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KNIGHTMARE

My local football club, Peterborough United FC, AKA the Posh, have recently unveiled its new crest. The emblem was commissioned to reflect the club's desire to evolve, with the chairman saying: "I look at the big clubs and see how they are evolving, we have to modernise, and we have to move with the times."

Well, someone has certainly been looking at the big clubs, as elements of the old crest have simply been mapped on to Chelsea's badge. Far from being the symbol of a club with aspirations to play in the Championship, the crest looks as if it should be on a brochure for an investment bank. I find it very difficult to believe a human being was involved in the design process, let alone a designer who apparently spent time with Posh fans "to absorb all things Peterborough" to aid in its creation.

It isn't the first piece of corporate rebranding that I've had trouble accepting. British Telecom's



transformation into grey, boring BT meant one of the greatest company logos, the "Telecom T", was replaced by a prancing piper; while Anglia Television replacing its knight on horseback for a computer-generated flag in 1988 was a sign of things to come, when bland brands would replace some of ITV's more

innovative franchises (and TV-am) as a result of the 1991 ITV franchise auction.

The loss of Thames Television and TVS's broadcasting licences can still be felt today, as not only did they produce great dramas, top entertainment and powerful documentaries (the latter category possibly paving the way for Thames' downfall), their children's output was among the best in the business.

Children's ITV exists in name only now, as a section of the ITVX streaming service. Largely featuring imported cartoons, it's a pale imitation of its former self, when the various franchises filled the afternoon schedules with a heady mix of programmes for younger viewers. Back then, with its strong commitment to public service broadcasting, commercial television was more than just a "licence to print money".

Simon Stabler

FASHION – TURN TO THE LEFT

Cardinal Cox on his passing passion for fashion

The daughter of an acquaintance is a fashion model. The criteria for that seems to be that they are tall, slim, can walk fast, and look glum about it.

Back in the mid-1980s, I was trying to convince the band I was then in that what we should do, inspired by Brian Eno's album *Music for Airports*, is create a set of instrumentals as *Music for Catwalks*. I thought this would be great, one track for beachwear, one track for weddings, one for office wear, one for... I don't know, some other fashion thing they have in fashion parades. Each instrumental would just be simple loops; we'd get mates in to do solos. One of the things I was using to try and sell the idea to the other members of the band was that we could do gigs at

the fashion shows, and they, being guys in their 20s, would get to hang out with models. Personally, I just wanted to hang out with Selina Scott, but that's another matter.

Of course, this didn't happen. As a band, my mates had much more musical ability than me. That's not to say we didn't get a bit of notoriety as a few authors I vaguely knew would drop references to our band into their novels. Characters would turn on a radio and one of our songs would be on. They would attend a music festival and we'd be on stage. Murderer would be released from gaol, and they'd be wearing a T-shirt with our band's name on it... OK. Perhaps that one wasn't such an honour.

Fast forward 20 years to about 2005 and I was poet-in-residence for a Victorian

cemetery. (The audience wasn't great, but they never walked out on me.) I was looking for ways to get some publicity. The magazine that was then given away with the Saturday edition of *The Times* newspaper had, on the fashion pages, a feature giving advice on what to wear for random blokes. So, I entered. To be fair, my photo made me look like some sort of deep-sea fish emerging from the dark. And I wouldn't say that their choices were high-end, but I think the belt they suggested cost more than everything I am currently wearing.

I'm not saying I killed the feature but it was certainly "rested" after I was in it and only brought back once, in December, to give advice to Father Christmas.

Next Issue: Spangles

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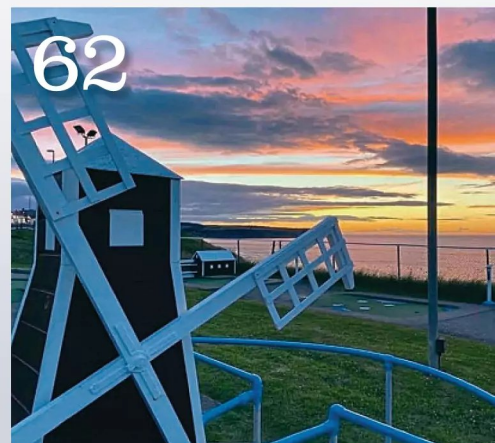
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Postbag

The Editor welcomes letters for this section. Pictures are appreciated. Letters may be edited so that we can include as many as possible

A Long and Colourful History

Dear Simon,

My daughter, Wendy, and I have enjoyed so many visits to Singapore, and this year we felt it was about time we put our thoughts and experiences down on paper.

Sir Stamford Raffles was knighted in 1817 for his service in Java, and two years later, on 28 January 1819, landed in Singapore; from then on, the connection between Britain and Singapore was established. Singapore is now a highly successful independent city state, but the links between the two countries remain.

There are myriad reminders of Britain's influence: the many English road names, and the first rule of the road is: "Drive on the left."

Originally a fishing village, from 1858 until 1947 Singapore was under the control of the British Raj; it then joined the Federation of Malaysia, before finally achieving independence in 1965.

Mr Lee Kuan Yew was a Singaporean statesman and politician. Educated at Raffles College in Singapore and Fitzwilliam College in Cambridge, he was called to the Bar, Middle Temple, in London. The Singaporean system of government is modelled on the Westminster system; Lee Kuan Yew held the office of prime minister of Singapore from 1959 to 1990 and realised that Singapore had to be able to offer things that were unique to the island. Focusing on financial services, he wanted to make sure the supporting facilities and services were superb and, above all, Singapore had to be a safe place in which to stay, live and work. It has become a financial giant.

It is a very cosmopolitan island, where all cultures come together in harmony; although Malay is the official language of Singapore, every school child learns English, and other languages include Tamil and Chinese – not forgetting a delightful hybrid called Singlish.



To help ease the problem of very limited space on the island, a programme of land reclamation began. Raffles Hotel – whose guests have included Rudyard Kipling, Noël Coward, Somerset Maugham and Elizabeth Taylor – still stands on Beach Road, although after much land reclamation, the hotel itself is now berthed more than half a mile away from the sea.

Changi Airport is a major hub for travellers from Britain en route to Australia and beyond, but the Changi Chapel and Museum remains a tribute to the allied prisoners of war and civilians, who were interned after the Fall of Singapore. The Japanese military occupation lasted for three and a half years, from 1942 to 1945 and there are many stories and exhibits featuring the resilience and fortitude displayed by those brave internees.

Planning for the Mass Rapid Transport (MRT) system began in the 1960s and London Transport became involved with this enterprise, sending trained inspectors and experienced railway personnel to Singapore for a cross-transfer and mutual exchange of knowledge. It also provided

the experience of working with a brand-new system, bringing understanding of the development of an automated transport network back home to Britain.

A contract was also established with Singapore to import some AEC Regent III RT red London buses to run tourist services on Sentosa, Singapore's island resort. During the 1950s, RT buses were the norm in London; later they were replaced by the Routemaster (RM) buses, and when these became obsolete, more modern vehicles were acquired.

According to a Malay chronicle, the city was named by a Srivijayan prince, Sri Tri Buana; he had probably seen a tiger but mistakenly believed he had glimpsed a lion, and named the settlement Singapura, meaning "Lion City" in Sanskrit.

Half-lion and half fish, the Merlion stands as the symbol of Singapore, guarding the city and its inhabitants with pride and courage – a fitting description for Singapore's long and colourful history.

Alexandra Wilde
Rainham, Essex





A World Outside My Window

Dear Simon,

A sudden frenzy of activity caught my eye as they tried to push and shove each other out of the way to get into the bath, eight squabbling sparrows with a flurry of feathers, water spirting everywhere and no manners.

I had filled up the bird bath and was waiting for some visitors, which turned out to be an unruly gang all fighting for a space. All wet and bedraggled, they eventually flew off and the robin, who had been eyeing them up patiently from a nearby twig, hopped into what was left of the water for a quick solitary dip.



Being confined to the house more these days, I am taking pleasure in little things, the "little things" being the birds that frequent my tiny garden. They are enjoying feeding on the peanuts, sunflower and mixed seeds and fat balls, and performing a

variety of acrobatics. I have been honoured with several visits from a greater spotted woodpecker, a nuthatch, a wren, a dunnoek and many coal tits, blue tits and great tits. I feel I am living in an aviary, as I watch their antics on the new bird feeder.

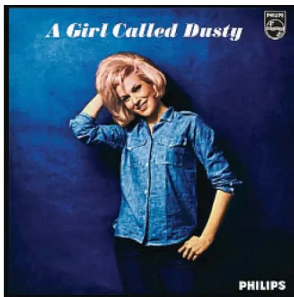
The magpie and squirrel are not too welcome but take their chances and sneak in when I am not looking to gobble up the leftovers and the pigeons clear up the lawn. It's been so busy out there, I could hardly tear myself away from the window. They are bringing such pleasure, and I can't wait to see who will appear next in the never-ending performance. So, if your spirits need lifting seek out nature and its delights. You may be surprised at what is just outside your window.

Sheila Harris
Shirley, Solihull

Don't You Know

Dear Simon,

Brian Howes rightly said that LP A Girl Called Dusty was originally issued in 1964 (Treasures in the Attic, August).



However, this was by Philips (I still have my copy bought then from Boots, in Manchester) and not Fontana as stated.

The artwork shown in Treasures in the Attic was used for the 1970 Fontana reissue, which had only 10 tracks, whereas the original pressing had 12 tracks. Evidently Brian relied on the "recording first published" detail on the label.

I find it useful to use discogs.com to verify which release of a vinyl record I am looking at by searching the catalogue no/the artist/album/track title.

Keep up the good work for Best of British, which we first found in a shop in Launceston, Tasmania when on holiday 18 years ago.

Yours sincerely

Richard Banyard
Heswall, Wirral

Flushed With Success

Dear Simon,

In 2014, to raise money for our local jazz club, I came up with the idea of putting on a lunchtime music special, with the help of my wife, Margaret, and friend John Hellings.

John played the recorded music, and I presented the show. Thirty-three people attended and we made £100 profit. Those who attended enjoyed the music and the lunch, and many asked when the next one would be.

I enjoyed presenting the show, but realised it needed a focal point for the audience while the music was playing. So, here's where recycling the plastic bottle idea came to me. I painted it yellow, stuck an old cabinet handle on to it, fixed three felt nails on the top to represent the valves, and it became my "trumpet". Margaret found a tin can guitar in a charity shop, and we were ready to make our first appearance.

The first venue was The Blue Bell at Callow End, near Worcester where Sue, the landlady, was very supportive, and helped make our music specials a huge success. The smallest was Malvern's Little Theatre of Conveniences that only holds 12 people. The theatre used to be a gents' toilet, and you might say we were flushed with success, even having three American tourists turn up.

Quite soon, the format changed a little



and I decided to hire live performers, the most high-profile ones so far being Spats Langham and Remi Harris. To date, we have put on 43 such occasions at different venues in the Worcester area, always in aid of a charity and, so far, have raised well over £7,000 for various charities, including Acorns Children's Hospice, the Stroke Association, Macmillan Cancer Support, the Asperger's Association and the Royal National Lifeboat Institution.

So, the next time you put a plastic bottle in the recycling bin, think of me using it to perform in front of a live audience.

John Reynolds
St John's, Worcester





Home Comforts

Dear Simon,

I was quite moved to read Dolly Daydream from Maisie Dance (Postbag, August) as my late mother who was a child in World War Two regularly made these dollies, even in to her twilight years.

She never showed me how she made them and I have lost count of how many I have had over the years. Here is one of her last models. I have others in various "put away" drawers. I didn't realise they were a thing, so to see another was quite comforting.

Kind regards and thank you to Maisie for bringing this back to mind.

Sharron Longley
Emsworth, Hants



It's Not Unusual

Dear Simon,

I liked the article by John Stoker (Doon the Club, June) about the hard time some comedians had from club audiences. Dafydd, a friend of mine, usually a singer, was asked if he would like to have a try at stand-up in a south Wales club with a notoriously hard-to-please clientele.

As an onlooker, the act was hard to view

as the audience just ignored him until rumblings of complaint were heard from them. He got his first laugh of the evening when he called to me: "Get the car warmed up, Roger, I think audience are turning ugly."

The club manager took Dafydd to one side, paid him money for his petrol, and consoled him with the words: "Don't take it hard, son. When Tom Jones sang here, they didn't like him either."

Roger Bowen

Not My Days

Dear Simon

Since the age of 10, I have enjoyed attending sports events. An FA Cup final (the 1953 Matthews final), world boxing bouts, cricket Test matches, a speedway Test, 1966 World Cup matches, golf championships.

Have I ever had any bad days? Yes, I have had three. By pure chance, they all involved the West Yorkshire city of Leeds.

In 2007, I went to Leeds United's Elland Road ground to watch them play my team, Charlton Athletic. I checked there were seats in the Charlton section then made my way to the box office. "Sorry, sir, no more seats. All sold out." I pointed out there were seats in the Charlton section and that I was a Charlton supporter. I was told anybody could claim to be a Charlton supporter and, if I was let in, I could cause trouble.

I said: "Look at me: I am 72, nine stone dripping wet. I couldn't win a fight in a children's nursery school." All to no avail and I was sent packing. I was fuming. I decided to pamper myself. I found a smart-looking eatery, went in, sat down, and ordered fish and chips and a cup of tea. They were the worst fish and chips I have ever had. I realised it was not my day.

Leeds again. This time a cricket Test match at Headingley. It was a Sunday, and I arrived 90 minutes late because of work on the railway line. It was raining and play was stopped. There had been 90 minutes of play, but I had missed it. It rained until about 4pm. No chance, surely, of any more play. It was quite dark, and you could see the water on the outfield. To my surprise, it was announced play would start at 6pm for an hour. Fifteen balls were bowled before the players went off due to bad light.

The crowd were booing. Someone told me why: if less than 25 overs are bowled in a day, you would be given half your money

back. Play lasted for 22½ overs before rain stopped play. So, the players were asked to come out at 6pm not to give the crowd an hour's play but to save money. What a day. I was held up and so saw just 15 balls bowled. My clothes were also wet.

The third occasion in Leeds also involved cricket. I retired when I was 65 after working in the postal department in Steel House, Redcar, North Yorkshire. My workmates gave me some nice presents and one was special. They knew I liked cricket, so my supervisor, Sue Johnson, ordered a ticket for the England v West Indies five-day Test match at Headingley, for the Saturday (the third day). On the Monday, Sue rang me and said: "All the girls want to know if you had a good time." I told her I did not go. She asked why and I gave the reason.

For the first time in 100 years, a five-day Test match ended on the second day. By 4.30pm on the Friday, the West Indies had been beaten by an innings so there was no need to play on the Saturday. On the Saturday, I sat with my unused match ticket in one hand and my unused bus ticket in the other hand. Not a pleasant sight.

To be fair to Leeds, I have had nice days there. Games against Charlton. Test cricket. I even found some nice fish and chips. At one game at Headingley, I was sitting in the stand. At lunch, I went up the steps to the back and opened a door and you were now in the Leeds Rhinos rugby league club ground. I sat eating my lunch. A car pulled up and Geoff Boycott got out. Probably going to do his stint on radio's Test Match Special. As he passed me, he nodded. I nodded back. He didn't know me, but I expect he was so used to people saying "hello" that he did it almost by instinct.

I decided I would come to Leeds again – I would not boycott the city (please accept my apologies for a terrible pun).

David Sim
Normanby, Middlesbrough



The Thin Green Line

Dear Simon,

Reading Jon Harris's letter about the LWT series *Forever Green* (Postbag, August) brought back memories of my own involvement in the making of one episode in about 1992.

At the time, I was a serving police officer in the North Wales Police, stationed at Llanrwst in the Conwy Valley. It was during this time that I was hired by the film company making the series to assist in road closures while filming sequences on the B5113 road just north of the village of Nebo, high up in the hills above the valley. When the day of filming arrived, I made my way to the location and was briefed as to what was required.

John Alderton and Pauline Collins were to be filmed driving a Volkswagen Golf Cabriolet between two road junctions with the backdrop of the surrounding hills and mountains behind them. The car was mounted on a low loader, towed by a Land Rover, on which the camera crew were also situated. My job entailed closing one road junction about a mile from where the sequence would begin. At the end of each run, I would be taken back to the start and travelled with John and Pauline in the Land Rover.

I found Pauline very reserved but remember John as being very friendly and down to earth and he spent some time chatting to me about the local area. Once the filming was over, I was thanked by the director, who I think was Paul Bond, and invited to have lunch at the catering truck, which, of course, I couldn't refuse. Just another day in the life of a rural policeman. Seems like a world away now.

Best regards

Andy Walker
Glan Conwy



Can you help?

Does anyone know the whereabouts of Peter Bonner. He has a brother, David Bonner. He went to Warren School, Chadwell Heath.
Sarah Cooke, Tel: 07354 406062

Is there anyone out there who took part in the Essex Senior Scout 4th European Expedition to Germany in the summer of 1959? If so, I would love to hear from you; I have a number of photos but no other paper records of our first ever visit abroad.
David Sansom, Email: davidwsansom@yahoo.co.uk

Looking for information on the newspaper photographer EWS "Bill" Byers who worked with the likes of the Ilford Recorder from his office at 16 The Broadway, Ilford Lane. I would be grateful to see any examples of his pictures including football matches and Norman Wisdom's 1953 appearance at Barkingside High Street.
Rob Meyers, 123 Ashurst Drive, Barkingside, Ilford, Essex IG6 1HA

A book edited by Sir George Dowty's last secretary is now available containing summaries of the diaries he kept covering the years 1919 until his passing in 1975. It tells a remarkable story of how Sir George progressed from an apprentice in a Worcester engineering concern, forming a business

in 1931 amid a worldwide slump, to become one of the world's foremost engineers. Copies of this hardback book cost £13 and can be obtained by emailing martinrobins@btinternet.com
Martin Robins

The Friends of Dover Castle are keen to find any information relating to anybody who was stationed at, or worked at, Dover Castle either service or civilian roles. The castle still had troops quartered in barracks there until 1958 and from the 1960s to the 80s, the castle tunnels were used as a cold war regional seat of government.

These tunnels had previously played an important role during World War Two. We are also interested in any information relating to Dover Home Guard for an ongoing project.

The Friends of Dover Castle, 1 Keep Yard, Dover Castle, Castle Hill, Dover, Kent CT16 1HU Email: fodc2025@outlook.com

I am looking for relatives of men/women who would have served on the World War Two gun and searchlight battery, Inner Froward Point, near Brixham, Devon. Any information gladly received.
Chris Martindill, Flat 4, Harden House, Trelissick Road, Paignton, Devon TQ3 3GJ Tel: 01803 525483.

Requests for information, friends and family searches and reunion announcements can be included here free of charge. Send any requests, written as concisely as possible, to Can You Help?, Best of British, Kelsey Media Ltd, Media Centre, Morton Way, Horncastle, Lincolnshire LN9 6JR or by email to info@bestofbritishmag.co.uk





Rage Against the Machine

Dear Simon,

Should line judges at Wimbledon be brought back? The new electronic line system, as explained in July's article *You Cannot Be Serious*, is supposedly A1 as well as AI.

However, Centre Court play was stopped for five minutes when the machine broke down. British women's player Sonay Kartal's ball was clearly long but the chair umpire didn't call it out. AI is supposedly infallible, and mere mortals may not question it. There were also complaints from Emma Raducanu and Jack Draper among others.

This was chaos and embarrassment compared to the entertainment offered by the old-style, real-life line judges. Then players such as John McEnroe would rant and shout: "The ball was IN! Chalk flew up! You cannot be serious!"

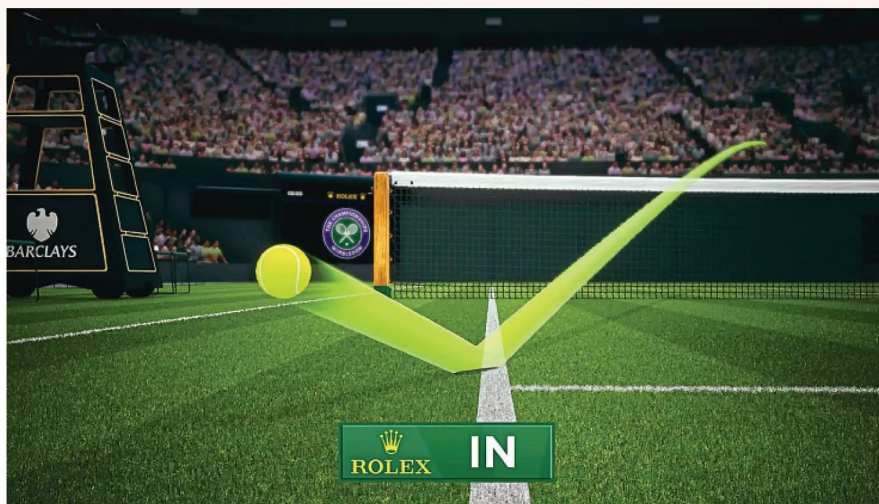
Other players such as Ilie Năstase and Lleyton Hewitt also offered up pithy comments and, in those old days, line judges, after a good lunch, sometimes nodded off or were thumped by a booming serve – all adding to the fun.

Grass courts have problems with AI, so it's either real line judges or cover Wimbledon's courts with clay.

Kind regards

John Hollinshead

Leek, Staffordshire

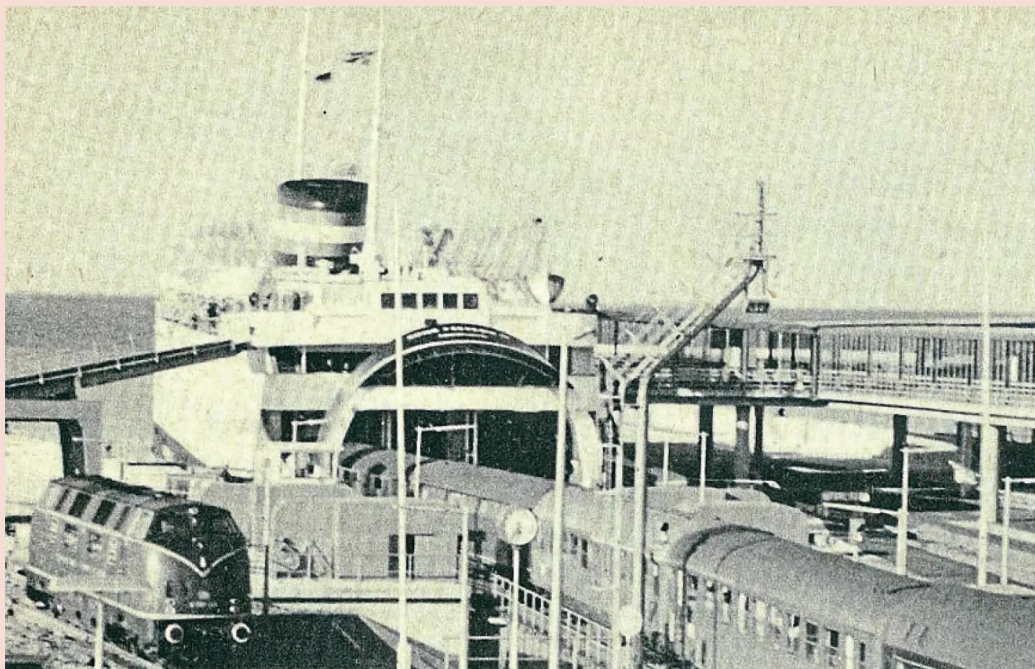


Rail and Sail

Dear Simon,

In 1970, my father and I got a night train from Ostend to Copenhagen. There's a stretch of water (the Fehmarn Belt) between Puttgarden, Germany and Rødby, Denmark).

I woke up in the couchette carriage to the sound of chains which anchored us down on to the ship. There was a sudden lurch, and we were afloat which was a strange feeling. On the return journey, it was daylight, and we could leave the train and go up a ladder on to the deck of the ship. This route is now closed, and a tunnel, the Fehmarn



Belt fixed link, is being built for future use.

While in Denmark, we went as foot passengers on a train ferry 25 minutes from Elsinore to Helsingborg in Sweden.

This was an interesting experience.

Trevor Wells

Nottingham, Nottinghamshire



Worlds of Wonder

Dear Simon,

Don Alcott's recent letter about his relations (Postbag: A Family Affair, July) set me thinking about my own family who lived in those times and how they, in their different ways, affected my life.

My mother's cousin was evacuated as a child to west Somerset, where she later married a farmer. This was the ticket to a wonderful connection with Exmoor life and a farming community. Thanks to this family, I went riding on the moor and learnt to drive a Mini in a field full of bullocks. One year, I took a job chambermaiding in a local hotel there over Christmas, just to see what that was like.

There were accomplished photographers in my family. One uncle was a compositor in Fleet Street (something which fascinated me) and published countryside photos in magazines, with painstaking attention to avoiding signs of modern life like pylons and aerials. Another took all our family photos and was able to do "trick photography" long before Photoshop was thought of.

My aunt was an auditor in a company in the City. I'm sure she knew lots of inside stories, but she was far too discreet to share them, and besides, I was only a child – and children, back then, were not included in the grown-ups' conversation. But she helped along my love of words by talking about Threadneedle Street and other places in the Square Mile.

My grandfather upholstered furniture and repaired the family shoes on a last, an object I found one day and which caused me great perplexity.

A great-aunt had a pianola. This encouraged my brother to learn to play the piano – in later years he played pub gigs and wrote music, giving me a brush with the music business.

My father did a traditional apprenticeship as a carpenter and joiner and used to work for a millionaire. He dearly wanted to have a boat but the nearest he got was the Boat Show in London. This was another fascinating experience for a child – how they transformed the exhibition site – Olympia – into a marina?

So many worlds I had access to through these people. I didn't appreciate this at the time but looking back now I can see they gave me a rich legacy of interests which I have enjoyed ever since.

Susan Batten
Spain



The Collector

Being born at the beginning of World War Two, children did not have many toys. If you were a little boy, you would cut a sword or spear out of the hedge or make a tank out of a cotton reel. If you were a little girl, your mother would knit a rag doll, and Dad would make a doll's house.

The first toy I received was a toy cap gun cannon, along with a Rupert annual and an orange at Christmas 1946. When I was about 14, I often went along to the local weekly market auctions, where I would see boxes of old trains and toys for sale. I started buying and trying to recapture my lost childhood. As collecting is addictive, I filled room after room, shed after shed and the loft. So, in 1988, with my wife threatening divorce if I didn't move the collection out of the house, I decided to open my own toy museum.

Realising that my toy collection was mainly male orientated and that 50% of the visitors would be female, I started collecting dolls and girls' toys, which raised a few eyebrows with my mates. I travelled all over the world buying toys in Europe, South Africa, America and Asia.

I had previously bought a house and the remains of an 11th century castle, also known as Mountfitchet Castle and Norman Village, which I decided to recreate as it was in 1066, and open it to the public. I incurred a long fight with the planners but, eventually, I was successful and ready to open the doors to the public in 1992.

It has become the largest private toy museum in Europe, with more than 50,000 toys on display including military, rock'n'roll, Star Wars, dolls and teddy bears, 80s tech and a vintage arcade, covering all aspects of social history and a collector's shop, covering over 10,000 square feet.

To date, we have received more than two million visitors from all over the world, welcoming thousands of school children and other parties to provide a unique educational experience, adding significantly to the national and local economy.

The House on the Hill Museum and Mountfitchet Castle (01279 813237, mountfitchetcastle.com) are open daily from mid-March to mid-November. We are also interested in purchasing single items and collections and always consider donations to extend the museum's collection.

Alan Goldsmith, Stansted, Essex



The Retro TV Times

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SKY 328 | FREEVIEW 82
Freesat 306 | VIRGIN 445

Dick Barton at Bay (1950)

(Monday 1 September, 12.05pm)
Action. Director: Godfrey Grayson.
Starring: Don Stannard, George Ford, Campbell Singer and Patrick Macnee. Dick is assigned to find a kidnapped professor and deactivate a death ray.

The Dark Eyes of London (1939)

(Tuesday 2 September, 7.10am)
Horror. Director: Walter Summers.
Starring: Bela Lugosi, Hugh Williams and Greta Gynt. A series of drownings in the Thames starts Inspector Holt on the trail.

A Hill in Korea (1956)

(Tuesday 2 September, 8.10pm)
War. Director: Julian Amyes.
Starring: George Baker, Stanley

Baker and Michael Caine. In the Korean war, British soldiers try to fight their way back to safety.

Rebecca (1940)

(Thursday 4 September, 4.30pm)

Mystery. Director: Alfred Hitchcock. Starring: Laurence Olivier, Joan Fontaine, George Sanders and Judith Anderson. A bride is tormented by the memory of her husband's dead first wife.



Doctor in Love (1960)

(Friday 5 September, 6.25pm)
Comedy. Director: Ralph Thomas.
Starring: Michael Craig, Leslie Phillips, James Robertson Justice, Joan Sims and Fenella Fielding. Richard Hare's love life has many ups and downs, as does his career.

The Black Widow (1951)

(Saturday 6 September, 3.55pm)
Thriller. Director: Vernon Sewell.
Starring: Christine Norden, Robert Ayres and Jennifer Jayne. A man suffering from amnesia learns that his scheming wife and her lover are plotting his demise.



bbc.co.uk/iplayer

Fanny Cradock Invites You To ... (1970)

A Cheese and Wine Party The legendary TV cook prepares a sumptuous spread for a sophisticated soiree. Cold green omelette, anyone?

The Rainhill Story: Stephenson's Rocket

First transmitted in 1979, this programme looks at the Rainhill Locomotive Trials in 1829, a competition to find the best passenger steam locomotive in Britain. On the 150th anniversary of the trials, replicas of its famous winner, Stephenson's Rocket, and two of its competitors are rebuilt by modern day designers, and the trials are reconstructed in Hyde Park.

Washes Whiter (1990)

She's Not a Moron - She's Your Wife Series on the history of British TV commercials. This episode looks at how adverts for cleaning, shopping and cooking products have, or have not, changed over the past 35 years.



Classic Coronation Street



itv.com

Classic Coronation Street

Ena & Elsie's Poison Pen Showdown Elsie Tanner accuses Ena Sharples of writing poison pen letters about her.

Mr Bates vs The Post Office

Don't miss the multiple Bafta-winning ITV drama. The shocking true story about one of the largest miscarriages of justice - British subpostmasters' long battle to clear their names.

An Audience With...

Billy Connolly The Scottish funny man delights a star-studded audience including Bob Geldof and Twiggy in this 1985 special. Listen to him recount hilarious tales from his life and career

LEGEND**FREEVIEW 41, SKY 148,
FREESAT 137, VIRGIN 149****Treasure Island (1972)**

(Friday 5 September, 2.30pm)

Robert Louis Stevenson's tale of pirates and hidden gold begins in an inn when a mysterious sea captain collapses with terror and dies, but not before entrusting the inn owner's son, Jim, with a bag containing a map of buried treasure. Jim shows it to Squire Trelawney and Doctor Livesy and they decide to set sail in search of it, engaging, as cook, a one-legged seaman known as Long John Silver (Orson Wells).

Biggles (1986)

(Tuesday 9 September, 3pm)

Sci-fi adventure with Peter Cushing. A bungling American businessman travels back in

**The Gorgon (1974)**

(Saturday 20 September, 6.25pm)

In a German village, a series of strange deaths occur, with the victims having been turned to stone. Could the ancient myth of the snake-headed Gorgon with a petrifying gaze be true?

Gold (1974)

(Monday 22 September, 2.35pm)

A South African engineer is appointed general manager of a gold mine and exposes a conspiracy to boost the price of the ore by drilling into an underground lake beneath where the company is digging, causing a devastating flood. Action adventure based on a novel by Wilbur Smith, starring Roger Moore, Susannah York, Ray Milland, Bradford Dillman and John Gielgud.

U&GOLD**SKY 110, VIRGIN 124,
TALKTALK 310, NOW TV****Don't Wait Up**

(Monday 1 September, 12.20pm)

Having just come through an acrimonious and expensive divorce, Tom Latimer (Nigel Havers) can well do without the news his father (Tony Britton) brings.

The Office

(Wednesday 3 September, 10.20pm)

Training This will strike a few chords with many as a management consultant turns a potentially productive day into a total waste of time. Meanwhile, Tim is indulging in some soul-searching.

