of talent and stability. They were committed individuals serious about their work – even the children!' And of course the seven von Trapp siblings were pivotal to the story. So many aspiring performers came



The real Maria didn't teach the von Trapp children to sing, they were coached by a young priest who came to their home

to audition that Wise's assistants jocularly put up a sign on his office door saying Proceed with Caution: Watch out for Children! Young actors such as Kurt Russell and Mia Farrow tried their luck but were unsuccessful. Trying to find just the right individuals who blended convincingly as a family took time. The casting team clearly did a terrific job for the seven children chosen formed a genuine close connection that has continued to this day. Julie Andrews created a warm, nurturing environment on set for the children, her kindness also perpetuating a lasting bond.

Stamina and patience were essential for everyone, with dance and music rehearsals, pre-recording, photo sessions and dialogue coaching all scheduled pre-production. Filming started on 26 March 1964 at the Fox studios in LA, the principal venue for many



The children all grew several inches during filming, heel lifts and clever camera tricks had to be used to keep their heights steady

interior shots. As was standard practice, scenes were done out of sequence beginning with Maria's My Favourite Things during the thunderstorm. Poor Charmian Carr, as Liesl, was drenched repeatedly before a satisfactory take was recorded. As the LA filming drew to a close Maria and the Captain were singing Something Good, but for some reason the set lights were emitting strange raspberry sounds, unnerving the leads who couldn't stop giggling. Eventually the decision was taken to shoot in silhouette so their laughing faces wouldn't spoil the song's intensity.

SO LONG, FAREWELL

Filming in Salzburg from late April 1964 onwards proved both uplifting and exhausting, Christopher Plummer once said, 'When you're in an attractive country like Austria it lifts the morale,' and Julie Andrews too praised the 'extraordinarily



Christopher Plummer shares a joke with Duane Chase (Kurt von Trapp) although it was rumoured the children were actually scared of Plummer on set



beautiful' setting. Much though was complicated by the notoriously unpredictable weather which saw a planned few weeks shoot turn into nearly three months, courtesy of perpetual rain. Plummer, a trained pianist, brought considerable light relief in the evenings, often playing at a hotel bar into the early hours.

Aerial shots were something of a Wise speciality given their stunning deployment in West Side Story and for the Sound of Music's opening shot he wanted something equally memorable, with Julie Andrews bursting into song amid the magnificence of the Alps. The number, however,

had to be repeated ad infinitum during any brief burst of sunshine as she was constantly blown over by a helicopter's down draft. Trying to avoid shadow, brave cameraman Paul Beeson was strapped to the side of the helicopter for this pivotal shot, a courageous move that paid off handsomely as the spectacular sequence became instantly iconic.

Finding the right locale for the all-important finale called for an area that looked almost untouched but which had road access for the crew. They eventually settled on Obersalzberg mountain, ironically the site of Hitler's Eagle's Nest, for the family's dramatic escape

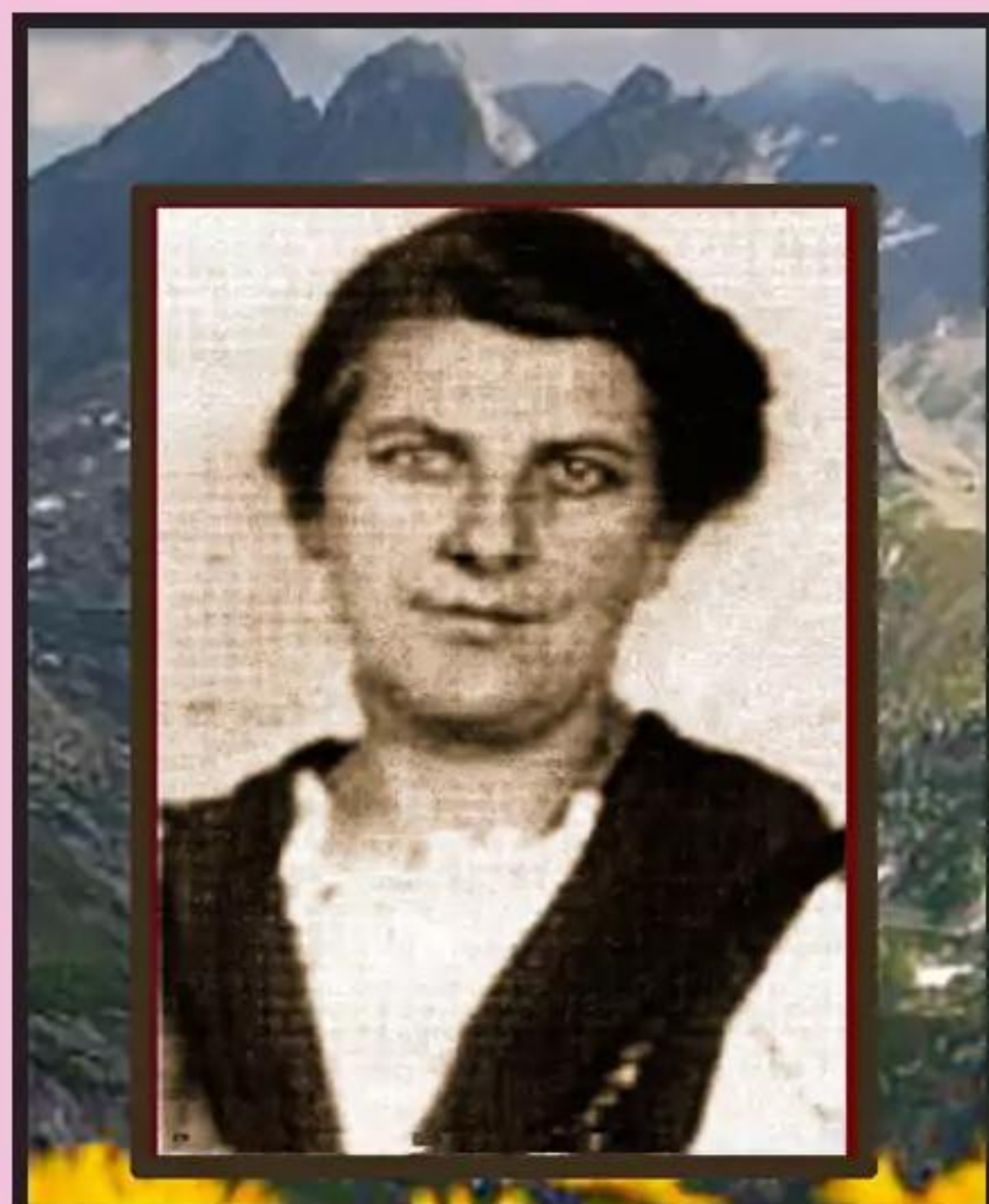
over the mountains; something entirely fictional as the real von Trapps sought salvation by train, pretending to embark on a concert tour in Italy, (the day before Hitler closed the Austrian border), eventually travelling to America where they settled in Vermont.

Opening on 2 March 1965, New York critics unequivocally panned the film, deriding its sweetness, but their scepticism was rendered redundant by the overwhelmingly positive public reaction, discernible from the first week; people embraced the film in their droves. By November 1966, The Sound of Music had generated \$163 million (from a budget \$8 million), had won the Best Picture Oscar and become the highest-grossing film of all time, a position it retained for five years.

Why did it strike such a chord with audiences? Robert Wise once speculated, '1965 was a volatile year... Papers carried headlines of the war in Vietnam, a cultural revolution was beginning and people needed old-fashioned ideals. The public was ready, even eager, for a film like this. Besides an outstanding score and excellent cast, it had a heartwarming story, good humour... and seven adorable children.' Add a truly breathtaking setting and a palpable sense of camaraderie emanating from the screen, and clearly there lay the foundation for lasting success.

From page to screen

What are the film's origins? Maria von Trapp's memoir The Story of the Trapp Family Singers was published in 1949 and, in 1955, short of funds, Maria sold the rights to a German movie producer for just \$9000; she received no further royalties. Two successful German films followed and then a Broadway show, originally staged as a vehicle for producer Richard Halliday's wife, Mary Martin, it ran for over three years. Conceived as a play with Austrian folk songs rather than a full musical, Halliday approached Rodgers and Hammerstein, hoping they'd contribute one or two songs, instead they suggested a full musical score, which in time became a popular success.



The real Maria said she liked the film but that Julie Andrews' portrayal of her was 'too gentle'

TOP 5 BOX OFFICE GOLD...

ROBIN WILLIAMS FILMS



Mrs Doubtfire (1993) \$619.3m



Aladdin (1992) \$615.4m



Night at the Museum (2006) \$448m



**Good Morning, Vietnam (1987)
\$372.4m**



Good Will Hunting (1997) \$354.4m

* Adjusted domestic box office gross using current movie ticket price (in millions) according to ultimatemovierankings.com

THE SOUND OF MUSIC... TURNS 60

'We are still a family'

They captured our hearts and became part of cinematic history. Kate Corr finds out what happened to the children who shot to fame as the von Trapps



When she made her annual trip back to Salzburg in April, Angela Cartwright must have found it hard to believe that 60 years had passed since she'd first visited the stunning city that made her famous. For although she's now 72, Angela remains forever frozen in our minds as bookish Brigitta, the middle child in the von Trapp family.

The mum of two and grandmother of five has such happy memories shooting the legendary film as a 12-year-old that she now leads Sound of Music tours of the city every year, revisiting some of her favourite locations.

Angela, who was born in Cheshire but moved with her family to Los Angeles as a young child, continued acting after Sound of Music, appearing in the TV series Lost

The 2012 reunion (l to r) Charmian, Nicholas, Heather, Duane, Angela, Debbie and Kym



Kym Karath still has a fear of water after nearly drowning during the boat scene in *The Sound of Music*. She was saved by Heather Menzies but had swallowed so much water that she vomited all over her.

The cast have fond memories of playing and singing with Julie Andrews during breaks in filming



in *Space* (1965-68). But she then swapped acting for a career as a photographer, running her own art studio in LA, and is something of an entrepreneur too, selling edelweiss necklaces and *Sound of Music* memorabilia on her website. She also happily reports sitting her grandchildren down to watch her favourite film, admitting 'they are transfixed by it'.

Angela is, of course, regularly in touch with her von Trapp siblings, who now jokingly call themselves 'the non Trapps'. The young performers have been close ever since filming ended all those years ago and remain deeply bonded.

But sadly the seven are now reduced to five. Heather Menzies

(blonde-haired, mischievous Louisa) died aged 68 from brain cancer. She and Angela were best friends. 'We became fast friends as soon as we met,' Angela recalled. 'The two of us were wild about The Beatles and so close in age.'

ADVOCACY WORK

Heather had given up her successful film and TV career after the death of her husband, actor Robert Urich, in 2002. She had devoted the rest of her life to building a charitable donation in his name, raising money for research into cancer before developing the disease herself.

Little cutie Gretl (Kym Karath) also found herself drawn away from acting and into advocacy, after having a child with special needs. Kym, now 66, was in big demand after her adorable performance in the film and was kept busy with guest appearances in shows such as *The Brady Bunch* (1972). Later, she lived in Paris for a while, working as a model. Now she spends a lot of time supporting children with disabilities after co-founding The Aurelia Foundation, though has considered returning to acting.

After playing sweet little Marta (and losing a total of eight teeth during filming!), Debbie Turner left fame behind, preferring sport to acting. Now 68, a keen skier, mother of four and grandmother of nine, Debbie is also an award-winning floral designer who credits *Sound of Music* with opening her eyes to the beauty of the natural world. 'My true love is designing gardens and the inspiration for my work all started back then with those beautiful gardens and fountains in Salzburg,' she said recently.

Filming in Austria also sparked a lifelong passion for Duane Chase (Kurt, the boy with the falsetto voice). Then 13, he recalls going off exploring on his own, when he wasn't supposed to, and subsequently developed a fascination with rocks. Duane, 74, is now a geologist with a keen interest in wildlife and forestry. When

Sound of Music was over, Duane went straight back to school and remains grateful that the money he earned on the film helped to get him through college.

Interestingly, the only sibling to remain regularly on screen is Nicholas Hammond ('I'm Friedrich and I'm impossible'). The 74-year-old actor now lives in Australia with his wife, actress Robyn Nevin, and is still working, appearing in a new comedy drama series, *Good Cop/Bad Cop*, this year. He also played Sam Wanamaker in Quentin Tarantino's *Once Upon a Time... in Hollywood* (2019), but is probably best known for being Peter Parker in *The Amazing Spider-Man* (1977-79).

LIFELONG BOND

Despite her obvious talent and beguiling good looks, Charmian Carr, the lovely Liesl, left show business soon after *Sound of Music* which was her first and only film role. Charmian instead established a successful interior design business in California and raised her family, but she did always enjoy reconnecting with the cast and fans of the film, sharing her experiences and memories in two books *Forever Liesl* (2000) and *Letters to Liesl* (2001). Charmian also liked attending the popular sing-a-long versions of the film which she once declared were 'better than therapy'.

Charmian was the first sibling to pass away. She died in 2016 aged 73 after being diagnosed with dementia and is still sorely missed by her fellow castmates. Kym Karath said Charmian had been 'like a real life sister' to her.

This year, Charmian's daughters, Jennifer and Emily, held a 60th anniversary celebration of the film that made the world fall in love with their mum, which all the remaining 'non Trapps' attended, (some by video call). 'We are a family, we stay together,' Angela said recently of their long and happy friendships. 'We still feel so blessed to have been part of something so magical.'

Chaplin was proud of *The Gold Rush* and said it was the film he most wanted to be remembered for

CHAPLIN'S MIDAS TOUCH

One hundred years after its release, *The Gold Rush* remains Charlie Chaplin's most ambitious film. Amy Ahmed-Dolphin uncovers the film's troubled production and the genius who made the magic happen



The 600 men playing prospectors were real vagrants who were brought in by train from Sacramento, California and hired for one day's work

DID YOU KNOW?

When Chaplin re-released *The Gold Rush* in 1942 with narration and a musical score, he removed the kiss at the end, feeling that it was too sentimental.



A black screen. The camera aperture opens, mimicking the opening of an eye, revealing what appears to be a line of ants marching up a snowy precipice. As the shot widens, we see a camp of ramshackle huts and bustling activity. The ants are in fact people, labouring upwards single file to a bleak and perilous near-vertical summit.

'The Chilkoot Pass', the title card reads. 'A test of man's endurance. At this point, many turned back discouraged, whilst others went bravely on.'

The opening sequence of Charles Chaplin's 1925 silent masterpiece transported cinemagoers of the day a generation back to 1898, the height of the Klondike Gold Rush. This would be his fourth feature-length film, following *The Kid* (1921), *Pay Day* (1922) and *A Woman of Paris* (1923). With fans left disappointed with the latter (a drama, and no Tramp), Chaplin was anxious to top the success of *The Kid*. 'I kept saying to myself, "This next film must be an epic! The greatest!"'

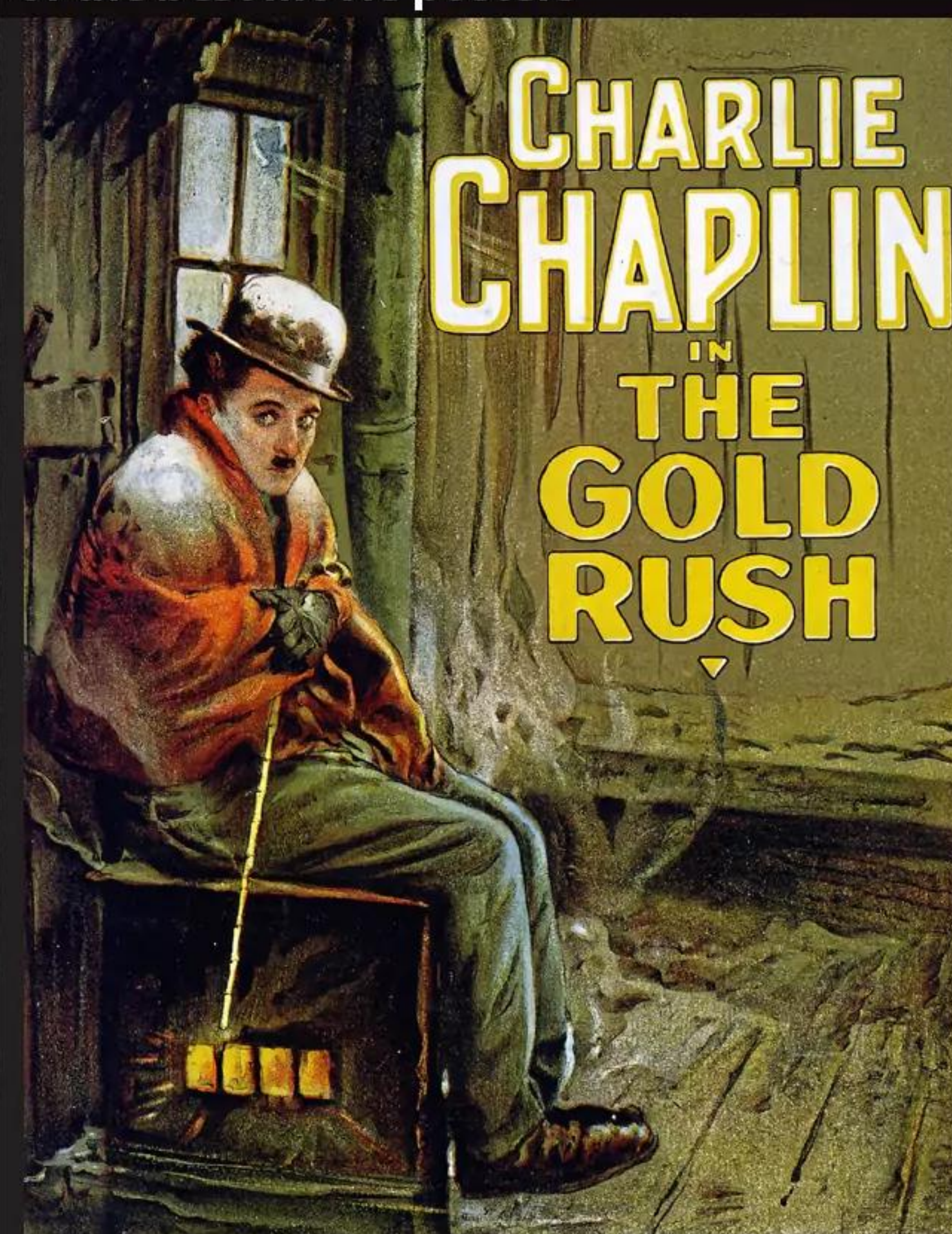
Following the release of *A Woman of Paris* in September 1923, Chaplin admitted to weeks of brooding while the premise for

his next picture eluded him. Having breakfast one Sunday with Mary Pickford and Douglas Fairbanks, he idly looked through a set of stereoscopic (early 3D) images. One starkly depicted a long line of prospectors struggling up the Chilkoot Trail during the Klondike Gold Rush. In that instant, something sparked, and ideas began to surge. By December, he had submitted a play in two scenes with *The Lucky Strike* as the working title.

Inspiring him further was the horrific story of the Donner Party, a group of pioneering men, women and children who, in 1846, became stranded in the snow-entrenched Sierra Nevada mountains. Hunger led to desperation. Desperation led to cannibalism. The expedition went down in history as one of the cruellest tragedies of America's westward migration. As with many Chaplin narratives, tragedy inspired comedy. 'Ridicule, I suppose, is an attitude of defiance,' he explained. 'We must laugh in the face of our helplessness against the forces of nature – or go insane.'

While Chaplin developed plot and gag ideas, his trusted collaborators sprang into action, ➔

The film's poster was voted No.13 in a poll of the best movie posters



The 'roll dance' the Little Tramp character performs is considered one of the more memorable scenes in film history



The liquorice boot used in this scene was made in Pontefract, West Yorkshire, a town famous for growing liquorice due to its fertile soil and climate



scouting snow-laden locations, sourcing furs and sleds, and auditioning a cast which included huskies and a bear. By February 1924, armed with a provisional storyline (yet lacking a fully developed script), the cameras were ready to roll.

A STUDIO LIKE NO OTHER

Film historian Lucy Sante observed how Chaplin was unique in having the creative licence 'to use the studio as his sketch pad'. It was a far cry from the factory-style operations of his peers, where strict budgets and schedules kept most directors shooting just two or three times the footage they needed. On set, Chaplin improvised freely – shooting, tinkering, scrutinising and retaking – fixed on getting the smallest expression or gesture exactly right. It mattered little that he shot 27 times more footage than would appear on screen.

Many ideas – including an Eskimo nose-rubbing love scene – were filmed and finessed, only to be discarded on the cutting-room floor. According to actress Georgia Hale, he would sit for hours on set scowling when inspiration failed him, letting everyone wait (regardless of the cost) before eventually walking out. Sometimes, the cast and crew wouldn't hear from him then for a week.

And yet, when everything clicked, the results were pure magic. The legendary dinner roll scene – where he makes two fork-speared bread rolls dance – was shot to live

music and completed in around a dozen takes. It's pure Chaplin; a masterclass in timing, simplicity and charm.

The prolonged shoot wasn't solely attributed to Chaplin's meticulous directing style. By late September 1924, filming halted entirely for the remainder of the year. His leading lady was pregnant. And the father? Chaplin himself.

Lita Grey was 15 when she heard Chaplin was auditioning for his next venture. Having appeared as the flirtatious angel in *The Kid* (uncredited), she caught Chaplin's eye, secured herself a screen test and was cast as the dance hall girl who captures the heart of the Tramp (known here as the 'Lone Prospector').

Grey's professional relationship with the 35-year-old Chaplin soon turned intimate. Having personally chaperoned her daughter for much of the shoot, Lita's mother was outraged by the pregnancy. It has been said that Chaplin suggested an abortion (which Grey refused) and even offered a considerable sum for her to quietly marry someone else.

Lita Grey signs her contract to appear in the film, but ended up becoming Chaplin's wife instead at the age of 16. The marriage lasted three years



The Gold Rush was the only film Chaplin began shooting with a storyline already worked out

Instead, the family reminded him of California's statutory rape laws and, under mounting pressure, Chaplin arranged a secret wedding in Mexico.

Meanwhile, he searched for a new leading lady. His habit of shooting in chronological order worked in his favour, with the Tramp's love interest only appearing a third of the way in. By Christmas, he had cast Georgia Hale; an unknown at the time, but one who perfectly fit the bill.

EPIC IN EVERY SENSE

The Gold Rush opens with one of the most ambitious location shoots of the silent era. Filmed in spring 1924, Chaplin's team set up camp near Truckee, California – fittingly just a stone's throw from where the Donner Party met its tragic fate. Biting temperatures and blizzards were endured as equipment (bear included) was carted across the harsh terrain to the mock Chilkoot Pass. A 2300ft pathway was cut through the snow to serve as the prospectors' trail, with a local ski team carving steps up the 1000ft summit (the height of London's Shard) for a now-iconic sequence that involved 600 bearded extras and reportedly cost \$50,000 (nearly £700,000 today).

While Chaplin kept morale up with impromptu gags, he



Douglas Fairbanks joins Chaplin on set. This pair of Hollywood heavyweights were great friends and co-founded United Artists alongside DW Griffith and Mary Pickford

ultimately found location shooting a tough business, attesting, 'One's concentration and inspiration blows away with the wind.' Further location scenes were relegated to the serenity of his studio.

Consequently, the production design team was tasked with rapidly devising vast sets back in Hollywood, delaying shooting by about eight weeks. The crew built snow-capped peaks and conjured snowstorms using over 280,000ft of timber, hessian and chicken wire, 400 tonnes of plaster and salt, 100 barrels of flour and four cartloads of confetti.

Extraordinary technical feats were achieved – from the cabin (a miniature) hurtling down mountainside, to the man-sized chicken hallucination (created using precision rewinds and flawless matching). One of the most celebrated sequences, the Tramp and his fellow prospectors' improvised Thanksgiving dinner, was inspired by the Donner Party's grim survival tactics, boiling ox hide rugs and buckskin clothing. In Chaplin's version, it becomes high comedy. The Lone Prospector delicately boils and eats his own boot, picking the nails like chicken bones and twirling the shoelaces like spaghetti. The scene took three days and 63 takes to complete, requiring 20 edible shoes made from hard

candy and liquorice... and resulting in both actors suffering the laxative effects of the latter!

While *The Gold Rush* dazzled with epic vistas and slapstick, the emotional undercurrent gave the film its enduring warmth. Chaplin's Lone Prospector is once again the outsider, facing bullies, hardship and cruel twists of fate, yet ever clinging to hope. In one of the film's most poignant moments, he prepares a New Year's Eve dinner for the dance hall girl he adores, only to realise she isn't coming. Alone in the snow, he watches the celebrations through a window – the very picture of loneliness.

A MASTERPIECE UNVEILED

Biographers have long noted the parallels with Chaplin's own life; a man who rose from poverty to unprecedented fame yet often felt like an outsider. In his 1989 study, *Chaplin and American Culture*, historian Charles Maland captures the film's truth, 'Human fulfilment comes not from riches, but ultimately from close human ties.'

The Gold Rush premiered in spectacular style on 26 June 1925 at Grauman's Egyptian Theatre in Hollywood. VIP guests were treated to a live stage show featuring dancing Eskimo girls, ice skaters and seals scrambling up a

jagged ice crag. The film was an instant sensation. As it went on general release, some projectionists were reportedly implored by cheering audiences to rewind and replay the dinner roll dance.

Earning more than \$4.25 million in its first year (around £58.2 million today), Chaplin's dramatic comedy topped American newspaper *Film Daily's* annual critics' poll for 1925 and today is hailed as one of the most influential silent movies of all time. Setting new standards for filmmakers and comedians alike, proving that pathos, romance and slapstick could coexist on a grand scale, the actor-producer-director was confident he had indeed made his greatest film to date.

This marks a good moment to return to the Chilkoot Pass title card, 'A test of man's endurance. At this point, many turned back discouraged, whilst others went bravely on.' Beset by delays, personal scandal and creative challenges, *The Gold Rush* tested Chaplin's endurance in every sense. But, like the Tramp, Chaplin pressed on. And how grateful we are that he did. For in doing so, he created a masterpiece that, 100 years on, still exudes heart, humanity and humour.

**DID YOU
KNOW?**

Roscoe Arbuckle first performed a version of the dinner roll gag in *The Cook* (1918), however it's widely believed he picked it up from his pal Chaplin who often performed the gag at dinner parties.

Busty blonde
Mandy was
a favourite
with viewers

Ooo, you are
awful... but
we loved you!

He was one of the biggest names in show business with adoring fans and an incredibly successful TV series. Georgy Jamieson looks back at the life and career of multi-talented comedian Dick Emery



On Saturday nights during the Sixties and Seventies a regular 17 million viewers gathered around their TV sets to watch one of the biggest stars of the era make them roar with laughter. The Dick Emery Show, which ran for 18 series from 1963-81, made Dick a household name, while his characters such as Hetty, the man-mad spinster, old boy Lampwick, and his favourite, College, the educated tramp, became favourites.

Dick, who was born in London's Bloomsbury in 1915, always seemed destined to be a star. His parents were the husband-and-wife comedy team Callan and Emery and, when his mother went into labour in a theatre dressing room, she declared, 'I feel a son coming on!'

While serving in the RAF during the Second World War and performing in gang shows, Dick was able to explore and develop characters that later became firm favourites among his fans. The war years were difficult for Dick, who was now married to Joan Salisbury (also known by her stage name Zelda) and had a baby, Gilbert, at home. He deserted from the RAF, keen to support his wife and son, but while working at a London theatre, he was tracked down and arrested by military police.

After the war, Dick sought work in London theatres such as The Windmill and on BBC radio, particularly on Workers' Playtime, but times were hard. He and comedian Tony Hancock would help

each other financially during tough times, even covering each other's laundry bills for auditions. Hancock was influential in getting Dick his first TV roles, recommending him for parts on Hancock's Half Hour. Comedian Michael Bentine also played a crucial role in launching Dick's television career by featuring him in his BBC series, It's a Square World (1960-64), which caught the attention of BBC executives.

Some of Dick's characters were inspired by his time in the theatre. Clarence, known for his cheerful greeting, 'Hello, Honky Tonks', was based on the chorus boys he'd met the West End. His most famous character, Mandy, turned every situation into a double entendre, with her catchphrase, 'Oh, you are awful, but I like you'. However, as he got older, Dick felt he could no longer portray Mandy, a character intended to be a young, attractive woman, convincingly enough and he stopped performing as her.

TROUBLE AT HOME

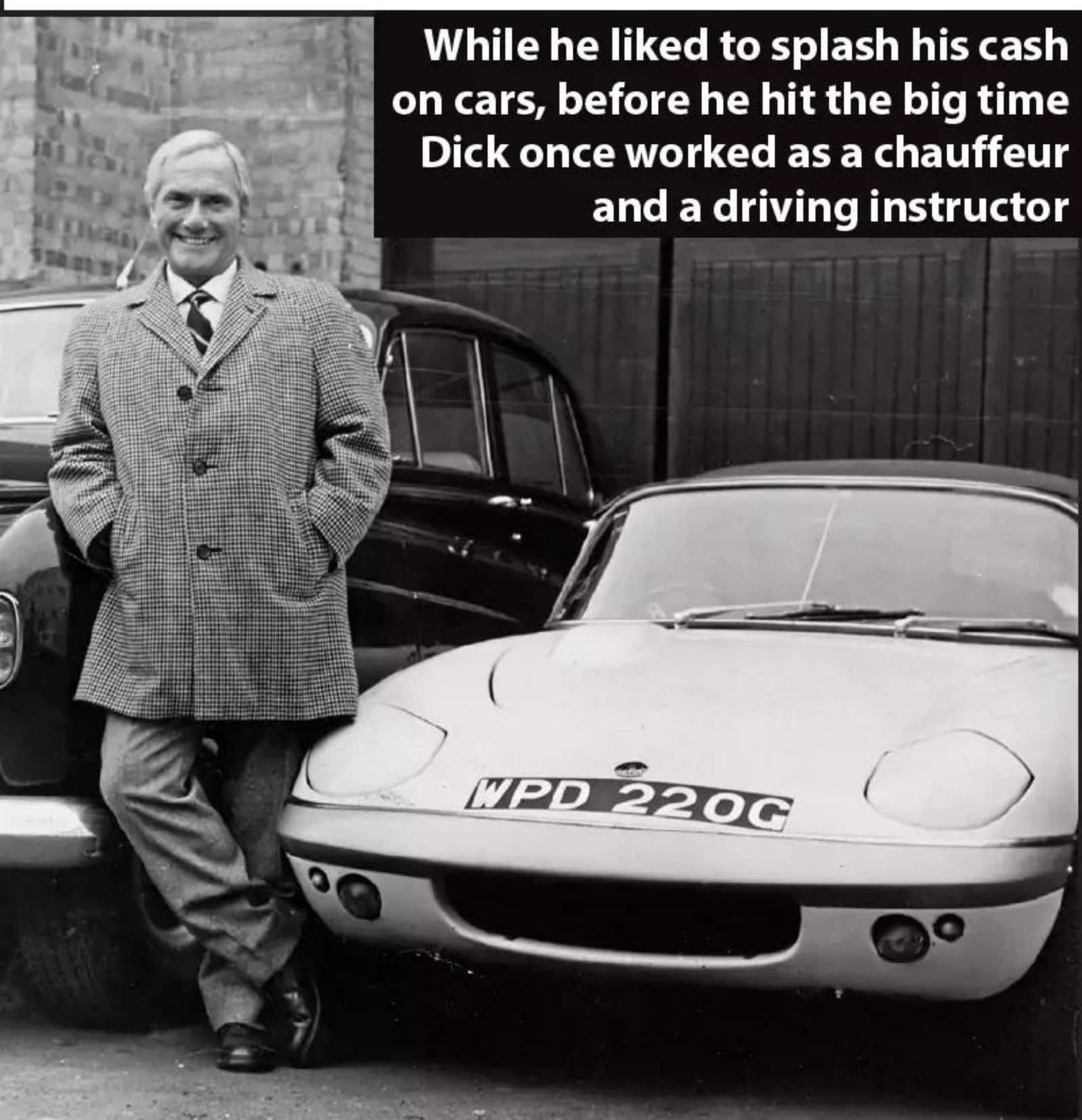
Dick preferred characters he could delve into and develop in a comedy drama format. By the early Eighties, comedy was evolving, and Dick wanted to move on from the sketch format, which he felt was becoming stale. In his final two series for the BBC, Legacy of Murder (1982) and Jack of Diamonds (1983), he fulfilled his ambition to create a central, long-running character across an hour-long show, and this remained some of his best work.