U&DRAMA**FREEVIEW/YOUVIEW/BT/
TALKTALK 20, SKY 143,
VIRGIN 130, FREESAT 158****The Bill**

(Monday 1 September, 11.55am)

Invisible Man Mickey goes undercover as a homeless man after a body is found in the river wearing a tramp's coat over designer clothes.

New Tricks

(Wednesday 3 September, 10pm)

Romans Ruined Denis Lawson and Nicholas Lyndhurst star in the crime drama. The team investigate the death of a personal trainer who belonged to a Roman re-enactment society.

U&YESTERDAY**FREEVIEW/YOUVIEW/BT/
TALKTALK 27, SKY 155,
VIRGIN 129, FREESAT 159****Bangers & Cash: Restoring Classics**

(Tuesday 2 September, 2pm)

Montego The Restoring Classics team pays tribute to mid-80s Midlands by breathing new life into what was once the fastest production MG ever made, the Montego Turbo.

Antiques Roadshow

(Thursday 4 September, 6pm)

Scone Palace The team returns to Scone Palace in Perthshire, uncovering a 19th-century military campaign box possibly linked to Napoleon and an implement of corporal punishment.



Watch Dave, U&W, U&Yesterday and U&Drama shows on demand with U (u.co.uk) and catch up on your favourite programmes.

Freeview

Channels may be unavailable in certain regions. If you are having trouble viewing channels, go to freeview.co.uk/freeview-channel-checker or call the Freeview Advice Line on 03456 50 50 50 (Mondays to Fridays, 9am-5pm).



BRITAIN NOW

TOPICAL SNIPPETS FROM AROUND OUR NATION

Blue Bird's Back

The first vehicle to exceed 150mph returned to the spot where it achieved its World Land Speed Record a century earlier. The National Motor Museum at Beaulieu (01590 612345, beaulieu.co.uk) took the Sunbeam 350hp back to Pendine Sands in Carmarthenshire where its driver, Sir Malcolm Campbell, who had christened the vehicle Blue Bird, set the World Land Speed Record of 150.766mph on 21 July 1925. Other classic cars contemporary with the Sunbeam joined the vehicle on the beach, including the Bentley once owned by Sir Malcolm's son Donald. The museum's senior engineer, Ian Stanfield, chiefly



Sunbeam 350hp Blue Bird was taken for a spin at Pendine Sands, 100 years after its original driver, Sir Malcolm Campbell, set the World Land Speed Record of 150.766mph.

responsible for the Sunbeam's restoration took the car for a spin once part of the beach was safely cleared for the demonstration run. The Sunbeam, which is now part of

the vehicle collection at the National Motor Museum, was then on display outside the Museum of Land Speed at Pendine for the remainder of the day.

Ready Steady Go!

A season of programmes from the Associated-Rediffusion collection are to be shown at BFI Southbank (020 7928 3232, bfi.org.uk/bfi-southbank) throughout September to mark the 70th anniversary of commercial television.



The science fiction serial *Object Z*, which is released on BFI Blu-ray/DVD on 22 September, is part of a BFI Southbank season celebrating ITV's first franchise.

The season, Associated-Rediffusion: The UK's First Groundbreaking TV Franchise, features a number of titles newly remastered by the BFI including the vintage six-part science fiction serial *Object Z*, which has been unseen since transmission in 1965. The season also includes programmes dedicated to comedic legends David Frost, Ronnie Barker, Spike Milligan, Peter Sellers, the Pythons and David Jason, a celebration of the 90th anniversary of playwright Joe Orton's birth, a Missing Believed Wiped special featuring recently recovered Rediffusion material, with other events exploring children's programming, Associated-Rediffusion's cutting-edge approach to tackling racism, surviving episodes of the legendary British music programme *Ready Steady Go!*, and a special event exploring some of Associated-Rediffusion's more esoteric programming preserved in the BFI National Archive.

Then 30 Turn Up at Once...

An annual gathering of Leyland buses and lorries was well attended and featured several new entries covering Leyland production from 1933 to 1989. The Leyland Society gathering (07540 417976, leylandsociety.co.uk), which took place at Peak Rail's Rowsley South station, included a visit by a 1956 Leyland Comet lorry in the livery of Brian Thomas of Darley Dale, Matlock and a 1953 Walsall Corporation Leyland Royal Tiger bus, along with vehicles from the Leyland extended family including AECs, Albions, Guys, Daimlers and Bristols. It was the first time that the gathering had been held at Peak Rail, a four-mile stretch between Rowsley and Matlock, on a preserved section of the former Midland Railway that once connected Manchester Central and London St Pancras. The Leyland Gathering will return to its spiritual home, Leyland in Lancashire, in summer 2026.



A 1956 Leyland Comet in the livery of Brian Thomas of Darley Dale was one of several vehicles covering Leyland production from 1933 to 1989 that attended the event in Derbyshire.

Photograph: (Object Z) Courtesy of the BFI

It's Ace!

A museum that looked set to be closed for much of the week has been able to open from Tuesday to Sunday thanks to a Doctor Who exhibition. Peterborough Museum & Art Gallery (01733 864663, peterboroughmuseum.org.uk) could have had its hours reduced drastically as the city council sought to make budget cuts. However, *Adventures in Time & Space: An Unofficial Doctor Who Exhibition*, which opened at the start of May, had already welcomed 8,000 paying visitors by the end of July and, according to Cllr Dennis Jones, leader of Peterborough City Council, this "and future exhibitions will secure [the museum's] future and continue to contribute to the cultural life of the city."

Cllr Jones made the admission during the unveiling of a replica of the Tom Baker era wooden Tardis console, "a faithful recreation", which has been created by engineering students in the city.

Guest of honour at the unveiling was actress Sophie Aldred who played companion Ace alongside Sylvester McCoy's

Seventh Doctor in the late 1980s, and Jodie Whittaker's Thirteenth Doctor in the 2022 Doctor Who story *The Power of the Doctor*.

"This is remarkable," said Sophie. "From my remembrance of working with the console, things didn't always look so pristine, but you could get away with it because we didn't have HD in those days. But this is probably even better than the real thing, and it's an absolutely wonderful piece of work."

The console is to be added to the exhibition, which features restored and recreated props including spaceship models, masks, clothing, weapons, monsters and police boxes. *Adventures in Time & Space: An Unofficial Doctor Who Exhibition* continues until 2 November and is complemented by



Actress Sophie Aldred with engineering student Oliver Butterworth who helped create the replica Tardis console.

Right Between the Eyes! – a free to enter display of work by illustrator Jeff Cummins, running until 21 September, which includes original pieces for *Kung Fu Monthly*, the *Radio Times* and record cover designs for Paul McCartney.



In the **October Issue** of
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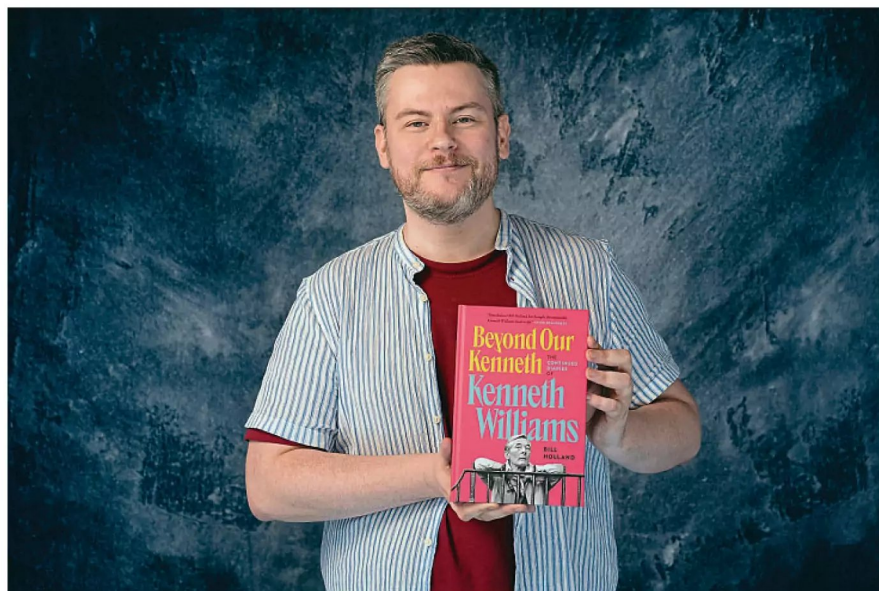
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KENNY ON

Bill Holland explains why he brought Carry On star Kenneth Williams back to literary life

When it comes to famous diarists, Britain can lay claim to an eclectic body of talent. The godfather of the genre is Samuel Pepys, the cheese-burying MP who furnished us with a unique chronicle of Restoration era London.

But the greatest British diarist is, in my humble opinion, the incomparable Kenneth Williams. The actor, comedian and raconteur, noted for his bountiful radio and screen performances, assiduously kept a diary from the age of 14 until his death, aged 62, in 1988, the 43 volumes he left behind being edited and published five years later. The resulting bestseller is a wholly engrossing read, where the complex character of this quite remarkable man, along with his acidic cleverness and forthright attitudes, shine out from every page.

As a youngster I was irresistibly drawn to this peculiar misfit – predominantly for the gags, but also for the eccentricities. By my teens, I was seeking out books and documentaries to learn all I could about this curious little chap and found that there was much more to him than met the eye.

The attraction was only amplified when eventually I picked up the diaries and began to absorb the story from Williams' point of view. This was no mere collection of hackneyed theatrical anecdotes, but an intricate, honest, witty, painful, hysterical account of a double life: that of a popular, outrageous entertainer on the one hand, and an introspective, unfulfilled loner on the other. I found the gap between the two utterly fascinating. They call some books "unputdownable", and this was one.

Whether he's starring in a film, moaning about noisy neighbours, holidaying with chums, or pondering the fundamentals of his existence, Kenny's turns of phrase always hit home.


The final few years of the diary are tough: a flagging career, failing health and disintegrating relationships combine to fill each entry with unremitting melancholy, and a slow, inexorable decline. At his death, one is left with a nagging feeling that we've reached the end too abruptly and too meagrely, with an entire act of the drama unperformed.

This sentiment badgered me so much that, while lockdown was stymying normality, I resolved to do something about it. I couldn't bring Kenneth Williams

back in reality, but I could do it fictionally. I asked myself some questions: What would have happened had he overcome his illness? What might he have accomplished if he had lived on into the 1990s? How would his survival have affected the world around him? How can I honour the legacy of this comedy icon in an entertaining yet authentic way?

I had two decades of casual "study" under my belt, and a notion that I was well-versed in Kennethisms, but I knew I needed to go more in-depth to create an impression of realism and to develop a satisfying plot. I was aware that the British Library had acquired the entire archive of Williams' diaries and letters in 2015, so that was my first port of call. The staff and curators were only too happy to help, and following some brief formalities, I was being handed original documents to peruse at my leisure. Only 20% of the journals' 4m words made it to the published version in 1993, so I relished the hours I had poring over the unseen source material, part literary investigation, part spiritual absorption.

The most fulfilling element of researching my book, however, was the opportunity to meet good people along the way. By getting in touch with Adam Endacott, author of the comprehensive reference book on Williams' career, I was fortunate enough to be introduced to a number of Kenneth's remaining friends and colleagues, including his best chum Michael Whittaker, his neighbour Paul Richardson, and the wonderful Gyles Brandreth, who helped edit Kenny's own titles, *Acid Drops*, *Back Drops* and *Just Williams*, more than 40 years ago. The enthusiasm and assistance I received from these gentlemen, among others, fortified me throughout the writing process and got me to the finish line.

Beyond Our Kenneth is my way of saying thank you to Kenneth Williams. He brought (and continues to bring) a lot of joy to my life, and the lives of thousands of fans, even though he's been gone so long. As Miriam Margolyes once said: "He had the gift of creating laughter, but he didn't have the gift of creating it for himself." I fear that's true. But I hope, wherever he is, he knows that, thanks to him, we're laughing still. 

Beyond Our Kenneth: The Continued Diaries of Kenneth Williams by Bill Holland is published by Fantom Publishing (fantompublishing.co.uk), priced £22.

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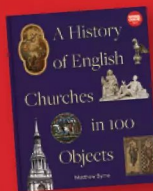
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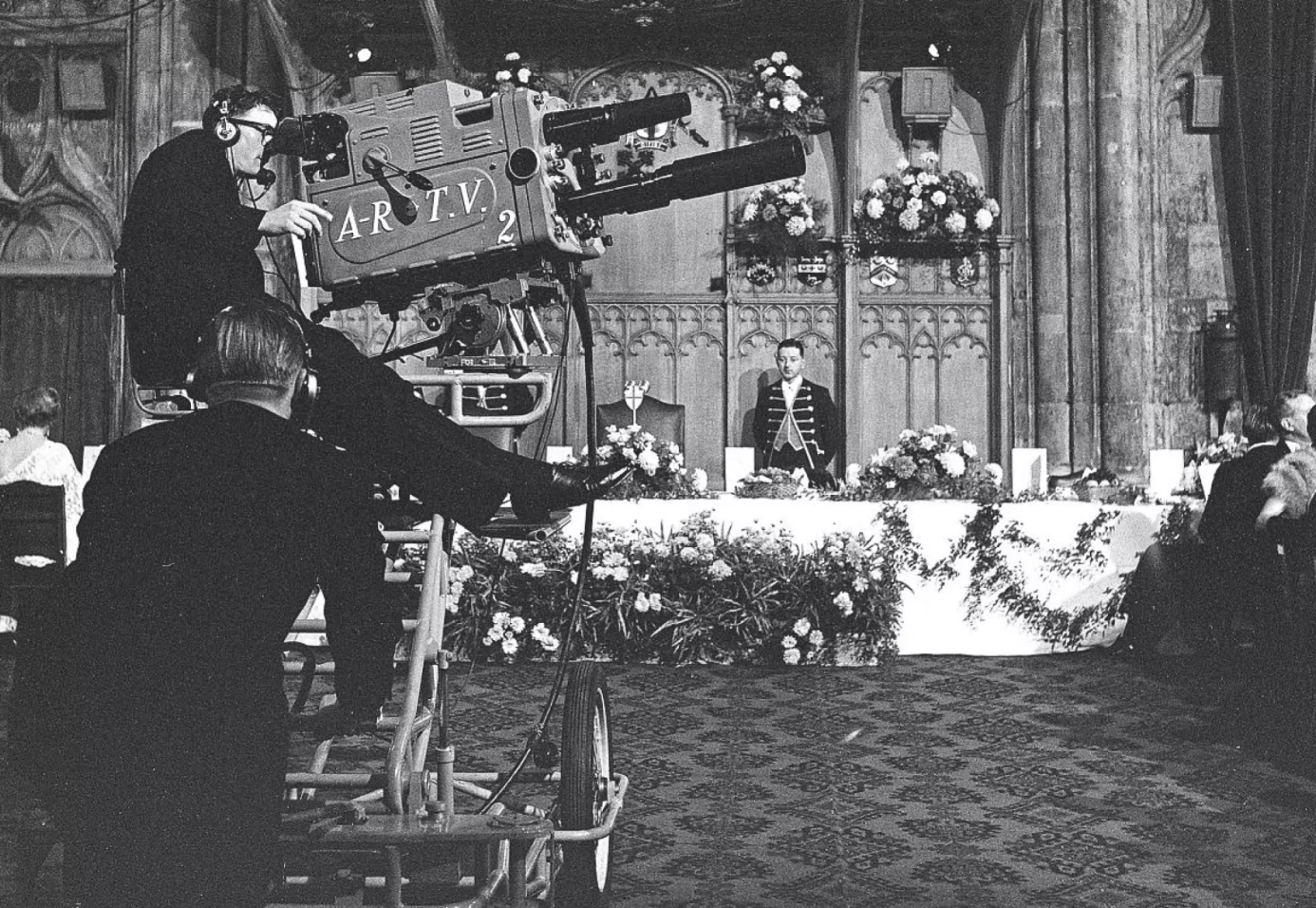
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Yours For Good





First Night

Alan Thompson celebrates the 70th anniversary of ITV

It was at 7.15pm on Thursday 22 September 1955 that the greatest commercial television event appeared on screens in the London area. As screens flickered the first images, most of the 200,000 viewers were probably too excited to realise what a historic event they were witnessing.

After an introduction by commentator Leslie Mitchell and a short film documentary, the cameras immediately switched to the Guildhall to a dinner attended by Sir Kenneth (later Lord) Clark, chairman of the Independent Television Authority (ITA), the lord mayor of London Sir Seymour Howard, and Postmaster General Sir Charles Hill who was later to be chairman of both the ITA and BBC. Getting to that momentous occasion was a four-year journey. But the Television

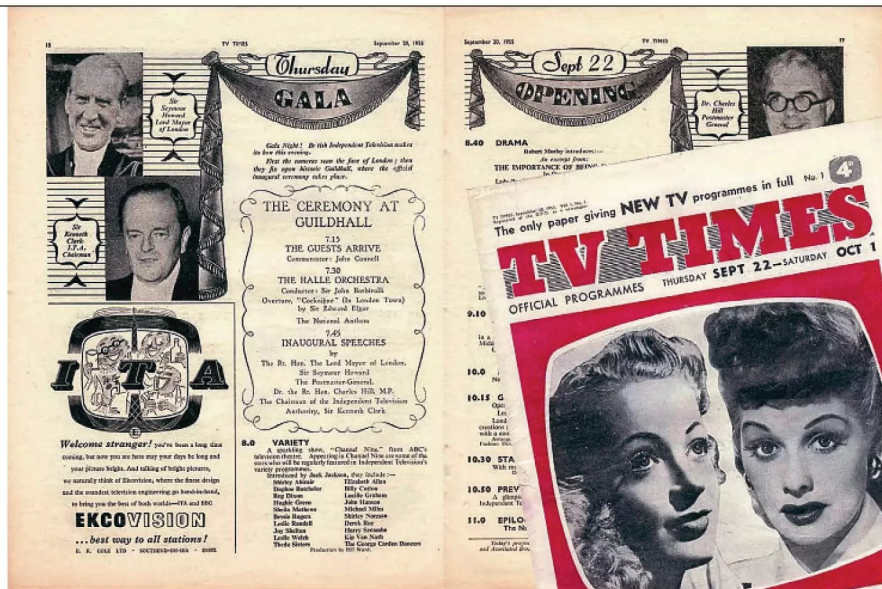
Act of 1954 paved the way for a network of regional independent television stations starting in London.

After a performance by the Halle Orchestra and the speeches at the Guildhall, there were several programmes to show what was in store from “channel nine”, or “the other side” as it was often referred to. At 8.12pm, the first advertisement was shown, a tube of Gibbs SR toothpaste embedded in a block of ice. Other commercials followed and ITV had only been on the air a few days before everyone was humming the jingles. Among lyricists who turned their hand to

Above: Independent Television began with an inaugural ceremony at London’s Guildhall which included a performance by the Halle Orchestra and a series of speeches.

the lucrative world of advertising were Cliff Adams, probably best remembered for the perennial BBC Radio Sunday teatime sing-along show *Sing Something Simple*, and *Take It from Here* composer Johnny Johnston who was approached by Rael-Brook to come up with a jingle: “Rael-Brook Toplin, the shirt you don’t iron.” Johnston later said: “It was the quickest 30-second jingle I ever wrote.”

Fellow lyricist Howard “Boogie” Barnes said: “In the early days, American advertisements were brought over to give us some idea as to how they should sound as we didn’t know how to make advertisements ourselves.” He was right. An early attempt to make a TV commercial a year or two before the advent of ITV was shown in America. Viewers eagerly awaited



Left: Featuring actresses Patricia Dainton and Lucille Ball on the front cover, the first edition of the TV Times included details of the opening night of Independent Television. Right: Newsreel commentator Leslie Mitchell, pictured here in 1977, introduced the first night of Independent Television. Below: The first advertisement shown on ITV saw a tube of Gibbs SR toothpaste embedded in a block of ice.

the lush orchestral strings introducing the latest Paris gowns and fashions. Then jaws dropped for what they saw was an English gent in a suit appear on screen who said: "I want to talk to you about Penguins." He then diffidently added: "Milk chocolate Penguins," and then held up a transparent package of the chocolate bars.

The US press did not waste much time in their appraisal. It was reported that: "Americans had laughed their heads off." TV critic Harriet van Horne quipped: "If you'd listened with all ears, including the middle one, you might have thought the product to be penguins and the sponsor to be a slightly daffy pet shop owner." CBS TV journalist Eric Sevareid humorously added: "The nation of shopkeepers believes that commercials, like tradesmen, should use the back door."

Opening night was produced by the two companies that would initially screen the programmes on ITV: weekday franchise holder Associated-Rediffusion and its weekend counterpart, the Associated Broadcasting Company, later renamed Associated Television (ATV). The schedule comprised a whole batch of variety and drama programmes. The Variety Show at 8pm was a gala performance with interviews of those who would be appearing on "channel nine". They included "the Zither girl" Shirley Abicair, comic actor Leslie Randall, actress Joy Shelton, Hughie Green, orchestra leader Billy Cotton, and Harry Secombe from the Goons. It was introduced by Jack Jackson, a former bandleader but probably best remembered for his innovative DJ programmes on Radio

Luxembourg and the BBC Light Programme. There then followed 10-minute excerpts of plays by Oscar Wilde, "Saki" HH Munro, and Noël Coward. Next up was a boxing match between Terrence Murphy and Lew Lazar televised from Shoreditch Town Hall.

With all the excitement being generated by the start of Independent Television, it was bound to be the lead story in the daily press the next morning – or so everyone at ITV thought. However, at 6.45pm, half an hour before the "off", the BBC Light Programme broadcast its usual serial *The Archers*, "a story of everyday country folk". This episode featured stables catching fire at a horse show, with Grace Archer rushing into the burning stable to rescue a horse as the roof was collapsing with her husband Phil shouting: "For goodness sake, Grace, *don't do it...*" as the audience heard the burning stable roof collapse. Women rushed out to their garden gates in tears saying that

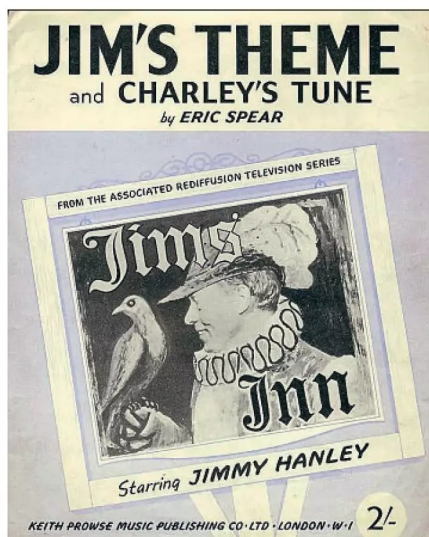
Archer had died in the stable fire. That dominated the national press front pages the next morning. It was the most highly kept secret in the history of radio drama as everyone at the BBC's Birmingham studio was tight-lipped about the episode. It was a clever move by scriptwriters, and the start of ITV was pushed to the inside pages.

Among the "firsts" that evening, at 10pm, was the ITN news and newsreel billed as "outstanding events of recent days." The newscaster was former British middle and long-distance runner, 24-year-old Christopher Chataway. The next morning, *The Guardian* reported: "The BBC can do as bad as this with its eyes shut – and frequently does." ITN's second newscaster was 31-year-old barrister Robin Day and, when ITV opened for limited daytime hours, the 1pm news was read by Barbara Mandell, a former freelance reporter for the South African Broadcasting Corporation, who was the first female newsreader on ITV.

The trio of ITN newscasters read the news live. This was hitherto unheard of as BBC newsreaders commented on clips of film (as was the case with cinema newsreels). It was said by some viewers at the time that BBC news was authoritative but dull. BBC news then started to make its own weekly news bulletins comprised of filmed reports.

Viewers were said to be impressed by the bright style of ITN news reading formed under the watchful eye of Aidan Crawley who had been the leading light for the BBC's *Viewfinder* programme. He knew exactly what he wanted with the informal approach of the ITN newscasters who wrote





Above: One of the longest running “ad mags” was Jim’s Inn with film actor and TV presenter Jimmy Hanley, and wife Maggie, who invited you into his “pub in the village”.

their own bulletins. He made it clear in any interview that he employed newscasters as opposed to newsreaders: “News is human and alive and we intend to present it in that manner.” He wanted news to be controversial and instructed his reports to be just that. Apart from a slight technical hitch on the second day, all the news bulletins went smoothly and were well received by the audience. As the network expanded, all ITV companies would contribute to the running of ITN.

At the end of that first evening at 11pm, there was an epilogue and the national anthem. On the front cover of the first edition of the TV Times were pictures of Patricia Dainton, who was to play Sally in a Monday-Friday mid-morning serial Sixpenny Corner, and Lucille Ball from the US comedy series I Love Lucy that aired initially on Sunday evenings at 9pm. An hour earlier was Sunday Night at the London Palladium. The two top billings on that first edition were songstress Gracie Fields and American singer Guy Mitchell. The first compere was Tommy Trinder but, over the years, others included Dickie Henderson (who received a kiss from Jayne Mansfield on stage, sending him into a backflip), Alfred Marks, Bob Monkhouse, Hughie Green, Don Arrol, Robert Morley, and the comedian whose name has become synonymous with the programme, Bruce Forsyth.


Two further major inclusions in the programming schedules were the advertising magazines, which always appeared to be somewhat over-acted. For 15 minutes nightly, you would hear conversations with two or three people talking about a specific product. ATV’s

first one was with Elizabeth Allen who frequented plush West End stores. Other early excursions into the world of over-acting advertising magazines included At Home With Joy Shelton and, on Sundays, Slater’s Bazaar hosted by actor John Slater and resident guitarist Bert Weedon. One of the longest running “ad mags” was Jim’s Inn with actor and presenter Jimmy Hanley, with wife Maggie and a team of regulars, who invited you into his “pub in the village”.

Most of the advertising magazines were broadcast live and, rather than stare into a teleprompter, scripts were hidden under a glass ashtray on a counter. A trick of the trade. During the week, you would see a collection of filmed advertisements following each other with Shop Window and, at the weekends, the similarly formatted Market Place with a plummy voiceover telling us to: “Get a recipe leaflet from your grocer.”

Quiz and game shows were nothing new as the BBC had been running What’s My Line? with former boxer Eamonn Andrews for four years. He was also the children’s favourite with game shows like Crackerjack! (“Crackerjack!” – editor), which he presented from 1955 to 1964, and Playbox. ITV replied with various programmes and, during the week, youngsters were entertained by a Billy Bunter-type character aptly named Mister Happy who looked into the camera over the top of his spectacles.

ITV ran a quiz or game show almost every night. The two longest lasting were Take Your Pick! with Michael Miles and Double Your Money with Hughie Green. There were others including Beat the Clock (“to beat the clock for big-time prizes”), which featured in Sunday Night at the London Palladium, The \$64,000 Question with Jerry Desmonde, Criss Cross Quiz (noughts and crosses) with Jeremy Hawk, and Tell the Truth initially presented by David Jacobs. Panellists on the latter included John Skeaping, Jacqueline Mackenzie, Frances Day, and Bill Owen, now affectionately remembered as William “Compo” Simonite from Last of the Summer Wine.

Most of the games were licensed from US broadcasters. Eventually, there was less reliance on American game show formats. These shows were very much of their time and reflect the entertainment offered in postwar Britain. From some 200,000 viewers that first night in 1955, to the millions who watch TV or streaming services now, it is a timely reminder as to how it all started – even if a radio serial stole its thunder on its first night. 



It was a Saturday night in Scotland to remember: 31 August 1957. Scottish living rooms flickered to life just after 6pm, with something brand new; Independent Television.

The first spectacular night began with an opening ceremony and then a lavish extravaganza, designed to grab audiences from the rival BBC, broadcast live from the heart of the Theatre Royal in Glasgow, the new service’s studios for the first 17 years. Scottish Television came with a patriotic logo combining the recognisable Scottish imagery of the illustrious lion rampant with the magnificent thistle – Independent Television had arrived in Scottish homes.

The journey began two years earlier, in May 1955, with a glitzy announcement at Edinburgh’s impressive North British Hotel (now The Balmoral) where Scots were told to expect their own Independent Television service by 1957. Those two years weren’t wasted. There were public exhibitions, promotions, previews, demonstrations and plenty of buzz to get advertisers, and shops selling and renting television sets, excited. After all, BBC Television had only reached Scottish screens in 1952, so the idea of having a choice was still a novelty.

What a choice it promised to be. American imports such as popular comedy I Love Lucy, big-money quiz shows including The \$64,000 Question, and homegrown variety performances such as Sunday Night at the London Palladium, were all on the cards. Unmade homegrown productions, assured to be somewhere between 10-20% of the total programming output, were touted and teased far and wide across Scotland. Well, central Scotland at least. The new independent television company would be broadcast there, with the north of Scotland covered by Grampian Television, and the south of Scotland by

This Is Scotland!

Kevin Geddes looks at the plans put into place for commercial television north of the border

boundary crossing Border Television, both of which began in 1961.

On launch night, all areas of Britain with access to Independent Television would share in the

excitement. *This Is Scotland*, an hour-long, star-studded programme, was broadcast across the network. A mix of entertainment and documentary, with the aim of telling the story of Scotland, it, with hindsight, seems like a strange choice. A pride-filled celebration which showed the people of Scotland how people in the rest of Britain saw them, showcasing the scenic beauty Scotland held, and introducing to screens at

“From tartan-clad variety shows to gritty Glasgow detectives, Independent Television in Scotland has always had a flair for storytelling.”

Sassenachs wear skirts”), the programme featured a “galaxy of stars” including Jimmy Logan, Stanley Baxter, Moira Shearer and Kenneth McKellar. Other famous faces were shown on pre-filmed clips; David Niven and Deborah Kerr were interviewed on their film set in France, and Alastair Sim read a poem about the Highlands.

The authenticity of the tartan-heavy, black-and-white, somewhat typecast

home stars already well-known to Scots, and the world, alike. Hosted by star of the silver screen James Robertson Justice, who had a Scottish father and allegedly refused to wear a kilt for the event (“Only

portrayal of Scotland and Scottish people was critiqued by reviewers. However, Scottish audiences tuned in; *This Is Scotland* was the most-watched programme among Scottish households that night. The weekend ended with Scottish Television underlining its Scottish-ness by showing the 1937 Vivien Leigh and Rex Harrison film *Storm in a Teacup*, set in Scotland. Bosses at Scottish Television felt buoyant, and confident in attracting further advertising revenue from Scottish companies. Retailers saw a boom in sales of new-fangled television sets which could receive both available channels. Commercially then, a Scottish success story.

Scottish Television continued to grow into the 1960s. Its licence was renewed and further extended, producing programmes such as *Sports Desk* with Arthur Montford (later it became *Scotsport*) which would run for more than 50 years. In 1966, the popular children’s programme, *Glen Michael’s Cartoon Cavalcade*, giving family viewers a warm Glaswegian welcome (complete with *Paladin the talking lamp*, *Totty the Robot*, and dogs *Rudi* and *Rusti*), started a run



Clockwise from left: Glen Michael on the set of *Cartoon Cavalcade*, the popular children’s programme that ran from 1966 until 1992. Arthur Montford was best known for his 32-year tenure as the presenter of Scottish Television’s *Scotsport*, which started out as *Sports Desk*. The south of Scotland was covered by boundary-crossing Border Television, which began broadcasting in 1961.



Above: Now demolished and replaced by houses, Grampian Television's studio centre near Queen's Cross, Aberdeen produced programmes for the north of Scotland. **Below:** Rehearsals for the Larry Marshall Show in Studio A of the Theatre Royal, Glasgow in March 1958. Comedian Marshall was the frontman of The One O'Clock Gang.

which only came to an end in 1992. Host Glen Michael died on 9 July 2025, aged 99.

Not all programmes had the same durability. In 1964, chairman of the Independent Television Authority, Lord Charles Hill, visited the Scottish studios and witnessed the broadcast of a popular lunchtime variety programme, *The One O'Clock Gang*, which had been running since 1957 and made a star of its frontman Larry Marshall. Scottish audiences loved the programme. Lord Hill, however, was reportedly appalled by what he saw claiming: "My God, how long have you been getting away with this?", which led to its cancellation.