Despite his professional success, Dick had a chaotic private life. He married five times and had four children. He adored the company of beautiful women, and there were rumours of numerous affairs. His mother also had a significant influence on him throughout his life, contributing to the downfall of several of his marriages due to her overbearing nature. Despite his fun-loving personality, he struggled with fatherhood, asking his children not to call him Dad, as he wanted them to see him as a friend.

Dick had a passion for planes, motorbikes and fast cars. Despite his success, he struggled with finances, never saving money and often became bored quickly. His family joked that when the ashtrays in his car were full, he'd just buy a new one rather than emptying them. He once bought a plane but forgot where he had parked it.

At the end of his life, he was estranged from his fifth wife, Josephine, and in a long-term relationship with dancer and actress Fay Hillier. He owed nearly £200,000 to the taxman and had embarked on a gruelling theatre tour of Australia to settle his debts. Unfortunately, the stress and demanding schedule took a toll on him, and he died from cardiorespiratory failure on 2 January 1983 at the age of 67.

The British public embraced Dick Emery, overlooking his often colourful love life as they cherished his fun and cheeky shows. His characters were always portrayed with great affection and were never cruel. Although his shows are rarely repeated, his influence can be seen in programmes such as The Fast Show (1994-2014), Harry Enfield and Chums (1994-99), The Catherine Tate Show (2004-09), and Little Britain (2003-06). His catchphrases are still said today, and when you hear 'Oh, you are awful...' or 'Dad, I think I've got it wrong again' spare a thought for the comedy legacy of Dick Emery.



While he liked to splash his cash on cars, before he hit the big time Dick once worked as a chauffeur and a driving instructor



Emery was married five times, the shortest, which lasted just six months, was to Irene Ansell in 1946

Double take

From subtle twins to wildly different alter egos, we're counting down our favourite instances of actors pulling off incredible double duty on screen

NINE LIVES

Perhaps the ultimate case of multiple roles, Alec Guinness famously played nine different members of the D'Ascoyne family in the celebrated Ealing comedy *Kind Hearts and Coronets* (1949). Some family members appear only briefly: Naval 'hero' Admiral Lord Horatio goes down with his ship, while the suffragette turned ill-fated balloonist Lady Agatha memorably falls to Earth in Berkeley Square. Other roles such as the amiable young amateur photographer and the doddery Reverend Lord Henry D'Ascoyne are more substantial. But in every case, the transformation is remarkable while, at the same time, always still very recognisably Alec Guinness.

DID YOU KNOW?

The scene where Alec Guinness appears as six characters at a D'Ascoyne family funeral was accomplished by masking the lens and re-exposing the film multiple times with Guinness in different positions. The process took several days cinematographer Douglas Slocombe slept in the studio to make sure nobody touched the camera.



DEAD RINGER

Bette Davis obviously had a thing about playing identical twins, assuming both roles in two films, *A Stolen Life* (1946) and *Dead Ringer* (1963), made nearly 20 years apart. Both rely on cases of mistaken identity and feature twins with very different personalities with one sister in each effectively falling foul of the greed of the other one.

IT'S A DRAG

Alastair Sim was cast as Clarence, the untrustworthy brother of the school's headmistress in *The Belles of St Trinian's* (1954). Margaret Rutherford was slated to play Miss Fritton but when she became unavailable Sim bravely took on her part too. It was a shrewd move and it paid off. While Clarence is largely forgotten Miss Fritton remains one of Sim's most memorable characters.



BLONDE AMBITION

Director Alfred Hitchcock was famous for his penchant for blonde actresses. *Vertigo* (1958) features both a blonde and a brunette played by one actress: Kim Novak. They become embroiled in the troubled life of a retired detective, John 'Scottie' Ferguson (James Stewart), who finds himself drawn towards Judy Barton because she reminds him of Madeleine, a young woman he knew who apparently plunged to her doom. Could Judy and Madeleine be the same person? It is one of Hitchcock's cleverest films.

TWIN TROUBLE

Teenaged actress Hayley Mills played twin sisters in *The Parent Trap* (1961). Sharon McKendrick and Susan Evers meet by chance at summer camp and slowly uncover their true relationship. They then hatch an elaborate plot, assuming each other's identities, in a bid to get to know each of their estranged parents.



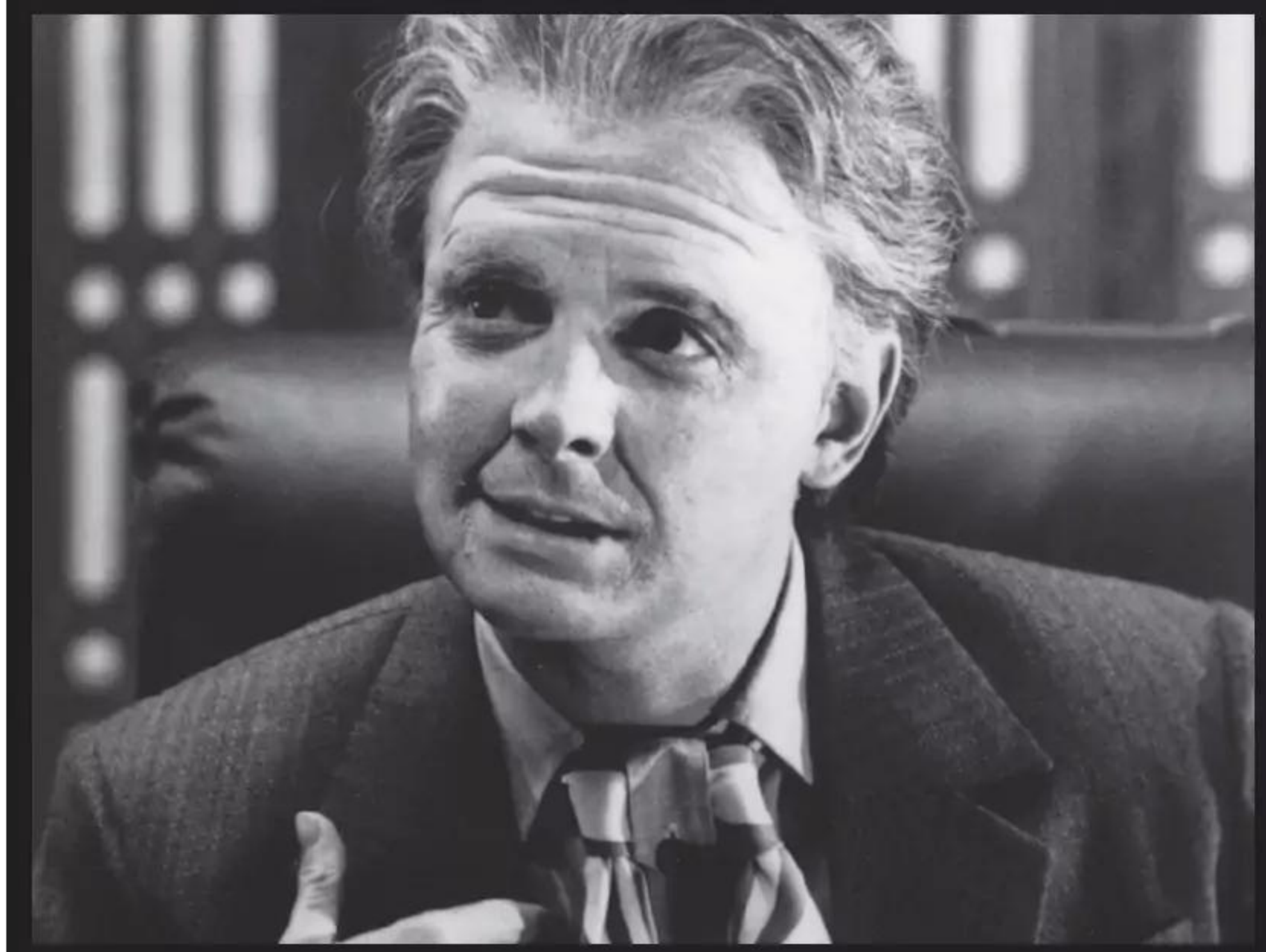


GUINNESS TRIBUTE

Peter Sellers had always admired Alec Guinness and dreamed of emulating his success in *Kind Hearts and Coronets*. He took on three parts in the satire *The Mouse That Roared* (1959), but he was disappointed with the finished film. Then in 1963, his friend Stanley Kubrick offered him the opportunity of a lifetime – four roles in his black comedy, *Dr. Strangelove*. In fact, four parts proved too much even for a major talent like Sellers and he relinquished the role of Major TK 'King' Kong.

BACK IN TIME

The perils of time travel meant that several characters in *Back to the Future Part II* (1989) end up meeting their former or future selves, none more so than Marty McFly. Using groundbreaking technology Michael J Fox was able to appear on screen simultaneously as Marty McFly Sr, and both his children Marty and Marlene.



POLITICAL PARODY

Charlie Chaplin masterfully plays a dual role in *The Great Dictator* (1940) as both tyrannical fascist dictator Adenoid Hynkel, and a humble Jewish barber. The final speech, delivered by the barber (who has been mistaken for Hynkel), stands today as a powerful plea for peace, unity, and humanity amid rising global tensions.

The not-so-dumb blonde



Judy used to say it took a lot of intelligence to convince people that her characters were stupid

She was a brilliant comic actress with unique charm and wit. Nick Smurthwaite takes a look at the tragically short life of Judy Holliday

Playing the proverbial dumb blonde in Garson Kanin's timeless comedy *Born Yesterday* (1950) may have won Judy Holliday an Oscar – and propelled her into the big time – but it was a role that ultimately spoiled her chance of ever being accepted as the great actress she might otherwise have become.

When she died from cancer in 1965, aged just 43, Holliday's obituaries suggested an overriding sense of unfulfilled potential in the actress Jack Lemmon once described as, 'intelligent, not at all like the dumb blondes she so often depicted'. In fact, she had an IQ of 172, a couple of points higher than Albert Einstein's. ➔

DID YOU KNOW?

Judy Holliday had a short love affair with Sydney Chaplin, son of Charlie, but they broke up after visiting the elderly Charlie at his home in Switzerland.

Holliday, whose real surname was Tuvim, originally wanted to be a writer. As a teenager she was bookish, anti-social and self-conscious. The desertion of her father when she was six had left Judy feeling abandoned, insecure and wary of men. On graduating from high school in 1938, she applied for Yale Drama School but didn't get in because she was too young. Feeling she ought to earn some money to help support herself and her mother Helen, Judy found work as a switchboard operator for the Mercury Theatre Company, famously run by Orson Welles and John Houseman.

Despite her shyness, she auditioned for a small role in an upcoming Mercury production. According to her friend and fellow Mercury production team member Howard Teichmann, 'Orson thought she was awful. He couldn't stop laughing! She did have that silly, high-pitched voice, and at that time she had no idea how to place it.'

Her transition from unappreciated office minion to fully fledged performer occurred as a result of attending a summer camp for adults (this was America's depression era so few could afford holidays) where she encountered

Appearing alongside Spencer Tracy and Katharine Hepburn in *Adam's Rib* was so daunting that Judy can be seen trembling in earlier scenes



the ebullient Adolph Green, an aspiring actor-writer-composer, who went on to co-write *On the Town* (1949) *Singin' in the Rain* (1952) and *The Band Wagon* (1953) with Betty Comden.

Green took a shine to Holliday and eventually persuaded her to join in the entertainments he staged for the camp. At first she confined herself to backstage activities, but later – at Green's urging – she morphed rather reluctantly into a performer with a five-strong cabaret act calling themselves The Revuers, who worked so well as a company

they finished up playing the *Trocadero* in Los Angeles, with fans including Tallulah Bankhead and Leonard Bernstein.

TAKING CENTRE STAGE


According to Gary Carey's excellent 1983 biography of Judy, her reaction when Comden and Green first asked her to join The Revuers was, 'You got to be kidding!' She'd had no training, no experience of performing in cabaret and, according to Judy herself, couldn't sing. What she did have was tenacity and drive. Despite her



Judy and her husband David Oppenheim had a son Jonathan. After her death Jonathan was raised by Judy's parents and went on to become a documentary film editor

The romantic comedy *It Should Happen to You* (1954) was intended as a vehicle for Garson Kanin's wife Ruth Gordon, but she suggested casting Judy instead





crippling stage fright Judy stuck at it, improving show by show. 'Then suddenly one night she'd pull it all together,' recalled Betty Comden. 'It was truly phenomenal. In a matter of a few weeks she picked up what the rest of us had learned over a period of years.'

The ups and downs of The Revuers eventually led to them appearing in a stage musical, My Dear Public, a show within a show, in which they would be free to write their own material. It wasn't a great success but what good notices there were homed in on The Revuers' contribution, which led to the booking at the Trocadero, Los Angeles, and interest from Hollywood talent scouts.

By this time, it was obvious Judy Holliday was the stand-out performer in The Revuers, although initially she resisted a solo career because she was fiercely loyal to her friends and felt safer in the company of her fellow performers. Finally a compromise was reached – Judy would sign a contract with 20th Century Fox, with the assurance that the other Revuers would also be taken on board.

They were all shoe-horned into a problematic musical project entitled Greenwich Village (1944). Inevitably the greater part of their contribution was consigned to the cutting room floor, and Fox decided they wanted to single out Judy for future grooming. It was at this point that Judy changed her name from Tuvim to Holliday.

The best Fox could offer her was a one-line role in a war musical, Something for the Boys (1944), starring Phil Silvers, although her second film, Winged Victory (1944), based on a stage show by Moss Hart, allowed her a fair number of lines though no real opportunity to show off her gift for comedy.

MIXED BLESSINGS

What really changed everything for Judy was being cast as 'a devastating nitwit' – in the words of the Variety reviewer – in



She wore 13 outfits in Born Yesterday that grew in taste and style as her character developed

a Broadway play called Kiss Them For Me (1945), for which she won the Clarence Derwent Award for best supporting player. It opened the door to the role that eventually made her into an international star – Billie Dawn, gangster's moll, in Garson Kanin's play, Born Yesterday.

After a triumphant three-year run on Broadway, nobody doubted that Holliday would be cast as everybody's favourite dumb blonde in the film version. But it took her scene-stealing performance in Adam's Rib (1949), as a woman standing trial for the murder of her adulterous husband, to convince Harry Cohn, head of Columbia Studios, that Judy was up to the job.

The rest, as they say, is history. The film of Born Yesterday

was a massive box-office hit and Judy was named Best Actress in the 1951 Academy Awards.

In her short but outstanding film career, it was Judy Holliday's misfortune to be forever associated with Billie Dawn-like ditsy blonde characters who were a million miles from the serious-minded, self-critical perfectionist she really was. In an interview towards the end of her life, she said, 'I guess I owe everything to Billie but some mornings I wake up cursing her.'

If she'd been born a few decades later, my guess is that Judy Holliday would have been allowed to show off her range and intelligence as an actress, in the way Reese Witherspoon has.

DID YOU
KNOW?

Judy always felt like an outsider. 'In those days I never wanted to be an actress, the acting was something to do while I waited for a chance to study writing and directing. But I guess I was just meant to be an actress. Because, here I am.'


To avoid an argument over who had top billing the BBC decided that they would alternate from one week to the next

The dark genius of Steptoe

Gritty, hilarious, and heartbreakingly human – Steptoe and Son changed the face of TV comedy with its sharp writing and raw emotion, says Mark Wright

Corbett and Brambell had almost 200 acting credits between them but they'll be forever known as Harold and Albert Steptoe





With its coarse language, cluttered sets and constant bickering between characters, Steptoe and Son (1962-74) was like nothing else on TV. But it was also rebellious, weird, gritty, unique and – most importantly – very funny.

Albert and Harold Steptoe first burst onto our screens on 5 January 1962 in *The Offer*, which was conceived almost by accident by Ray Galton and Alan Simpson. As two of the UK's most respected comedy writers, and the masterminds behind Hancock's Half Hour, the BBC had given Galton and Simpson the freedom to experiment with a new series of half-hour episodes under the Comedy Playhouse banner. Its success took everyone by surprise, but once critics and audiences saw it, they knew they wanted more.