The 1980s brought a new kind of drama to screens nationwide: a Scottish soap opera. *Take The High Road* became extremely popular with audiences, just as its predecessor *Garnock Way* had been with Scottish-only audiences. Scottish households would initially see twice weekly episodes of *Take the High Road* on Tuesday and Thursday evenings, while viewers in the rest of the country tuned in on Tuesday and Wednesday lunchtime for their fix of the fictional village of Glendarroch. Regional broadcasts of the soap dwindled in the 1990s. Eventually, *Take the High Road* was dropped from all but Scottish screens where



it continued until 2003, simply as *High Road*.

Meanwhile, the 1980s and 1990s saw a crop of programmes made in Scotland being transmitted nationwide. Fans of gritty crime and bloodshed became hooked on the Scottish detective *Taggart*, played by Mark McManus, as he roamed the streets of Glasgow in response to anyone claiming: "There's been a murder!" More sedate pursuits, although arguably equally as thrilling for some audiences, such as revolving the giant *Wheel of Fortune* with soon-to-be Scottish favourites Nicky Campbell and Carol Smillie, sent viewers across Britain into a spin in a variety of afternoon and prime-time schedules during its 13 series, initially ending in 2001, before being resurrected in 2024.

Afternoon audiences enjoyed another game show initially created in America, crossed over for British tastes by Scottish Television, with *Win, Lose or Draw*, showing a variety of celebrities playing a game based on the popular board game of *Pictionary*.

Before long, Scottish Television was making shows not just for itself, or the ITV network, but for other channels too, including the then-new Channel 4. In 1997, Scottish Television and Grampian Television merged to form STV, though some regional differences such as news, remained. The south of Scotland continued to be served by Border Television.

Fast forward to the digital age, and STV was still ahead of the curve. In 2009, it officially launched *STV Player*, a catch-up service that now streams across the UK, alongside, but distinct from the *ITVX* service. Classic shows like *Take the High Road* and *Brookside* (originally broadcast on Channel 4) and others from the archives (including the only four surviving episodes of *Garnock Way*), sit alongside sports, documentaries, new dramas, game shows and international boxsets.

Independent Television in Scotland has had its ups and downs. At various times in its long history it has thrived and nose-dived, but it has at least survived. All the other ITV companies have now amalgamated, with STV being the sole surviving regional company from those original franchise holders from the mid-1950s. From tartan-clad variety shows to gritty Glasgow detectives, Independent Television in Scotland has always had a flair for storytelling. And hopefully as long as there are stories to tell, STV will be there, beaming them into homes across Scotland and beyond. Here's to the next 70 years of change and innovation in Independent Television in Scotland and its distinctly Scottish flavour. 🇬🇧



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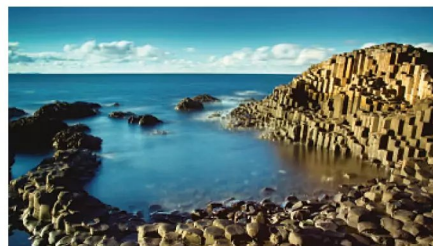
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Pilot Season

Oliver Crocker chats to some of the cast and crew of *Storyboard*, Thames Television's series of pilots

Few programmes in ITV's rich 70-year history have showcased such creative diversity as *Storyboard*, Thames Television's prestige anthology series. Announced to the press on 9 June 1983 by Lloyd Shirley, Thames' controller of drama, the Canadian kept details of his new secret weapon to a minimum, only promising that some of the initial six one-off dramas "may be developed into serials or series".

Storyboard is best remembered for opening the doors of Sun Hill police station on 16 August 1983, when 7.9 million viewers joined rookie PC Jim Carver as he walked the beat for the first

time in Geoff McQueen's *Woodentop*. The 50-minute pilot proved to be one of the most successful in television history, spawning more than 2,400 episodes of the Bafta-winning police procedural *The Bill*.

Thames chose to launch *Storyboard* with another copper; a literary figure who was arguably more likely to succeed on screen. Based on the bestselling books by HRF Keating, *Inspector Ghote Moves In* was an original screenplay penned by the author himself, which saw the titular detective arrive in London from Bombay

Above: Mr Palfrey of Westminster, starring Alec McCowen as the eponymous spymaster, began life as the *Storyboard* play *The Traitor*.

ready to join Scotland Yard on attachment.

The comedic studio-bound pilot takes place in an opulent apartment, which presented some challenges for floor manager Fizz Waters. "Robert Ide designed a huge set that didn't quite fit into Studio 1 at Teddington," she explains. "We had to keep striking different parts of it as we went. By the end we were running out of time and only just managed to get everything recorded."

Inspector Ghote (Sam Dastor) has been invited to stay by capricious Colonel Bressingham and his equally eccentric wife, brought to life by screen legends Alfred Burke and Irene Worth. "Irene Worth was great," recalls Waters. "She said to me: 'It must be wonderful to boss all these men around!'" Despite the all-star cast, lavish set design and an established central character, Dastor's likeable detective would only solve the one case for Thames. "The word was that only half the pilots were going to be picked up..." says Waters. "I think Inspector Ghote had a huge amount of potential and we could have given Poirot a run for his money. But in the end, Thames went with Lytton's *Diary*."

Peter Bowles' suave and sophisticated gossip columnist Neville Lytton went on to expose corruption and scandal for two series. Based on an idea by Bowles himself, the scripts were written by former journalist Ray Connolly.

"I very much liked that idea of doing a series of single plays," Connolly recalls, "several of the top TV writers were discovered that way, as well as the subjects they chose to write about. In effect it gave writers and producers the chance to fail. We were lucky that Lytton's *Diary* succeeded."

Another of the original six *Storyboard* pilots to hit its target was *The Traitor*, an intriguing examination of espionage starring Alec McCowen as Mr Palfrey, on the surface a seemingly innocuous civil servant, in a reality a highly skilled spymaster. Floor manager Julian Meers fondly remembers McCowen as "a delightful leading man both on and off camera; forever the absolute pro and charming with it". Mr Palfrey of Westminster would return for a further 10 episodes, whereas Robert Muller's steamy *Secrets* starring John Castle as a womanising security officer was only destined for a one-night stand.

Also sentenced to a single broadcast was James Doran's powerful legal drama *Judgement Day*, starring Carol Royle as feisty barrister Jane Alexander. "Jane was simpativo

Photographs: (Carol Royle) Robin Savage, (Woodentop) Fremantle Media, (Palfrey) Fremantle Media/Shutterstock



Above: Carol Royle, who played feisty barrister Jane Alexander in *Judgement Day*, had high hopes for James Doran's powerful legal drama. Her other Storyboard part, *Ladies in Charge*, did, however, lead to a series. Right: PC Jim Carver (Mark Wingett) receives a dressing down from Sgt Jack Wilding (Peter Dean) in *Woodentop*, the pilot of *The Bill*. Also pictured is Gary Olsen as PC Dave Litten.

and tough at the same time," remembers Royle. "I admire that in a person; the ability to be politely assertive without being rude." The young brief is tasked with taking over the caseload of a seasoned Crown prosecutor whose conduct has been brought into disrepute, played by Tony Steedman. "Tony was a very fine actor who I had known since I was a young child. We both had high hopes for *Judgement Day*."

Layered with moral dilemmas questioning law and justice, the two lawyers clash over a repeat young offender and whether he deserves a more lenient sentence. "Tony's character was concerned that kids who get chucked into prison don't get better; they only get worse. Jane was very sympathetic, but ultimately her professionalism and conscientiousness meant that she had to be his boss, rather than his pal," says Royle.

Doran's intelligent script is deftly handled by the two leads, who give nuanced performances and share genuine chemistry. As the credits roll, you cannot help but wish there were more episodes. "Tony and I were both disappointed when we were pipped to the post by *Woodentop*," says Royle. "We would have loved to have done a series, even though I was three months pregnant during filming and just about to start a new life as a mum."

Carol got a second bite of the Storyboard cherry in 1985, when she starred opposite Julia Hills and Amanda Root in *Ladies in Charge*, a charming period drama by *Upstairs, Downstairs* co-creator Alfred Shaughnessy. "*Ladies*

in Charge was set during the suffragette movement when women didn't work," remembers Royle, "whereas our three characters wanted to set up their own business and help unfortunate people. They had all played their part driving ambulances during the war but were now expected to put their pinnies back on and return to a life of misogyny. It was such a good feminist story, which neatly mirrored the emancipation of women that was still happening in the 1980s."

Ladies in Charge returned for a six-part series in May 1986, while another Storyboard spin-off, *King & Castle* starring Derek Martin and Nigel Planer as an unlikely pair of debt collectors, began a two-series run in September 1986. The third pilot produced in 1985, *Thank You, Miss Jones*, was an off-beat crime drama starring Susie Blake as a typist working for an insurance firm, who begins her own private investigation to unravel a lucrative life insurance scam.

The sets for the quirky crime caper were designed by Bill Palmer. "At the time we were experimenting with natural lighting in the studio and our director, Mervyn Cumming, shot the action in such an innovative way that my sets looked like a real workplace. Mervyn was a great listener who valued input from all departments, while Susie Blake was giving this brilliant, bubbly performance. We were all having a lot of fun putting *Thank You, Miss Jones* together."

However, *Miss Jones's* fate was sealed shortly before recording. "At the final


rehearsal, Lloyd Shirley went bananas at Mervyn. He felt we were going down the wrong avenue and demanded that we lose all the jokes. In his mind, he'd commissioned the next *Sweeney* and he wanted it played totally straight. The actors were all really sad and poor Mervyn was shaken; he'd worked so hard on it."

With the comedy stripped back, *Thank You, Miss Jones* was eventually broadcast on 17 February 1986 to 10.8 million viewers – ironically the highest audience for any Storyboard production. "Afterwards Lloyd Shirley apologised to Mervyn..." reveals Palmer. "He admitted he'd been wrong to interfere and should have let him do it the way he'd planned. It was such a missed opportunity and Susie Blake was robbed of a great starring vehicle."

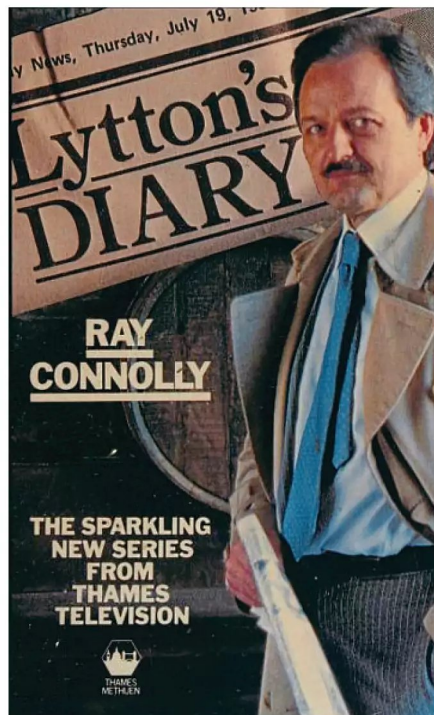
Storyboard returned for a final series in 1989, presenting four more high-quality drama productions. The only pilot commissioned for a follow-up was *Making News*, a satirical newsroom drama capturing the intense behind-the-scenes battles between determined journalists and their ratings-hungry executives. Boasting an impressive cast – including Paul Darrow, Celia Imrie and Bill Nighy – the cutting-edge pilot was directed by Geoffrey Sax. "*Making News* was produced by Robert Banks Stewart," Sax recalls, "who asked me to read Michael Aitkens' very visual script. I knew I could do something with it."

Following extensive shooting in Vienna, where Sax's dynamic direction pays a classy homage to Carol Reed's *The Third*

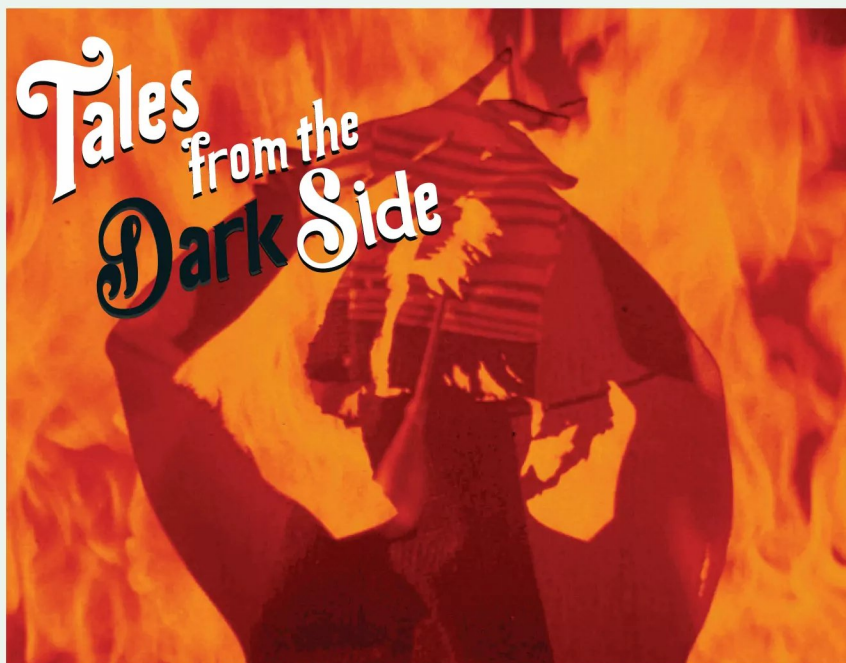
Man, the dramatic newsroom scenes were realised at Teddington Studios. "All the news reports being shown on the monitors in this very expensive set had to be pre-shot on location and played into studio from video feeds," remembers Sax. "This was quite complex at the time and had to be meticulously planned. Nowadays you could do all that in post-production, which would be much easier."

Featuring fiery performances, high-octane explosions and breathtaking visuals, *Making News* is a production that stands the test of time. The big question is: could *Storyboard* return to our screens today? Sax is doubtful. "The costs to produce six completely different single dramas on that scale for terrestrial television today would be so prohibitively expensive. Thames had in-house studio resources and staff, which made it cheaper. Nowadays you'd need to start from scratch and spread the budget across multiple episodes. That's why I can't see ITV commissioning something like *Storyboard* again, which is such a shame as it would be lovely for audiences and creatives alike." 

Storyboard: The Complete Series DVD is available from Old Gold Media.



Above: *Lyttton's Diary*, starring Peter Bowles as gossip columnist Neville Lyttton, returned for a further two series and a novelisation from Thames Television's publishing arm.



Chris Hallam looks back on the anthology series originally based on Roald Dahl's short stories

I ought to warn you, that if you haven't read any of my stories, that you may be disturbed by some of the things which happen in them." With this note of caution, author Roald Dahl began his brief introduction to the very first edition of *Tales of the Unexpected*. Produced by ITV franchise Anglia Television, the first programme aired on the evening of Saturday 24 March 1979. Over the course of the next decade, the popular anthology series would run for a total of 112 episodes, before concluding in May 1989. In practice, the dramas would only last for 25 minutes, interrupted only by a commercial break. In reality, they would often stay with the viewer forever.

Even with a brand-new scenario every week and a title and format which, to some extent, relied on a degree of unpredictability, the show's memorable opening title sequence gave viewers some idea of what to expect. Against a haunting musical backdrop provided by perhaps the greatest of all TV theme composers, Ron Grainer (the Australian, who would die prematurely in 1981, had already created the title music for

Doctor Who, *Steptoe and Son*, and *The Prisoner*), the audience was confronted by a series of images – a roulette wheel, some tarot cards, a smiling devil, a firing gun, a pile of skulls – all linked by the recurring visual motif of a young woman dancing in silhouette. The dancer in question was one Karen Standley.

Over the course of the next half-hour, viewers could be sure they would be treated to a compelling self-contained story, usually with some sort of twist in the tail. Storylines would often follow up the consequences of human weaknesses, notably mankind's tendencies towards lust, greed, jealousy and the desire to commit murder. Occasionally, the subject matter would veer towards science fiction, fantasy or horror, although this was more unusual. A rich vein of sometimes sardonic dark humour was also evident in many of the stories featured.

In the early days, the show was titled Roald Dahl's *Tales of the Unexpected* and viewers could expect each episode to be introduced by the man himself as he sat by a blazing fire. They could also assume the story which followed to be based on one of his own short stories, usually drawn from his own previously published



Above: John Gielgud and Bernard Miles were among the high calibre of stars who appeared in *Tales of the Unexpected*. They are pictured here in the episode *Parson's Pleasure*.

collections, *Someone Like You* (1953) and *Kiss Kiss* (1960). A new book, *Tales of the Unexpected* featuring several stories previously published in these books, was also released in 1979 to tie-in with the new TV show.

Dahl had first presented the idea for the series to producer John Woolf in 1976. Thanks to the likes of *James and the Giant Peach* (1961) and *Charlie and the Chocolate Factory* (1964), Dahl was becoming increasingly better known as a children's author than as a creator of dark, often very adult fiction. However, his pitch to Woolf suggested adapting his earlier short stories for grownups to a TV format.

It was not a new idea, even for Dahl. The author had fronted a similar short-lived show featuring adaptations of his works under the title *Way Out on US TV* in 1961. Indeed, some of the stories which were now to be recycled for the Anglia Television series had already been adapted for the screen before for that now forgotten American show.

Dahl's twisty, often macabre and wryly humorous stories nevertheless suited the format perfectly and audiences quickly warmed to *Tales of the Unexpected*. Early highlights included *Man from the South*, the very first episode, in which a strange old gentleman (José Ferrer) makes a bet with a young American travelling in Jamaica. If the young American wins, he

gets to keep the old man's Jaguar. But if he loses...? Future *Nine O'Clock News* star Pamela Stephenson also appeared. Another well remembered story is *Lamb to the Slaughter* featuring Brian Blessed as a police officer investigating a murder just before dinner time. Susan George played the grieving widow. The same actress also appeared in another of the most famous episodes, *Royal Jelly*, in which a successful beekeeper hits upon an ingenious way to boost both his infant daughter's feeding problem and his and his wife's sex life. On paper, the story sounds enormously silly but is boosted by a marvellous performance from an increasingly bee-like Timothy West.

Set in Bath, *The Landlady*, starring Siobhán McKenna, is a story which Dahl admitted in his intro that he found very funny although he doubted everyone watching would feel the same. There is undoubtedly a dark humour to what follows although the outcome is basically pure horror. Another tale, *Skin*, meanwhile, saw Derek Jacobi playing an impoverished Russian émigré in postwar France who soon learns that the elaborate tattoo inscribed on his back by a famous artist is worth far more to people than his own life. *Galloping Foxley* sees John Mills playing a commuter who plots revenge on the man who as a boy in a 1920s boarding school made his life a

misery. *Georgy Porgy* depicts how after a childhood trauma, a pleasant local vicar (John Alderton) grows up to be completely overwhelmed by the lustful attentions of his overexcited female parishioners (who include Joan Collins).

Over time, perhaps because of his growing success as a children's author (*The Twits*, *The BFG*, *George's Marvellous Medicine* and *The Witches* were all published during the early 1980s), Dahl's association with the show steadily diminished. The first series was made up entirely of adaptations of Dahl stories, while the second series of 16 episodes (which was shown in 1980), featured 12. By the time of the third and fourth series (1980 and 1981), this had fallen to just two Dahl stories apiece and, thereafter, Dahl's contribution ceased entirely for several years. Dahl's introductions had stopped, and his name was dropped from the title which became simply *Tales of the Unexpected*. The ninth and final series (1987-88) featured one final Dahl story among its numbers: *The Surgeon*, another story featuring John Alderton.

While the standard of stories was always inevitably quite variable, Dahl's departure from the series was not accompanied by any obvious decline in quality. There was certainly no drop in the calibre of the guest stars prepared to appear in the series. Many big names such as John Gielgud, Michael Hordern, Siân Phillips, Rod Taylor, Janet Leigh, Peter Sallis, Joan Hackett, Anna Neagle, and Joseph Cotton often appeared alongside rising stars of the time like Toyah Wilcox, Michael Gambon, David Suchet, Peter Davison, Zoë Wanamaker, Jim Broadbent, Charles Dance, Nigel Havers and Brenda Blethyn. Indeed, many of these names appeared more than once. Later stories were sometimes drawn from the distinctive likes of William Somerset Maugham, while a talented group of writers including Ronald Harwood and Robin Chapman were tasked with adapting the works of Dahl and other authors to the screen. Many episodes were also filmed in exotic overseas locations.

Tales of the Unexpected reached its own final inevitable conclusion in 1988. Its spirit undoubtedly lives on in the guise of more recent and often no less eerie anthology shows such as *Black Mirror* and *Inside No 9*. More specifically, *Tales of the Unexpected* can be watched today on Sky Arts where it continues to cast a spell on many of those who see it. 🇬🇧



FOOD & DRINK

TASTES GONE BY AND THE FLAVOURS OF TODAY

Byzantium Bites

Simon Stabler disputes the claim that lunch is for wimps



Although it's not unusual for a restaurant's menu to be inspired by the ingredients that are grown and produced locally, few are influenced by the architecture of the buildings they occupy. The Granary in Bristol is in the latter, select camp, with its building's Bristol Byzantine architecture informing a menu that puts a Bristolian twist on Mediterranean cuisine.

Built in 1869 as a grain store, the Grade II* listed building has seen many uses, with the ground floor previously being a Loch Fyne fish restaurant, while the basement cocktail bar was once a rock club, which played host to bands such as Slade, Mott the Hoople, Thin Lizzy, Status Quo and Motörhead.

The interior decoration was created by an all-female design team, upcycling and

repurposing materials to create a warm, inviting atmosphere that mixes the ancient of a colonial-style club with the modern of an industrial-style theatre kitchen that contains a wood-fired oven in which dishes such as the popular sourdough flatbreads – which use a house blend of organic flours from Gloucestershire's Shipton Mill – are freshly baked.

As well as strong ties to local producers, The Granary has a low-waste ethos, which is evident in the cocktail menu, which incorporates surplus ingredients and byproducts from the kitchen to create unique textures and flavours. Other drinks from the well-stocked bar include beers from Lost & Grounded and a cider from

Branch – all of which are brewed in Bristol – and a sparkling wine from Stroud's Woodchester Valley Vineyard.

A breakfast menu is served Monday to Friday, 9am-12pm, Saturday 9am-3pm and Sunday 9-11am, which features everything from light bites to full breakfasts and breakfast buns, which are freshly baked in-house, and are filled with locally sourced ingredients such as meat from local butchers, eggs from St Ewe of Truro, and Severn & Wye Smokery's smoked salmon.

In addition to the a la carte menu, which is served from 12-9pm, there are the fixed price express lunch (Monday to Friday, 12-4pm) and pre-theatre menus.

Dining from the a la carte menu, my children both ordered a Buddha Bowl, a cold collation containing quinoa tabbouleh, fava bean hummus, feta cheese

Above: An all-female team was responsible for the interior design, which makes use of upcycled and repurposed material.



Left: A chef adds the finishing touches to a dish in The Granary's theatre kitchen. Right: Wood-fired Cornish mackerel with heritage tomatoes, one of the many dishes to use ingredients that are sourced from the south-west of England.

and a soft-boiled egg; my wife went for the Chicken Shawarma salad with grilled Charleston peppers and coriander, while I opted for Wood-fired Cornish mackerel with heritage tomatoes and saffron.

All dishes were very refreshing, with their ingredients complementing each other very well. Although we all felt full, a look at the dessert menu soon changed our minds. My children enjoyed an "amazing" flourless chocolate cake; my wife loved her "Dubai Strawberries", a combination of milk chocolate mousse, Gariguetta strawberries and kataifi – a pistachio pastry – while I had a stunning lemon posset. Served with a piece of shortbread, this classic dessert was given a more Mediterranean feel with the addition of pomegranate seeds.

I finished with an Old Fashioned, a

whisky cocktail that contains muddled sugar and bitters, and is garnished with orange, which I thoroughly enjoyed. Having never had an Old Fashioned before, I had been prompted to order it from the dessert menu thanks to a recent episode of the Diane Morgan comedy series Mandy. Here, our heroine asks: "What does John Hamm drink in Mad Men?" before ordering and drinking several glasses, leading her to pass out and miss her date with Paddy McGuinness.

The Granary has an even stronger link to BBC comedy, however, with the exterior being used in two different episodes of Only Fools and Horses: the 1993 Christmas special, Fatal Extraction, where the restaurant entrance stood in for a

casino visited by Del Boy (David Jason) and Rodney (Nicholas Lyndhurst), and 1989's Yuppie Love, where the stairs down to the cocktail bar led to the famous scene where Del Boy falls through the open bar hatch.

In that episode, Del, having watched Wall Street six times, channels his inner Gordon Gekko by declaring: "Lunch is for wimps!" However, given the range and quality of the dishes on offer, even the strongest-willed would find it difficult to skip a meal at The Granary. 🇬🇧

The Granary, 32 Welshback, Bristol BS1 4SB (0117 468 0032, granarybristol.com). For more information on attractions, accommodation and food and drink in Bristol, go to visitbristol.co.uk



Above: The exterior of the building, which was built in a Bristol Byzantine style, has appeared in two episodes of Only Fools and Horses.

The Original Takeaway

I was in a local cafe the other day. We'd ordered a meal and were waiting for it to arrive at the table when I heard the phone ring in the kitchen area. "It will be 20 minutes," I heard the cafe owner say. After a while, someone arrived at the door to collect a large paper bag containing several meals. This cafe serves German dishes such as schnitzels and bratwurst as well as lasagne, burgers and salads. I had no idea that these were also available as takeaways.

Asking around, I find it is not just the likes of MacDonalds, Kentucky Fried Chicken, Chinese and pizza places that you can go to for a takeaway. I've discovered that even the local carvery does a takeaway (with a pot for the gravy, I expect).

I was reminded of this later when I was discussing with friends what to do about

someone we knew who had been ill and was currently housebound. "Why don't we take him a meal?" was one suggestion. "Maybe we can get one from the local pub." Sure enough, when we checked, we found that most of the regular meals done by this pub were also available as takeaways. So, we could just take his and our selection round to his place and eat there. Then someone said: "But we don't want to leave him with a load of washing up, so we better take some cutlery and plates and take the dirty dishes away."

Sorted, I thought, then someone said: "Why don't we just get fish and chips and take those in?" So, in the end, despite a seemingly limitless choice, that is what we did.

Old habits die hard.

Don Alcott, Shirley, Solihull

If you know of a regional delicacy that has all but died out or would like to share your food and drink memories, then let us know via info@bestofbritishmag.co.uk or at the address given on page 4.

TREASURES In the ATTIC

Brian Howes unearths some nostalgic collectables that might be discarded as worthless junk but actually have a value to today's collectors. Can you estimate what each object might be worth and pick out which one is the big-money item? **The values are printed on page 80.**



1 Off the rails

I can just remember trolleybuses as our last service trundled down the tracks in the autumn of 1966. My grandfather called them "trackless" buses as he remembered the old tramcar "rattlers". This lovely clockwork toy trolleybus was made by Wells-Brimtoy in the late 1950s. Toymakers Wells and Brimtoy merged in 1932.



2 Creamy custard

I don't know about you, but for me, it always has to be lovely creamy custard poured over my homemade blackberry and apple pie after Sunday dinner. Quorn custard powder was made in Leicester and sold in these colourful old tins showing images of the Leicestershire Quorn hunt out in full cry.

3 Smarty party

Rowntree's Smarties were one of our favourite sweets when we were kids and one of the best things about buying Smarties was collecting the plastic caps which always had a letter of the alphabet on the inside. I fondly remember spelling out my name with them. This tube dates from the 1960s. Rowntree's introduced Smarties in 1937.

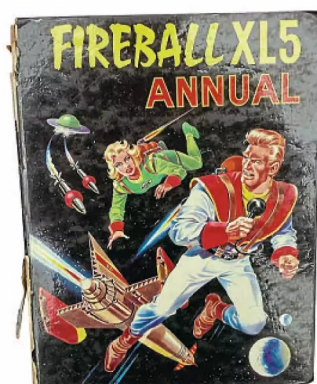


4 Pub dog

I remember my aunt and uncle owning a pub back in the 1960s and, standing on the back of the bar, was a big plaster figure of a St Bernard dog with a barrel around its neck. It was advertising Hennessy Cognac which was founded in 1765 by Irish Jacobite military officer Richard Hennessy. This lovely old Hennessy beer mat dates from the 1960s.

5 Universal travel

What a dream year 1966 was for lucky young lads like me. Having watched England win the World Cup at Wembley Stadium, I then enjoyed a trip to the newly opened Longleat Safari Park and then received this splendid XL5 annual for Christmas – happy days indeed.



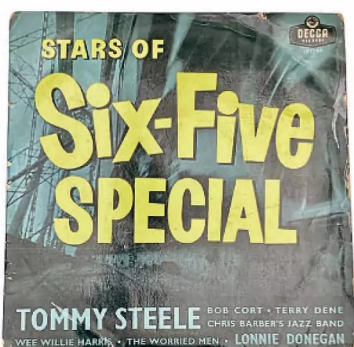


6 Speed kings

I have fond memories of this classic Dinky Toy 23b Hotchkiss racing car as it was one of the old Dinky toys handed down to me by my uncle during the 1960s. Founded by American gunsmith Benjamin Hotchkiss following his move from the US to France, the firm initially made armaments before switching to making fast motor cars.

9 Detroit to Dagenham

Do You Love Me was a song written by Tamla Motown supremo Berry Gordy Jr in Detroit in 1962 and it became a big hit for the Contours in the US. Here, on British shores, it was Dagenham-born Brian Poole and his band, the Tremeloes, who raced to the top of the charts with Do You Love Me, bringing a little piece of Detroit to Dagenham.



7 Toddler's truce

Do you remember the TV pop show Six-Five Special? It was first broadcast on 16 February 1957, presented by Josephine Douglas and Pete Murray. This nine-inch LP was produced in conjunction with the launch of the new Saturday evening pop show which filled the gap between 6pm and 7pm, which had previously been left blank to allow parents to put their children to bed.



10 Devonshire delight

These miniature bottles were given away to publicans by Whiteway's Devonshire Cider to advertise its new non-alcoholic Cydrax drink back in the 1950s. It was way ahead of its time when you consider all the trendy cider drinks being advertised so heavily these days. Whiteway's was based in the Devonshire village of Whimple.

11 Star man

The great British pop star and actor Dickie Valentine is pictured here on this lovely fan club star badge. Christmas 1954 saw Dickie dominate the UK singles chart with Finger of Suspicion at No 1 and Mr Sandman at No 5. He was born in London in 1929 and rose to fame with a string of hits in the 1950s. He was tragically killed in a car crash in Powys in 1971.



8 On the cards

Collecting cards from fag packets was once a huge hobby for adults and children alike. They were also placed inside packets of sweet cigarettes. Paramount's Cadet Sweet Cigarettes were made in Slough and contained cards representing TV shows of the 1950s and 60s. This empty Paramount Cadet packet dates from the early 1960s.

12 Three of a kind

These diecast railway hoardings were made by Meccano to add realism to Hornby OO gauge railway layouts in the 1950s. They were sold in boxes of six, although some toy shops would also sell them individually.



It was during a drunken conversation in Berlin that the young Harry Patterson first stumbled upon the story which would one day inspire him to write one of the truly great, popular thrillers of the 20th century. The year was 1948, and Patterson was doing his National Service with the Royal Horse Guards on the East German border when he fell into conversation with a Soviet soldier. The Russian told him of a wartime plot by the Germans to kidnap Winston Churchill during a prime ministerial visit to Norfolk in 1943. Patterson, then still a teenager, was fascinated.

“**The success of the novel undeniably completely transformed Jack Higgins’s life and career.**”

He never forgot the tale and, 26 years later, returned to this subject matter when he began working on a new novel during a holiday in rural north Norfolk in 1974. By now, the middle-aged Patterson (who had been born in 1929) had been writing books with only moderate success for 15 years, as a means of topping up his income from his day job as a lecturer at Leeds Polytechnic. Patterson adopted many pen names during his career including



Left: In the story, the success of the Gran Sasso raid to free Mussolini from captivity leads to a German plan to kidnap Winston Churchill. Right: Published in September 1975, *The Eagle Has Landed* quickly became a massive bestseller, ultimately selling 50m copies.