RAG AND BONE MEN

What began as a one-off idea blossomed into one of the most iconic sitcoms of the Sixties and Seventies. Set in a squalid rag-and-bone yard in Shepherd's Bush, it explored the fraught relationship between Albert (Wilfrid Brambell) and his son Harold (Harry H Corbett). Thirty-something Harold is desperate to escape his manipulative father and aspires to moving up the social ladder. But from that pilot episode, when Harold breaks down in tears at the end, audiences knew they were watching something groundbreaking.

The scene is certainly not played for laughs. This was a new kind of comedy, with deeply relatable characters written with empathy and played with sincerity. Harold and Albert were more than comic foils; they were real, flawed, and complex, their relationship awkward

and poignant. Over the course of more than 50 episodes the series explored personal failures, generational conflict, emotional stagnation, and isolation, often combined with a sharp social commentary on post-war Britain.

A key factor in the show's success was the on-screen chemistry between Brambell and Corbett. Both were seasoned stage actors who brought professionalism and gravitas rarely seen in sitcoms of the time. Galton and Simpson made the decision to cast theatrically trained actors to add weight to the more dramatic elements of the comedy. Brambell's portrayal of the slovenly, yet strangely endearing Albert was the perfect foil to Corbett's more ambitious, yet eternally thwarted Harold.

However, the strength of their characterisation meant both actors later struggled to escape typecasting. Corbett, trained at RADA, and had hoped for a serious dramatic career, but the popularity of Steptoe and Son meant he was forever linked to the role. In his later years, he acknowledged that, while Harold might have overshadowed his career, he was proud of the show and its lasting impact, saying, 'I wanted to be a serious actor, but Harold became a prison. I'm proud of what we have done... but wonder what else I could have done.'

Brambell had been acting on the big and small screen since his film debut in 1947's *Odd Man Out*. He too found the show both a blessing and a curse. Reportedly very fastidious about his personal hygiene, he became frustrated when people associated him with the 'dirty old man' in real life.

The strength of the writing was obviously pivotal to the show's success. Sharp, intelligent, and often biting, it balanced humour with underlying tension, making the Steptoes' bickering feel all too real. There's the immediate visual comedy of episodes such as *The Bath* (S2.E2), when Harold brings home a date only to find

his father naked in the tin bath in the living room eating pickled onions. Then there's the heart-wrenching emotions of *Homes Fit for Heroes* (S3.E1), when Harold tries to send Albert to an old people's home. Brambell perfectly captures Albert's devastation, while Corbett's portrayal of Harold displays the weight of his decision. Galton and Simpson made sure the audience never quite knew which character to support – should their loyalties lie with the ungrateful son or the manipulative but vulnerable father?

CLASS DIVIDE

While many sitcoms of the era relied on absurdity and simple jokes, Steptoe offered a grounded, nuanced portrayal of the human experience. It broke the mould, showing that comedy could be complex, emotional and socially relevant. It was not afraid to present a sometimes uncomfortable view of working-class life and tackle difficult topics like generational divide, class struggles, and lack of social mobility. The sub-plot of *The Bath* episode, for example, highlighted the lack of basic amenities in over four million working-class homes.

Steptoe profoundly changed the public's expectations of what a sitcom could achieve, proving that comedy could be both funny and deeply moving. Its influence can be seen in modern sitcoms, where character-driven storytelling and the exploration of personal flaws are central along with the ability to blend humour with pathos. Even contemporary shows such as *The Office* (2001-03) and *Peep Show* (2003-15) owe much to Steptoe and Son, drawing inspiration from its flawed characters.

Steptoe and Son was groundbreaking in its approach to both comedy and drama, offering a sharp, sometimes bleak look at life. Today, it remains one of the most influential and beloved sitcoms in TV history – and rightly so.

Don Adams and
Barbara Feldon
appeared in all
138 episodes

The spies who goofed

Undercover agent Lin
Bensley investigates the
origins of Mel Brooks's
spy spoof *Get Smart*

DID YOU KNOW?

Mel Brooks came up with the idea of calling Max Smart Agent 86 from his time working in a restaurant. 86 was the code the kitchen used to signify they were out of something; '86 on the rye bread,' '86 on the cream cheese,' and so forth. Mel felt that during each episode Max seemed to 'run out of brains' so 86 seemed an apt number for him.

Conceived by Mel Brooks and actor/screenwriter Buck Henry, *Get Smart* was an affectionate send-up of the secret agent genre popularised by James Bond and *The Avengers*. It first aired in September 1965 and its concept was as uncomplicated as its incompetent leading protagonist. Maxwell Smart (Don Adams), also known as Agent 86, and his persevering accomplice, Agent 99 (Barbara Feldon) were members of a clandestine government agency called CONTROL, who were tasked with foiling the evil aims of KAOS, a gang of criminal masterminds bent upon world domination.

Smart received his orders from the Chief (Edward Platt) who, deep down, considered Smart an idiot; a well-meaning and patriotic American, but an idiot all the same. When Smart and the Chief needed to discuss sensitive issues, it was standard protocol to operate the Cone of Silence; two interconnected Plexiglass bubbles that were lowered over their heads to prevent outsiders listening in. As you would expect, once enclosed, the pair had much difficulty in hearing each other without resorting to shouting, defeating the purpose of deploying the apparatus in the first place.

Their friendship is ever vexed. In the episode, *Smart the Assassin*, we learn the pair have a weekly chess game that the Chief always wins. A KAOS agent arranges for Smart to be abducted and given a brainwashing pill that induces him to kill whoever says 'checkmate'. But in an effort to improve his game Smart takes so long to consider each move that the effects of the pill begin to wear off. In a moment of panic the KAOS agent shouts 'checkmate' and Smart proceeds to shoot him. When Smart eventually comes to his senses and explains all to a very nervous Chief, he suggests they unwind with a game of Chinese chequers.

Of the two leading characters, the good-looking and graciously

mannered Agent 99 was by far the most enigmatic. Her name is never revealed, even though she later marries Max, her past remains shadowed in subterfuge – the consummate cloak-and-dagger demoiselle.

Smart also had an accomplice in the guise of a labradoodle called Fang (Agent K13), who was often summoned to rescue Smart and Agent 99 when compromised by their inadequacies, but the mutinous mutt's own doggone disobedience both on and off screen saw him put out to grass at the end of season two. Another occasional accomplice was Hymie the Robot (Dick Gautier), whose humanoid features disguised a mechanical moron that had been captured from KAOS and inadvertently reprogrammed to prefer washing dishes than dishing spooks!

DUBIOUS DEVICES

Every secret agent had an arsenal of gadgets and gizmos and Smart was no exception. Among many devices of dubious merit, he possessed an umbrella camera, a pool stick shotgun, mirrored cufflinks, jacket button lasers, binocular sunglasses, and his trusty shoe phone. This, the most impractical of inventions, housed an earpiece in the heel and a speaker in the sole and required Smart, often at the most inappropriate moments, to remove his footwear to take or make a call.

KAOS was an infernal kindergarten for a number of naughty megalomaniacs, and Ludwig Von Siegfried (Bernie Kopell) was the baddest of the bad. He wore his Heidelberg duelling scar as a badge of courage; an indicator of his love for his Fatherland, Nazi uniforms and clicking his heels that was only surpassed by his diabolical urge to annihilate all democratic-minded dummkopfs and Smart in particular.

Another notable KAOS super-villain was the fiendish Claw (Leonard Strong), who ran

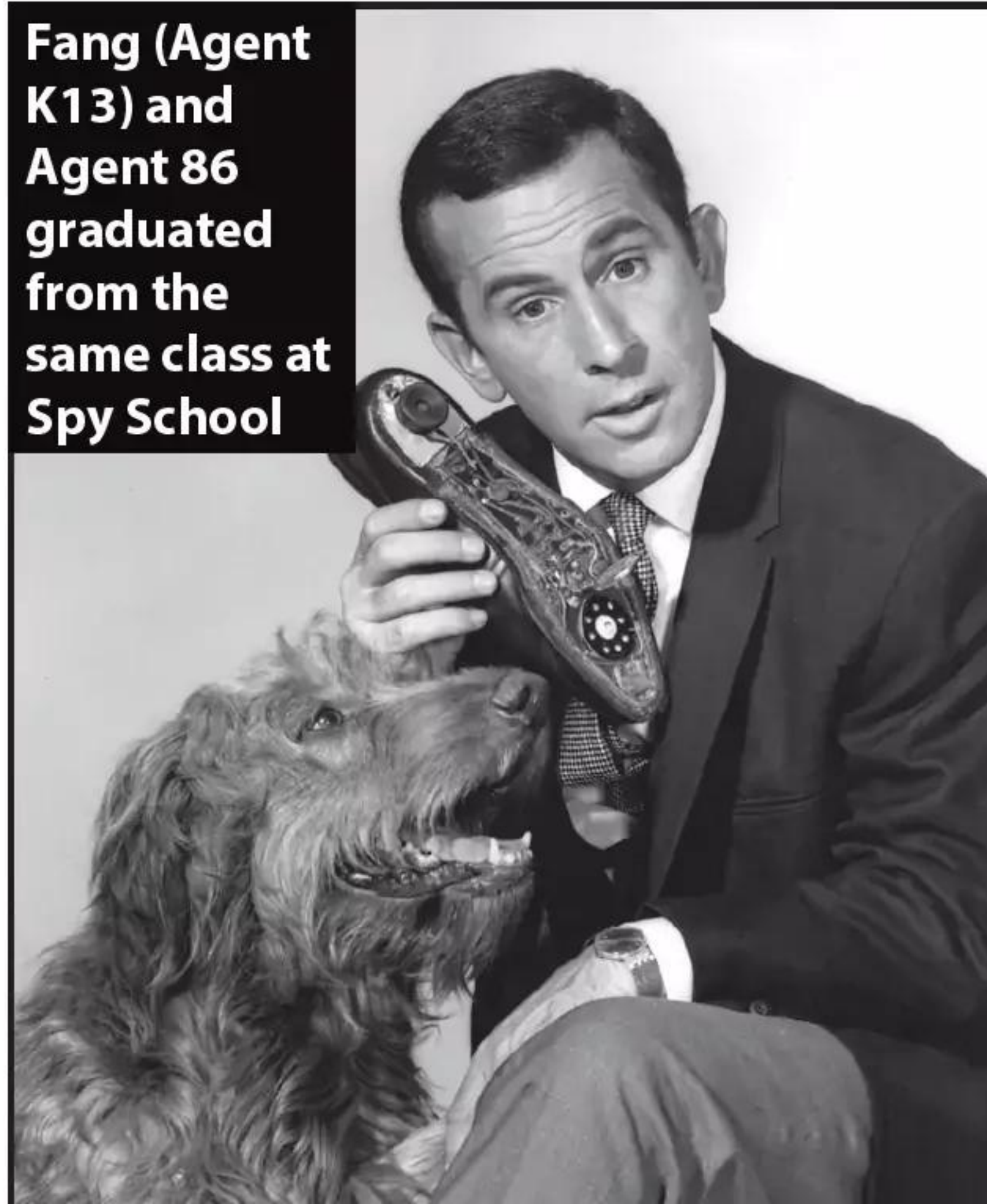
a Chinese laundry as a front for his information smuggling agency. In an undefined accident, his left hand had been replaced by a magnetic steel claw – cue several visual gags – and with his apparent inability to pronounce the letter L, he was compelled to call himself The Claw! much to his own annoyance and the confusion of Smart.

The Claw first appears in *The Diplomats Daughter* when he is attempting to kidnap Princess Ingrid of Scandinavia. As all blondes look alike to the Claw, he has already abducted eight by the time Smart is assigned to the case. In tracking the Claw to his hideout, Smart is caught by his bone-headed henchman, Bobo, but while being tortured manages to release a smoke pellet that floods the room allowing him to escape into the nightclub next door.

How Smart always managed to get the better of KAOS was invariably due more to luck than judgement, and how fortunate that his adversaries' ineptness was unfailingly greater than his own. And Agent 99 deserves her share of the credit for her efforts in safeguarding national security by extricating Smart from one scrape or another, until he hatched his next harebrained scheme.

Broadcast at the height of the Cold War, the show was a fearful reminder that the fate of the world was in the hands of those with an even more tenuous grip on reality than Maxwell Smart.

Fang (Agent K13) and Agent 86 graduated from the same class at Spy School



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Comedy historian Robert Ross pays tribute to some of the finest and funniest, but often overlooked, names in showbiz

Forgotten Heroes of Comedy...



The greatest British comedians often needed an ebullient, occasionally, belligerent figure of authority to belittle, and Brian Oulton was one of the safest pairs of hands in the business. So good at the pompous and the plummy was he that audiences could be forgiven for believing he came from one of the posher corners of the Home Counties. In fact, he was a born and bred Liverpoolian and enjoyed stage success in repertory theatre before the Second World War. He married actress Peggy Thorpe-Bates in 1938 and, like many in his profession, dutifully put his career on hold to serve King and country.

Once demobbed from the Army, Oulton found his comedy niche as the perplexed everyman coming face to face with the most incongruous sights. The most incongruous, undoubtedly, being the mermaid of Glynis Johns in *Miranda* (1948). On television, Oulton was one of Tony Hancock's most trusted stooges: memorably as the BBC producer who foolishly

buys the television rights to the East Cheam Centenary Parade, and as The Ladies Man expert, instructing Hancock on the wit to woo. Oulton's character has delivered this exact same speech, every working day, for years. Hundreds of times. It's a mini masterpiece of robotic delivery.

Oulton's skill was keeping a straight face, playing the Funeral Director opposite Dick Emery, in drag, in the crime caper *Ooh... You Are Awful* (1972); although Kenneth

'Oulton found his comedy niche as the perplexed everyman'

Williams, lapsing into Winston Churchill, in *Carry On Cleo* (1964), was too much for him. It's joyous to watch Oulton twitching with barely controlled laughter. He had joined the team, as the snobbish patient Henry Bray in *Carry On Nurse* (1959); and played the petulant salesman trying to sell a tent to Charles Hawtrey in *Carry On Camping* (1969). Oulton's last outing with the team was as a last-minute replacement for Hawtrey in the Christmas show *Carry On Stuffing* (1972).

The Boulting Brothers too were quick to sign up Oulton's expert, comedy shorthand for

disgruntled authority, playing the same character, in different workplaces, in the military comedy *Private's Progress* (1956), and the industrial action satire *I'm All Right Jack* (1959).

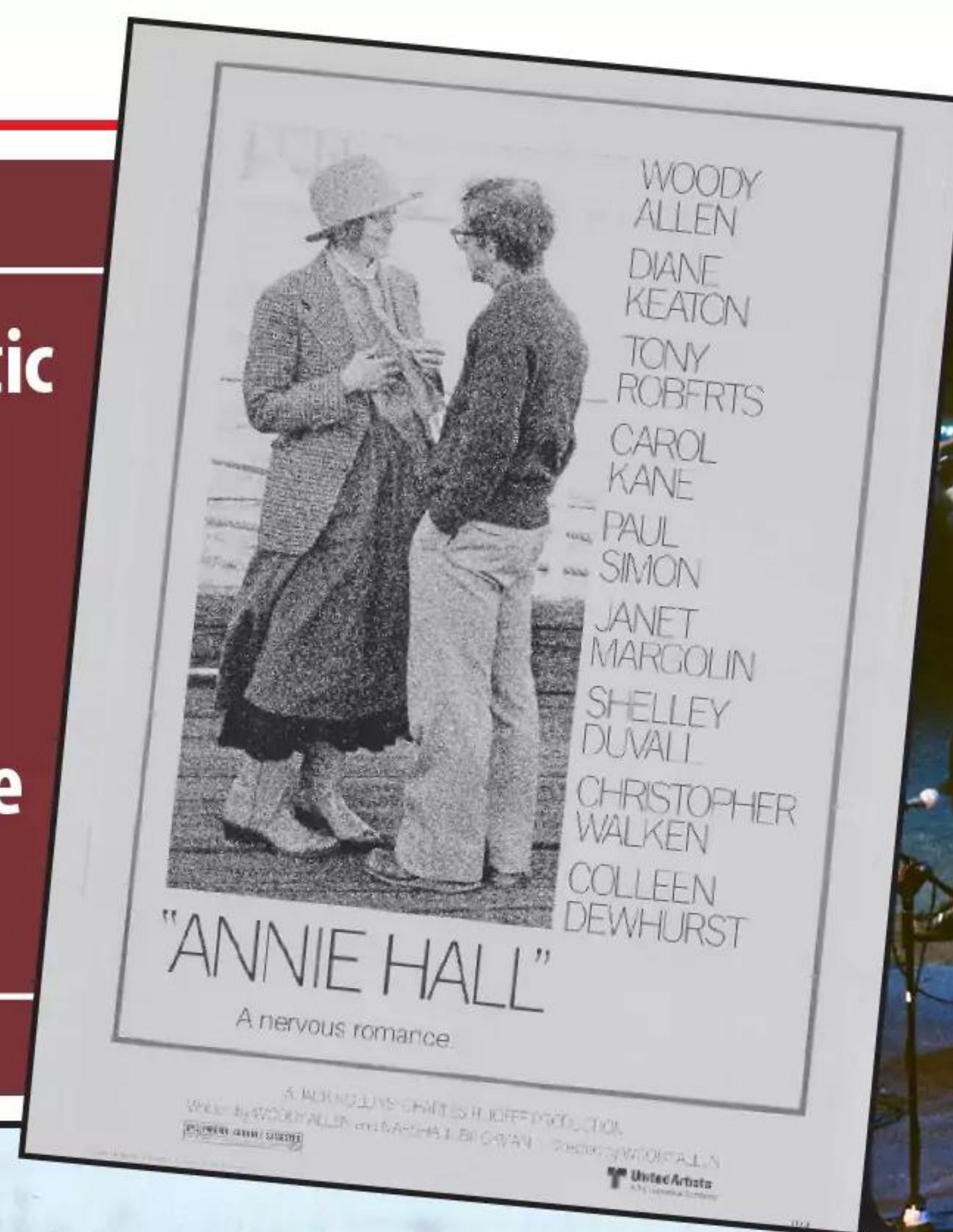
A timeless encapsulation of his impeccable, dithering type, he could support Mike and Bernie Winters, Morecambe and Wise or Terry Scott with the same ease as he could support Lenny Henry or Rik Mayall and Adrian Edmondson in *The Young Ones* (1984), defending an anarchic assault on the sweetest of sitcom sweethearts, Felicity Kendal.