Higgins’ Nest Egg

Chris Hallam marks the 50th anniversary of a bestselling wartime thriller

James Graham, Martin Fallon and Hugh Marlowe. For his latest work, he went by the name Jack Higgins.

The resulting story revolved around a conspiracy hatched in Berlin in the autumn of 1943, at a time when Germany’s defeat seemed increasingly inevitable and the Nazi high command was prepared to entertain increasingly imaginative courses of action in their mounting desperation to achieve victory. Encouraged by the recent success of the real-life Gran Sasso raid of September 1943, which had seen German paratroopers enable Benito Mussolini to escape Italy, plans are made to use paratroopers to kidnap Churchill during a similar operation on the British mainland. Having learned from a pro-Nazi operative living in East Anglia that Britain’s wartime leader is scheduled to visit the fictional Norfolk coastal village of Studley Constable in the next few days, a German commando outfit is dispatched there to abduct him, adopting the guise of a group of Free Polish paratroopers to fool the locals. In a move that will come to prove highly significant, it is decided that

the commandos should continue to wear their German uniforms under their Polish disguises. This would protect them from being executed as spies in the event of their being caught.

According to Higgins, his proposal initially met with some scepticism from publishers. One executive had doubts over the title, *The Eagle Has Landed*. Would readers mistake the thriller for a book about birds? Others worried that the story risked portraying some of the German characters in too sympathetic a light. Another concern was the simple fact that the potential readers will come to the book already knowing very well that Churchill had survived the war without being either abducted or assassinated. How were readers supposed to get excited about



Photographs: (Higgins) Joe Bates, (Mussolini) German Federal Archives

Round the AUCTION HOUSES

Every week at auction houses up and down the country, a varied host of collectables are put up for sale at general and specialist events, offering everything from top-end treasures to more modest items. **David Brown** picks a selection of recent gems that have found new homes, and looks ahead to forthcoming sales.

LOT 412 Cheffins – Automobilia and Early Advertising Signs Sale, 14 June (cheffins.co.uk)

A comprehensive standalone sale by Cheffins featuring more than 550 collectable automobilia items and advertising enamel signs saw more than 250 worldwide buyers take part with a total of over £100,000 raised. Among the highlights in the automobilia lots was a National Benzole Refuel Service original hanging light box, that sold for £9,204, with a Wood-Milne Steel Rubber Motor Tyres enamel sign achieving £2,832. It wasn't all about vehicles and accessories, however. For dog lovers, a delightful Clarke's Melox enamel sign proved understandably popular. "The real appeal here lies in nostalgia," said Tom Godsmark, director, Cheffins Machinery Sales. "While some collectors focus on items related to a specific car make or model, others are drawn to pieces that evoke memories of their childhood." The next Cheffins Automobilia sale is scheduled for Saturday 22 November at the Sutton sale ground, near Ely, Cambridgeshire.



SOLD FOR £4,720

LOT 56 Bonhams – Goodwood Festival of Speed Auction, 11 July (bonhams.com)

One of the standout lots at this year's Goodwood Festival of Speed auction by Bonhams was a prestigious numberplate on retention – JB1 – originally owned by Jack Barclay, a famous racing driver and car dealer. The plate, first issued in Berkshire in March 1932, was estimated at £200,000 to £300,000, but went on to achieve the highest price paid for a vehicle registration number in the UK. The numberplate was accompanied by six period photographs showing the plate as fitted on Barclay's Bentley and Rolls-Royce cars. Other historic items of automobilia and company documents from the Barclay collection were included in the auction held at the big Sussex motoring event.



SOLD FOR £608,000

LOT 170 Historics Auctions – The Summer Serenade; Windsorview Lakes, 19 July (historics.co.uk)

A 1976 Ford Escort MkII RS1800, one of only 109 examples built, with a mileage of just 24,186 miles from new, was sold for a world record price at the July Historics classic car sale. The car – ONO 804P – was originally used by Ford as a press car and was then owned by one family from March 1977 onwards. Renowned for its rally success, surviving examples of the RS1800 model have become highly sought after by collectors. This exceptional car has been given an outstanding finish in diamond white paintwork. Following restoration after it sat in a



barn for around 35 years, sitting next to its rebuilt original engine. It has completed around 50 miles of running since the rebuild and will require gentle running-in. Definitely a barn-find success story.

SOLD FOR £276,848

LOT 480 GW Railwayana Auctions – Railway Memorabilia & Railwayana Auction, 19-20 July (gwra.co.uk)

The nostalgic passion for British Railways era enamel station totem signs continues to flourish and there were certainly some prime locations offered from regions throughout the UK in the July two-day sale from GWRA. There was much debate among collectors prior to the auction as to which would prove to be the most successful among two sought-after candidates offered in this sale: Greatstone-on-Sea or Bath Green Park. The Southern Region green Greatstone example was the first from that location to appear at auction and believed to be the sole half-flanged survivor, so bids were likely to soar. Another popular choice was bound to be Bath Green Park, a good condition Western Region chocolate and cream totem from the terminus station of the legendary former Somerset & Dorset Joint Railway. On the day, the WR totem sold for £11,500, while the SR sign took the lead. A North Eastern Region tangerine Stockton sold for £1,900, while a Darlington totem sold for £2,500.

GREATSTONE-ON-SEA

SOLD FOR £15,000

COMING UP

LOT 14 The London Cigarette Card Company – Monthly Auction, 27 September (londoncigcard.co.uk)

The London Cigarette Card Company has supplied cards to collectors for more than 95 years to support an area of interest where a complete set of cards can be purchased for less than £10. The latest of its monthly auctions of 360 lots (catalogue online from 1 September), features two cards of interest from the Churchill family. Lot 65 is of Lady R Churchill, Winston Churchill's mother, dated c1888 and estimated at £40. This was issued by Duke Cigarettes in the US from a set of Photographic Actresses, though why she is included under this heading remains unsure. By coincidence, a card featuring a young Winston Churchill also appears in this sale, Lot 14 from the Mars Confections set of Famous Escapes.



When you are placing your bid(s) please be sure about what you are bidding for. Remember to take into account that on top of the hammer price, you will have to pay a buyer's premium (usually with VAT payable on the premium). Also, allow for post and packing with remote bidding.



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SUNDAY 28TH SEPTEMBER

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| | | | |
|-----------|---------------------|---------------|-----------|
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| SEPT 28th | Glasgow (New Venue) | NOVEMBER 9th | Rainton |
| OCT 5th | Gateshead | NOVEMBER 22nd | Edinburgh |

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Jim 07504 035955 email: jim_corr73@hotmail.co.uk

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School Days

Sue Cawte of Ilford, Essex remembers:

I look at pictures from my school days and the memories of that period instantly come flooding back. Thoughts of secondary school are quite mixed, with just as many negative ones as positive. But my primary and junior school memories are much more joyful. I wonder if this is partly due to it being less academic with most of the time being spent doing artistic and playful things, especially in primary school.

My first day at primary school was something I really looked forward to as I enjoyed the company of other children my age when I'd gone to social play groups with my mum. I remember I spent a lot of time being creative with paints and hand-painted pictures were regularly brought home from school. My parents would put these up on the front of the fridge, rotating them on a weekly basis. I also remember spending a lot of time in the playground, playing hopscotch and skipping with a large rope.

When we started a new term, we would have to decorate writing books with paper, which created much excitement with everyone showing off their floral, sporty or cartoon designs. We'd also show each other fun things we'd bought, like quirky pens and fun rubbers which we kept in our pencil cases. I remember coming home extremely upset one day when I took out my pencil case and discovered several of my rubbers were missing. I sadly realised someone in my class had stolen them which shocked me as I hadn't dreamed something like this would



take place in a class filled with children I liked.

There were no computers or mobile phones in those days so children would spend a lot of time actually talking to each other during play times and before and after lessons. We would also practice good writing skills by using our books to try to write in straight lines. This did cause some humour within the class when someone's line writing was terribly bad. By the end of the first term, everyone could write in a perfect straight line.

As I moved up primary school, I remember the teachers spending a lot of time using the blackboard to explain things to us, mostly during maths to show us the workings out for certain sums. I didn't particularly like maths but did enjoy English lessons which is probably where my love of writing began. We used to read a wide range of books and at home I would enjoy reading with my parents to improve my reading skills and increase my vocabulary.

When I left primary school to go to secondary school, I was extremely upset as none of my friends were going to the same school as me. The thought of starting a new school where I knew no one filled me with dread. I'd made good friends who would all still enjoy being in each other's company.

The first day I dreaded going in and felt



A primary school-age Sue having fun on a bumper car ride.

completely lost when I walked through the school gates. I looked very young for my age so that didn't help as most of the others looked much older. I found the whole experience very daunting.

I remember being seated next to another girl who was extremely shy and discovered that, apart from an older sister who she wasn't particularly close to, she also didn't know anyone. During the months of sitting together each day we slowly got to know each other and her shyness become less so as she opened up more. Now that I'd made a friend, I didn't feel dread and looked forward to seeing her each day.

I do remember there being horrible moments where I had very mild bullying but thankfully it didn't last too long and was only minor. Overall, I feel the period I spent in school was a happy one and it has given me an extremely good friend who I still see regularly now.

The Mobile Banana

Colin Sweeting of Barkingside, Ilford, Essex remembers:



In 1969, I was 26, single and in a well-paid job, so I decided to treat myself to the car of my dreams. In fact, at that time it was the car of a lot of young men's dreams: a Jaguar E-Type. I had already owned several secondhand cars. My first one as a student being an Isetta bubble car.

The Evening News was the paper then to look for secondhand cars and I saw a promising advert for a Jaguar E-Type. The seller suggested we meet in Hyde Park and, to recognise him, I asked for the registration number. However, something about the number didn't seem right so I checked it out with the police. They confirmed it wasn't right, asked me for the meeting arrangements and went instead of me. So that was the end of a potential purchase.

I soon saw another advert for an E-Type and went to inspect it at the owner's house. I wasn't overly keen on the car and when the owner reluctantly showed me the logbook, I was decidedly even less keen as the owner was recorded as being a racing car company.

After these two false starts, I realised my safest bet was to buy my first new car. So, I counted all my pennies and went ahead and bought a Jaguar E-Type Series 2 roadster in primrose yellow. It was promptly named by my uncle as my giant mobile banana. My aunt was more charitable and called it my date bait. Her moniker proved to be true but the snag was you couldn't be sure if the girl wanted to go out with you or just the car.

The first proper trip with the new car was to work on Monday morning. Alas, it was raining and water began dripping on to my lap where the hood met the windscreen and worse was to follow – the car wouldn't lock! Luckily, I had a parking place in the firm's car park but I was naturally worried that my new pride and joy might not be waiting for me at the end of the day. A trip to the garage soon got the problems fixed.

Although the seats were virtually flat on the floor, my gran, who was then 81, was game to have a ride in the car but alas she wasn't flexible enough and she got stuck half in and half out. After some minutes of struggling, she had to give up. My girlfriends at the time had no trouble in their miniskirts...



A first-class postage stamp, depicting a Jaguar E-Type, was issued as part of Royal Mail's British Auto Legends set in 2013. Colin no longer has the car, but he has the stamp.

“It was a very attractive car, although I'm not sure now that pale yellow was the best of colour choices.”

I lived in suburbia and although only five miles from home to work, it was traffic all the way. Also, it was a manual choke in those days which seemed to be in use for ages during the winter and, with the two factors of traffic and choke use, I was getting very poor fuel consumption – I think at one point only 12 miles per gallon. It was a 4.2 litre engine and the car could pass anything except a petrol station.

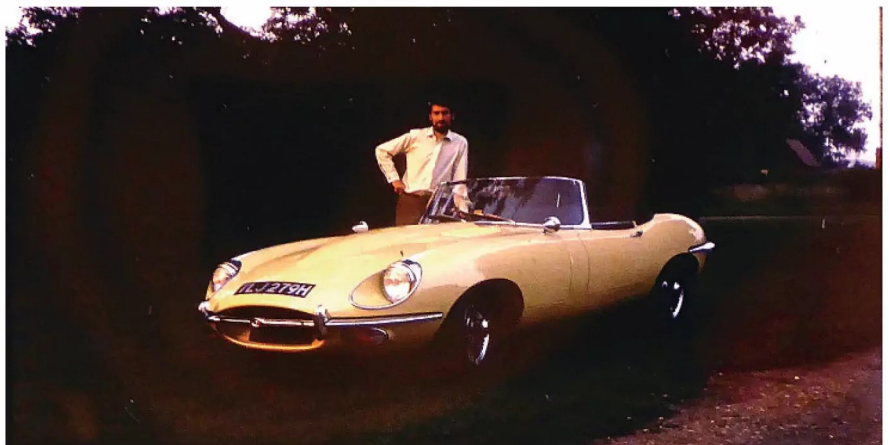
It was certainly a very attractive car with the hood up or down, although I'm not sure now that pale yellow was the best of colour choices. One feature that looked good was the chrome wire wheels but not at all practical to keep clean. The E-Type design was bulbous at the sides and one morning, while waiting in a traffic queue in a narrow road, a lorry came too close, and its

protruding hubcap scored a twirling pattern right along the side of the car.

It had been my dream car but, as is often the case, the reality is a bit different, and after only a year, I sold it and went on to buy the new kid on the block – a Triumph Stag which proved to be far more practical having rear seats. Especially when a wife and two children came along in the next few years.

You occasionally see an E-Type on the road, and I often wonder what happened to mine and whether it is a well-loved and preserved classic car somewhere to this day like the one featured in the June issue (Britain Now: The Car's a Star).

The E-Type is said to be arguably the most beautiful car in history and was featured on a first-class postage stamp in 2013. I no longer have the car, but I have the stamp.



Colin with his Jaguar E-Type Series 2 roadster in primrose yellow, promptly named by his uncle as his giant mobile banana. Colin's aunt called it his date bait.

A Dramatic Entrance

Esther Chilton of Newbury, Berkshire remembers:

I was extremely shy when I was at school and literally wouldn't say boo to a goose. Mum hoped I'd grow in confidence as I got older and went to secondary school. But going up to the big school was even worse – it was huge, with lots more children.

Mum decided to take matters into her own hands and booked me in for private drama lessons after school with a woman who lived around the corner. I was terrified of her as she had always looked so formidable. It was with my heart in my mouth that I went round to her house that first time. Mum accompanied me and gave my hand a squeeze when I stepped inside, assuring me she'd be back in an hour.

I'm not sure what I expected once I was in the house – a witch's lair? Certainly not a lovely, bright space but that's exactly what it was. The drama teacher, Mrs Maskell, led me into a big room, where there were several other children around my age. They all gave me a big smile – so different to school already. I knew I was going to fit in.

That was the first of many drama lessons over a period of years. I have such fond memories of those times. One of the things



“I still have a review from the local newspaper. I was so excited to see my name in print.”

I remember most is the breathing exercises we had to do at the start as well as the enunciation exercises, which included opening your mouth wide and exaggerating the letters and words. We'd go through the letters of the alphabet, articulating each one and then we'd move on to rhymes. One which sticks in my mind is: "Robert raced right round the roundabout." It still makes me smile now, but it's stood me in good stead and my speech is all the clearer for it.

So, little by little, my nerves started to ease – until it came to two things. The first was exams. When Mum had first signed me up to the lessons, I had no idea I would be taking speech and drama exams. I took four in total, and I can recall being so nervous before them. I had to learn poems off by heart, extracts from plays and I had to speak about myself, which was actually the most daunting of all. And those examiners were scary. I was always sure I would stand there, frozen to the spot. But, somehow, I didn't and not once did I stumble. I was so relieved when I left the room and managed to pass all four exams, three of them with distinctions. Going

through with the exams and getting those results gave me a big confidence boost; I was better than I thought I was.

The second thing that had my nerves shredded was performing on stage. It was a drama group and, naturally we would put on a show – another aspect I'd not realised when Mum had first persuaded me to go. But once a year, the whole drama group, which was made up of several classes over different age groups, would put



The junior medal Esther earned from the first of her four exam passes.

on a performance. We didn't put on a single play; instead, it was several short extracts from various plays, with each group doing something different.

Two performances stick in my mind. The first is Lady Windermere's Fan by Oscar Wilde, where I was given the role of Lady Windermere. I was so excited but terrified I'd forget my lines when in front of Mum and Dad, and flounder. I needn't have worried; I put myself in Lady Windermere's shoes and remembered every line. I still have a review from the local newspaper. I was so excited to see my name in print.

The second show I recall is because it was such fun. It was a scene from Macbeth featuring the three witches. I was one of the witches and we were performing a modern version. We had to dress up in fluorescent colours and spray our hair in vibrant shades. It was the 1980s and fluorescent pinks, yellows and green were the fashion, so I didn't have to buy anything new. I loved playing an evil character and stirring the cauldron.

When I was 15, I had glandular fever and was ill for several months, so I couldn't go to my lessons. I didn't ever go back, which now I regret. Not that I think I'd have gone too far with it, but it was a lot of fun and I'll always be thankful for the confidence it gave me. Friends often say I speak well, and that really is down to Mrs Maskell and "Robert raced right round the roundabout".



Esther loved playing a witch and stirring a cauldron in Macbeth.

Gen X – the Inbetweeners

Sharon Haston of Falkirk, Stirlingshire remembers:

Apparently, I belong to Generation X (born 1965-1980). We're sandwiched

between the Baby Boomers (born 1946-1964) and the Millennials (born 1981-1996). When discussing this, my husband, Robert, and I realised we're probably the generation that straddled the pre and post computer age. Our childhood wasn't much different from the Boomers. We played outside with no supervision, exploring woods and streams. But technology's pace accelerated as we progressed from children to adults.

Of course, Boomers also experienced these changes, but it came along later in their lives, whereas we experienced them in our formative years. The first computer game I remember seeing was the very basic Pong at the end of the 1970s in my cousin's house. When Robert got a ZX Spectrum in the 1980s, and an Amiga in the 90s, they seemed like tomorrow's world had arrived. But compared with today's video games, they were basic.

My teachers taught lessons at a blackboard using chalk, but they set up a computer club at my secondary school in the early 1980s with four huge BBC computers. I went along and was intrigued but slightly baffled. Little did I know how big a role computers would play in my life. At work, I started off typing letters on an



electronic typewriter and wrote in huge bank ledgers which looked like something from the Victorian era.

I've used microfiche and I've handwritten transactions in bank books. The bank set up a computerised system which I loved as it did automatic calculations. I must be the only ex-bank teller who is terrible at counting.

Also in my working life, I've used fax machines, sent emails, used WordPerfect (which I hated), Microsoft Word, Microsoft Excel, Microsoft PowerPoint, Skype and, finally, Microsoft Teams.

I've used manual telephones, operated a manual switchboard, participated in Telekit phone meetings, then progressed to making video calls and setting up video meetings. Phew! I'm exhausted just writing all that. When we got our first home computer in the 1990s, it practically took up a full table.

It's fair to say technology sped faster than a bullet train as I progressed from a teenager to an adult. In the 1970s, our TV had three channels and scheduling stopped at midnight after the national anthem was played. I've witnessed the addition of Channel 4, which seemed groundbreaking at the time, to the availability of millions (or so it seems) of channels broadcasting all the time. Plus, there's on demand TV. It's mind-blowing.

We got a video recorder in the 1980s. Now we stream TV programmes instead of recording them but I still say I've "recorded" something. With music, I've had to constantly move with the times. I've played music on vinyl, cassette tapes, CDs, mini discs, iPods and now, like TV, we use streaming services.

It seemed like we'd splash out and get used to a new format then another one would supersede it. I still miss the artwork of the old vinyl album covers though, often with the lyrics printed inside. On car journeys, we only had the radio, but we've progressed through cassette players, CDs and now streaming.

On hot days, we'd manually roll down



Sharon with her mum, dad and brother, Alan, in 1976 or 77, before the huge technological changes happened.

car windows and hope cool air flowed in. Now, everything's done by the touch of a button. But sometimes, I'll still roll down the window for some "old-fashioned AC".

Probably the biggest technological change I've witnessed is the development of the smartphone. I grew up in a house with one rotary dial telephone on a table in the hall. The first mobile phone I owned was a huge black clunky one, which I bought in case of emergencies when driving. Now, I carry my phone everywhere. I use it as a camera, to check emails, do banking, listen to music, use social media, book restaurants online etc. I would be lost without it.

Another huge technological change in my lifetime is, of course, the evolution of the internet. I'll never forget the beeps and painfully slow speed of dial-up on our first home computer. Now, I can look anything up in seconds on my smartphone when I'm out of the house, even when I'm abroad.

On reflection, I think Gen X are a kind of bridging generation. We started off as children in the pre-digital world of pen and paper. I posted letters regularly to pen pals. But we became teenagers and started work as huge technological innovations occurred. Unlike Millennials and Gen Z (born 1997-2012), we didn't grow up with technology already there and unlike Boomers, we weren't already adults when we encountered these changes.

Oh, and I'm equally happy with either inches or centimetres, fahrenheit or centigrade. Maybe Gen X should be called the Inbetweeners.



Sharon's husband, Robert, with the enormous first home computer which took up the whole desk in their tiny spare room.

Time to Hurry Up and Slow Down

**Simon Smith
of Port Talbot,
West Glamorgan
remembers:**

Think back to your childhood, and to the elastic perception you had of time back then. Christmases and birthdays seemed to take forever to swing back around through the calendar and the weekends disappeared in a blur, but those summer school holidays seemed to last forever, packed with a lifetime of experiences that left us feeling like those bees in John Keats' poem *To Autumn*, that "think warm days will never cease".

Those long, summer days offer limitless temporal credit to young minds and when even the darker days and wildest weathers of life are polished and made golden by memory and nostalgia, it's easy to realise exactly why we spent our days like miniature Rockefellers when we had so much credit in the bank of life. Youth, I think, is not so much wasted on the young as wasted *by* the young, and that is exactly how it should be.

As we get older, though, and are confronted with those adult responsibilities of jobs, mortgages, family commitments and a myriad other aspects that very quickly "fill the unforgiving minute", life becomes a constant stream of alarm calls, start times, deadlines, phone calls, emails, appointments, all of them nibbling at the edges of our days until, if we are not careful, we are left with little to actually call our own. So, we begin to have thoughts about how we may have frittered away our time in the past and begin to count the minutes and hours, wondering how to save more of them.

This is impossible, of course, but what we can do instead is to learn how to spend them more wisely, and I began to think on this more carefully a few years ago after turning 40. No crisis here; instead, I became far more interested with how I spend my time. To be more accurate, I became interested in how to spend my time more thoughtfully.

We don't spend a great deal of time thinking in modern society. To allow us to direct more of our time and energy toward meeting those deadlines and appointments, to answering those phone calls and emails, to completing those quick online purchases, many aspects of modern living have become a lot more convenient and far speedier, shunting us

quickly from one thing to the next. Of course, this eliminates those slack moments it used to take to get a small job or chore done, and with it, those minutes spent thinking, wondering, pondering, daydreaming and mentally switching off.

Why not just take up a hobby like golf or fishing, you might ask. When scant time allows, I already enjoy *The Contemplative Man's Recreation*, as Izaak Walton famously dubbed it, but the business of living has eroded even this down to a handful of angling sessions a year, so I had to discover, or rather, *rediscover*, how to bring this mindful slowness back into my daily life. I've already been a pipe smoker for some time and, although this is perhaps not a "politically correct" activity nowadays, it does nevertheless add some much needed down time to my days. The key, however, was always going to be in how I approached those everyday little chores and actions, and in how I recalibrated my time around them.

To begin, I made a point of cooking more meals from scratch. Chopping and slicing ingredients, working out timings, cooking in sequence – all these actions, usually accompanied by a little music, develop a rhythm of their own, one that is easy to slip into and lose yourself, allowing for other imaginings to occupy the mind.

In a similar way, polishing my shoes offered an opportunity for slowness. When those bottles of oh-so-quick liquid polish are replaced by the tinned wax counterparts, the cadences of this mundane activity take on a whole new gloss (pun very much intended). Application, rubbing in, buffing: all these stages become a matter of muscle memory, disengaging the brain, allowing it to breathe and freeing it for other drifting thoughts.

When, at the end, those shoes sit there with a mirrored shine, the effort = result balance is also restored, a complete antidote to modern requirements for instant gratification.

I started to expand into other activities. I reminded myself of how to sharpen knives with an actual sharpening stone, grinding away minutes while contemplating the day's events; I went back to handwriting things far more, the act of writing, crossing out and amending adding even more control and conscious thought to my musings.

After a while, a lovely thing happened – all these aspects started to combine in various ways to form slow, thoughtful processes, allowing this approach to seep into my entire day and linking my fragmented thoughts back together. For instance, while polishing my shoes in the morning, I have decided what to cook for the evening meal, writing down an ingredients list to be picked up later. On returning home, I have taken time to sharpen a knife or two if needed, then cooked the meal planned that morning.

True, we may take a little more time in doing things this way, but when we use that time to think about things that are important and worthy of our thoughts, we come to realise that we are not actually spending this time, but investing it more wisely, allowing us to make the most of what we have.

Left: Polishing his shoes offered Simon an opportunity for slowness. When bottles of liquid polish are replaced by tinned wax, this mundane activity takes on a whole new gloss. Right: Simon reminded himself of how to sharpen knives with an actual sharpening stone, grinding away minutes while contemplating the day's events.



“Revhead” Dreams

Alan Naber of Perth, Western Australia, Australia remembers:

Each workday, I wake at 6.30am to a bang, then a roar and then a rhythmic gurgling sound that rapidly fades. Is it Thor the god of thunder awaking from slumber? No, it's just Fred next door off to work on his BSA Gold Star 500cc, my dream motorcycle. How I wish it was me controlling that reverberating, exotic sound. Alas, I am only 15 and need to be 16 to ride a motorcycle. It's 1959 and I have my first job and am saving hard with my 16th birthday not far away. That's the day I am waiting for as I will be able to get a licence to ride a motorcycle. My apprenticeship at Foster Transformers in Wimbledon pays me 30s per week and by bicycling to work each day I save the bus fares. I have accumulated the enormous sum of £25. My dream revolves around joining the exclusive “revhead” motorcycle club. That's because paradise is having something that makes as much noise as possible and goes even faster.

It's my birthday and I am off to the local motorcycle store, Comerford's. I ask about the BSA Gold Stars in stock. There are lots but they start at £100. My heart sinks. “How about a 50cc Honda moped? Very popular,



sir,” says the salesman. I am really depressed, as it does 30mph and sounds like a sewing machine; it's for the wimps. Then we move to the bargain corner and I look at a large bike with bright chrome mudguards. It's only 250cc but looks like a real bike.

“We can reduce it to £25 for you, sir,” says the salesman with glee. I am taken in and part with my money. It's called a Panther, 10 years old, not a famous make, perhaps that's why it's cheap. I ride off, don't fall off, it's fun and it makes a squeaky “woof-woof” sound. My Panther gets me to work each day, so I do not need the push-bike. I only fall off once on an icy road but do not hurt myself. I still long for the real roar of a big bike and I hear of a 500c bike in pieces, for £30. It's a Velocette, a well-known make, and I know it can make a lovely gurgling sound through its fishtail exhaust pipe. I buy it and spend six months putting it together. Now I feel a real “revhead”, speeding down the Kingston bypass.

Now I am 18 and I can get a car licence. My horizons expand, big cars are more exotic and make even more exciting sounds. Looking back at the 1960s, the only valuable collectable cars then were pre-World War Two “veteran and vintage” cars as we called them. There was no testing of cars for road worthiness and there were lots of cheap old cars available. On a visit to Londonderry, I find a Jaguar XK140 open-top two-seater which had languished in a garage for years. I buy it for £70.

I charge the battery, pump up the tyres and fill the petrol tank, then optimistically try to drive the few hundred miles home to Surrey. It went fast but was in such poor condition, it wobbled all over the road, the engine backfired and it kept stopping due to water in the petrol. I eventually get to the Belfast-Liverpool ferry and, on arrival, give up driving and put it on the train to London. It has so much wrong with it, so I sell it again.



Alan sitting astride his Panther motorcycle.



Alan feeling king of the road at the wheel of his Allard J1 sports car with five-litre American Oldsmobile engine.

I have developed a taste for the sound of the big American V8 engine; they bubble and warble and roar much more aggressively than any motorcycle. I dream of finding a sports car with such an engine. Eventually I find one – an Allard J1, a London-built car with an American engine. Again old, tatty but roadworthy. It had a five-litre American Oldsmobile engine and was fast and noisy. It has no roof, and I roar around the streets feeling king of the road.

Now I have survived to 23, have a good job and bought my first house, sold the Allard, got practical and bought a van to move things in. The obsession for the V8 has not gone away, however, and I hear of another Allard. This time a reputed Le Mans J2 model from the late 1940s. It's in a lock-up in the New Forest, the owner has lost interest in it and wants a Morgan three-wheel car. I find one, buy it, and a friend tows it to him.

Great! He likes the Morgan and the deal is done. We tow the Allard home, and it fills the garage in my new house. It's a real heap but my dream is to restore it. I spend five years working on the car, scrap the sluggish Ford flathead V8 engine and fit a six-litre Cadillac V8, real smooth power. The aluminium body is rebuilt, and the two enormous exhaust pipes give just the right smooth warble, gurgle and roar to keep me happy.

Unfortunately, in those five years, I have met and married a woman with no interest in cars, my priorities are changed for me, and I sell the car. Two-thousand pounds seems a good price and I give up my “revhead” dreams. I found the car recently living in Paris. It's in a luxurious, air-conditioned security vault next to a “gullwing” Mercedes-Benz 300 SL and the latest owner says he could get around £200,000 for it.

‘Wow, isn’t it small?’

Early television memories from The Francis Frith Collection

Corwen, Clwyd

(Photograph taken around 1960)

Well, 1957 arrived and, having deliberately fluffed two 11-plus exams to avoid Bala Grammar School, I attended Corwen Secondary School. We were told that we were the first class to have school television. I used to be fascinated, almost mesmerised by two circles revolving within each other for a minute or two before the broadcast began. We watched a schools series called *Spotlight* as part of Social Studies, and one memorable programme to me was the launch of Sputnik 1 – the first artificial satellite, which kindled an interest in astronomy which has never left me.

Gareth Hughes



Queensway, Petts Wood, Greater London

(Photograph taken around 1960)

Queensway, our local shopping centre, had a small library at the bottom end, with a toy shop a few shops up. Across the side road was Blacks, the newsagents which among other items sold liquorice root, which wasn't all that nice to chew, but it came down to peer pressure. Next was a men's clothing shop and, further along, a fish shop that displayed its produce on a marble slab, out in the open for the customers and the flies. However, for tuppence you could purchase a small bag of chips with vinegar and salt on the side. Next was Queensway Radio where my parents bought their first television. It was a Bush that had two knobs on the front, one for power and volume, and



the other for brightness. BBC was the only channel at that time. My first memory of the TV was watching a film with George Formby. In about 1953, I had an exchange student

from Paris who asked if the person on the screen could see him.

Greg Barrett

Ramsbury Avenue, Swindon, Wiltshire

(Photograph taken around 1965)

We moved to Swindon in 1957 from London (Wimbledon, actually) when my dad, a skilled engineer, got a job at Vickers-Armstrongs at South Marston, with a brand new council house thrown in. At the time, these new houses were not interconnected with a TV cable, so we all had a TV aerial pole tied to the concrete washing line post. We saw one bright spark a few gardens away who decided to adjust his aerial by climbing up the pole. Once up there, though, the pole bent, returning him to earth somewhat earlier and quicker than he planned.

Besafisher



Westminster Abbey, London

(Photograph taken around 1955)

The biggest reason I remember the 1953 coronation was because it was the first time I had ever seen a television. The TV was not my mum and dad's, they could not afford one in 1953, few people could but belonged to a wealthy aunt and uncle who lived close by. My first impression of TV was "Wow, isn't it small?" The whole TV was huge, in a big polished wooden cabinet with material covering the speaker and, at the top, this tiny screen that flickered black and white pictures. I must admit I do not remember most of the coronation though, as it went on for ages.