Oulton was a reassuring, jobbing actor until his 80th year, having chalked up cult appearances in *Young Sherlock Holmes* (1985); as the King of Hearts in *Alice in Wonderland* (1986), with Kate Dornin; and Uncle George in the John Gielgud version of *The Canterville Ghost* (1986). He eventually retired to the sedate surroundings of Stratford-upon-Avon and died in April 1992, at the age of 84.

■ Visit the website of Robert Ross, Britain's Comedy Historian, at robertross.co.uk

>> MOVIE MASTERCLASSES No.45

Multi award-winning romantic comedy **Annie Hall** (1977) wasn't just Woody Allen's first mainstream success, it completely redefined how love stories are told on screen

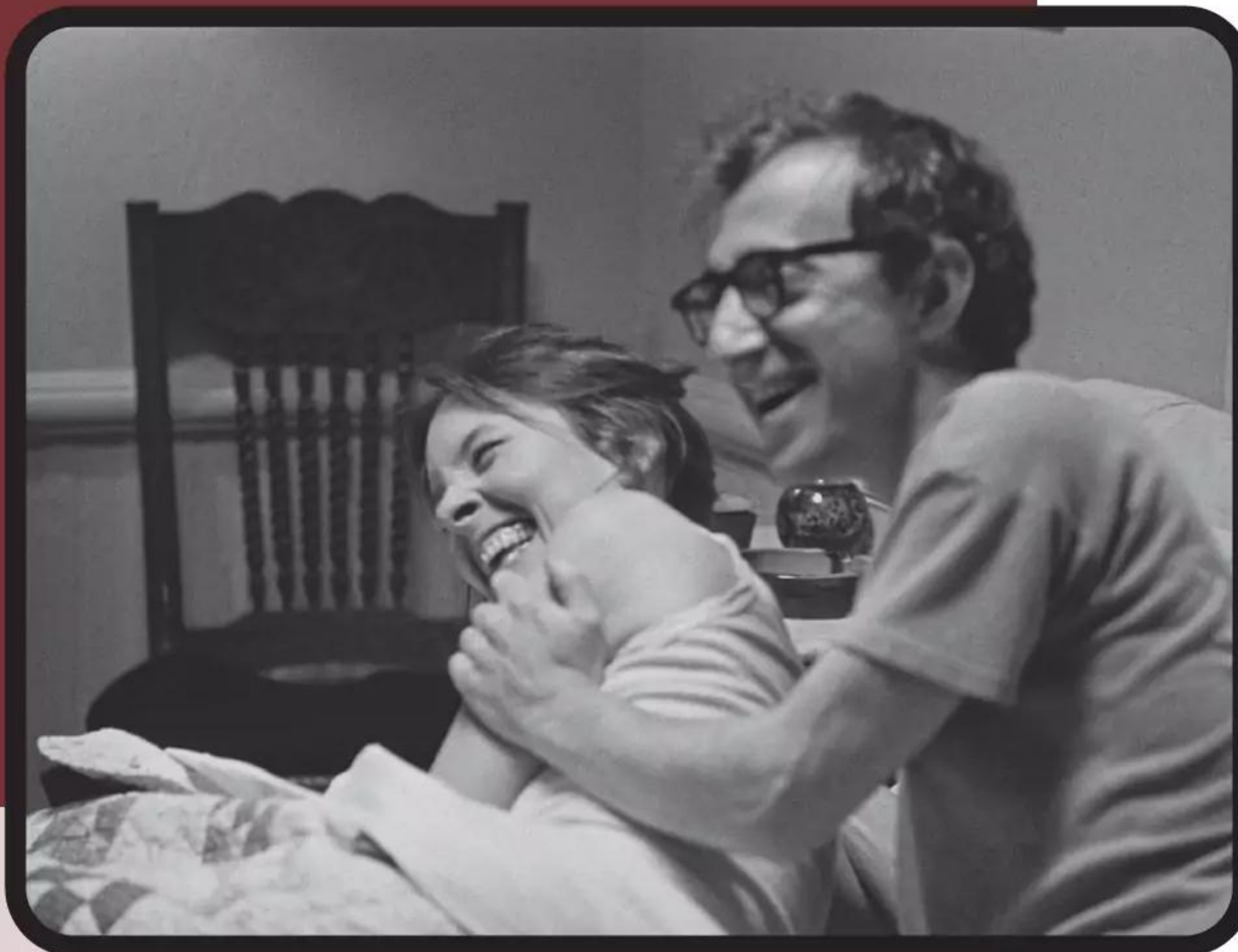


Alvy Singer (Allen) is a neurotic New York comedian. Through a series of flashbacks, fourth-wall breaks and imaginative sequences, Alvy reflects on what went wrong in his relationship with free-spirited aspiring nightclub singer, Annie Hall (Diane Keaton). They meet, fall in love and share a deep connection, but over

time, their differences become more apparent and Alvy's insecurities and obsessive tendencies clash with Annie's need for independence and growth. As he re-examines the highs and lows of their romance Alvy comes to terms with the idea that some relationships, however meaningful, aren't meant to last forever.



The film scooped a Best Actress Oscar for Diane Keaton and Best Film, Screenplay and Director for Allen, along with his only acting nomination. He holds the record for the highest number of Academy nominations for Best Screenplay (16). Despite the many accolades however, he almost never attends the Oscar ceremony, preferring instead to spend the evening playing clarinet in a New York jazz club. In 1997 director Barbara Kopple made the documentary *Wild Man Blues*, capturing Allen's New Orleans jazz band's 1996 European tour.



Woody Allen gave Diane Keaton her first break in theatre, casting her in his Broadway production of *Play it Again Sam*. They dated in real life from 1968-74 but split amicably and remained on good terms. They made a total of eight movies together. He once said of her, 'I'd rather work with Diane Keaton than anyone – she's absolutely great, a natural.'



Christopher Walken has a short cameo as Annie's brother Duane, who drives the couple home. Once behind the wheel, in a characteristically intense deadpan, he confesses that he often fantasises about driving into the oncoming traffic. His name is misspelled Christopher Wlaken in the closing credits.

As well as Allen's frequent collaborator, Tony Roberts, this film features early appearances by Shelley Duvall, Sigourney Weaver, Jeff Goldblum, Paul Simon and a cameo by Truman Capote.



The memorable lobster dinner scene was the first one shot for the movie and neither Woody or Diane had to do much acting, because their hysterical laughter was genuine and spontaneous.



The scene where Alvy and Annie are both visiting their psychiatrists looks like a split screen scene, but was actually shot simultaneously on one set with an adjoining wall.

Spangler's film roles were largely limited to playing dancers and chorus girls



Kirk Douglas was questioned by police



After the discovery of the handbag more than 200 volunteers helped police search Griffith Park

Without a trace

When aspiring actress Jean Spangler went missing, the police turned their attention to a major Hollywood star. Andrew Shaw investigates

Griffith Park in Los Angeles is home to the iconic Hollywood sign. For more than 200 years it has shone brightly over the city, a symbol of hopes and dreams.

Only, on the morning of Sunday 9 October 1949, something was discovered in the park that reflected the darker side of the movie capital. A ranger found a handbag. The straps had been ripped, as if the bag had been torn from someone in a struggle. Inside it was a Screen Actors Guild identification card and a handwritten note.

The identification card belonged to a Jean Spangler. The note said: 'Kirk, can't wait any longer. Going to see Dr Scott. It will work best this way while mother is away.'

A search of the park found no more evidence. But police quickly established that 26-year-old Jean Spangler had been reported missing by her sister-in-law the previous day. So what had happened to her?

BITTER DIVORCE

Jean Spangler was born in Seattle. Her family moved to Los Angeles, where she graduated from high school in 1941. A pretty girl, she began modelling and working as a nightclub dancer aged 18.

Following a whirlwind wartime romance, she married plastics manufacturer Dexter Benner in 1942. Only, things didn't work out and she filed for divorce, citing mental cruelty. The divorce was finalised in 1946, but a bitter custody battle ensued over their only daughter Christine.

By 1949, things were looking brighter for the aspiring actress.

She had landed several bit parts in films and was sharing a Los Angeles apartment with her daughter and her mother Florence, as well as her sister-in-law Sophie.

At 5.30pm on the evening of Friday 7 October, she came downstairs all dressed up. Her mother was out of town, and Jean told Sophie that she was meeting Dexter to discuss child-support payments, then going on to a late shoot for a movie.

At around 6pm, she was seen browsing at a nearby farmers' market by a sales assistant, who said she 'appeared to be waiting for someone'. The last anyone heard from Jean was at 7pm when she phoned Sophie to say she would be back later than anticipated.

IN THE FRAME

Police quickly established that Jean didn't have filming work that night and began following leads.

First in the frame was ex-husband, Dexter Benner, but when questioned, he seemed genuinely shocked and denied meeting Jean that evening. His wife Lynn backed up his story, saying her husband had been with her all night.

Investigators then focused on the contents of the note, which experts established was in Jean's handwriting. Who were the mysterious 'Kirk' and 'Dr Scott'?

It turned out Jean had a connection to the most famous 'Kirk' in the world. She had recently filmed the movie *Young Man with a Horn*, which starred Kirk Douglas.

The police phoned Kirk, who was on holiday in Palm Springs. At first he didn't remember Jean, then he recalled a 'tall girl in a green dress', who he had kidded about with on set. But he hadn't seen her since. Satisfied that he wasn't involved, police ruled him out.

Jean's mother then remembered a man called Kirk would occasionally pick Jean up from the apartment, but he was never tracked down. What about 'Dr Scott'?

Friends claimed Jean was three months pregnant and that there was a medical student called 'Doc' who was known to perform terminations. Had Jean died after an illegal abortion?

Every doctor in LA named Scott was questioned. None had heard of Jean. Also, if Jean had died during a 'botched abortion', why had her handbag been dumped in the park?

The only other 'Scotty' that Jean knew was an Army Air Corps lieutenant who she had an affair with while married to Dexter. When she ended the relationship with Scotty, he had allegedly assaulted and threatened to kill her. But there was no evidence she had ever seen him again.

The police had hit another dead end. Their efforts weren't helped by the fact that Jean knew so many people. There were even suggestions she had run off with two henchmen of the notorious gangster Mickey Cohen, who had gone missing at the same time.

When the men's bodies were later found – probably the victims of a mob hit – Jean's mother insisted her daughter wasn't the kind of girl to get mixed up with gangsters.

Investigations were getting nowhere. Some newspapers were reporting that Jean may have been the victim of a serial killer linked to the 1947 murder of Elizabeth Short in LA – the famous Black Dahlia case. Over the following years, multiple sightings were reported, but Jean was never found.

Dexter was granted custody of Christine with Florence permitted to visit her twice a month. However, Dexter defied the court order, saying Florence's visits were upsetting the girl as she kept referring to Jean as Christine's 'real mother'.

When sentenced to 15 days in jail for contempt of court, Dexter fled to Florida with Christine. Florence had been robbed of a daughter and a grandchild.

The LAPD has never closed Jean Spangler's case and, to this day, she is still listed as a missing person.

The note was the police's only lead

Found PROP DR
647 702 WBS

Kirk:
Can't wait any longer.
Going to see Dr. Scott.
It will work best this
way while mother is
away.

Alexander Davion and John Gregson were the only actors to appear in all 26 episodes

Paving the way

Gideon's Way brought gritty realism and moral complexity to Sixties TV, laying the foundations for modern British police dramas says Steve O'Brien

There were few actors working in the Sixties that embodied solid, old-fashioned decency like John Gregson. Which is doubtless why producers Monty Berman and Robert S Baker zeroed in on him for the lead role in their first project together since taking *The Saint* (1962-69) to soaring international success.

Gideon's Way (1964-66) is, in many ways, the forgotten series from the Berman/Baker stable, having never enjoyed the repeat runs of *The Saint*, *Department S* (1969-70), *The Champions* (1968-69) or *Randall and Hopkirk (Deceased)* (1969-71). That it was broadcast in black and white is likely the main reason, yet in every other way, *Gideon's Way* is as cinematically ambitious as any of its more eye-catching ITC stablemates.

When the series debuted, it wasn't the first time that audiences had met upstanding Commander George Gideon of Scotland Yard. John Ford's 1958 movie *Gideon's Day* had headlined Jack Hawkins as the titular 'tec and had been based on John Creasey's 1955 novel of the same title. Creasey was an English crime writer who, under the name JJ Marric, would pen a total of 21 Gideon novels before his death in 1973. (Under his other pseudonym of Anthony Morton, he also created the character *The Baron*, which later became another small screen smash for Berman and Baker).

John Gregson was no stranger to playing by-the-book policemen, having donned the uniform in films such as *The Lavender Hill Mob* (1951), *The Frightened City* (1961), and *Tomorrow at Ten* (1963).



When shown in the US, under the title *Gideon CID*, the title sequence was adapted to show more violent scenes

Gideon, however, would become the character that would define him as an actor.

MORAL ROLE MODEL

Looked at now, the character of George Gideon seems impossibly, implausibly flawless. While police officers around him can be inept, corrupt, prejudiced or simply brusque, Gideon is the one they all look up to. He has the model family (unlike many crime series of the time, *Gideon's Way* gives us more than a glimpse at its protagonist's home life), an unblemished record, and he is the one who keeps calmest in the stormiest of storms.

Yet, for all that, what sets *Gideon's Way* apart from most of those other ITC shows is its realism. While *The Saint*, *The Champions* et al were unashamedly escapist, revelling in their exotic locations (even though, more often than not, they were replicated on Elstree soundstages) and larger-than-life villains, *Gideon's Way* was far more engaged with the social realities of the mid-Sixties. One episode, *The V Men* (S1,E2) for example, explores the rise of the far-right, focusing on a politician, Sir Arthur Vane (clearly modelled on British fascist Oswald Mosley) who finds himself the target of a bodged assassination attempt. Another, *The Big Fix* (S1,E4), focuses on the issue of horse doping, and *Boy with Gun* (S1,E23) tackles the issue of knife crime

and juvenile delinquency. While the show's nearest equivalent, the BBC's *Z-Cars* (1962-78), was limited in its storytelling by its theatrical, multi-camera format, *Gideon's Way* was able to film on real streets and in real locations, giving its storylines a gritty verisimilitude.

STRONG PEDIGREE

There were 26 episodes of *Gideon's Way* produced, many based on original stories by John Creasey though with a smattering of originals written specifically for the screen. Vintage TV enthusiasts will recognise many of the series' writers, from future *Doctor Who* scribe Malcolm Hulke and *Thunderball*'s Jack Whittingham to *Carry On*'s Norman Hudis, while its directors include many names synonymous with ITC from Leslie (father of Barry) Norman to Cyril Frankel to Roy Ward Baker.

Though Creasey fans found the series generally faithful to the books, Berman and Baker's biggest contribution to the series was the invention of Detective Chief Inspector David Keen, played by Alexander Davion. Young, handsome and in some ways a proto-Gideon in his dogged pursuit of the truth, Keen was included to give the series a dash of sex appeal. He's much more in the traditional ITC mould, and, in another universe, could have easily headed up his own detective show.

Other regulars included Hugh Ross Williamson as Detective Chief Superintendent Bell and Daphne Anderson as Gideon's wife Kate. Even Gideon's three children are given prominent roles, being played by Andrea Allan, Richard James and, as youngest son Malcolm, Giles Watling. In fact, a must-see moment occurs in the episode *The V Men* when 12-year-old Malcolm tells his father that he's going to 'run for office'. A prescient moment

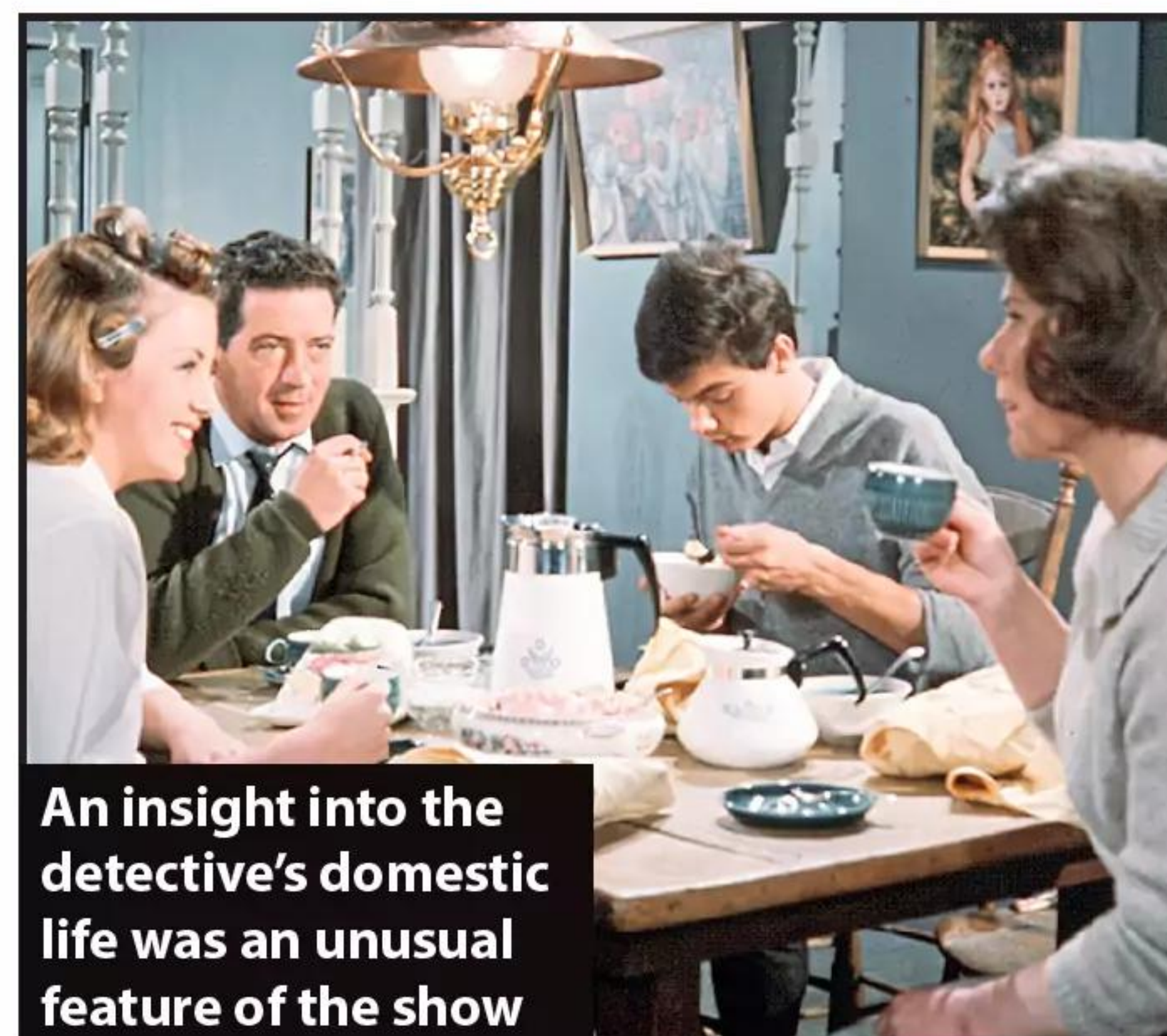
since, 53 years later, Watling would become the Conservative MP for Clacton.

John Gregson died far too young, of a heart attack aged just 55 in 1975. He'd appeared in some of the most iconic British flicks of the Fifties and Sixties, including *Genevieve*, *The Titfield Thunderbolt* (both 1953) and *The Longest Day* (1962) and indeed was ranked the ninth most popular British star of 1956. Yet it's George Gideon that will forever be his signature role. Outside of Ford's 1958 film, there's been no other attempts to bring John Creasey's most famous creation to the big or small screen, a testament to how definitive Gregson's portrayal was.

Gideon's Way was clearly an influence on later police dramas such as *The Sweeney* (1975-78) and *Target* (1977-78), TV shows that took its documentary-style grit and ramped it up, yet, in many ways, it's never had the respect it so clearly deserves. Because without it, the TV crime landscape of the Seventies would have looked very different.



The show boasted an impressive roster of guests including an early appearance by Donald Sutherland



An insight into the detective's domestic life was an unusual feature of the show

EVERY PICTURE TELLS A STORY

Dorothy Squires was one of the biggest-selling recording stars of the Fifties. She loved throwing extravagant parties at her Bexley mansion. It was at one of these parties in 1953 that she first met handsome, 26-year-old aspiring actor Roger Moore. Although she was 13 years his senior the pair fell madly in love and soon married. However, as Roger's career took off, Dorothy's declined, and she found herself stepping further into his shadow. Resentments built up until the pair split.

In 1996 she was diagnosed with cancer and, as she lay dying, Roger telephoned the hospital to ask her niece to give Dorothy's hand a little squeeze and tell her, 'Rog is thinking of her.' As her niece did just that, Dorothy smiled and said, quite simply, 'magic', before peacefully passing away, thinking of the man she'd forever adored.

Taken at their home in 1958 this picture shows composer Tony Osborne (at the piano), who worked with Dorothy on the Russ Conway duet *Say it with Flowers*, singer Gary Miller (far left) who had several Top 40 hits, including *The Adventures of Robin Hood* (1955-59) theme, and Robert Brown (far right) who played Gurth opposite Moore in *Ivanhoe* (1958-59). The actors crossed paths again in the Eighties when Brown played M in the James Bond movies.





**DID YOU
KNOW?**

When her mansion burnt down in 1974 Dorothy fled from her home with just her jewellery box and 40 love letters written by Roger.

RETRO

Behind the lens

Pictured at a 1956 film
première, Anna Neagle
made more than 30 films
in her career, all but two
were directed by Wilcox

FORTY GLORIOUS YEARS

Herbert Wilcox and Anna Neagle created one of the
greatest partnerships in British cinema history. Allan
Hunter explores their lasting legacy and love story

DID YOU KNOW?

Wilcox prided himself on spotting new talent. In 1927, his company, British National Pictures, signed a contract with a 'brilliant young director' called Alfred Hitchcock.



His name is rarely mentioned in the same breath as Hitchcock or Michael Powell, but Herbert Wilcox was one of the most successful film directors Britain has ever produced. Over three decades, his films delighted audiences seeking an escape from the gloom of the Depression, the sorrows of the Second World War or the hardships of post-war austerity. His romantic comedy *Spring in Park Lane* (1948) achieved more than 20 million cinema admissions and still holds the record for attracting the largest audience for a wholly British film.

Wilcox was a producer and director who became renowned for his inspirational biopics, patriotic pageants and lightweight romantic trifles. He was also a dreamer and a master showman, pivotal to the British film industry during the silent era, forward-looking during the transition to talking pictures and a key figure in the creation of Elstree Studios. His long career encompassed the regal epic, *Sixty Glorious Years* (1938), the shameless tearjerker, *Piccadilly Incident* (1946), and *Odette* (1950), a harrowing salute to the wartime heroism of *Odette Sansom* that

gave Wilcox's wife, Anna Neagle, one of her best roles.

Born in 1890, Wilcox was one of five children. His earliest memories were of a family struggling to pay the bills and of constant hunger. His mother, Mary, died of TB when she was just 42. His father, Joseph, later remarried but he then also died of TB. Wilcox sold newspapers and found employment in a billiards hall

earning 30s a week, food and board. The struggles of his early years forged a determination to make a success of his adult life.

During the First World War he served in the Royal Flying Corps. It was after the war, that his interest in the film industry began. Wilcox's brother, Charles, was working as a salesman across the country, persuading cinemas to book the ➔



Anna Neagle spent a year researching her role in *Odette*, visiting prisons, camps and meeting surviving SOE agents



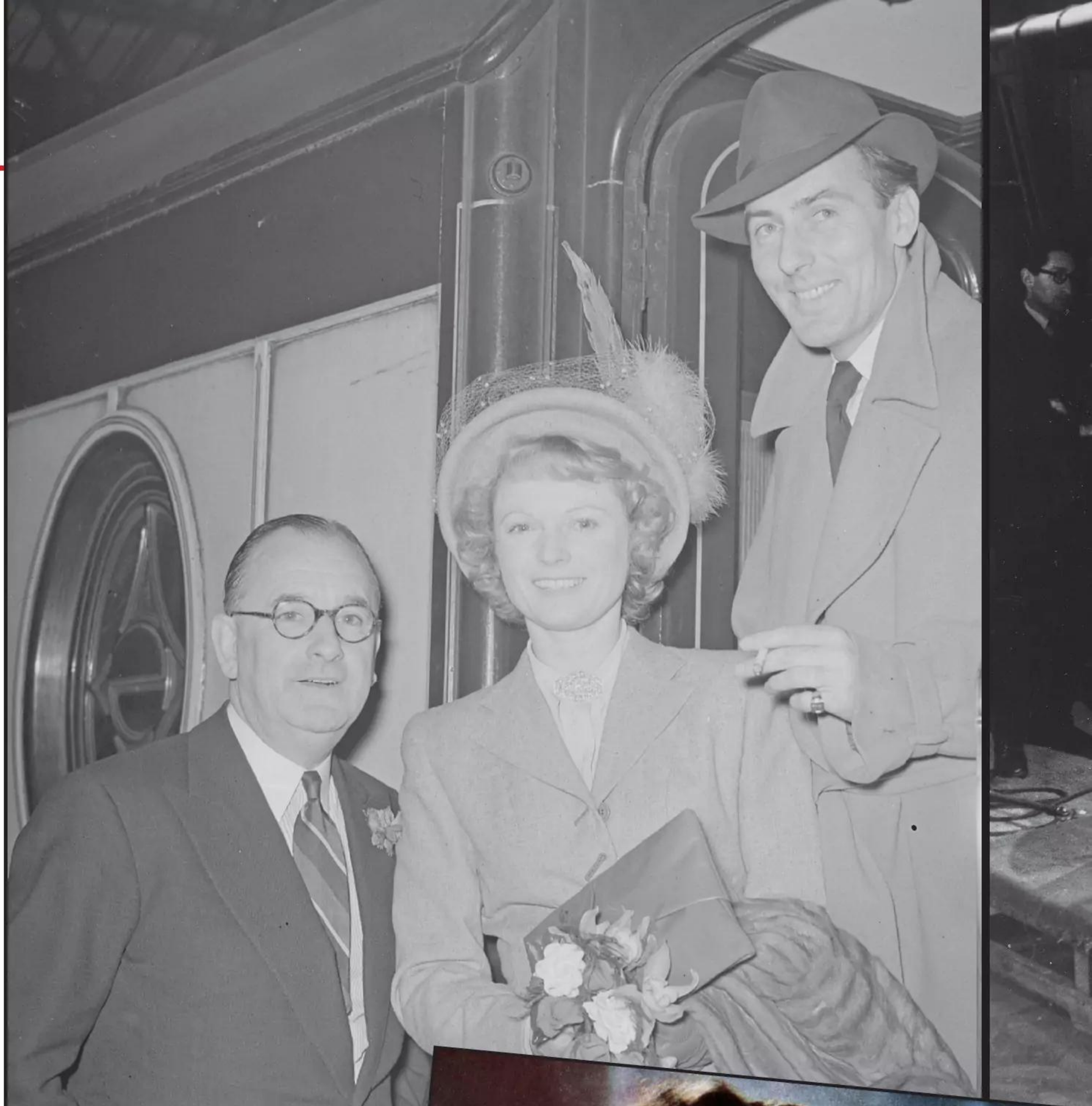
Wilcox arranged to finance *Nell Gwyn* with an accountant who allegedly reneged, leaving Wilcox to finance the film entirely himself

films he represented. On a really good week, he might earn £50 in commission. Wilcox decided to join him and quickly realised there was even more money to be earned from making their own films.

WHEN HERBERT MET ANNA

He raised £1400 to make *The Wonderful Story* (1922) and sold it for £4000. With big ambitions and a flair for publicity, he transformed the Albert Hall into a bullring for the premiere of *Southern Love* (1924). He then brought Hollywood star Dorothy Gish to London to feature in a series of films, including *Nell Gwyn* (1926) and *Madame Pompadour* (1927). Newspapers reported that she was paid £1000 a week – an astronomical amount – and that living expenses for herself, her mother and her maid amounted to another £80 a week. The success of *Nell Gwyn* led to the formation of British National Films and the purchase of 40 acres of land at Boreham Wood with the intention of building a studio that could rival anything in Hollywood. That was the beginning of Elstree Studios.

Wilcox's greatest achievement of the silent era was *Dawn* (1928), a stark biography of Edith Cavell featuring an acclaimed performance from Sybil Thorndike. Wilcox was then among the first to spot the potential of talking pictures. The chiller *Black Waters* (1929) has a claim to being the first British talkie, although Wilcox produced it on Hollywood sound stages and hired



The formidable film trio, Wilcox, Neagle and Michael Wilding heading to board RMS Queen Elizabeth to sail to New York

American Marshall Neilan to direct it. The film managed to reach British screens in April, three months before Hitchcock's more famous *Blackmail* (1929).

Wilcox would describe *Goodnight, Vienna* (1932) as 'the film that changed my entire life'. He had secured the rights to the musical score and was planning a film to star Jack Buchanan. When neither

Lea Seidl nor Evelyn Laye were available as a co-star, he considered postponing the whole venture. One night, he went to the London Hippodrome to see Buchanan performing in *Stand Up and Sing*. Watching from the back of the stalls he saw, 'a lovely young English girl dancing with Jack'. It was Anna Neagle and he decided to take a chance on her,



Anna Neagle and Michael Wilding topped the UK box office in 1949

paying her the princely sum of £150 for a film that was shot in three weeks. It took a lot less than three weeks for Wilcox to realise what he felt for Anna, later recalling, 'at the end of the very first day of shooting *Good Night, Vienna*, I knew it. I had fallen deeply in love with Anna Neagle.'

Wilcox was married to his second wife, Maude, and had four children. Anna, 14 years his junior, became his muse, his constant companion and, after Wilcox's divorce, his third wife in August 1943. The



Critics described Errol Flynn as 'wooden and unconvincing' in the musical *King's Rhapsody* (1955). It was the final film he would make with Anna Neagle



Wilcox directing his wife Anna Neagle in *Lilacs in the Spring*. The film was, sadly, a commercial flop

couple never had any children, devoting themselves to hard work and the high life. A good part of Wilcox's career was spent finding the best roles for Anna. Their many successes together included the remake of *Nell Gwyn* (1934), *Victoria the Great* (1937), *Nurse Edith Cavell* (1939) and the 'London Series' of airy romantic confections with Michael Wilding (*The Courtneys of Curzon Street* (1947), *Spring in Park Lane* (1948), *Derby Day* (1952) etc) that saw *Picturegoer* readers vote Anna the nation's favourite film star.