David Campbell



The Francis Frith Collection

More than 150 years ago, pioneering Victorian photographer Francis Frith set up his company with the grand plan of photographing all the cities, towns and villages of Britain. His two sons, and later his grandson, continued Frith's massive task, and The Francis Frith Collection now contains more than 360,000 images taken between 1860 and 1970. Over 250,000 images are available to view online. Prints of the Frith photographs, as well as a wide range of other products and local history books, featuring these vintage images, are available from the website francisfrith.com

Share Your Memories

The Francis Frith Collection invites you to visit the website and add memories to the places featured in the photographs, or comment on others already added. Seeing a place from your past can rekindle forgotten or long-held memories. Why not add your story for others to read and enjoy – making your memories and stories part of this growing chronicle of British life? 

POSTCARD FROM KENT



Bob Barton refreshes mind, body and spirit as he follows in the footsteps of a merry band of medieval pilgrims from *The Canterbury Tales*

This year marks the 625th anniversary of The Canterbury Tales author – and “father of English literature” – Geoffrey Chaucer’s death. He penned this classic, about a merry band of medieval pilgrims telling each other stories as they journey from Southwark to Canterbury Cathedral, in the 14th century. The anniversary – and a sunny weather forecast – inspired me to spend a day walking in their footsteps through the Kent countryside.

I am not one to make long pilgrimages, I have neither the patience nor the constitution – so, this was one of two “mini pilgrimages” I made in the county. (I don’t think you need to be religious to make a pilgrimage these days, just a determination to make a thoughtful journey to a meaningful destination.) The North Downs Way (northdownsway.

co.uk), one of Britain’s excellent National Trails, follows part of the ancient Pilgrims’ Way from London to the birthplace of Christianity in England. So, choosing to walk part of that seemed like a good idea.

Morning found me at Charing Cross station, on a train heading in the opposite direction to weary commuters starting a busy day in the city. Unfortunately, unlike Chaucer’s pilgrims, I wasn’t offered a free dinner by a London innkeeper for the best story I made up. But we rattled past Southwark Cathedral (020 7367 6700, cathedral.southwark.anglican.org), from where (at the nearby Tabard Inn) Chaucer’s pilgrims started their journey in 1387, so I was on the right track.

Ninety minutes later, I was jumping off the train in leafy Kent. Chartham, to be precise, where the trail was easy to pick up. A street named Bigbury Road (Pilgrims Way) was a big clue. Then, there were

wooden signposts and arrows on fence posts at intervals, ensuring I didn’t wander off piste.

The footpath went through a field of ox-eye daisies and munching cows, before entering wilder countryside. No Man’s Orchard looked like it had been there since the first pilgrims passed through, before the path entered undulating woodland. Then, more orchards, squirrels, clumps of foxgloves and the sound of birdsong. Aside from one man walking a spaniel, I saw no other people until the outskirts of Canterbury.

Manicured parkland fringing the River Stour was thronged with tourists taking photos for their Instagram accounts. Others were punting on the waterway. I passed colourful flower beds

Top: The Union Mill rises majestically above the Cranbrook rooftops.

Photographs: Bob Barton



Left: Wild hops seen on one of Bob's walks. Right: Bob passing through an orchard near Canterbury on the North Downs Way.

and a 200-year-old Oriental Plane tree that has a surprisingly wide girth (it is said to have swallowed a park bench). Westgate Towers is one of the wall bastions, providing a fortified entrance to the city. Medieval pilgrims who reached this point too late in the day were locked out of the city all night. No matter, though, as in the morning they would reach their objective: the shrine of St Thomas of Canterbury.

I doffed my cap at a statue of Geoffrey Chaucer in the High Street before striding a few more yards to the cathedral (01227 762862, canterbury-cathedral.org). Looking as though newly bleached white against the vivid blue sky, it made me feel rather humble. As awe-inspiring as it is, the cathedral wasn't the highlight for me. Instead, that was a museum in a Gothic-style hall house called the Beane House of Art & Knowledge (canterburymuseums.co.uk). Among a display of souvenirs purchased by pilgrims down the centuries is a



Westgate Towers provides a fortified entrance to the city of Canterbury. Medieval pilgrims who reached this point too late in the day were locked out all night.

collection of pilgrim badges dating back centuries. Made of tin-lead and cast in various shapes depicting the martyred Thomas Becket, they were worn on a hat or cloak and collected as mementos of journeys made. Rather like today's fridge magnets or cotton patches sewn on rucksacks. There's also a set of 24 wooden spoons, each depicting one of the storytellers in *The Canterbury Tales*. They were made by Trevor Cross of south Wales for the 900th anniversary of the cathedral.

My second pilgrimage was to pay homage to hop-pickers. Every September, until the 1960s, the High Weald of Kent was a must-visit destination for thousands of working-class families from London's East End. They flocked there by train for their annual hop-picking weeks or fortnights: stripping the bines of hops by day and partying by night. As a lover of hops and orchards, I'm sorry I'm too young to have experienced these working "holidays". Thankfully, the Weald remains predominantly rural and can still lay claim to be the "Garden of England". Many branch railways having closed long ago, I chose a family-run bus service to take me on the last leg of my trip.

The 297 from Tunbridge Wells to Tenterden is operated by Hams Travel (01580 879537, hamstravel.co.uk), an independent bus company established in the early 60s, just as the railways were closing. Our burgundy-coloured single decker passed tile-hung and clapperboard houses, village greens and vineyards as it bowed along winding lanes.

Gaps in the hedgerows gave tantalising glimpses across the Wealden landscape. Everyone seemed to know the driver. Conical oast houses, where hops were dried before going to breweries, are everywhere, though they have now been converted to bijou residences.



Bob doffed his cap at a statue of Geoffrey Chaucer in Canterbury's High Street before striding a few more yards to the cathedral.

Cranbrook is an attractive town where St Dunstan's Church (01580 715861, stdunstanscranbrook.org.uk) is known as the "Cathedral of the Weald". A windmill – the Union Mill – rises majestically above the rooftops as if to say: "Hey, look at me, I'm fabulous!" A volunteer at the Cranbrook Museum (01580 712929, cranbrookmuseum.org) told me it is fully restored and they still mill there: the flour is very good. The museum is set in an old Wealden house. There's an array of rooms on several floors, all crammed with so many items – including a hop press – that I didn't know where to start. One room, devoted to works by the "Cranbrook Colony" of artists, is the highlight. The men gathered here from the mid-1800s to portray the lives of local people in their homes. "They paid sixpence a sitting to paint a child and up to half a crown for an adult," said a volunteer.

I pressed on until the last bus stop, on Tenterden's tree-lined main street. The town is probably best-known as the terminus of the so-called "hop-pickers' line". The Kent & East Sussex Railway




Left: A set of 24 wooden spoons, each depicting one of the storytellers in *The Canterbury Tales*, made by Trevor Cross of south Wales for the 900th anniversary of the cathedral. Right: Passengers board the Tunbridge Wells to Tenterden service operated by independent bus company Hams Travel. Below: Darling Buds of May country at Tenterden, with the historic Woolpack Inn and St Mildred's Church.

(01580 765155, kesr.org.uk) is a popular heritage line that, by the 1940s, carried more than 4,000 hoppers a year.

This is Darling Buds of May country – the charming books by HE Bates about the Larkin family – and much of the TV series they spawned, starring David Jason, Pam Ferris and Catherine Zeta-Jones, was filmed hereabouts. In the town's museum (tenterdenmuseum.co.uk), set in a former stable near the station, I found a lot more hop-picking paraphernalia. There was a chatty volunteer too. "There's a working hop farm just up the road that has been run by five generations of the same family," she said. She also reminded me the steam railway was filmed bringing tax inspector Cedric "Charley" Charlton (Philip Franks) into the lives of the



Larkin family and providing love interest for Zeta-Jones' Mariette.

I spoke to the landlord over a pint of Larkins (no relation) tawny bitter, in Cranbrook's compact Larkins' Alehouse. "We've been here seven years," he said, "and it's all been absolutely perfect!" I've decided that these mini pilgrimages are also the perfect way to refresh my mind, body and spirit. I'm sure Geoffrey Chaucer – and Pop Larkin – would have both approved. 

Bottom left: The museum at Cranbrook, the town known as the "Capital of the Weald". Bottom right: Bar billiards in its own snug at the Unicorn Inn, Canterbury.



REFRESHMENTS

Larkins' Alehouse, 7 High Street, Cranbrook TN17 3EB (07917 252585/07786 707476, larkins-alehouse.co.uk)

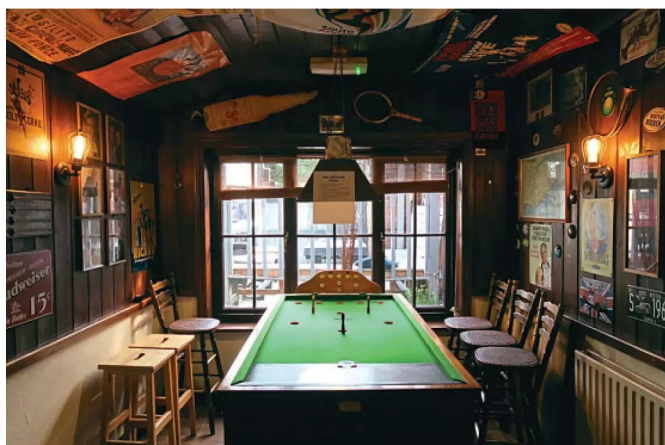
Wood-floored micropub serving a wide selection of cask ales and ciders. Customers can bring their own food or takeaways.

The Unicorn Inn, St Dunstan's, Canterbury (01227 463187, unicorninn.com)

City pub, dating from the 1600s, serving ales and meals. Bar billiards in its own snug.

The Woolpack, High Street, Tenterden TN30 6AP (01580 388501, thewoolly.com)

Historic inn with rooms, owned by a local winery; meals.



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‘The Female John Noakes’

With the help of presenter Jenny Hanley, **David Barnes** explores the history of the popular children’s TV programme Magpie

The daughter of actress Dinah Sheridan and actor Jimmy Hanley, Jenny Hanley came to Magpie as an established actress, already having been in Hammer films, the Bond film *On Her Majesty’s Secret Service*, cult ITC shows such as *Department S* and *The Persuaders!* and various TV dramas and comedies. These days she can be regularly heard as a presenter on Boom Radio

“What did I love about Magpie?” ponders Jenny. “Everything was different and new. And just the fact that I could go to a museum or manor house, step over the ropes and pick up and look at an item. That felt naughty and appealed to me.”

Magpie, ITV’s challenger to the BBC’s *Blue Peter* (by then 10 years old), was first

broadcast on 30 July 1968. The Spencer Davis Group performed the theme tune under the pseudonym the Murgatroyd Band, named after the show’s Magpie mascot. Like its BBC competitor, Magpie included regular charity appeals and awarded badges for achievement, but along the lines of the Scouts with different numbered badges representing different accomplishments. But, unlike its perhaps stuffer counterpart, Magpie offered a more modern and relaxed approach. Magpie became crucial viewing for youngsters, featuring presenters crafting models from everyday household materials, performing daring stunts and items of topical interest. The familiar hosts soon became our friends.

The show was first presented by Pete Brady, Susan Stranks and Tony Bastable.

Stranks had been a popular panellist, offering the “teenager’s view” on Juke Box Jury. Brady had been a pioneering pirate DJ and Bastable came straight from Southern Television as an erstwhile children’s TV presenter. This teaming reinforced Magpie’s hip and groovy credentials. After several line-up changes, Mick Robertson, with his corkscrew hair reminiscent of Marc Bolan or Brian May, and Jenny, along with Doug Rae, became regular presenters.

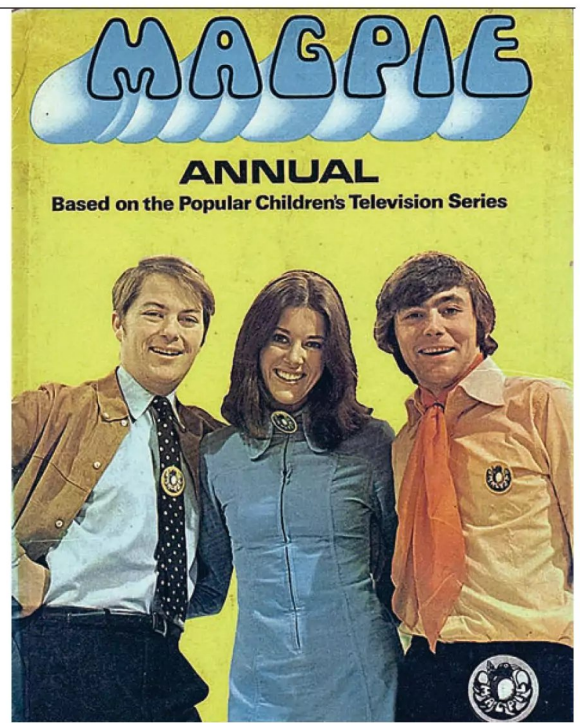
“It was time for the girls to step up,” recalls Jenny. “At auditions, I had refused to

Above: Jenny Hanley, pictured with her Magpie co-presenters Douglas Rae and Mick Robertson, enjoyed being able to “step over the ropes” at places normally off-limits to the public.

Photograph: (Main) Fremantle Media/Shutterstock



Left: The Spencer Davis Group borrowed the name of the show's Magpie mascot to record the theme tune. Right: First broadcast in July 1968, the original hosts of Magpie were Pete Brady, Susan Stranks and Tony Bastable. Below: Like Blue Peter, Magpie included regular charity appeals and awarded its viewers badges for achievement.



go topless in an age when nakedness was de rigueur. I didn't do nudity and casting directors would say: 'Who do you think you are?' I knew that Diana Rigg and other beautiful, wonderful actresses did appear unclothed, but this was my choice. So, it made it very hard to find work. My agent said: 'What about trying for Magpie?' I thought: 'Yeah, despite appearances, I'm a bit of a tomboy. I'd been doing the police drama *Softly, Softly* for four years, dashing about in fast cars, riding on horseback and fighting people. At the audition, I had to speak to a child who didn't want to talk to me. I also had to do a make and do, a wearable medallion out of plaster of paris. And finally, handling a parrot which I was unreliably informed would be perfectly safe but 'there was a chance of contracting psittacosis if you get too close'. I didn't, fortunately, but it did draw blood with its beak. It made me think about going straight back to acting. But I got the job, probably because I had just changed to short blonde hair. This caused a bit of a backlash at the time, because blondes weren't supposed to have brains.'

Unlike *Blue Peter*, Magpie wasn't scripted. Jenny says: "The producers looked at us and said there's no

way they're going to learn that. Of course, we had a meeting every week with all the presenters, researchers, directors and producers and talked about what subjects we wanted to do. So, for each programme, we had some notes and a rehearsal and away we went. But we had great people with modern minds, and I do think we were given more leeway than our BBC opposite numbers. This lack of a script made us even more chatty. We would get the outline for the show delivered the night before transmission. I would get one page saying at top of the page – 'Jenny, toy theatres, cameras 2 and 4' and the rest of the page was blank. Behind it was all the information and facts that I was going to have to walk through. The next morning, I would go into the studio, and I would say: 'Right, I want to look at that one and that one' and they'd say: 'OK, you've got four-and-a-half minutes. Off you go...'



I ask Jenny if there was any giggling or messing about: "No! We all took our jobs very seriously because we were entrusted to do it. When we did book reviews, we sat on beanbags just as children would do and not behind desks like schoolteachers. Mick was a sweetheart. He had

authenticity and was just what you saw on screen. He loved the land and animals. He was happy doing what he was doing – he'd come as a presenter from being a researcher on the programme."

Jenny also performed numerous daring feats, but it was the parachute jump that lives with her forever. She tells me: "I'd had two days' thorough training. When they told me I was with the Red Devils, I naively misunderstood and thought it was the Red Arrows. They laughed when I asked: 'Won't that be too fast?' I leapt out of the plane, but perhaps not as strongly as I should and got twisted in the air jet stream. When I tried to look up to check my parachute it was tangled and I was in a spin, going down much faster than I should. It was very scary. Then I remembered my training, kicked my feet and it untwisted. Another assignment highlight for me was climbing the masts of HMS Winston Churchill up to the crow's nest. I also did the rock climbing and about four days afterwards I developed asthma. This was from delayed shock, apparently. I had a puffer and everything, but I carried on and eventually the asthma went. It was strange that that it didn't seem to scare me at the time, at least I thought, as much as the parachute jump but you never know what your mind and body are playing at here."

"But my favourite experience was holding darling Siberian tiger cubs. I got to know the people who owned Marwell Zoo – the mother tiger had triplets, and they said: 'She trusts you, touch the babies, make the purring sounds to Mum and make sure that you put your hand in there as well'. It was so you had their smell

so that when I gave the babies back she wouldn't think that I had harmed them. To be trusted with something like that is absolutely extraordinary and beautiful."

I ask Jenny who watched Magpie: "It was often the parents, not the children, who made the choice whether you were a Blue Peter or a Magpie person. Some children were not allowed to watch Magpie because their parents were 'BBC people'. There was certainly some kudos about the BBC but we'd had very good educations and weren't pompous. If we made, say, a bird table, it would be one that could equally be in a garden or hung out of a window in a multistorey block of flats, because that's the reality of life. With cooking items, we used cheaper stuff like potatoes, cheese and so on because that's what most people had."

Magpie proved to be a particular favourite of the dads. Jenny says: "My predecessor on Magpie, Susan Stranks, had gained a reputation for not wearing a bra on camera. One day, I was given a message by the floor manager: 'You need to go get a cardigan because you're looking cold.' I thought that was a very polite way of putting it."

As for the reported rivalry between the two shows, Jenny says: "Quite the opposite; all the presenters became really good friends. We were simply hosting two children's programmes on opposite channels, like competing newspapers looking for the same stories really. But Blue Peter's formidable editor Biddy Baxter in particular was very defensive of her programme and treated us at Magpie like the great unclean!"

The Blue Peter men, John Noakes and Peter Purves, had unusually decided that an emergency submarine escape wasn't for them. Magpie's Jenny proved less risk-averse and stepped up. She tells me: "The men may have turned down the submarine story, but I did the underwater helicopter escape training. This was learning how to save yourself once you'd crashed into the water and submerged. Called 'the Dunker', it was terrifying because you couldn't leave the vessel until the rotor blades stopped. Meanwhile, you were sinking all the time. Then, on escape, you had to find which way up you were BEFORE swimming in any direction."

"I was delighted, therefore, when I was labelled 'the female John Noakes' in the newspapers afterwards. When I spoke to John, I thanked him for not doing it. He laughed and said: 'If only I was called the male Jenny Hanley.'"

Take Your Pick!

Derek Lamb recalls an enduring game show and early ratings winner for ITV

In 1950, television ownership was rare yet by 1960 it was the norm. Two events propelled this development: the televising of Queen Elizabeth II's coronation in 1953 and the start of commercial television on Thursday 22 September 1955. Take Your Pick! began the next day and remained in this early Friday evening slot for the next 13 years.

The show was devised, produced and presented by Michael Miles, a former radio broadcaster from New Zealand. In 1941, he was a news reader in Singapore and escaped on a cattle boat with his wife Joan, shortly before the island fell to the Japanese. They spent the rest of the war in Africa entertaining troops. This included a radio show called Army Forfeits to the South African forces.

Like a number of Commonwealth entertainers, Michael and Joan travelled to the UK after the war. By August 1946, Radio Forfeits was on the BBC Light Programme, described as the "new all comedy quiz in which victors win prizes and victims pay a penalty." A favourite feature was the Yes-No Interlude where contestants were forbidden to use those

words or move their head for one minute as they faced a barrage of questions

By 1952, the format had transferred to Radio Luxembourg as Take Your Pick! and then to Associated-Rediffusion, the London weekday commercial television channel. Another stalwart of early commercial television, Hughie Green's Double Your Money, had also been on Luxembourg.

Every edition followed the same structure, beginning with the off-camera announcement: "From London, we invite you to Take Your Pick!" On screen, a blindfolded member of the audience was posting cards into 10 locked boxes; each card carried the name of one of the programme's 10 prizes. Seven of these were valuable: a television, washing machine or the cash prize of £80, enticingly displayed in pirate style chest. However, three were booby prizes such as a used stamp, a tin of corned beef or an odd sock. Finally, revealed to the gasp and approval of the studio audience, was the star prize

The first part of the show featured in the Yes-No Interlude and some forfeits. Contestants would then return to answer three straightforward general knowledge questions and choose one of the 10 keys.



Following World War Two, New Zealand-born Michael Miles moved to the UK where he would host the BBC Light Programme comedy quiz Radio Forfeits.

Photographs: (Take Your Pick!) Shutterstock, (Wheel of Fortune) ITV/Shutterstock



Left: Gong man Alec Dane, presenter Michael Miles and hostess Jane Murray on the set of Take Your Pick! Right: Following the cancellation of the show, Michael Miles presented the Take Your Pick! variant Wheel of Fortune for Southern Television.

One would also unlock Box 13, which contained a mystery prize. Michael would then offer an increasing sum of money to buy the key. As the contestant considered the offer, the audience would enthusiastically shout: "Open the box" or "Take the money". It was compulsive moment as viewers at home, up to 23 million of them, would naturally consider how they would react if they were the competitor.

Whatever their choice, the competitor would unlock the box and hand the card to Michael who, after a suitably dramatic pause would say: "You turned down £50 when you could have won...an old sock," or: "You accepted £40 when you could have won a motor scooter."

Michael Miles was hardly charismatic in personality or appearance. Always dressed in a business suit, he could have been a bank manager or solicitor. However, he was a welcoming host, able to put contestants at their ease. Being 6ft 3ins tall, he would bend slightly to develop rapport with participants. His only modest indulgence was to introduce himself as: "Your quiz inquisitor".

Unlike modern game shows, the set was as simple as the format. A triangular prop held the keys, and the locked boxes were fixed to a panel. The only scenery was a curtain with the number 13 in diamond shapes; there was no sound-proof booth. The opening announcement and description of the prizes was made by Bob Danvers-Walker while Alec Dane gonged out those who failed the Yes-No Interlude.

Harold Smart at the electric organ played the theme music and Jane Murray, Michael's secretary, acted as the hostess.

The entire set and associated technical equipment could fit into a lorry enabling the show to go on the road. One programme from the Midlands attracted 9,000 applications for 1,000 seats. There were also stage shows, including one from HMP Maidstone.

More than 500 editions were broadcast between 1955 and 1968, all made by Michael Miles TV Ltd. His company was based in rented offices at Associated-Rediffusion's headquarters in Kingsway, London. The format and simple set required only a handful of people to make them.


A triumphant chord on the electric organ marked the success of the contestant in the Yes-No Interlude and the prize of 5s. It was hard to deal with the barrage of questions, especially when Miles would say: "You're doing well aren't you," or "Did you say you had a bike?" to break their concentration.

The forfeits were usually straightforward, such as ad-libbing convincing sales patter for a wooden spoon. However, one required the contestant to fill boxes with popcorn as it was produced on an industrial scale. Towards the end of the show, the door to a booth was opened and the contestant was swept out on a wave of popcorn.

Michael also found time to host a quiz-party series on the BBC Light Programme in 1962. Its most notable feature involved a contestant conducting the BBC Variety Orchestra, which followed their directions precisely. Slow passages would be followed by hectic sections as the conductor overcompensated.

Although still popular in 1968, Take Your Pick! was becoming rather dated and very predictable. When the London weekday television franchise was awarded to Thames, it cancelled both Take Your Pick! and Double Your Money. Unperturbed, Michael went on to devise and present a variant of Take Your Pick! called Wheel of Fortune for Southern Television. This continued until his early death aged 51 on a business trip to Spain in 1971.

Ironically, it was Thames who reintroduced Take Your Pick! in the 1990s, hosted by Des O'Connor. It was also featured in Ant and Dec's Gameshow marathon as part of ITV's 50th anniversary in 2005 and as part of a classic package of game shows recommissioned in 2019.

Despite being one of the pioneers of ITV, Michael Miles is not so well remembered as others from its early days including Hughie Green, Bruce Forsyth and Muriel Young. However, it was thanks to the success of shows like Take Your Pick! that ITV survived an uncertain start and is now able to celebrate its 70th anniversary. 



The Grand Tourer

François Prins pays tribute on the 50th anniversary of the highly sought-after Jaguar XJ-S

Jaguar Cars unveiled the E-Type in Geneva in 1961. It was an immediate success, and the factory had to work hard to keep up with the demand. Sales may have been excellent but, in the fast-moving automotive industry, a follow-on was required. As early as May 1967, Jaguar was working on the next generation of models and a programme was in place.

Engineer Malcolm Sayer, who had designed the original E-Type, was tasked with modifying the design for the future and for a replacement based around the forthcoming Jaguar XJ saloon platform. Dictating the new programme was the newly proposed US safety regulations which, at the time, looked like outlawing open-top cars. Consequently, the new car was being styled as a closed coupe with no soft-top option being considered. In the event, the US proposal was dismissed in 1974 but work on the new Jaguar was well advanced by that time.

Sayer submitted his design brief to Jaguar Cars managing director Sir William Lyons on 9 September 1968 for a two-plus-two sports car based on a shortened XJ saloon platform. The two men worked on the design as they both wanted the new Jaguar to surpass all other contenders and to be as eye-catching as possible.

Sir William later commented: "We decided from the very first that aerodynamics were the prime concern, and I exerted my influence in a consultative capacity with Malcolm Sayer. Occasionally, I saw a feature that I did not agree with and we would discuss it. I took my influence as far as I could without interfering with his basic aerodynamic requirements. He and I worked on the first styling models together. We originally considered a lower bonnet line, but the international regulations on crush control and lighting made us change and we started afresh."

A year later, body mock-ups had been made and reviewed by Jaguar Cars management. Sayer's one-eighth scale model was also complete and ready for wind-tunnel tests. These were encouraging and soon an XJ6 saloon was stripped down in preparation for a non-running prototype to be fabricated. Given the factory code XJ27, the new car was based on the short wheelbase XJ6 platform. Some 6.8ins (17.27cm) was removed from the platform to give a wheelbase of 102ins (259cm) and the rear suspension was moved forwards. It was also necessary to reposition the rear bulkhead to accommodate the proposed lower body.

At the front, the integral chassis bracing for the engine mountings was retained along with the sub-frame carrying the brakes and suspension. To give added insulation from road and engine noise, moulded sound-dampening panels were introduced. Even the petrol feed pipe was enclosed in foam. With new safety regulations in the offing, the XJ27 had crumple zones fore and aft and the fuel tank was located forward of the deep boot and not in the wings as with the XJ6.

By January 1970, Malcolm Sayer's designs had been agreed and functioning prototypes were ordered. Jaguar had plans to reveal the new model at the 1973 Motor Show, but this was slightly optimistic. Unfortunately, Sayer died in 1970 and the XJ27 programme was briefly disrupted before getting back on course.

Pressed Steel Company had started to manufacture panels for the XJ27 by May 1971, and the first full-size body was ready early the next year for wind-tunnel tests. Other bodies were used for front end and side impact crash tests. Running prototypes were tested at the Motor Industry Research Association (MIRA) facility near Nuneaton, Warwickshire but by now the date of launch had slipped by two years.

British Leyland, Jaguar's parent company, sanctioned new tooling for the new model – now known as the XJ-S – at Castle Bromwich where the bodies were to be made. Jaguar Cars installed a new assembly track at its Browns Lane factory purely to manufacture the XJ-S. This track was 2,000ft (610m) long and built alongside the existing track for the XJ saloons and coupe models. The new track was part of a £6.5m investment package not only for the XJ-S but also for the development and production of future Jaguar cars.

In May 1975, four pre-production XJ-S models were made available to selected motoring journalists in advance of the launch on 10 September. The publishing of the road tests coincided with the unveiling of the car at the Frankfurt Motor Show, which was attended by Sir William Lyons and his successor, FRW "Lofty" England. The first advertisements were published and showed a red XJ-S with a headline that ran: "September 10, 1975. A black day for Modena, Stuttgart and Turin." Additional copy underneath the car read: "What's

Top: Working with Karmann in Germany, Jaguar unveiled the XJ-S Convertible at the 1988 Geneva Motor Show and it boosted sales of the model.



Left: The elegant Jaguar XJ-S Cabriolet had removable roof panels and led the way to the full convertible model. Right: US driver Bob Tullius, owner of racing team Group 44 Incorporated, successfully championed the XJ-S in several major races in North America.

good news for the British motor industry has to be bad news for our competitors. And the best news of this or any other year has to be the Jaguar XJ-S."

Jaguar Cars and British Leyland were confident that the XJ-S would be a best-selling car, especially in North America, and predicted it would earn "£26m in the first year with other overseas sales adding a further £4m". Certainly, it was a beautiful car, drove superbly, handled like a thoroughbred and was extremely quick off the mark, but what could not be foreseen was the rise in fuel prices. The V12 engine was thirsty and after the initial rush of orders sales slowed down. In 1976, only 4,020 XJ-S models were built and, by 1980, this figure was down to 1,000.

In 1981, the XJ-S engine was given a new cylinder head – developed by Swiss engineer Michael May – to improve fuel efficiency. Two years later, the Jaguar 3.6-litre AJ6 engine was introduced along with a Cabriolet version of the XJ-S. On

this model, the rear roof folded down and two roof panels were removed leaving a roll-over bar to give strength to the car. To enable the roof to fold down, the rear of the XJ-S was redesigned and many believe it to be more pleasing than the original. The new models proved popular and nearly 8,000 examples were built in 1985.


After 10 years, the XJ-S was showing its age, and the replacement was still some years away. Building on the success of the Cabriolet, Jaguar worked with Karmann in West Germany on the possibility of a true convertible. Both companies adapted XJ-S bodyshells; Karmann designed the framework, press tooling and the jigs for the convertible. More than one third of the bodyshell was modified and, to replace the strength lost by the removal of the roof, large steel tubes were built into the door sills and windscreen frame.

The front and rear bulkheads and transmission tunnel were also strengthened. Testing of prototype

convertibles was carried out in the US and at MIRA in the UK. Production of the Cabriolet ceased in 1988, and the XJ-S Convertible went on sale after its introduction at that year's Geneva Motor Show. This model gave new life to the XJ-S range and production exceeded 10,300 examples that year, 2,000 of which were of the new Convertible.

In April 1991, the hyphen was deleted from the model name of the face-lifted XJS, launched to replace the existing range. New tooling was required for the 1991 XJS; roof, doors, sills, boot and rear wings were all redesigned. Of the 490 panels in an XJ-S bodyshell, 180 were changed in the XJS, in many cases to reduce assembly time and improve quality and rust resistance. Jaguar also introduced a four-litre AJ6 variant which gave it a top speed of 140mph (227km/hr), and the 5.3-litre V12 was enlarged to six-litres to improve performance and economy.

While these changes were taking place, the replacement Jaguar sports model was being developed, and the XJS had to continue until it was ready. The last full year of XJS production was in 1995 and 4,884 examples were completed; the next year, 1,608 were built before the new XK8 took over. The last XJS Coupe and the last Convertible came off the line in April 1996 and were transferred to the Jaguar Daimler Heritage Trust. After a shaky start, the XJ-S became one of Jaguar's most successful models with 115,413 Jaguar XJ-S models of all types manufactured at Browns Lane between 1975 and 1996, of which just over 5,000 were Cabriolets, making it the rarest of the range.

For many years after manufacture had ceased, used examples of the XJ-S could be purchased for little money but now they are highly sought-after. What is difficult to believe is that this very attractive car celebrates its half-century this year. 



The well-equipped interior of the Jaguar XJ-S Convertible – it was a true two-seater with extra stowage space behind the front seats.



Chris Cole celebrates the development of the railways and some of its successes

When we are asked who invented the railways, we can confidently say we did – Britain. But precisely who was involved and how it all developed is a long story. By the end of the 18th century, the Industrial Revolution was well under way in Britain, but transporting finished goods to market and shipping in raw materials was a slow process. Across the country, a network of canals was being developed to carry heavy loads over long distances, but they were often inhibited by a shortage of water.

In several locations, wheeled vehicles were moved on primitive wagonways or tramways, constructed mainly from wood or stone. This usually involved manpower or the use of horses. In mining areas, wagonways were constructed to haul coal, such as the Tanfield colliery in Gateshead, Tyne and Wear which can trace its origins as far back as 1621. As industry expanded

across the country, a quicker and more robust form of transport was required.