FOR BETTER, FOR WORSE

Wilcox and Anna shared a sense of professionalism and a strong work ethic. Wilcox declared, 'We had everything when we were together, nothing when we were apart.' *Victoria the Great* was a dream project for Wilcox. Anna was so committed to it that she used her own savings of £3000 and pawned her jewels to contribute to the budget. Their faith was well placed and over the years they enjoyed all the rewards that came with success.

Anna used her wealth to build a considerable art collection that included paintings by Rembrandt, Renoir and Utrillo. The couple owned a house overlooking London's Park Lane and a flat in Lewes Crescent. In his autobiography, Wilcox revealed that they had been permanent residents of Claridge's hotel for three years and that it remained his favourite refuge. 'Whenever the going was rough and I was beset by a problem I would move in [to the royal suite] order cocktails and, in a solitary state, get through a good dinner, plus a half-bottle of Champagne and a friendly chat with the head floor waiter. Within a day or so the wind would change, and the problem invariably disappeared. I then moved out.'

The good times came to an end in the Fifties. The rise of the 'angry young men' brigade in British theatre and cinema swept aside the likes of Wilcox and Neagle. *The Lady is a Square* (1959) was their last film together. There was

little appetite for privileged toffs and romantic fluff in the era of *Look Back in Anger* (1959) or *Saturday Night and Sunday Morning* (1960). Wilcox never gave up hope of returning to the big time. In 1960, he saw Alec Guinness on stage as TE Lawrence in the Terence Rattigan play, *Ross*. He paid a staggering £100,000 for the screen rights but David Lean's *Lawrence of Arabia* (1962) extinguished any hope that his film would be made. The cheque, alas, was non-refundable.

In his autobiography, Wilcox noted, 'for two years my company was only kept active on borrowed money instead of income. Worse still, I was borrowing money to repay loans – a disastrous policy with an inevitable outcome.' By 1964, Wilcox was forced to declare bankruptcy. During the legal proceedings, it was revealed that he had spent £25 million over his 40-year career. Anna remained his most loyal supporter and adversity brought them even closer together. She sold her paintings, jewels, and the house in Park Lane. Towards the end of 1965, she found renewed success in the West End musical, *Charlie Girl*, which ran for over five years. Regular employment allowed Anna to pay off their debts and Wilcox was discharged from the bankruptcy courts in May 1966.

Anna was created a Dame in 1969 and kept working on stage in *No, No, Nanette* (1973), as Mrs Higgins in several revivals of *My Fair Lady* (1978-82) and as the fairy godmother in the 1985 London Palladium pantomime, *Cinderella*.

Wilcox died in 1977, but Anna lived until 1986 and was lucky enough to see a revival of interest in their work and a fresh appreciation of the old-world charm and sophistication in the films made by what *Observer* critic Caroline Lejeune once described as 'the greatest husband, wife partnership the film industry has ever known.'

DID YOU KNOW?

In the early Fifties, Wilcox offered a promising young actress a contract that she was eager to sign, until her agent intervened. Forever after, Wilcox considered Audrey Hepburn 'the one who got away'.



Reel obsession

Mark Newson of Romney Marsh, Kent, shares his pick of seven films that have made a lasting impression

I first saw the mesmerising German film **AGUIRRE, THE WRATH OF GOD (1972) (1)** at a London cinema club. The great Klaus Kinski plays a 16th Century conquistador, searching for the city of El Dorado. It was shot in the Peruvian jungle by Werner Herzog for \$400,000 (a third of which was Kinski's fee).

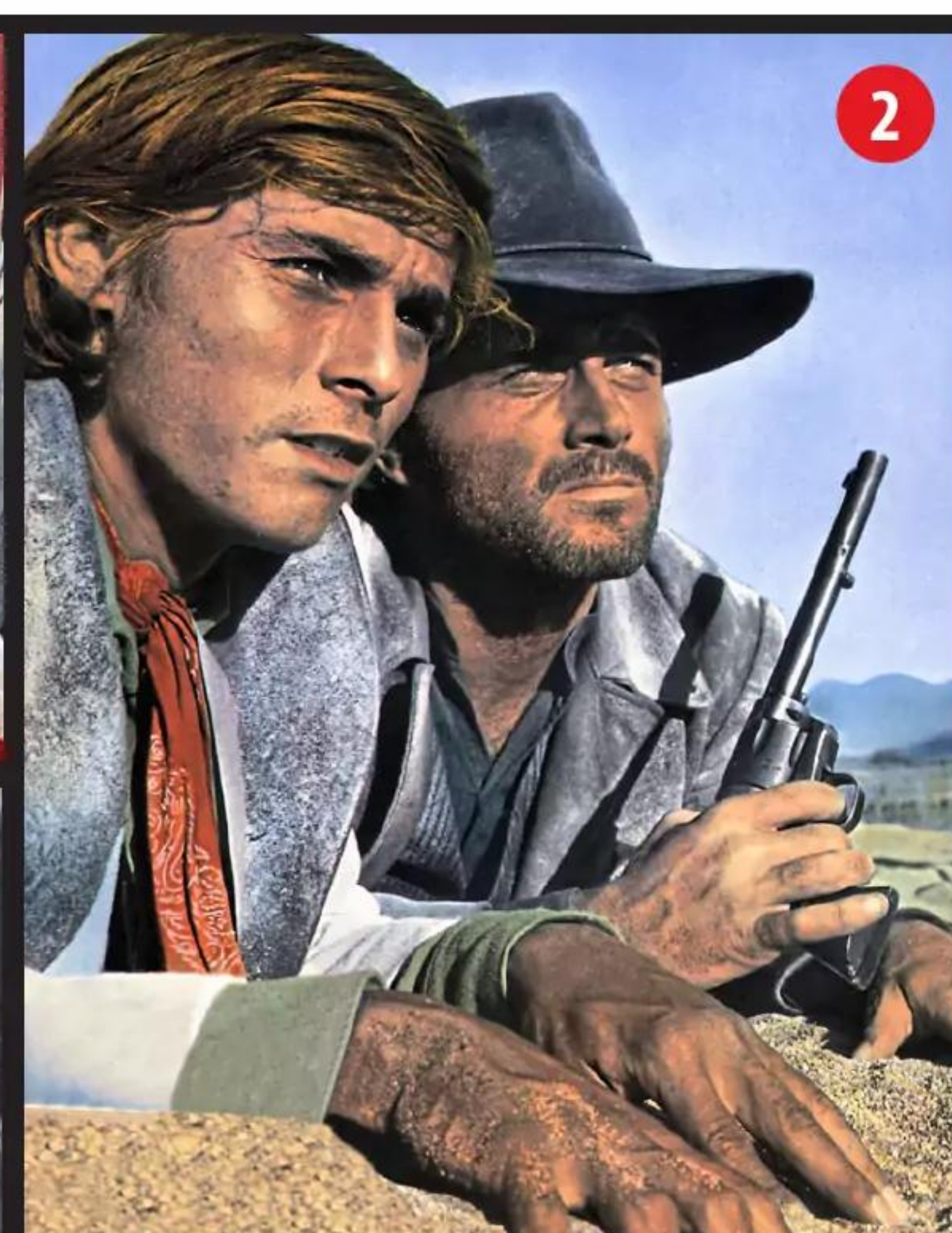
For me, the greatest spaghetti Western is **DJANGO (1966) (2)** starring Franco Nero and directed by Sergio Corbucci. The film was banned upon its release due to the violence and, unlike Sergio Leone's Westerns, there isn't the slightest bit of humour. It's grim, downbeat and has one of the most bizarre opening credits ever filmed; a cowboy dragging a coffin behind him.

The French film **JEUX INTERDITS (1952) (3)** (also known as *Forbidden Games*) has the most outstanding performance by a child actor that I've ever seen. Five-year-old Brigitte Fossey gives a truly moving performance as an orphan under Nazi occupation. Directed by the great René Clément, the film was named Best Foreign Language Film at the 1952 Oscars and awarded the Golden Lion at Venice.

REVENGE OF THE VAMPIRE (1960) (4) (also known as *Black Sunday*) was the first of many Italian horror films for Barbara Steele, earning her the epithet Queen of Horror. Directed by Mario Bava and shot in atmospheric black and white, British censors deemed it too shocking, and it was banned in the UK until 1968, when a heavily cut version was finally released.

One of my favourite actors is Robert Ryan and **ON DANGEROUS GROUND (1951) (5)** is one of his best. Directed by Nicholas Ray, Ryan plays a violent cop who meets blind girl, Ida Lupino, who softens his narcissistic character and (at the end of the film) we see a kindness within him. It also features a great score by Bernard Hermann – best known for *Psycho* (1960).

Joe Spinell stars, co-wrote, and executive produced **MANIAC (1980) (6)** in which he plays a repulsive schizophrenic who murders and then scalps women. The film's special effects are genuinely grisly, created by expert Tom Savini and there is the added bonus of the beautiful Caroline Munro.



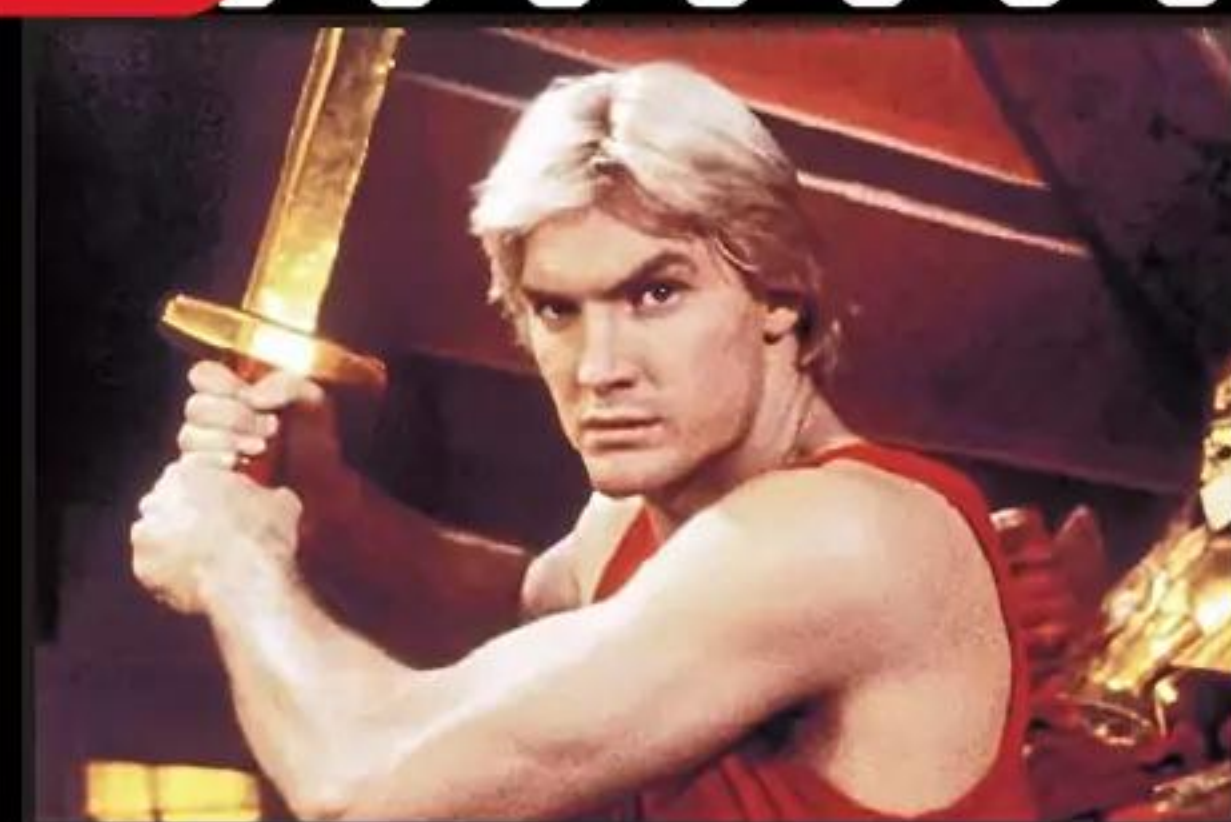
Richard Burton has to be the greatest actor of all time. In **THE SPY WHO CAME IN FROM THE COLD (1965) (7)**, he plays a burnt-out agent in the Cold War. James Bond this is not – it's downbeat with an intense performance from Burton. How tragic he should die aged just 58.



Tell us your magnificent seven films and why they mean so much to you. Contact details on page 3

FLASH GORDON (1980) IS 45 YEARS OLD THIS YEAR. HOW MUCH DO YOU REMEMBER ABOUT THIS CULT SCI-FI CLASSIC

Are you a movie buff?



1. Who played the title role of Flash Gordon?
2. Which legendary rock band composed and performed the film's soundtrack?

3. Can you name the evil emperor who threatens Earth, and the actor who played him?
4. What sport is Flash

- Gordon famous for in the movie?
5. Which actress played Flash's love interest, Dale Arden?
6. What is the name

- of the planet ruled by Emperor Ming?
7. What is the name of the winged warrior who becomes one of Flash's allies?

Who am I?

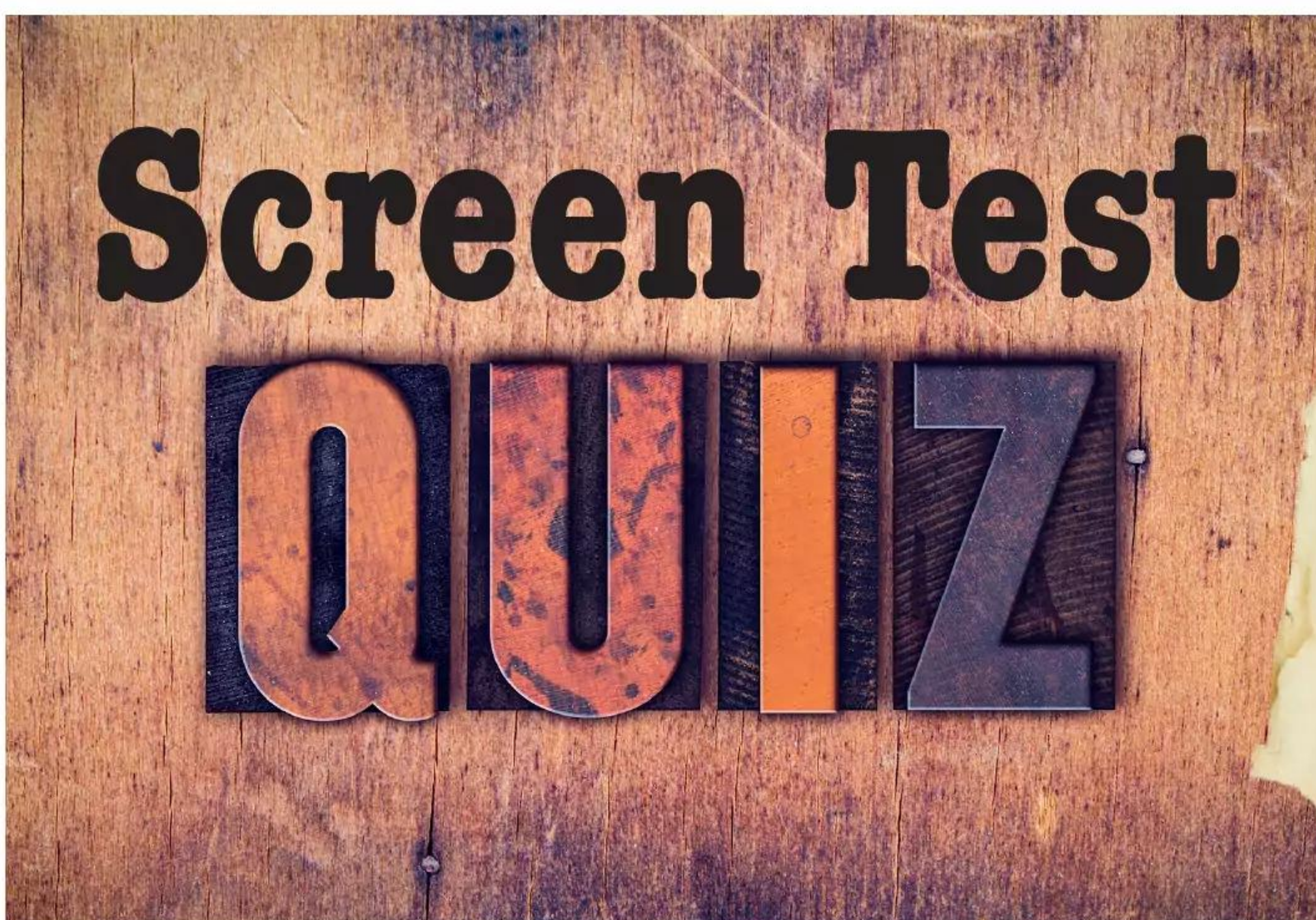
How many clues do you need to identify this star?

- 1 I was born in Chelsea, London on 4 March 1921, and trained at RADA.
- 2 My distinctive husky voice and refined demeanour made me a standout in British cinema and theatre.
- 3 I starred opposite Alec Guinness in Ealing comedies Kind Hearts and Coronets (1949) and The Man in the White Suit (1951).
- 4 I'm remembered for playing Gwendolen Fairfax in The Importance of Being Earnest (1952).
- 5 I continued acting into the Eighties, appearing in films like Little Dorrit (1987).

PIXELLATE

Can you identify the man in the middle of this trio of actors in Here Comes Mr Jordan (1941)?

Time to test your film knowledge.
It may be just for fun but pride is at stake...



IN A SPIN

Can you unravel the names of these five James Stewart films?

- 1 HAM ROTTER MOLTS
- 2 WORKER BARON
- 3 DAN PEEKS THRU
- 4 OPAL'S FEDORA
- 5 TIE HOTSHOTS



ANSWERS: Are you a movie buff? 1 Saml Jones. 2 Queen. 3 Ming the Merciless played by Max von Sydow. 4 American football. 5 Melody Anderson. 6 Mongo. 7 Prince Vultan, played by Brian Blessed. Who Am I? Joan Greenwood. In A Spin: 1 The Mortal Storm. 2 Broken Arrow. 3 The Naked Spur. 4 Fools Parade. 5 The Shootist Pixellate: Robert Montgomery



A whole lorra love

Cilla Black's lifelong love with Bobby Willis was a story of devotion, showbiz partnership, and enduring strength behind the spotlight

Most of Cilla's early hits had a composition by Bobby on the B side and, wherever Cilla performed on a Saturday night, Bobby would drive her back to Liverpool so she could enjoy her mum's Sunday dinners.

It was 1960 when Cilla first set eyes on Bobby Willis. They were at the Zodiac Club where she worked as a part-time waitress. She thought he was a Swedish sailor thanks to his holiday suntan and white blonde hair. However, Bobby told her he was 21, his father owned a bakery chain and then he offered to drive her home in his car. She discovered over the next couple of days that he was actually 19, worked in Woolworth's bakery department and that his car was borrowed. Cilla forgave the deception. 'He's dead good-looking, wears smart Italian suits and he makes me laugh,' she told her best friend, Pat.

It wasn't love at first sight for Cilla, but Bobby was besotted with her and happily ferried her around the clubs in his van and stood listening while she performed. But Cilla didn't want to settle down – her heart was set on being a singer. Despite Bobby's initial boasting, he didn't reveal for some time that he was also a talented singer and wrote songs but didn't feel comfortable 'being up front' and was happy to stay out of the limelight. 'Every successful woman needs a good man behind her,' he was fond of joking. Bobby's attitude was unusual for those unliberated times when the man was the breadwinner.

UNDER THE RADAR

The second person to recognise Cilla's magic was Brian Epstein, who signed her up and whisked her off to London with Bobby by her side. She'd never travelled far from Liverpool and said it felt like setting off for darkest Peru. When she saw the white telephone in her posh hotel room she wanted to ring everybody she knew, then realised nobody had a phone.

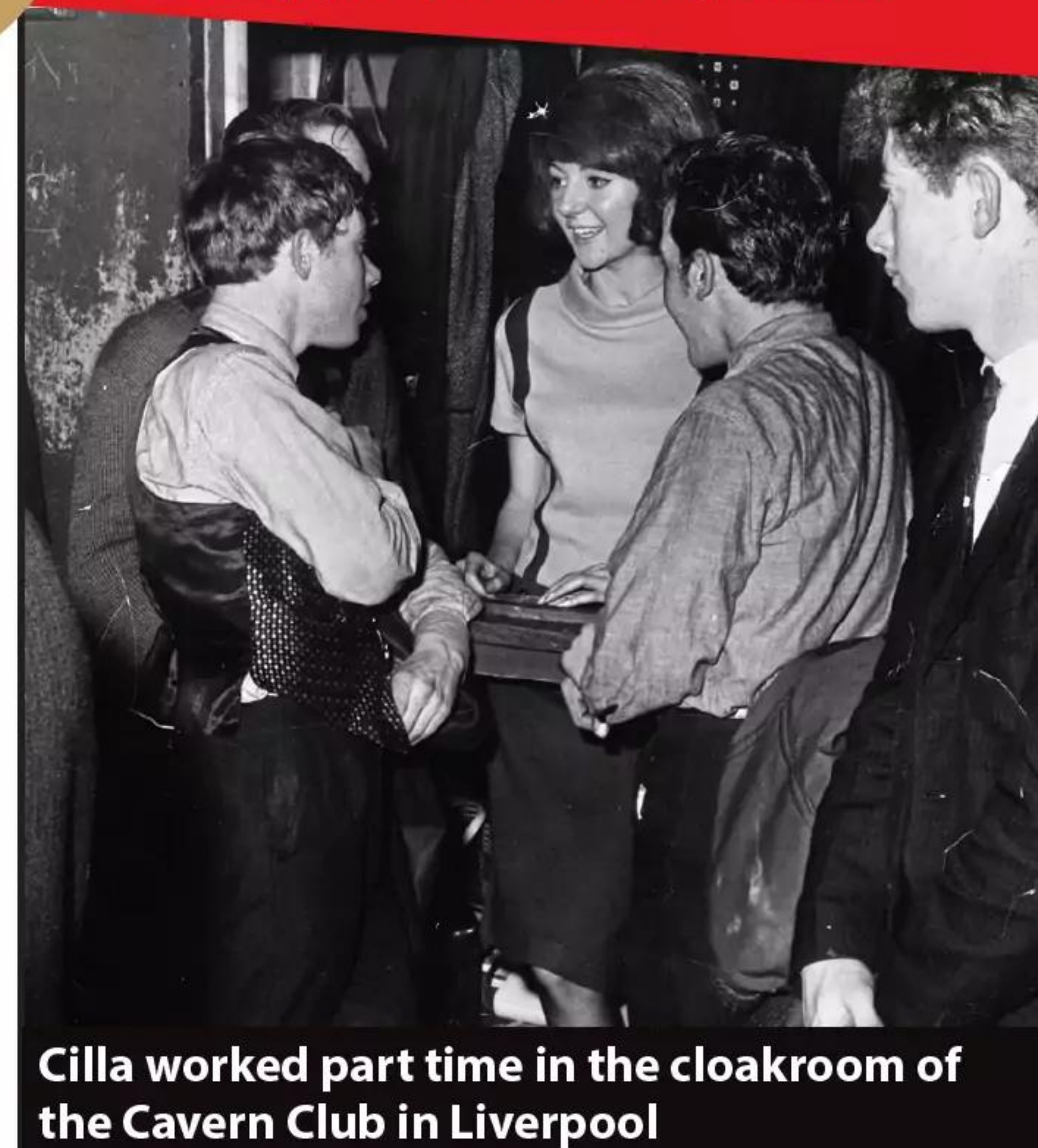
Her first record for EMI and producer George Martin, *Love of the Loved*, only managed No.35 in the charts but the next two, *Anyone Who Had a Heart* and *You're My World*, were both No.1 hits and Cilla became the biggest-selling female artist in the history of British popular music. Bobby's own compositions impressed music publisher, Dick James, who offered him a recording contract, but Bobby felt 'one star in the family's enough'.

Pop singers were expected to remain romantically untied, so Bobby was made road manager to explain his presence. He took the job seriously, watching and learning the ropes of the music business. When Epstein died suddenly in 1967, Bobby took over as manager and negotiated for Cilla to become the BBC's highest paid artiste with her own TV show, *Cilla* (1968-76).

UPS AND DOWNS

It wasn't all plain sailing though, and the devoted pair were prone to bickering, leading a friend to remark, 'You sound just like an old married couple, so why aren't you?' Less than a week later, on 25 January 1969, they were married at Marylebone Register Office, with Cilla in an £8 ruby-red velvet dress, followed by lunch at The Ritz. It wasn't a proper wedding to her Catholic mother, who refused to attend, so a Service of Blessing was held in Liverpool six weeks later, with a Scouse knees-up at the Adelphi Hotel.

They went on to have three sons, but their longed-for daughter, born



Cilla worked part time in the cloakroom of the Cavern Club in Liverpool

prematurely, lived for only two hours. Devastated Cilla took to her bed until Bobby persuaded her to return to her show at the Coventry Theatre. 'I knew if I didn't, I'd never sing again,' she said.

GROWING STRONGER

Bobby then took her career in a completely new direction, with Cilla acting for ITV in her own sitcom, *Cilla's Comedy Six* (1975). He knew she was more than a singer and his faith in her was rewarded when, that year, she was voted Britain's Top Female Comedy Star. By now they were living in a beautiful family home in Denham where Cilla loved to don her Marigolds to do the washing up, hoovering and even a bit of cooking.

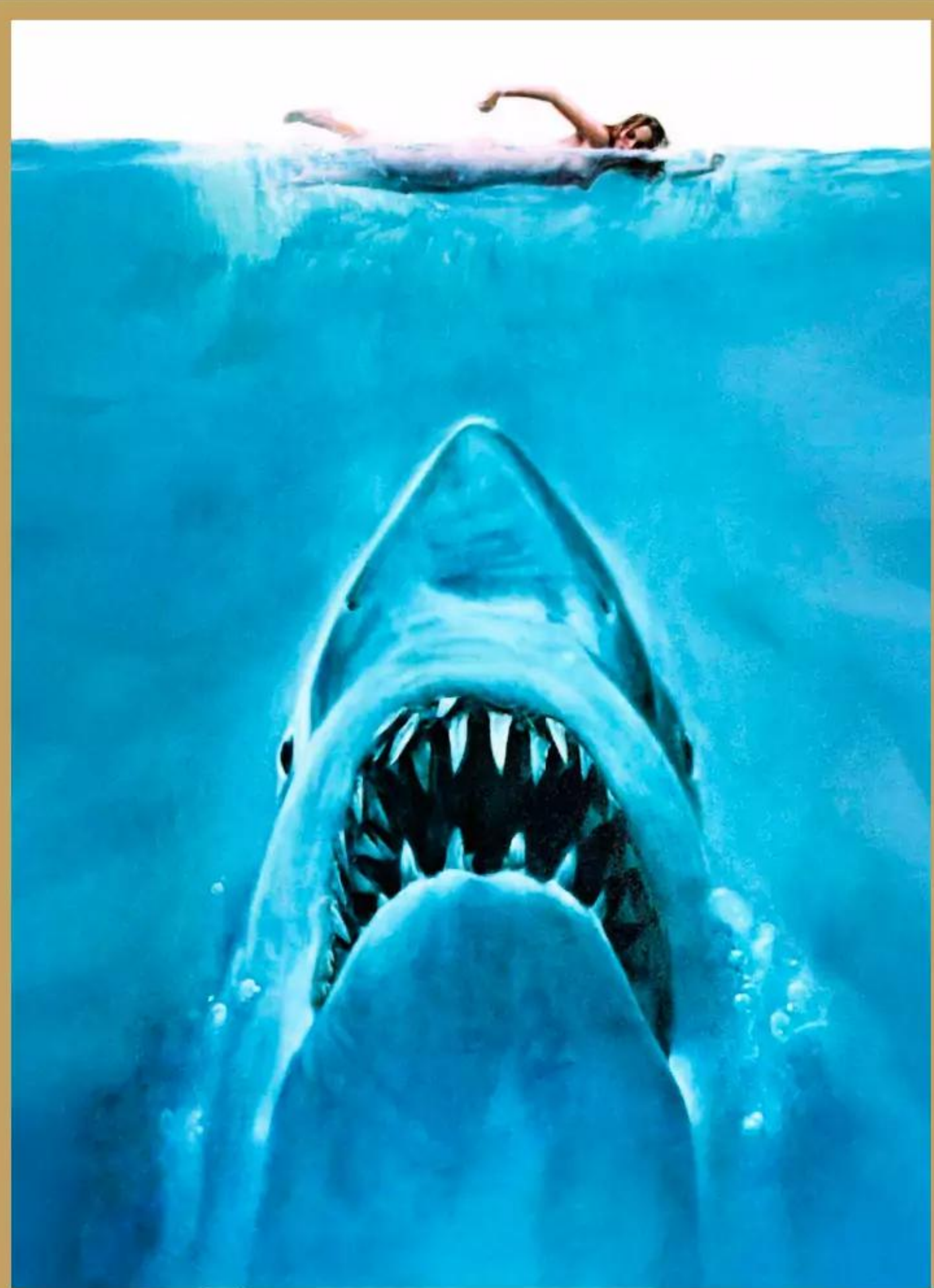
Bobby was constantly working to find a new platform for her talents and negotiated contracts for *Blind Date* (1985-2003) and *Surprise! Surprise!* (1984-2015), consolidating her position as the highest-paid female performer on British television. But once they closed the front door, they were just an ordinary family. She and Bobby never stopped being the young couple from Liverpool and he always stood in the wings waiting for her.

After Bobby's death in 1999 Cilla said she was no longer frightened of anything because, 'If I go, I'll be with Bobby anyway.' Cilla joined Bobby when she had a stroke at their Spanish home on 1 August 2015.



The couple were married for 30 years

NEXT ISSUE



BIRTH OF THE BLOCKBUSTER 29-page souvenir

From Jaws to Jedi, we remember the golden decade of long, hot summers fuelled by movies we still treasure

Gene Tierney The tragic life of the fragile queen of film noir

Britain's brightest The lives of home-grown stars James Mason, Kathleen Harrison and Joan Sims

Exclusive 'lost' interview Paulette Goddard talks about Hollywood, marriage and missing out on the role of a lifetime

Top TV remembered I Love Lucy, The Duchess of Duke Street, Laramie, Fanny Cradock and Call My Bluff

On sale 31 July

Cut-out-and-keep posters to collect...

FREE CLASSIC POSTER

Television re-runs of The Three Stooges feature shorts had helped resurrect the careers of the iconic comedy trio. A new generation of kids lapped up their slapstick antics and, suddenly, The Stooges were hot enough for Columbia to be willing to fund their return to the big screen with sci-fi comedy, Have Rocket, Will Travel (1959).

Of the 190 Stoooge shorts airing regularly on TV, by far the most popular were those featuring Curly, who had died, aged 48, in 1952. Replacements such as Shemp (who died in 1955) and Joe Besser had proved less popular. For their new venture Moe and Larry wanted to find a new partner who more closely resembled Curly in both looks and character and so burlesque comedian Joe DeRita was brought in as Curly Joe.

Moe, Larry and new addition Curly Joe, are a trio of bumbling janitors at a space research centre who accidentally launch themselves into space aboard an experimental rocket. They land on Venus, where they encounter a bizarre, alien world including a talking unicorn, a giant fire-breathing tarantula and an evil computer that creates three look-a-likes who follow the boys back to Earth.

The plot borrows heavily from Abbott & Costello Go to Mars (1953) but young audiences didn't mind. Although the film didn't impress critics it performed well at the box office, grossing \$2.5 million (against a budget of \$380,000).

During the Second World War DeRita performed in Britain, France and the Pacific with Bing Crosby and Randolph Scott as part of the USO tour.



The space suits the Stooges wear were previously used by the astronauts in The Twilight Zone episode Elegy (S1,E20)

THE THREE STOOGES



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WILL
TRAVEL

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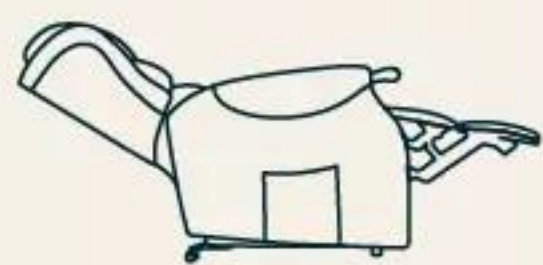
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