According to legend, James Watt discovered the power of steam when his kettle boiled. It's a nice story, but probably untrue. However, we do know that in 1776 the Scottish inventor did build a stationary steam engine to pump water and power machinery. It was based on earlier designs created by Thomas Newcomen and others.

It was not until 1804 that a mobile steam locomotive appeared. That invention is credited to Richard Trevithick, a Cornish engineer who successfully used a steam locomotive to haul wagons at an ironworks in south Wales. A few years later, the Middleton Railway introduced a steam engine that successfully hauled freight wagons on iron rails at its colliery in Leeds.

Above: The replica of Locomotion No 1 undergoing testing on the Weardale Railway in preparation for Anniversary Journey 1825 to 2025.

In the north-east, engineer George Stephenson had already built several steam locomotives for colliery use and was convinced that they were the future of public transport. Consequently, when he was hired to construct a new railway from collieries in Shildon, County Durham to the port at Stockton-on-Tees, he designed new locomotives for the line. Completed in time for the opening day on 27 September 1825, Locomotion No 1 hauled the first train of wagons carrying both coal and passengers. It is said 300 tickets had been sold, but many more people climbed on board, while crowds gathered beside the line, eager to be part of what would become the world's first public railway to carry fare-paying passengers.

As locomotive development continued, a competition was held four years later to find the most effective motive power for a new railway between Liverpool and Manchester. The Rainhill Trials attracted 10 entrants, including Stephenson, who entered his latest creation called Rocket,



Left: Primitive wagonways or tramways used horses or manpower to haul carriages containing raw materials. Right: Pictured in 1975, a working replica of Locomotion No 1 was built for the celebrations to mark the 150th anniversary of the Stockton & Darlington Railway (S&DR). Below: George Stephenson had already built several steam locomotives for colliery use when he was hired to construct the S&DR.

which achieved a maximum speed of 29mph, and was the only entrant to successfully complete the course.

Early proposals to build more steam-powered railways across the countryside were viewed with great suspicion. Most people were used to a gentle pace of life, rarely travelled far from home and, when they did, it usually involved four-legged horsepower. Wealthy landowners feared for the loss of their privacy, and some were openly hostile to proposals for a railway line across their land. But many changed their mind when they discovered the financial benefits. Some even insisted a railway line on their land should include a station for their own private use. As "railway mania" spread across the country during the 1840s, wealthy investors rushed to buy shares in prospective ventures, not all of which would prove to be successful for one reason or another.

By today's standards, early train travel was a primitive affair. Initially, passengers were conveyed in open wagons, exposed to the elements. Even when enclosed carriages were introduced, passenger comfort was basic. As there were no toilet facilities on board, rest stops were made at various locations. Trains travelling through Swindon were obliged to stop for 10 minutes so passengers could take advantage of the country's first refreshment rooms.

Further west, when Brunel opened his two-mile long Box tunnel, many passengers feared they would be suffocated. Consequently, some left the train at the previous station and continued

their journey by horse-drawn coach. An enterprising coach company ran a regular service specifically for "persons fearful of Box tunnel".

Despite tunnel phobia, several early accidents, and a published timetable that was frequently out of step with reality, passengers took to train travel in large numbers. For the first time, many were able to visit other parts of the country, including the coast, where seaside resorts such as Scarborough, Blackpool and Brighton quickly expanded after the railway arrived.

The latter half of the 19th century was a boom time for Britain's railways. Gradually, a network of lines developed across the country, although at first there was little co-ordination between them. Intense rivalry existed between the various railway companies and nowhere was this more apparent than on the east and west coast routes between London and Scotland. To beat the competition, and hence attract greater passenger numbers, train drivers were unofficially encouraged to drive faster, culminating in what the media referred to as the "Race to the North".

In later years, similar rivalry continued when attempts were made to achieve the world speed record for steam, which eventually resulted in Mallard's ultimate record of 126mph in 1938.

Throughout two world wars, the railways played a crucial role in moving troops and supplies around the country. In 1923, most of the 100 or so operating companies were amalgamated into the "Big

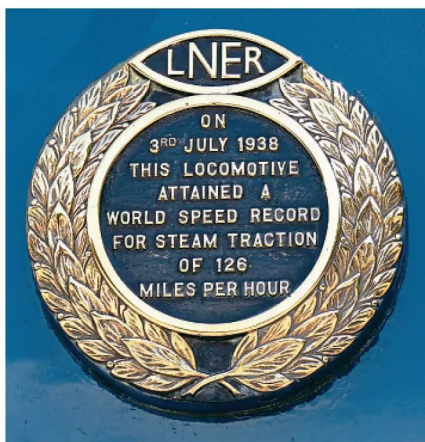
Four", while after 1945, full nationalisation became inevitable as the railways were in a poor state due to lack of wartime maintenance and damage by air raids. Under state ownership, the railways enjoyed a brief golden era, until car ownership gradually became more popular. This resulted in the infamous Beeching cuts of the 1960s and the transition from steam power to diesel in the name of modernisation. Many parts of rural Britain lost their train service altogether. However, a new era was beginning.

Eager to preserve railway heritage, groups of enthusiasts around the country set about reviving train services. Despite



hopelessly inadequate funding, armies of volunteers began to transform many empty and abandoned railways into working lines, renovating and overhauling run-down locomotives, and turning their embryonic ideas into successful businesses. Some inherited just a bare track bed with no rails or stations, and had to build their own, often using materials salvaged from far and wide. Between 1968 and 1990, some 213 steam locomotives were rescued from a scrapyard in south Wales. Some were restored in a matter of months; others went into storage, awaiting funds and the necessary volunteer labour.

The earliest standard gauge line to be restored was the one-mile Middleton Railway in 1960, closely followed by the 11-mile Bluebell Railway in West Sussex. Not long afterwards, the five-mile-long Keighley & Worth Valley Railway in West Yorkshire was taken over intact by volunteers and reopened for public services in 1968, just in time for its station at Oakworth to become the location for the classic 1970 film *The Railway Children*. Many other lines around the country have since featured in television programmes and films, such as *Downton Abbey*, *All Creatures Great and Small*, and even a *Mission Impossible* blockbuster.



Above: Rivalry between railway companies would see attempts to achieve the world speed record for steam, resulting in Mallard's record of 126mph in 1938.

Even earlier was the Welsh narrow-gauge railway at Tallylyn, Gwynedd which in 1951 became the first railway in the world to be preserved and operated by volunteers. Its story inspired the Ealing Studios comedy *The Titfield Thunderbolt* (1953), as well as many tales from the *Thomas the Tank Engine* books, based on author Rev W Awdry's first-hand experiences as a volunteer at the railway.

After 1968, preserved steam locomotives were prohibited from running on the main line but, thanks to public pressure and a few influential people, that ban was lifted just three years later. Nowadays steam-hauled rail tours are a familiar sight on the main railway network, often using locomotives once destined for the scrapyard, including *Flying Scotsman*.

In 1975, a working replica of Locomotion No 1 was built for the celebrations to mark the 150th anniversary of the Stockton & Darlington Railway. Half a century later the same locomotive has been prepared for Railway 200, a year-long programme of events to mark the bicentenary of that first public railway.

The celebrations began on New Year's Day when steam and diesel locomotives on heritage railways around the country sounded a "whistle-up" to mark the start of the event. In August, old and new locomotives took part in a mass gathering in Derby, and the event concludes on 27 September, 200 years to the day since the first passenger train set off from Shildon and set in motion a chain of events that would change the world. 🇬🇧

For more on Railway 200, visit railway200.co.uk

Anniversary Journey

A week of spectacles centred around a newly restored replica of Locomotion No 1 have been revealed. Over three days – 26, 27 and 28 September – the train will run along sections of the original Stockton and Darlington Railway line, made possible through a partnership with Network Rail.

There are multiple official viewing points along the 26-mile route over the three days. Free tickets will be required to access two of the designated viewing locations at Locomotion in Shildon on the Friday, and Hopetown Darlington on the Saturday.

The journey will be accompanied by a free live events programme, including *Ghost Train* on 21 and 28 September, a two-part outdoor performance blending storytelling, music, theatre, projections and pyrotechnics to explore the human story behind the birth of the passenger railway; *STEAM* by Southpaw Dance Company on 27 and 28 September, an



outdoor performance celebrating the ingenuity and determination of George Stephenson and Edward Pease, pioneers of the S&DR; a weekend of activities at Locomotion across 26-28 September, including train rides and a line-up of "next generation locos".

For more information and to book tickets, visit sdr200.co.uk

Top: *Ghost Train* will blend storytelling, music, theatre, projections and pyrotechnics to explore the human story behind the birth of the passenger railway.

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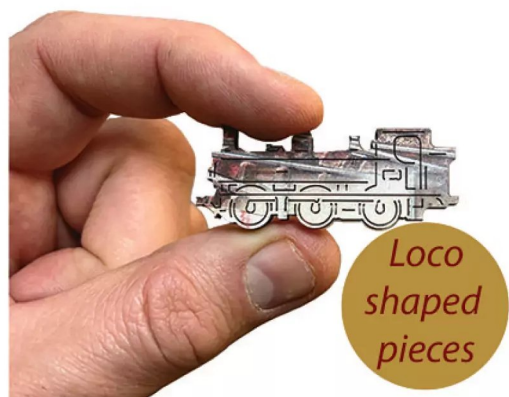
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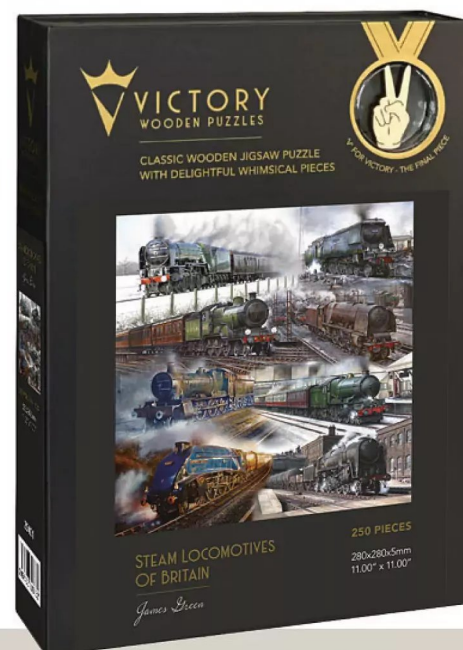
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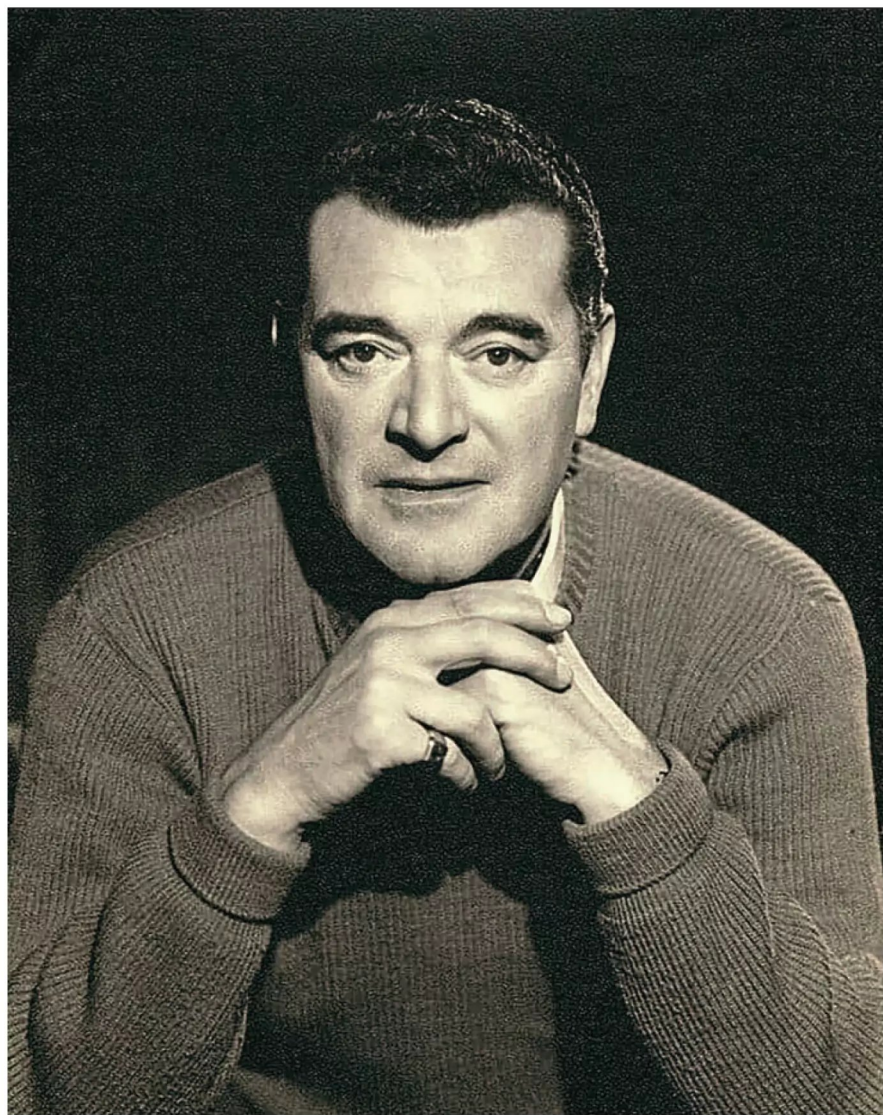
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Catapulted to Fame

Robbie McGuire remembers Jack Hawkins, one of Britain's greatest postwar film stars

Not many of the great postwar British film stars found box office fame in their early 40s, yet the gravel-voiced and charming Jack Hawkins did just that. His career is

perhaps best remembered for his turns in *The Cruel Sea* (1953), *The League of Gentlemen* (1960) and *The Bridge on the River Kwai* (1957).

Jack Edward Hawkins was born in Wood Green, Middlesex in 1910. He was

the youngest of three siblings and referred to himself as “the afterthought” in his family. Aged 10, Jack appeared in front of his first audience, being part of the St Michael’s parish church choir. Around this time, he was introduced to a family friend who was under the guidance of revered theatre practitioner Italia Conti. This chance meeting would lead to him being taught at the Italia Conti Academy of Theatre Arts.

Jack recalled the feeling he received from his time there in his 1973 autobiography, *Anything for a Quiet Life*: “That’s how it started, I adored it from the first moment. The excitement, the thrill, the smell of the theatre right down to one’s toes. Indeed, it had to if one were to stay the course.” He made his London stage debut aged just 11 on Boxing Day 1923, at the Holborn Empire alongside a 12-year-old Noël Coward in a production of *Where the Rainbow Ends* by John Ramsey.

When war broke out in 1939, Jack spent the early phase of the conflict acting during the “phony war” period. He felt he could do his bit for the war effort, but no call-up papers were received. Things soon changed for him, and he eventually joined the Officer Training Corps in north Wales, receiving a commission as a second lieutenant. In 1942, the War Office would requisition his talents for a propaganda film called *Next of Kin*, his only war-related role during the years of conflict. During the latter part of the war, he would perform with Ensa to troops stationed in south-east Asia and India. When the war ended in 1945, Hawkins returned to the stage but by 1951 he had finally gained leading film roles, including *State Secret* (1950) and *The Adventurers* (1951). After this, his subsequent three starring roles would shoot him into mainstream fame.

Released in March 1952, *Angels One Five* is one of the first postwar British cinematic attempts to tell a narrative story about the Battle of Britain. Hawkins took the lead role of Group Captain “Tiger” Small in a no-nonsense, authoritative role. The film was produced on a modest budget of just over £140,000 and directed by George More O’Ferrall. The film performed well at the box office, being the ninth most popular film that year in Britain and earned two Bafta nominations.

Writing in his autobiography, Jack said: “This proved to be the part that set my

Top: Jack Hawkins in 1956, during the decade in which he found stardom.

Photographs: (Main) National Portrait Gallery London, (Apartment) Creative Commons/Allan Warren



Above: Jack Hawkins took the lead role of Group Captain "Tiger" Small in *Angels One Five* (1952), one of the first postwar British cinematic narrative stories about the Battle of Britain. **Below:** Jack Hawkins in his apartment in Kensington, London in the early 1970s.

feet on the road – I don't know whether I altogether care for the road – leading to a whole series of service character parts. Over the next few years, I played enough senior officers to stock the whole Ministry of Defence."

RAF historian James Jefferies praised Hawkins's role: "Perhaps the Tiger's finest moment is when he takes to a set of Lewis machine guns and starts shooting at Luftwaffe bombers attacking the airfield during an air raid – something not expected of a higher-ranking officer. The stern, authoritative, and imposing outer shell, though, soon discloses an empathetic and conscientious leader who sets by example. When, at the end of the film, one of the pilots fails to return, the Tiger is almost turned to tears in a moment that is testimony to Hawkins' ability to give his roles such powerfully diverse characterisation and range of emotional depth."

Hawkins's next major feature role was released just four months later, in July 1952, but this time he was second billing to Phyllis Calvert as he played the headmaster of a school for deaf children. The role, shot between Ealing Studios and the Royal School for the Deaf in Manchester, had a great effect on Hawkins: "I was overwhelmed with admiration for the staff. I had never met such dedicated people before... Mandy was undoubtedly the turning point in my career as a film actor."

The film received glowing reviews with *Kinematograph Weekly* reporting Hawkins did not put a foot wrong. It was a popular film with 1950s audiences, gaining six Bafta nominations and being the fifth most popular film at the box office in 1952.

During the filming of *Mandy*, Hawkins had a chance meeting with Ealing Studios director Charles Frend, who produced *Mandy*. He suggested Jack read Nicholas Monsarrat's novel *The Cruel Sea*. After he had done so, Frend told Hawkins he was playing the lead role of Captain George Ericson in a film adaptation of the book. It follows the crew of Flower-class corvettes escorting convoys during World War Two. Hawkins was drawn to the film as he felt they were making something that would show the grittiness of the war at sea, and not what he called "false heroics" of films such as *Objective, Burma!* that had received criticism upon its release in 1945.

Filmed at sea aboard a requisitioned ex-Royal Navy corvette that had been sold to the Greek navy, *The Cruel Sea*, and Hawkins's performance in it, is often cited as not only one of the finest war films of its decade but also one of the greatest British films of all time. Hawkins yet again portrayed a leader of men, but his role was far more complex than contemporary characterisations of the time. Ericson is a man who is deeply affected by his actions and breaks down, shedding tears, as the reality of war hits him. One of the most powerful sequences is when Ericson decides to fire depth charges where sailors are in the water. Shots of men watching the men in the water thrown up from the underwater blast is one of the hardest-hitting scenes in 1950s British film. Of shooting the scene, Jack said: "It was an extremely emotional scene and the more I thought about the situation the more upset I became, and the tears just poured down my face."


This film catapulted Hawkins into the spotlight and made him the most popular star in the UK with film-going audiences that year. Over the rest of the decade, he would take roles in hit films such as *The Bridge on the River Kwai*, *The Two-Headed Spy* (1958) and *The League of Gentlemen*. He was awarded a CBE in 1958. However, this golden period career would be brought to an abrupt end when he was diagnosed with throat cancer in 1965. Following a





Jack Hawkins took second billing to Phyllis Calvert as he played the headmaster of a school for deaf children in *Mandy* (1952).

series of treatments, he eventually lost the will to speak after having his larynx removed in 1966. Fearing his career was over, Hawkins was tempted back into the limelight by Peter O'Toole, taking smaller roles in films such as *Oh! What a Lovely War* (1969) and *Waterloo* (1970). Much of his work from this period was overdubbed.

Jack Hawkins died aged just 62 on 18 July 1973. He was nominated for five Baftas during his career but only won one major award, the Silver Shell for Best Actor at the 8th San Sebastian Film Festival, for his role in *The League of Gentlemen*, sharing it with Nigel Patrick, Richard Attenborough, Bryan Forbes, and Roger Livesey. Hawkins deserved much more: one of the true British greats of his era, he was distinctive, authoritative and subtle in equal measure. "The Hawk" flew high above his peers. 

A UNIQUE CULTURAL LEGACY

Margaret Brecknell profiles a writer who changed the literary landscape forever

Best known for his graphic portrayal of sexual relationships within a working-class setting, the name of DH Lawrence remains synonymous with the scandal surrounding his most controversial novel, *Lady Chatterley's Lover*. Yet there is so much more to discover about this complex character whose willingness to push boundaries changed the literary landscape forever. The son of a coal miner, David Herbert Lawrence was born on 11 September 1885 in the Nottinghamshire colliery town of Eastwood. The young Bert became one of the first local pupils to win a council scholarship to Nottingham High School under a scheme intended to help working-class boys. However, he did not flourish there and left at the age of 15.

After a brief stint as a factory clerk, Lawrence swapped clerical work for a new role as a pupil-teacher at a local school in Eastwood. This gave Lawrence the hands-on experience he required to be later accepted on to a teacher training course at Nottingham University.

Away from his studies, Lawrence was already taking his first steps as a writer and had begun work on a novel which would eventually form the basis of his first published full-length work, *The White Peacock*. On discovering his writing ambitions, one longstanding family friend, Ann Chambers, remarked with impressive foresight: "I'm afraid for him. With his ideas, he could set the world on fire."

Ann's daughter, Jessie, proved an influential figure in Lawrence's early



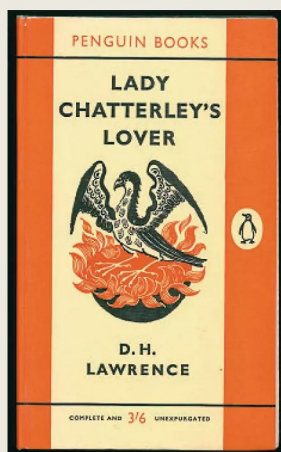
writing career. The two enjoyed a teenage romance, but, above and beyond that, shared a mutual passion for literature in all its forms and she greatly encouraged Lawrence's early literary ambitions.

Indeed, he had Jessie to thank for his first big break in the publishing world. In 1909, she sent five of his poems to Ford Madox Ford, the influential editor of the *English Review*. Ford was impressed with Lawrence's work and took him under his wing, subsequently sending the completed manuscript of *The White Peacock* to its eventual publisher, William Heinemann. Later in life, Lawrence acknowledged Jessie's significant contribution to his early success, describing her as "the girl who had launched me, so easily, on my literary career, like a princess cutting a thread, launching a ship".

Another notable early influence was his mother, Lydia, who had herself once harboured hopes of becoming a teacher. When she died in December 1910, the distraught Lawrence described her "as my first, great love...a wonderful, rare woman".

He was living in London by this stage, having taken a teaching role in Croydon, and had already started work on *Sons and Lovers*, the most autobiographical of all his novels. Focusing on a young sexually maturing man's complex emotional relationship with a possessive mother and two very different lovers, the background to this novel was deeply rooted in Lawrence's own first-hand experience of

Above: DH Lawrence, circa 1915, the year in which his novel *The Rainbow* caused a furore for its overt depiction of a same-sex relationship between two women.



Left: Penguin Books published the first unexpurgated UK edition of *Lady Chatterley's Lover* in August 1960. The publisher was found not guilty at the subsequent obscenity trial. Right: DH Lawrence met Frieda Weekley in 1912 when she was married to his friend. They would marry two years later.

effects of the tuberculosis which would eventually kill him when what proved to be his defining work was first published privately in Italy in 1928. Portraying an illicit sexual relationship that bridged the class divide between an upper-class woman and her gamekeeper, *Lady Chatterley's Lover* broke the mould with its explicit sex scenes and liberal use of four-letter words previously considered too offensive to appear in print. The author himself described the novel as "verbally terribly improper".

Lawrence died just two years later in a French sanatorium in March 1930, aged just 44, but *Lady Chatterley's Lover* remained firmly in the public consciousness. For three decades, anyone looking to read an

growing up in a mining community and many of its characters were inspired by people in his own life.

Even through Lawrence's relationships with a series of different women, Jessie Chambers remained his literary sounding board. When he sent her the first draft of *Sons and Lovers*, she was horrified to discover intensely personal details of her own friendship with Lawrence laid bare for all to read in the form of Paul Morel's – the book's protagonist's – two significant romantic affairs. As a result, their longstanding friendship came to an end.

Published in 1913, *Sons and Lovers* established Lawrence's reputation as one of the most exciting up-and-coming authors of his era. His colourful depiction of working-class life struck a chord with a reading public tired of stories set in a middle/upper-class society which did not necessarily reflect their own experiences. However, the book also attracted widespread condemnation for its perceived immorality, even though Lawrence had significantly toned down the sexual content of the original manuscript at his publisher's behest.

This proved to be just the start of Lawrence's battles with the censors. His 1915 novel, *The Rainbow*, caused such a furore for its overt depiction of a same-sex relationship between two women that all copies of it were seized and burned after an obscenity trial. The prosecutor condemned the novel as "a mass of obscenity of thought, idea and action throughout, wrapped up in language which he supposed would be regarded in some quarters as an artistic and

intellectual effort" (*The Times*). The book remained on the UK's banned list for more than a decade.

Lawrence was flaunting the social conventions of the era in his private life too. In 1912, he met Frieda Weekley while out for lunch with her lecturer husband, Ernest, whom the author knew from his student days at Nottingham University. The couple became infatuated with each other and, just two months later, Frieda left for her native Germany, ostensibly to visit her parents but with Lawrence in tow. Upon hearing of their affair, Weekley instigated divorce proceedings and was awarded custody of the couple's three young children.


Lawrence married Frieda in July 1914, but their new life didn't run smoothly. Following the uproar provoked by *The Rainbow's* publication, the author struggled to find lucrative writing work and the couple lived for much of the World War One period in a small cottage in Cornwall, quite a comedown for Frieda who had been born into a wealthy aristocratic family. Lawrence and his German wife even came under suspicion as spies and were eventually compelled to leave the area.

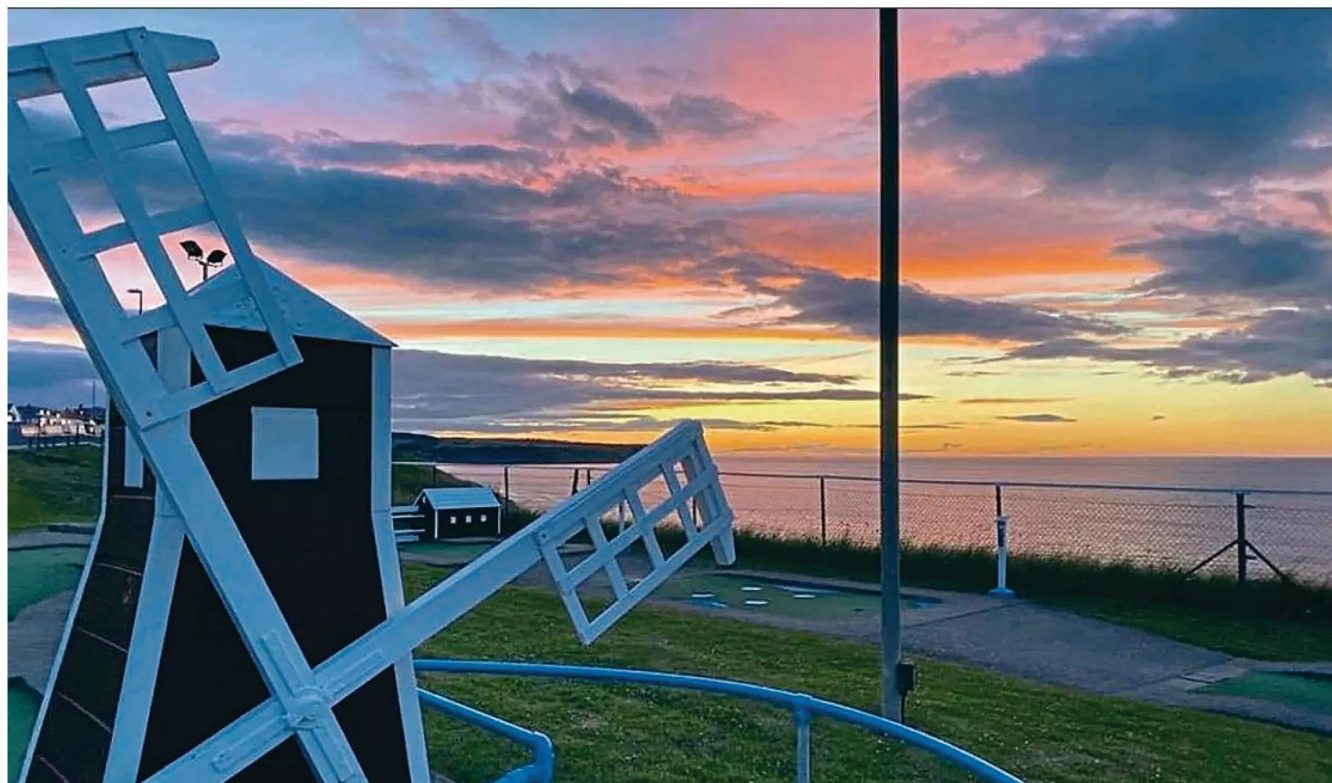
When the war came to an end, the couple were finally able to escape the confines of English society for a self-imposed exile abroad. They travelled widely before eventually ending up in the US. Here Lawrence enjoyed a particularly productive streak, publishing several travel journals and two well-received books on psychology and literary criticism as well as his usual fiction.

Yet controversy was never far away. Lawrence was already suffering from the

uncensored version of this infamous novel was compelled to resort to one of the widely circulated pirated editions. Then, for the first time, a change in the law in 1959 made it possible for publishers to contest indecency laws on the grounds of literary merit. Aware that Lawrence's notorious novel would provide the perfect test case for this new legislation, Penguin Books published the first unexpurgated UK edition of *Lady Chatterley's Lover* in August 1960.

The subsequent obscenity trial at the Old Bailey has been heralded as a landmark moment for artistic freedom of expression. Penguin's defence team enlisted the help of more than 30 witnesses who were prepared to testify in favour of the book's artistic merits, including leading academic and literary figures, although Enid Blyton reportedly declined a request to appear. In contrast, lead prosecutor, Mervyn Griffith-Jones, was widely ridiculed for asking jury members: "Is it a book you would wish your wife or servants to read?", revealing an anachronistic attitude that probably did him little favour. In the end, it took the jury just three hours to find the publisher not guilty.

Lady Chatterley's Lover continues to overshadow Lawrence's considerable other body of work today, but, without it, he may well have become just another footnote to literary history like so many of his contemporaries. Instead, 140 years after his birth, Lawrence is rightly acclaimed as one of the 20th century's most influential authors who holds a unique place in British cultural history. 



Pitch Perfect

David Hewitt recalls how American golfer Arnold Palmer came to design putting courses that became synonymous with the British seaside

There was a time when no seaside holiday was complete without a turn around an Arnold Palmer putting course. And while those days might seem distant now, they haven't entirely disappeared. The great golfer built his first course in the US in the early 1960s. He was at the height of his fame then, with US Masters and US Open victories to his credit, and he was looking to expand his empire. He started selling golf paraphernalia, created a soft drink that became a best-seller, and lent his name to dry-cleaning shops and foot deodorant.

The first British course opened in Southport in 1965, which was fitting, given that Arnold had won the British Open in the town four years before. He had by now claimed four Masters titles, and the new course was named The Masters in honour of that fact. There would eventually be around 50 of them, the owners having each bought a franchise from Arnold's company. And the £8,000 fee the first ones



paid – equivalent to more than £100,000 in today's money – had risen to £9,000 in no time at all.

Reputedly based on full-size courses Arnold had come across on his travels,

the British ones were all very similar. The “greens” were synthetic strips sunk into concrete and separated from each other by patches of gravel or grass. They had a kiosk, where an attendant would give out clubs, balls, score cards, and stubby green pencils with Arnold's name written down the side. Many were floodlit. And there would be a big square sign above, which came on at dusk and went on shining late into the summer evenings.

Each of them was full of twists, ledges and bunkers, with a range of hazards players quickly came to relish. The lighthouse was painted in bands of red

Top: The greens in Whitby, North Yorkshire were entrusted to William Graves, a former naval officer who had also served as harbourmaster. There was outrage when the rocket was removed from the course, which is still functioning. **Left:** The former Arnold Palmer Putting Course at Great Yarmouth, Norfolk, which was opened by comedian and actor Freddie “Parrot Face” Davies.

Photographs: (Great Yarmouth) Creative Commons/Rob Fairweather, (Bognor) Creative Commons/Des Blenkinsopp



Above: The last new Arnold Palmer Putting Course opened in Bognor Regis in 1993 and is still going strong. Right: Arnold Palmer, aged 23, at the North and South Amateur Golf Championship held at Pinehurst Country Club, Pinehurst, North Carolina in April 1953, while on leave from his United States Coast Guard duties.



and white that stood out against the bright green of the greens and the white of the gravel. The space rocket was a big favourite. But the biggest favourite of all was the windmill, where the trick was to avoid the great white sails as they turned remorselessly round and round. And every game would end at the “lucky last hole” – a box at the top of a ramp, which you would knock your ball into in the hope of ringing a bell and winning a free round.

The Leicester course opened in 1968 and soon received a visit from Arnold himself. That was also the year he was named golf’s first dollar millionaire. And the one in Margate dates to then as well. It was opened by Ronnie Corbett, who was appearing at the Winter Gardens in the town, in a show appropriately entitled *Let’s Get Swinging*. Wearing a sky-blue cap, and

watched by a crowd of holidaymakers in raincoats, Ronnie worked his way around the greens. “The way I play golf,” he said, “this isn’t a putting course, it’s a driving range.”

But not everyone had a view of the sea. The greens in Manchester were on the sixth floor of a tower block overlooking Piccadilly Gardens, while the ones in Cardiff sat next to the studios of ITV franchise Harlech Television (HTV). Twelve good holes there could win you two weeks’ hire of a Vauxhall Victor 2000 motor car.

The promotion was energetic, right from the start. Newspaper advertisements were placed, and tie-ins arranged with Coca-Cola, Flymo and British European Airways. And, in August 1970, a nationwide putting contest offered a prize equivalent to almost £1,500. It was won by 18-year-old Billy

Nicol, who had scored seven holes-in-one at Whitley Bay, Tyne and Wear.

This was the beginning of a golden age for the Arnold Palmer courses. Apart from the one in Cardiff, and another inside the Butlin’s holiday camp in Ayr, all were in England. And though some were inland – in Coventry and Sheffield, for example – most were dotted around the coast.

The one in Weston-super-Mare stood right outside Stan Rhodes’s seafront home, and he wasn’t at all sentimental about giving his garden up. “It was a brute to maintain,” he told a reporter, as song-and-dance man Dickie Henderson got the opening ceremony under way. “People were always climbing over the wall. So, we decided the best thing to do was to commercialise it.”

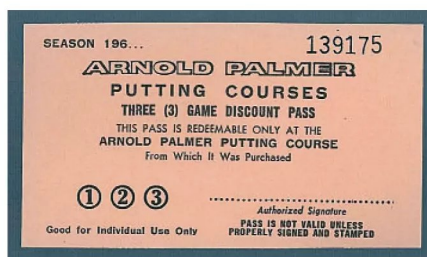
That was no small consideration. In Skegness, the first year’s earnings were nearly £90,000 in today’s money, and the course itself was up for sale to offers in excess of £125,000.

Operators were keen to get a slice of the action. New courses appeared in Hastings, Rhyl and Blackpool, and in Great Yarmouth, where the honours were done by comedian and actor Freddie “Parrot Face” Davies. The one in Prestatyn was only a long putt away from the place where *Holiday on the Buses* had recently been filmed. And the greens in Whitby were entrusted to William Graves, a former naval officer who had also served as harbourmaster.

But the good times couldn’t last. Arnold failed to qualify for the US Open for the first time, and people in Britain began staying away from his courses. The economy was partly to blame, and so were the attendants, few of whom proved to be as fastidious as Captain



Every game would end at the “lucky last hole” – a box at the top of a ramp, which you would knock your ball into in the hope of ringing a bell and winning a free round.



Graves. Greens weren't always kept ship-shape, which meant that prices couldn't be raised. But that, in turn, left less money for maintenance. In Skegness, where the course had once been so valuable, they even considered dropping the Palmer name in favour of something more up to date.

Greens were soon being ploughed up and turned into car parks or skateboard parks, new houses or go-kart tracks. The ones in Leicester and Cardiff disappeared, as did others that had opened to a great fanfare in Weymouth, Withernsea, and Scarborough. And so did Billy Nicol's course at Whitley Bay.

You can't, however, keep a good putter down. The last Arnold Palmer course, which opened in Bognor Regis in 1993, is still going strong today. It is, indeed, a splendid example of its kind. Set among flower beds and mature trees, it presents more of a challenge than many of its rivals do, with a helter-skelter and a Ferris wheel as well as a windmill.

A third of the greens are still open, in fact, including those in Broadstairs, Cleethorpes and Southend-on-Sea. Visitors to the ones in Prestatyn now include people on Holiday on the Buses-themed weekends. And in Whitby, there was outrage recently when the rocket was summarily taken away.

They're still going strong in Skegness, too, where they never did get round to changing the name. Today's courses even seem keen to make the most of their connection to Arnold Palmer, and they, in turn, have become almost fashionable again, with people travelling hundreds of miles to play a round. And the scorecards and pencils attract huge interest whenever they come up online.

The course in Hastings is now surrounded by palm trees and fountains, and for the last two decades it has hosted the World Crazy Golf Championships. And The Masters in Southport, the country's original Arnold Palmer course, is still owned by the family that first opened it 60 years ago. 

RYDER CUP HERO

Colin Allan remembers golfer Dai Rees who led the first British team to beat the US in 24 years

Some British team performances transcend their own sport and assume iconic status due to their groundbreaking nature or degree of difficulty. One thinks of England regaining cricket's Ashes from Australia in 1953 after a wait of 19 years and again in 2005 following another long period of Aussie dominance. A similar scenario occurred when the Great Britain and Ireland golf team lifted the Ryder Cup on 4-5 October 1957.

No one gave the team much hope of defeating the US when the biennial competition began at Lindrick Golf Club in South Yorkshire. After all, it was 24 years since the US had been defeated. When it came to the final day singles, the Americans could call on a greater number of outstanding players and always seemed to win enough singles matches to claim the trophy.

However, if there was one man determined to end this American stranglehold on the Ryder Cup it was the British captain, Welshman David "Dai" Rees. The 44-year-old had a burning desire to beat the US, especially on British soil. Diminutive Dai had made his Ryder Cup debut back in 1937, at Southport. Paired with Charles Whitcombe in the foursomes, he made an excellent start to what would be a long association with the trophy.

Far from showing any nerves on his first start, Rees came out on to the first tee with all guns blazing. He landed his ball to within a yard of the flag. Nevertheless, he was eventually left a

tricky 4ft putt to halve the match. This he achieved and brought up a resounding cheer from the home crowd.

Next day, he continued in similar fashion in his singles match against Byron Nelson. Dai found himself three down with five to play. Yet he made a remarkable recovery to win the next four holes and went on to win the game. Therefore, on his debut, Dai had contributed 1½ points to Britain's tally. Sadly, it wasn't enough as the US won by four points.

The 1939 event was cancelled due to World War One. The two sides didn't meet again until 1947 in Portland, Oregon. This time, the British were woefully unprepared to meet the world's strongest golfing nation, and the US won 11-1. Dai suffered defeats in both the foursomes and singles.

The Ganton course near Scarborough, North Yorkshire was the scene of the 1949 encounter. Rees didn't play in the foursomes but beat Bob Hamilton in his singles game by a convincing six and four (six holes up with four to play). Typically, after winning, he rushed back on to the course to support his teammates. Unfortunately, on this occasion, it was to no avail as the US again prevailed by two points. The 1951 Ryder Cup in Pinehurst, North Carolina resulted in another heavy British defeat on American soil. Paired with Max Faulkner, Dai lost his foursome match but made a great fight of his singles duel before losing to Jimmy Demaret.

Above: Dai Rees pictured in 1936 at the age of 23, a year before he made his debut for the Great Britain and Ireland Ryder Cup team.



Photographs: (Dai Rees) National Portrait Gallery London, (Lindrick) Creative Commons/Rogerkw



Above: Lindrick Golf Club hosted the Ryder Cup on 4-5 October 1957 in which Dai Rees captained Great Britain and Ireland to a 7½-4½ win over the US. Right: The Ryder Cup is named after English businessman Samuel Ryder who donated the trophy competed for since 1927.



Great Britain did much better at Wentworth, Surrey in 1953 and almost won the Ryder Cup. The Americans prevailed by a single point. Dai Rees didn't play in the foursomes and lost a very close singles game to the American No 1, Jack Burke Jnr, two and one.

For the 1955 match at Rancho Mirage, California, Rees had been appointed captain. Although the US won again, the Times golf correspondent considered that "everything indicates that Rees got the utmost from his team." For his part, Dai gave Sam Snead a run for his money in the singles before going down three and one. In his closing speech, Rees was in typically defiant mood telling the American spectators: "I hope many of you people will come over to support your boys two years hence. They will need it." His words proved prophetic.

Dai's 1957 team, which faced the daunting prospect of matching America's might, was (in alphabetical order): Peter Alliss (who became the BBC's longstanding golf commentator), Ken Bousfield, Harry Bradshaw, Eric Brown, Max Faulkner, Bernard Hunt, Peter Mills and Christy O'Connor.

Play on 4 October began with the opening foursome going to the Americans. Captain Dai Rees paired himself with Ken Bousfield for the second foursome. He and Bousfield showed great character to come back from five holes down at one stage to win three and two.

Unfortunately, two American victories ended the foursomes day with the British and Irish team 3-1 down at the close of play. Now was the time for Dai to show his true leadership qualities and he did not disappoint. He talked individually to each

member of his team persuading them that they still had a great chance of final victory.

Blustery conditions greeted the players at the start of the second day's play. Knowing the importance of a good start, Rees had selected Eric Brown for the first match. Brown was a dynamic player who played the game with controlled aggression and the Scot dominated his opponent, Tommy Bolt. The American conceded the game on the 15th green. Brown had won four and three. His swashbuckling victory did much to revive British spirits.

Now it was the turn of debutant Peter Mills. Surely, he stood little chance against Jack Burke Jnr, the American captain? But Mills scored an amazing upset. He won with ease, five and three. The huge cheer for his win could be heard across the course. Spectators started to believe that final victory was possible. Mills had tied the team scores to three-all.


Next up was Peter Alliss against Fred Hawkins. This game was still in progress when the outcome of the Ryder Cup had already been decided. While this game was being played out, three matches were heading for handsome, early British and Irish wins. Firstly, Dai Rees was playing inspirational golf. He was pulverising his opponent, Ed Furgol, with some wonderful golf. So much so that he won with ease, seven and six.

Seemingly, taking their cue from their captain, Bernard Hunt and Irishman Christy O'Connor were also playing inspired golf. Hunt defeated Doug Ford six and five. O'Connor did even better, taking his match against Dow Finsterwald seven and six. The home team were now 6-3 ahead.

All over the course, cheers were going up as witness to this remarkable day's play. Harry Bradshaw had halved his game with Dick Mayer so it was now up to Ken Bousfield to provide the vital seventh point which would win the Ryder Cup for Britain and Ireland. This he eventually did with a crucial putt to take the game against Lionel Hebert four and three. Amazingly, Britain had now won six of the eight singles. The US team had simply collapsed under the British Isles whirlwind.

But Peter Alliss was still playing. In a finely balanced contest, the Briton's concentration was broken when both Dai Rees and Ken Bousfield ran up to him. Rees told Alliss: "It doesn't matter. We've won, we've won. Relax, we've won. Don't worry." That and the general scenes of celebration were enough to distract Alliss, and he lost his game on the final tee. So, the final scoreboard read Great Britain and Ireland 7½ US 4½.

On receiving the illustrious trophy, Dai Rees called it: "The proudest moment that I've ever had." After all, he had been waiting 20 years for this victory. He had led his team by example. He had forged a winning mentality from a group of rank outsiders. They had won against the odds and against all expectations.

Dai Rees was to play in further Ryder Cup clashes in 1959 and 1961. But it was his 1957 triumph which made him a household name. He was voted BBC Sportsview Personality of the Year for 1957. The next year he was awarded the CBE for his services to golf. It is fitting that Dai and his team should be ranked alongside the finest of Britain's sporting heroes. 



Back when ITV was a network of separate regional broadcasters, the TV listings in newspapers would include a list of local variations. “As for London except” would be followed by a selection of weird and wonderful programme titles such as Calendar (Yorkshire) and Gus Honeybun (Westward/TSW).

I soon learned that Calendar was the local news programme, but it wasn’t until a holiday in Cornwall that I discovered Gus Honeybun was the rabbit puppet star of the station; a much-loved character whose on-screen antics made younger viewers’ birthday announcements memorable.

“He worked with anybody who did continuity but there were two of us who made our name with him really because we did outlandish things,” explains presenter Judi Spiers. “There’s not a week when I’m not recognised. I’ve just come back from the Isles of Scilly and coming off the sea front one night, there were a bunch of 50-something ladies in the room. And one of them went: ‘Judi Spiers? Gus Honeybun?’ and they all went: ‘Oh, my God, oh my God!’”

Judi’s broadcasting career has seen her work on Westward Television and, its successor, TSW in the south-west of England, nationally on the BBC TV, and more recently on Boom Radio. However, she originally wanted to act.

“I wanted to be a Hollywood actress. I wanted to be a film star. However, with red hair back combed up to here, skirts up

Just Judi

Simon Stabler talks to broadcaster Judi Spiers

to my backside, I didn’t fulfil the parts at drama school. I wasn’t a Juliet or a Helena. And so, I never got those parts. I always got the sort of: ‘Ready to order?’ Julie Walters character parts, walking along the back and tended to steal the show with that.”

After a year as part of the Belgrade Theatre’s Theatre-in-Education company, where she took theatre into schools alongside her fellow actor-teachers Sue Johnston and Maggie Steed, a deeply unhappy Judi (“It wasn’t the sort of thing I wanted to do”) returned home to Plymouth. However, before she had a chance to work out what she was going to do, she had a major accident in which she broke her back.

“Eventually, I began to walk, it was nearly a year, and an advert came up in the local paper asking for a young girl with a good voice and some experience. Well, luckily enough, when I’d been at

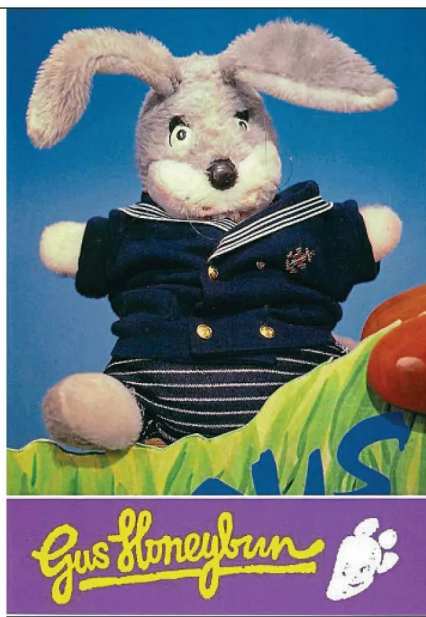
school, my drama teacher used to read out the letters on one of those pick of the post things on the television, and she used to get me in if there were any children’s letters. “So, I applied for this announcer’s job, and Westward was one of the last stations to do in-vision announcing. And that grew and grew.”

When Westward lost its broadcasting franchise to TSW (Television South West) in 1981, the new company retained many of its predecessor’s staff and assets, including Gus, a happier situation than when Westcountry took over from TSW in 1993.

“It should never ever have happened. The lot who took over (Westcountry) were national, didn’t have people who knew the area, the baby went out with the bath water and now they’re gone.

“But TSW was clever enough to realise that what made Westward successful was basically those of us who were front of, I mean, we couldn’t do it without people behind, but those who were front of the camera, in the West Country, we were in

Above: Beginning her broadcasting career at Westward Television, Judi Spiers now presents a show for Boom Radio.



Left: Working for Westward Television and its successor, TSW, Judi became a familiar face on television screens across the West Country. Right: The mascot for Westward Television and TSW, Gus Honeybun remains much loved by the stations' former viewers.

everybody's home every night from four o'clock to midnight, popping up every half hour, people knew you. I could have done a fete or a fair every night of the week. Everywhere I went: 'Hello, Judi, all right?'"

Among the Westward programmes that were retained, albeit renamed, by TSW was the beauty contest Miss Westward; Judi became the host of its male equivalent, Mr TSW.

"That became a bit of a cult. Because it turned into something that they didn't expect. I started making jokes, sending it up and having a laugh with it. I'd say something like: 'And there's John from Saltash, and he's wearing an earring. Is that a stud or a sleeper? Because there's a big difference, ladies, isn't there? Nobody wants a sleeper...' and you'd say things like that, which would just come to me as I was compering.

"And I remember we were chosen to do Mr TSW on Telethon (ITV's charity fundraiser), so they kept coming back to us at Carlyon Bay, which is where we did it. And I can remember Michael Aspel just standing there after the first bit going: 'Follow that!'"

In the early 1990s, Judi joined the BBC, working on the Birmingham-based shows Daytime Live and Pebble Mill at One, which seemed a world away from the West Country.

"When I got there, I had more experience than Pamela Armstrong, Alan Titchmarsh and anybody else put together because, working in regional, you've done live broadcasting, you've

“ In the West Country, we were in everybody's home every night from four o'clock to midnight. ”

done royal reports, you've done news, I had my own chat show, which had nearly gone nationwide, and so you had to do everything because it was local. And I was booked as the kind of runaround girl to do silly things, while Alan and Pam sat on the sofa doing interviews."

Judi would later be sat on that sofa but her time as a roving reporter saw her present pieces from the Cannes Film Festival and Hollywood.

"It was a great experience interviewing people there. Like Kirk Douglas one day, and the next day Rod Steiger, and Shari Lewis and Lamb Chop in the afternoon. I mean, it was just ludicrous."

Not keen to push a microphone under people's noses, Judi used her tact and charm to secure exclusive interviews.

"I went to a Vivienne Westwood bunfight once and everyone wanted a piece of her. People were rushing her, and my producer was saying: 'Go on, go on, get her.' I just didn't like it, and she was getting ratty, and I just said: 'Would it be possible to have a few words at your convenience?' and she went: 'Do you know what, you're the first person who's asked nicely tonight. Yes, we can.' And that was lovely."

Moving into radio, Judi hosted a Saturday morning show on BBC Radio 2

for several years, before heading home to join BBC Radio Devon.

Today, Judi presents a show on Boom Radio at 2-4pm on Fridays and Saturdays.

"It's just so different to the BBC.

Because at the BBC, you ask a question: 'Can I do this?' Well, you get a definite maybe next month. At Boom, I ring (programme director) David Lloyd and say: 'Can I do this?' And he goes: 'Yeah.' And we talk it over and that's it."

While writing her column for the Western Morning News, Judi was introduced to the work of the Exeter Port Authority. So impressed with what they do, Judi signed up as a volunteer patroller and, every couple of weeks throughout the summer, does a four or five-hour shift helping to make everyone safe on the water.

She's also found her voice, literally.


"I go on a wonderful thing called Sing Eat Retreat (singeatretreat.com) in Spain, where West End tutors come in and they train you. Whatever voice you go in with, you come out with a better one at the end of the week. It's the most incredible thing.

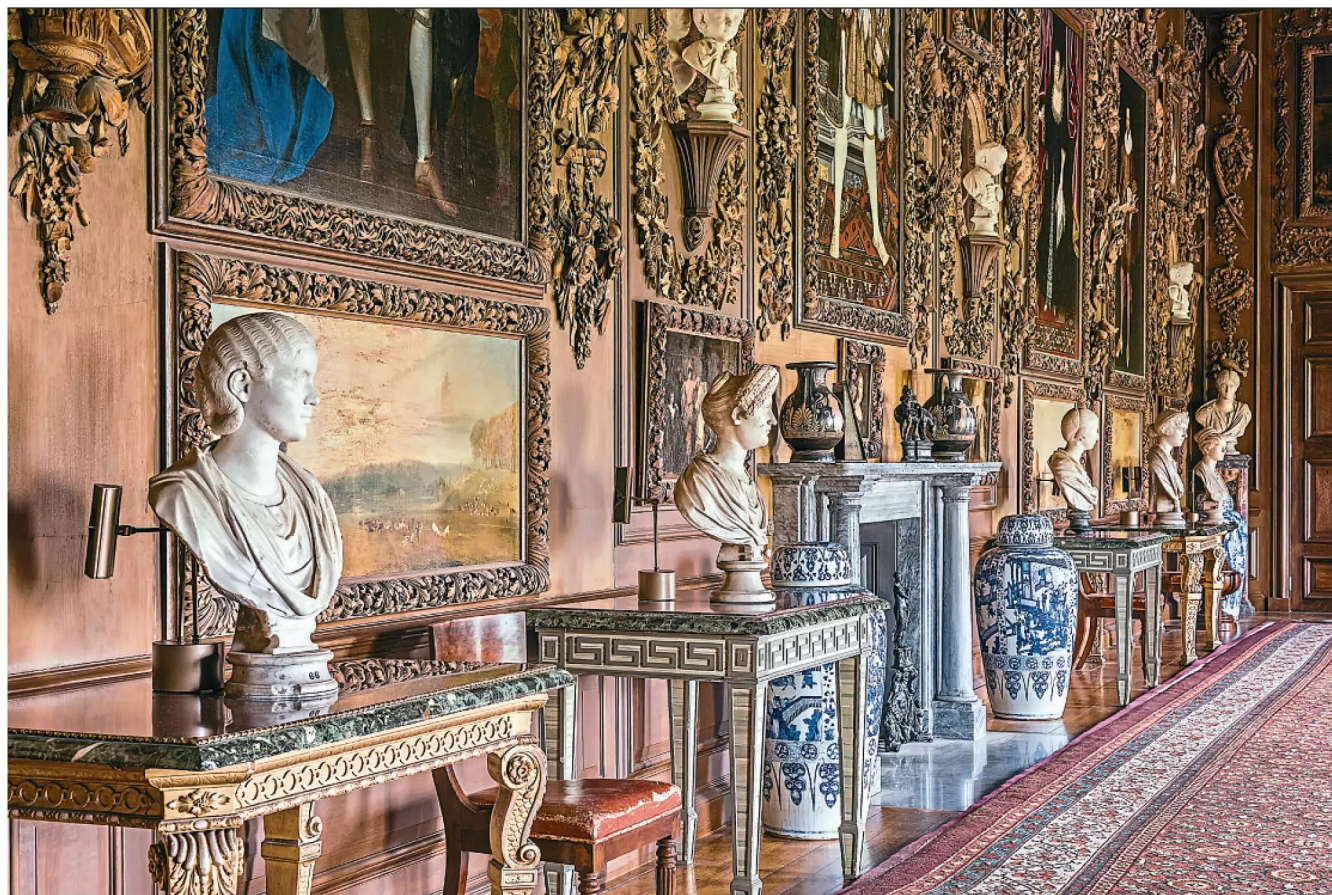
"The first one I did was Abba and we did a flash mob in a local bar, which was fantastic. Then we did Andrew Lloyd Webber, we did a show at a hotel, and a lot of these people, they've only ever sung in the shower.

"I always knew I could perform, but I wanted to be able to sing, and it's helped me so much, a little bit of technique. I mean, I'm not ready for the West End stage. But it's just changed my life, it really has."

When she left TSW, Judi was presented with one of the original Gus Honeybun puppets. Recently signing up to work with Children's Hospice Southwest, Judi and Gus will be visiting the charity's three hospices to read stories and create special moments for the babies, children and young people in their care. There's also a hope that Gus will be able to visit BBC One's The Repair Shop ("Because, like most people of that age, he's got a little bit of trouble").

Given that she was born in Devon but grew up in Cornwall, I wondered which should go first, the jam or the cream.

"This is what I always say. Jam is a spread. Cream is a topping. Every dessert, whether it's trifle or sticky toffee pudding, you put cream on top. So, that's my answer, although I'm drummed out a Devon for saying it because they believe the other way around. Then, when people say to me: 'Ah, yeah, but we use the cream like butter.' I say: 'Well don't be so bloody tight, have the butter as well.'" 



Inspirations in Art

Claire Saul looks at two very different art exhibitions

There are many reasons to visit the magnificent 17th century West Sussex mansion Petworth House, supreme among them is its extraordinary collection of art. Petworth's palatial state rooms offer a vast array of paintings and sculptures, including major works by Titian, van Dyck, Reynolds and Blake. And, notably, JMW Turner, one of the most influential and admired names in British art.

The relationship between Turner and the landscape which inspired him is being explored in Turner's Vision of Petworth, an exhibition by the National Trust which marks the 250th anniversary of his birth. Many of his paintings and sketches of the landscape at Petworth House and Park are featured, adding to what was already the largest display of the artist's work outside London. Along with rarely seen pieces, the exhibition includes oil paintings and works on paper, on loan from Tate and several private lenders. They provide a fascinating insight into Turner's artistic approach.

They also illustrate his relationship with Petworth and its owner George O'Brien Wyndham, 3rd Earl of Egremont, a patron and collector of art and the man responsible for initiating what is now referred to as "the Golden Age of Petworth". He opened Petworth and its art collections to several visiting artists. Turner was the most well-known, becoming a frequent visitor from 1827 until the earl's death in 1837. Wyndham acquired 20 paintings from Turner, all displayed in the house today, in addition to those



Top: JMW Turner paintings in the Carved Room at the National Trust's Petworth House. Above: Sunset Sky Over the Lake, With the Boathouse, painted by JMW Turner in 1827.

in the exhibition. The first commission was Dewy Morning in 1809, which follows in the tradition of country house portraiture. It is contrasted with watercolours which are Turner's own

Photographs: (Carved Room/Turner's Vision) © National Trust Images, (Sunset/Dewy Morning) Tate, (Wicked Game) English Heritage



Left: The first commission of George O'Brien Wyndham, 3rd Earl of Egremont, was *Dewy Morning* in 1809 which illustrates how Turner's thinking was influenced by his time at Petworth. Right: The relationship between Turner and the landscape which inspired him is being explored in Turner's *Vision of Petworth*, which marks the 250th anniversary of his birth.

personal experiments, mostly never intended to be shared or seen publicly. They illustrate how his thinking was influenced by his time at Petworth.

The Turner works the earl acquired for Petworth House include four landscape paintings for Petworth's Carved Room, one of only two site-specific commissions the artist ever received. Three associated full-scale sketches of the Carved Room appear in the exhibition, which show the process that Turner and his patron worked through to determine the final arrangement of the room. Also featured are three parts of the *Liber Studiorum*, Turner's practical manual and visual treatise on landscape painting, begun in 1807. Unusually these are still in their original blue paper wrappers and bear the artist's handwritten initials.

Visitors can follow in Turner's footsteps to explore the house and Petworth's Lancelot "Capability" Brown designed parkland, to appreciate the landscape which had such an impact on him, and from which he drew inspiration. The views of the 700-acre parkland have remained unchanged since they were captured by the artist.

Additionally, visitors can view a historic art collection which Turner was, extraordinarily for the time, given freedom to study by the 3rd Earl, including paintings by Anthony van Dyck, Claude Lorrain and Thomas Gainsborough. This unusual opportunity to study the work of great European Old Master paintings demonstrated Wyndham's immense support of contemporary artists and served to inspire Turner's own creativity. Encouraged by his enlightened host, the artist was able to observe and record the beauty of the great Sussex estate, exploring his own artistic interests in light, atmosphere and colour. Reclusive and private by nature, he was able to paint for prolonged periods of time, then

enjoy some downtime, electing to fish for pike in the Upper Pond.

"Turner produced an astonishing body of work at Petworth," says Dr Emily Knight, property curator at Petworth House. "From the numerous small sketches to the finished oil paintings, the landscape became an enduring source of inspiration. The exhibition will add to people's understanding of Petworth and show how it played a significant role in his life and career."

"Petworth was an inspiration for Turner over several decades. The unique combination of landscape, art

and friendship he enjoyed there left an indelible mark on his creativity," adds John Chu, the National Trust's senior national curator for paintings. "The artworks in this exhibition will be a rare opportunity to see the place through his eyes and hopefully be an inspiration for our visitors too." 

Turner's Vision at Petworth is on show until 16 November in the Exhibition Room at the National Trust's Petworth House and Park, Petworth, West Sussex GU28 9LR (01798 342207, nationaltrust.org.uk/petworth). Entry not included in normal admission.

Wicked Game

Temporary art installation *Wicked Game* at Kenilworth Castle in Warwickshire fills the substantial ruins of its great hall. A newly planted shrubbery creates a secret garden where visitors can stumble upon larger-than-life sculptures, posed as if in the middle of an epic game of chess.

Created by acclaimed contemporary artist Lindsey Mendick, *Wicked Game* marks the 450th anniversary of Elizabeth I's famous 19-day visit to Kenilworth in July 1575, her longest ever visit to a courtier's residence during her summer progresses. The courtier in question was her favourite, her "sweet Robyn"



Robert Dudley, and the extravagant arrangements for the visit represent his last attempt to convince Elizabeth to marry him.

Each of the sculptures in the installation represents a reason why the queen would not marry. In one, a reconstruction of the beheading of Elizabeth's mother, we see Anne Boleyn kneeling in prayer, before the executioner in the form of a ferocious dog. Another is inspired by Circe's story from Homer's *Odyssey*. The centrepiece is a huge statue of Elizabeth as a lion, with Dudley – represented as a bear, in keeping with the bear and ragged staff of his badge – plus suitors such as King Philip of Spain and the Duke of Alençon, along with conspirators, trying to crawl towards her.

***Wicked Game* is at Kenilworth Castle until 31 October. Kenilworth Castle and Elizabethan Garden, Castle Green, Off Castle Road, Kenilworth, Warwickshire CV8 1NG (english-heritage.org.uk/visit/places/kenilworth-castle)**



BEST OF BRITISH

puzzle page

Twenty Questions

How well do you know Britain – Past and Present? Test your knowledge with our September quiz

1. What named train, hauled by LNER Class A4 locomotives, ran its inaugural service from London King's Cross to Newcastle on 30 September 1935?
2. What name was given to the last ground engagement involving an organised foreign force in mainland Britain, which took place on the night of 27 September 1940?
3. Which theatre producer and Coronation Street actor was chairman of Everton Football Club from 2004 until 2023?
4. Who was the last British competitor to win the premier class of International Motorcycling Federation road racing competitions?
5. Which islet, annexed on 18 September 1955, is the most western point of the UK?
6. Which Blue Peter presenter had previously appeared as an actress in The Sweeney episode Hard Men and the Doctor Who story The Horns of Nimon?
7. Who, along with Nico Rosberg, is one of two sons of a Formula One World Champion to also win the title?
8. Which oil platform made the first British discovery of natural gas on 21 September 1965?
9. By what name is the Worthy Farm Pop, Blues and Folk Festival, which first took place on 19 September 1970, now known?
10. By what name is actor, comedian and Art and Ceramics graduate Michael Joseph Pennington better known?
11. What was the first national museum outside London?
12. What was the name of the bear who went missing on the Scottish island of Benbecula while being filmed for a Kleenex television commercial?
13. Who was the original drummer in Led Zeppelin?
14. Who was manager of the Scotland national football team from 1978 until his death on 10 September 1985?
15. Who was the first professional cricketer of the 20th century to captain England in Tests?
16. Who played Sherlock Holmes in 41 episodes of a Granada Television series?
17. Who was the original female co-presenter of The Tube?
18. Which author wrote the Lizzie Dripping book series?
19. Whose debut novel was The World Is Full of Married Men?
20. Who played DS (later DCS) John Watt in Z-Cars and its spin-offs?

And I quote...

Which former war correspondent "with the reputation for being an ageing old trout," claimed that her employer now wanted its reporters to be "women with cute faces, cute bottoms and nothing else in between?"

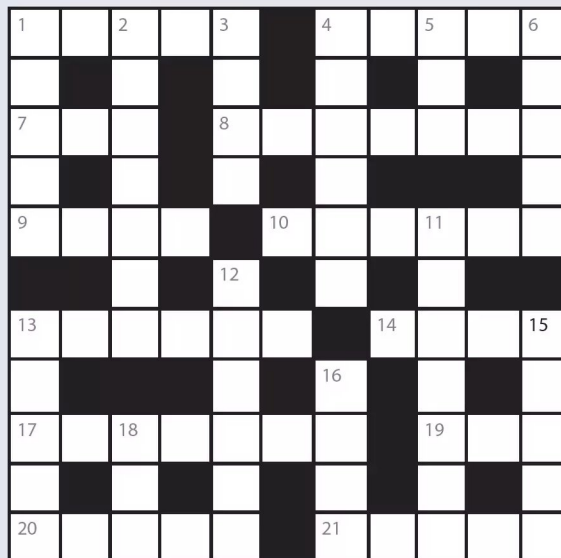
Dialect Detective

Britain has many wonderful regional dialects. Can you spot the correct definition for each of these examples?

1. Miscalualty (*Norfolk*)
 - a) To improve
 - b) A mere pretence
 - c) An unlucky accident
2. Bulkar (*Lincoln*)
 - a) An indentation
 - b) A heifer
 - c) A beam
3. Dunt (*Norfolk/Suffolk*)
 - a) Stupefied, dizzy
 - b) A little trifling fellow
 - c) A deep hole of water
4. Gyle (*Sussex*)
 - a) A brewing of beer
 - b) A sudden gust of wind
 - c) To bully

Cryptic Crossword

Compiled by CADOC



Across

- 1 and 19 Across. Golf event or trophy for jockey one might say... (5,3)
4.and Mr Miller has a depression in Scotland so to speak (5)
- 7 and 20 Across. He created Blackadder using fancy bonnet around the Spanish (3,5)
8. Two animals – of the British breed? (7)
- 9, 6 and 13 Down and 21 Across. Yesterday evening met for posh arranged sing-song at Albert Hall (4,5,2,3,5)
10. "On a tree by a willow a little" (Gilbert, The Mikado) (3-3)
13. Eg onyx is broken up but is indispensable to us (6)
14. A gamble, 16 Down in a criminal way (4)
17. Rattigan finds dilapidated centre around east (7)
19. See 1 Across
20. See 7 Across
21. See 9 Across

Down

1. James Dean was one – for no reason? (5)
2. Empty day before horrid soap opera (7)
3. Miss Murray was a gem (4)
4. Bob manages to lift leg and raise hat almost (6)
5. Top man at Best of British, say, takes in top of news to finish (3)
6. See 9 Across
11. Put that in your pipe and smoke it (7)
12. Len had nearly nothing – when singing 16 Down? (6)
13. See 9 Across
15. Cassettes upset around Dad? (5)
16. Did McCartney need it when writing it? (4)
18. A pack like this is found in Sinatra terrain (3)



What is it?

Stay sharp, it's a beauty

The solutions to this month's puzzles are on page 80

THE GIG CARTEL BY ARRANGEMENT WITH ZERVAS & PEPPER PRESENTS



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 SAT 13 SEP | BURY ST EDMUNDS THE APEX
 SUN 14 SEP | MILTON KEYNES STABLES
 SAT 20 SEP | BRISTOL ST GEORGES
 FRI 26 SEP | BASINGSTOKE THE HAYMARKET
 SAT 27 SEP | LONDON CADOGAN HALL

FRI 24 OCT | SOUTHPORT THE ATKINSON
 SAT 25 OCT | GATESHEAD GLASSHOUSE
 SUN 26 OCT | SALFORD LOWRY

SUN 2 NOV | TAVISTOCK THE WHARF

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2025 UK TOUR



SEPTEMBER

19 CHESTER LIVE ROOMS
 20 CHESTER LIVE ROOMS*
 20 CHESTER LIVE ROOMS
 22 LYTHAM LOWTHER PAVILION
 23 SOUTHPORT ATKINSON
 25 GALASHIELS MACARTS
 26 HADDINGTON CORN EXCH
 27 GLASGOW QMU

OCTOBER

02 LEEDS BRUDENELL
 03 LEEDS BRUDENELL
 04 MANCHESTER ACADEMY 2
 05 BILSTON THE ROBIN
 07 STAMFORD CORN EXCH
 08 LINCOLN DRILL
 09 BURY ST EDMUNDS APEX
 16 ISLINGTON ASSEMBLY HALL
 17 GLOUCESTER GUILDHALL
 19 BASINGSTOKE THE HAYMARKET



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 FRI 07 NOV - HOLMFIRTH PICTUREDROME
 SAT 08 NOV - LIVERPOOL HANGAR 34
 THU 13 NOV - LONDON ISLINGTON ASSEMBLY
 FRI 14 NOV - COVENTRY WARWICK ARTS CENTRE
 SAT 15 NOV - FROME CHEESE & GRAIN
 SUN 16 NOV - BRIGHTON CONCORDE 2
 THU 20 NOV - GLASGOW ST LUKES
 FRI 21 NOV - DUNFERMLINE CARNEGIE HALL
 SAT 22 NOV - NEWCASTLE DIGITAL

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 FRIDAY 5TH TORQUAY ARENA \$ TUESDAY 16TH STOCKTON ARC #
 SATURDAY 6TH FROME CHEESE & GRAIN * THURSDAY 18TH NOTTINGHAM ROCK CITY #
 THURSDAY 11TH NORTHAMPTON ROADMENDER * FRIDAY 19TH GATESHEAD GLASSHOUSE ICM *
 FRIDAY 12TH BURY ST EDMUNDS THE APEX # SATURDAY 20TH WREXHAM WILLIAM ASTON HALL #

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PAST AND PRESENT

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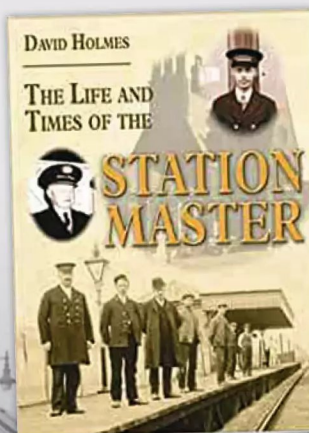
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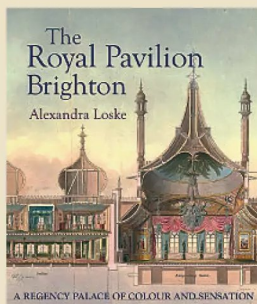
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Bookshelf

David Brown checks out the latest releases

BOOK OF THE MONTH



The Royal Pavilion Brighton
By Alexandra Loske, Yale University Press, hardback, £35

Subtitled
A Regency Palace of

Colour and Sensation, this is indeed a sensual treat covering a landmark building that places a dreamlike Oriental-style building close to the Sussex coast, filled with treasures that, thanks to this

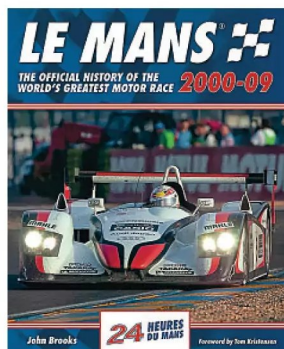
sumptuous volume, we can enjoy in great detail at home.

George IV's grand vision for a pleasure palace has often been misunderstood, and Alexandra Loske's academic research presents various aspects of the Royal Pavilion's history in a fresh prospective and delightful detail. Dr Loske is the curator of the Royal Pavilion and Historic Properties at Brighton & Hove Museums, and she has contributed to various exhibitions and displays at the pavilion, as well as being the author of several informative books.

If the text is well-informed, then the excellent illustrations add to the overall grandeur of this book, highlighting many incredible exterior and interior details. For

example, a close-up of the magnificent central chandelier in the Banqueting Room and the high-level decorations in the Music Room. Conservation is the keyword to keeping every detail of the Royal Pavilion vibrant, from the imaginative architecture to the period wallpaper.

Period artwork and plans add to the exquisite coverage. Included are incredible drawings by Augustus Charles Pugin from the collection of Brighton & Hove Museums, capturing the pavilion during and just after its transformation by architect John Nash and interior decorators and designers Frederick Crace and Robert Jones. These are reproduced here as a full set and in colour for the first time. Impressive throughout.



Le Mans 2000-09
By John Brooks, Evro, hardback, £70

The first decade of the new century saw some big changes, as you would

expect, while maintaining the legendary tradition of the 24-hour endurance race.

This latest volume of "the official history of the world's greatest motor race" is packed with incredible facts and figures in great detail, top insight from those involved, plus more than 500 colour photographs of the cars, their drivers and teams. Inclusion of each year's race poster artwork in full colour is a great touch.

Each year is represented by around 40 pages of information and images, with comprehensive statistics drawn from official records.

The involvement of Audi among the manufacturers cannot be under-estimated with eight victories and being challenged by Bentley and Peugeot as victors in 2003 and 2009 respectively. Audi's R8 set new standards, winning five seasons at Le Mans. The R15 TDI emerged in 2006, heralding a new generation of diesel-powered race cars with three more wins for Audi.

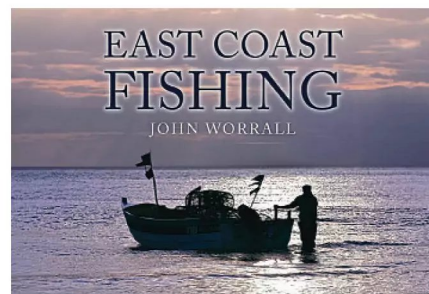
Le Mans is not just about the big teams, fastest cars and top drivers, either. As a fan of Pilbeam Racing Designs, it is great to see everyone included.

If Audi were the dominant manufacturer during the decade, the leading driver was Tom Kristensen, who achieved seven wins plus two other podium positions. Tom is therefore the ideal person to provide the foreword, and he pays tribute to author John Brooks' passion and deep understanding of the sport

East Coast Fishing

By John Worrall, Amberley, paperback, £19.99

It must have been an incredible sight when ports such as Great Yarmouth were packed



with Scottish trawlers that came south to catch the shoals of herring and fishermen stepped from boat to boat to get around.

Sadly, the herring stock was overfished, and a former treasure trove was lost. Today, there is a heritage presence to remind of us of what went before at ports such as Yarmouth, but current marine trade supports other offshore industries.

There are still those who make a living from the sea, from the Essex outposts close to London up to the Tees in the north-east, via Suffolk, Norfolk, Lincolnshire and Yorkshire.

John Worrall has captured some excellent scenes for this landscape collection and

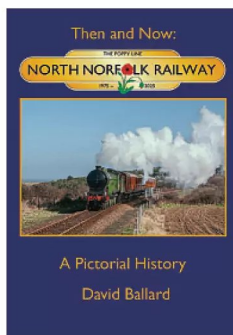
while there are many cautionary tales of the modern state of east coast fishing, there are some who are successful with honed down operations.

The modern boats continue to be hauled by tractors over the cobbled beach at Cromer in Norfolk to ensure there is still locally caught crab and other fruits of the sea for tea, likewise at Wells-next-the-Sea. Fresh fish can be purchased from huts at places such as Aldeburgh in Suffolk, while at Brancaster Staithe, a father and son operation provides oysters and mussels.

Traditional ports such as Boston in Lincolnshire and King's Lynn in Norfolk, cling on to the tradition with fishing boats going out into the Wash. Catch them while you can.

Then and Now: The North Norfolk Railway – A Pictorial History

By David Ballard, Midland & Great Northern Joint Railway Society, paperback, £13.95



enthusiasts and tourists.

Running between Sheringham and the outskirts of Holt, via Weybourne, this section of the former Midland & Great Northern Joint Railway (M&GN) survived the February 1959 closure of most of the cross-country route for passenger traffic between the Midlands and the Norfolk coast. Passenger services from Melton Constable to Sheringham were cut-back in April 1964, when BR trains on the section

To mark the 50th anniversary of the North Norfolk Railway, this 138-page volume celebrates the perseverance, hard work and expense of restoring around five miles of railway for the enjoyment of

to Cromer used a new basic station built on the eastern side of the town's main level crossing.

What became the North Norfolk Railway took over the original station, where a mix of locomotives and rolling stock arrived over a temporary track, supported by the M&GNJRS. On 13 July 1975, the railway obtained a licence to run passenger trains between Sheringham and the mid-way station at Weybourne. The following year, a Light Railway Order was obtained as far as Milepost 39, Kelling Camp Halt, and in March 1989, an additional 2.75 miles was opened to their station at Holt.

A lot has happened since then, most of which is recorded here in a fascinating collection of images reflecting the development – including the reconnection to the national network – of one of the area's biggest visitor attractions.

The book is available via the M&GN Society's eBay bookshop page.

THAT'S ENTERTAINMENT



Ghosted

Digital, Miracle Media

Struggling to make it as an actor, Mercy is a modern girl about London, who can be distracted at all the wrong times.

Faced with very different family complications with her mother and sister, we learn that Mercy never really got over the fact that her father walked out on them at the age of eight, contributing to her own insecurity when forming relationships.

Played convincingly by Jade Asha, who also wrote the story and produced the film, we soon discover that Mercy's current relationship has to end, and she is keen to date when in the company of her close friends and after a few drinks have been consumed.

Her direct approach in a bar to Michael (played by Byron Swiegers) looks promising, but she bottles out and goes

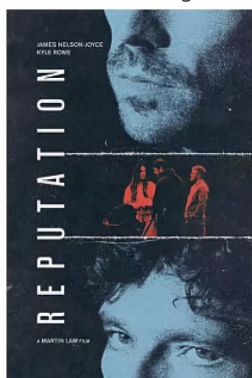
home on her own. Michael says he will be in touch, but is the one she's "ghosted" by, disappearing from the scene.

There's another romantic prospect not far away, however, as she falls big time for the smooth American Blake (Kevin de Groot), and things look good until he says he's returning to the States.

But then, she meets Michael again in unusual circumstances and that flame is rekindled. This time he gets excited by the prospect of marriage and starting a family, but Mercy is unsure.

Who will she turn to – Michael or Blake?

It's a timeless story given a contemporary twist that will delight romcom fans.



Reputation

Digital, Miracle Media

This assured directorial debut from Martin Law lands us in "grim up north" territory with a landscape of shadowy alleys

and tired terraced housing, where a bar provides temporary escape, and the lure of drugs is never far away.

Filmed in Lancashire on a modest budget by Law's own production company, the story centres on a troubled relationship between two central characters in the fictional town of Dennings.

There is, it appears, some hope for Wes (James Nelson-Joyce) who has a stable relationship and a baby son, with a partner Zoe (Olivia Frances Brown) who keeps him grounded as much as she is able with forlorn hopes of moving somewhere nicer.

The trouble with a capital "T" comes from Tommy (Kyle Rowe), a tense, hard man who rather than scale down the drug business wants to expand it on the strength of the popularity of a new type of ecstasy called Clown. He stands no nonsense from his acolytes, who gain strength in his presence until he firmly puts them in their place and shows them who is boss.

There's a back-story of a past tragedy in the mix too.

The atmosphere is redolent of some of Shane Meadows's darker works, with the hint that future development and investment could pay creative dividends.

OUT & ABOUT

Places to go, people to see

Heritage Open Days

England's largest festival of history and culture, offering thousands of free events and activities across the country returns this month. Taking place from 12-21 September, Heritage Open Days is brought to you by the National Trust, supported by players of People's Postcode Lottery and delivered by thousands of local organisations and volunteers. From historic houses to factory floors, museums to music halls, churches to mandirs, and greenhouses to



Heritage Open Days offers access to a diverse array of sites that aren't usually open to the public.

graveyards, there are a diverse array of places that people usually pay to access, or sites that aren't usually open to the public. Founded in 1994, Heritage Open Days has been making history and culture more accessible for more than 30 years. Last year more than 2,350 organisers and 41,700 volunteers ran 5,427 events across the country, attracting one million visits.

heritageopendays.org.uk

STEAM to the Future

An exhibition that looks to the future of rail travel has opened at Hopetown Darlington. Forming part of the S&DR200 festival (sdr200.co.uk), celebrating the 200th anniversary of the first journey on the

Stockton and Darlington Railway, STEAM to the Future features interactive displays, a virtual



AA Murakami's immersive installation A Journey Through Steam and Time is the centrepiece of the exhibition.

reality rail design experience, and a focus on the clean energy technologies driving a second railway revolution. Running until 5 October 2025, the centrepiece of the exhibition is A Journey Through Steam and Time, an immersive installation by AA Murakami (AKA Studio Swine), which draws on steam as the original source of locomotive power. STEAM to the Future will be complemented by other exciting 200th anniversary celebrations, including a locomotive line-up and the highly anticipated Anniversary Journey.

01325 405060, hopetowndarlington.co.uk

Womblemania

The Wombles are making a comeback with their first retrospective, interactive exhibition at the Heights of Abraham in the Peak District. Running until 2 November, Womblemania looks back at the characters' history and demonstrates how their eco-conscious message is relevant to a new generation of fans today. From Elisabeth Beresford's original 1968 book to the TV animation, films and pop songs that followed, the showcase also features the Wombles of today, via the latest

new books, music and CGI reboot on YouTube. The walk-through, undercover attraction presents seven scenes, starting with a recreation of Elisabeth Beresford's study. As part of their visit, visitors can enjoy a Womble discovery trail around the 60-acre Heights of Abraham estate, and can meet the Wombles at the weekend, until half term (from 25 October-2 November) when they are in residence daily.

01629 582365, heightsofabraham.com



The first ever retrospective of the Wombles looks back at the characters' history and demonstrates how their eco-conscious message is still relevant

NOT TO BE MISSED

Ozzy Osbourne: Working Class Hero

(Until 28 September)

Celebrating the solo achievements and global awards of the late Ozzy Osbourne, alongside photography and video charting his journey from "a working-class kid from Aston" to becoming the world's most recognisable global rock legend.

Birmingham Museum and Art Gallery, Birmingham, West Midlands

0121 348 8000, birminghammuseums.org.uk

British Ceramics Biennial

(6 September-19 October)

The largest contemporary ceramics event in the UK, presenting artworks from the UK's leading ceramicists alongside

work by international artists in exhibitions and special events held across Stoke-on-Trent.

Stoke-on-Trent, Staffordshire
01782 294634, britishceramicsbiennial.com

Chelsea History Festival

(24-28 September)

Exploring Chelsea's rich and varied past through an immersive programme of talks by leading historians and authors, alongside family-friendly walking tours, garden visits, concerts and exhibitions.

Chelsea Heritage Quarter, London
chelseaheritagequarter.co.uk

The Story of Raby and the Railways

(Until 29 October)

From the wagon ways and turnpikes of the 1700s to the

luxury of first-class steam journeys a century later, explore how the arrival of the railway reshaped Raby and the wider world. Uncover rarely seen artefacts, maps, and personal stories from Raby's archives, revealing the impact of technological change – from the engineers and surveyors who charted the land, to the dukes and duchesses who journeyed across Europe in style.

Raby Castle, Staindrop, Darlington, County Durham
01833 660202, raby.co.uk

I've Never Read Elizabeth Gaskell

(Until 9 November)

A bold new exhibition that introduces a new view of the author and her work. I've Never Read Elizabeth Gaskell follows a residency completed by three

young writers who have spent the spring months being inspired by Manchester's only literary house.

Elizabeth Gaskell House, Manchester
0161 273 2215, elizabethgaskellhouse.co.uk

Unflappable! Fashioning the 1920s

(Until 02 November)

Exploring aspects of thoroughly modern dress 100 years ago and highlighting some dazzlingly chic creations including bead-embroidered evening gowns, a gold brocade tea gown and dresses inspired by Egyptian iconography and the discovery of Tutankhamun's tomb.

Killerton, Broadclyst, Exeter, Devon
01392 881345, nationaltrust.org.uk/killerton

ATTRACTION OF THE MONTH

M Shed

Exploring Bristol's history from prehistoric times to the 21st century. See film and photographs, listen to moving personal stories and uncover the city's trading past and its role in the transatlantic slave trade, explore its wartime experiences, and discover things made in Bristol from music and art to industry and technology. Original working exhibits on the harbourside include steamboats, trains and cranes, which you can ride in or even drive on some days of the year.

What to eat: Located on the ground floor with views across the harbour and city, M Café offers a range of locally sourced and homemade hot and cold food, Cornish brewed beers and local rums and gins. There are dedicated "kids bites" for younger visitors, and highchairs are available.

Disabled access: Level access to the museum, cafe

and all galleries. Wheelchair accessible lifts have spoken announcements and tactile buttons. Accessible toilets are available on all floors with a free-standing adult changing bench and hoist located in the ground floor accessible toilet. Two adult-sized wheelchairs are available for loan and there are folding stools if you need a portable seat. Assistance dogs welcome. Although it's not possible to get wheelchairs on to the steam tug Mayflower or fire boat Pyronaut, arrangements can be made to visit diesel tug John King if you are able to manage the boarding steps.

How to get there: Located on the harbourside, M Shed is a five-to-10-minute walk from the city centre or a 20-minute walk from Bristol Temple Meads railway station (03457 48 49 50, nationalrail.co.uk). Bristol Ferry Boats (0117 927 3416, bristolferry.com) run every 40-50 minutes and can be caught

between Bristol Temple Meads to Prince Street Bridge, which is a five-minute walk away. Any bus with a city centre drop-off stops at Broad Quay, which is a five-minute walk away. There are two car parks nearby at The Grove (BS1 4RB) and Wapping Wharf (BS1 4RH). There are five accessible parking spaces at The Grove and four at Wapping Wharf. For further travel information including bus times and car park locations, go to travelwest.info

Opening times and admission:

Open Tuesday to Sunday, 10am-5pm. General admission is free. However, there are charges for driving experiences and other special events.

M Shed, Princes Wharf, Wapping Road, Bristol BS1 4RN (0117 352 6600, bristolmuseums.org.uk). For more information on attractions, accommodation and food and drink in Bristol, go to visitbristol.co.uk



DIARY DATES

GREAT BRITISH EVENTS

SOUTH WEST OF ENGLAND

Cornwall, Devon, Dorset, Somerset, Wiltshire, Channel Islands

SOUTH EAST OF ENGLAND AND LONDON

Bedfordshire, Berkshire, Buckinghamshire, Hampshire, Hertfordshire, Kent, Middlesex, Surrey, Sussex, Isle of Wight

WEST OF ENGLAND

Gloucestershire, Herefordshire, Oxfordshire, Shropshire, Worcestershire

EAST OF ENGLAND

Cambridgeshire, Essex, Lincolnshire, Norfolk, Suffolk

MIDLANDS

Derbyshire, Leicestershire, Northamptonshire, Nottinghamshire, Rutland, Staffordshire, Warwickshire

NORTH OF ENGLAND

Cheshire, County Durham, Cumbria, Greater Manchester, Lancashire, Merseyside, Northumberland, Tyne & Wear, Yorkshire, Isle of Man

WALES

SCOTLAND

NORTHERN IRELAND

SOUTH WEST OF ENGLAND

07 THE JOHN HAYNES CLASSIC (10AM-4PM)

Honouring John Haynes, creator of the iconic Haynes Manual and founder of the museum, with a spectacular celebration of motoring heritage, spread across the outdoor event arena. **Haynes Motor Museum, Yeovil, Somerset 01963 440804, haynesmuseum.org**

13-14 STEAM'S GOLDEN AGE FESTIVAL

Step back in time with a dazzling celebration of the style, music, and spirit of the 1930s, 40s, and 50s with dance classes, specialist talks, a food zone and a display of vintage and steam vehicles.

STEAM – Museum of the Great Western Railway, Swindon, Wiltshire 01793 466646, steam-museum.org.uk

21 VINTAGE WHEELS CLASSIC CAR RALLY

A day of vintage and classic cars and bikes with a selection of vehicles on display from the 1950s to 1990s. View them all around the iconic World War Two control tower.

The Helicopter Museum, Weston-super-Mare, Somerset 01934 635227, helicoptermuseum.co.uk

27-28 HELIGAN WORKING HORSE WEEKEND (10.30AM-4.30PM)

Celebrate the past, present and future of working horses and all the unique and wonderful native breeds as Home Farm comes alive again with the clip-clop of hooves. **The Lost Gardens of Heligan, St Austell, Cornwall 01726 845100, heligan.com**

SOUTH EAST OF ENGLAND AND LONDON

06-07 STEAM AT WORK

A specialist selection of full-size working

traction engines, road engines, steam rollers and stationary engines doing a job of work or moving around the museum.

Rural Life Living Museum, Tilford, Farnham, Surrey 01252 795571, rural-life.org.uk

13-14 MINIATURE STEAM SHOW (10AM-4.30PM)

See more than 40 miniature and model steam engines. Compare the full-size and visiting miniature engines side by side as they trundle around the 36-acre site. Booking requested.

Amberley Museum, Near Arundel, West Sussex 01798 831370, amberleymuseum.co.uk

20 EMERGENCY SERVICES DAY 2025 (10AM-5PM)

See emergency services displays and enjoy go-karts, food stalls and family entertainment. Picnics welcome. Admission includes access to Brooklands Museum for the day.

Brooklands Museum, Weybridge, Surrey 01932 857381, brooklandsmuseum.com

28 BRITISH LEYLAND RALLY (10.30AM-4.30PM)

Featuring a full stand with T4 services, parts and regalia available. View a large number of motors in the museum grounds. Beers, ales, light lunches and cakes available.

Milton Keynes Museum, Milton Keynes, Buckinghamshire 01908 316222, miltonkeynesmuseum.org.uk

WEST OF ENGLAND

05-07 AUTUMN STEAM GALA 2025

Celebrate steam with this exciting multi-engine event. See autotrain operations, freight trains, shunting demonstrations, plus tours of the workshop areas, usually closed to the public. **Didcot Railway Centre, Didcot, Oxfordshire 01235 817200, didcotrailwaycentre.co.uk**

13-14 MEDIEVAL EXPERIENCE

The Beaufort Company will show you the costumes, trades, skills and history of this period. Hear the clash of sword and the bang of cannon in a spectacular clash of arms and armour.

Avoncroft Museum of Historic Buildings, Bromsgrove, Worcestershire 01527 831363, avoncroft.org.uk

18-21 AUTUMN STEAM GALA

The four-day festival will feature guest and home locos operating between Kidderminster and Bridgnorth continuously for 60 hours from 7.30am Friday until 7.30pm Sunday.

Severn Valley Railway, Kidderminster, Worcestershire 01562 757900, svr.co.uk

20-21 BATTLE OF BRITAIN BIG WEEKEND

Many cultures and citizenships fought to ensure victory in the Battle of Britain. On the 85th anniversary of this historic battle, celebrate the different communities who fought together.

RAF Museum Midlands, Cosford, Shropshire 01902 376200, rafmuseum.org.uk/midlands

27-28 RAILWAY 200 CELEBRATION (9AM-5PM)

Steam and diesel locomotives will be running to an intensive timetable as the event focuses on how the railway operates and the opportunities to get involved.

Gloucestershire Warwickshire Steam Railway, Cheltenham, Gloucestershire 01242 621405, gwsr.com

EAST OF ENGLAND

05 RAILWAY 200: TRACKCESS ALL AREAS (8.30AM)

A full day of unusual track mileage aboard the Pacer unit. Watch live shunting movements around Wansford involving Class 14 D9529B. Booking essential.

Nene Valley Railway, Stibbington, Peterborough, Cambridgeshire 01780 784444, nvr.org.uk

07 ROVER CAR RALLY

A display of more than 100 Rover cars by the Norfolk and Norwich Rover Owners' Club on the main lawn. All the railway and gallopers will be running for your enjoyment, too.

Bressingham Steam & Gardens, Diss, Norfolk 01379 686900, bressingham.co.uk

13-14 BELTON COMMUNITY FESTIVAL (10AM-5PM)

Back for a second year offering a whole host of activities, talks and demonstrations over two days, as well as free entry as part of Heritage Open Days. Booking not needed. Free event.

Belton Estate, Grantham, Lincolnshire 01476 566116, nationaltrust.org.uk/belton-house

19-21 SOUTHERN GIANTS – STEAM GALA

Featuring locomotives from the home fleet, alongside some southern region giants, being put through their paces over some of the most challenging gradients in preservation.

Epping Ongar Railway, Ongar, Essex 01277 365200, eorailway.co.uk

27-28 FRIENDS OF LINCOLN CASTLE – SHOWCASE WEEKEND (10AM-3PM)

Visit the Friends of Lincoln Castle as they showcase the different ways in which they

volunteer and support the castle. Entrance to grounds is free, all other admissions apply.
Lincoln Castle, Lincoln, Lincolnshire
01522 554559, lincolncastle.com

MIDLANDS

07 IN THE FOOTSTEPS OF RICHARD III (9.30AM-4PM)

As you walk, two experienced Battlefield Guides will regale you with tales of the Battle of Bosworth and King Richard III's demise. Please leave dogs at home. Booking essential.
Bosworth Battlefield Heritage Centre, Nuneaton, Warwickshire
01455 290429, bosworthbattlefield.org.uk

13-14 THE INTERNATIONAL N-GUAGE SHOW (10AM)

A full range of modern image, steam, continental and American layouts on display, along with society displays and demonstrations. More than 30 specialist suppliers are set to attend.
Warwickshire Event Centre, near Leamington Spa, Warwickshire
01926 614101, meridienneexhibitions.co.uk/events/the-international-n-gauge-show

20-21 KETTERING VINTAGE STEAM & RALLY FAYRE 2025 (10AM)

A great weekend of family entertainment featuring steam, model steam, more than 100 motorcycles, 380 cars, plus tractors, commercials, fire engines and buses. Free parking.
Cranford, Kettering, Northamptonshire
01536 500164, facebook.com/events/cranford-steam-fair/kettering-vintage-rally-steam-fayre/1140929617686836

24 GARDEN INSIGHTS TOUR (10AM-NOON)

A themed walking tour with the garden team exploring recent transformation, including Tom Stuart Smith designs, particularly Arcadia and the Rock Garden. Includes garden entry.
Chatsworth, Bakewell, Derbyshire
01246 565300, chatsworth.org

NORTH OF ENGLAND

03 ABOVE AND BEYOND TOUR (1-3PM)

In small groups, you will be guided through the cathedral from top to bottom by expert guides, including a trip up to the top of the tower. Booking essential.
Liverpool Cathedral, Liverpool
0151 702 7284, liverpoolcathedral.org.uk

06-07 OPEN DAYS - BLUES & TWOS WEEKEND (10.30AM-4.30PM)

The Blues & Twos Team will be displaying preserved vehicles from the three emergency services and giving fire and rescue demonstrations. Plus, all the usual attractions.
Trolleybus Museum at Sandtoft, Doncaster, South Yorkshire
01724 711846, sandtoft.org/wp

13 CUMBRIA TRUNK RUN (NOON-3PM)

This fantastic event sees a convoy of vintage and classic trucks take to the roads of Cumbria, celebrating the region's rich transport heritage.

Lakeland Motor Museum, Ulverston, Cumbria
015395 30400, lakelandmotormuseum.co.uk

18 ATTIC TOUR (11AM, 12.30PM)

A rare opportunity to ascend into the attics, now a trove of collections as well as an evocative glimpse of times gone by. Includes entry to grounds and gardens. Booking essential.
Harewood House, Leeds, West Yorkshire
0113 218 1000, harewood.org

27-28 FESTIVAL OF HISTORY

A multiperiod event featuring living history displays and exhibitions from various eras presented by friendly and knowledgeable re-enactors. Plus, stalls and live entertainment.
Heskin Hall, Chorley, Lancashire
01257 452044, heskinhall.com

WALES

06-07 WELSH ORCHID FESTIVAL

A chance for all orchid lovers to enjoy the very best of the UK's orchid nurseries with colourful and unusual species and popular hybrids for sale. Festival entry is free.
Aberglasney Gardens, Llangathen, Carmarthenshire
01558 668998, aberglasney.org

12-14 ANNUAL STEAM GALA 2025

An intensive timetable featuring home-based locomotives and visiting locomotives.
Pontypool and Blaenavon Railway, Blaenavon, Pontypool, Monmouthshire
01495 792263, bhrailway.co.uk

14 OWAIN GLYNDŴR DAY (11AM-4PM)

Celebrate the anniversary of Owain Glyndŵr taking the castle in 1404 by joining the Arduwyr Knights for living history displays and talks. No booking required.
Castell Harlech, Harlech, Gwynedd
0300 025 2239, cadw.gov.wales

20-21 MEET THE MARCHERS (11AM-4PM)

Meet a living history group, walk back into the 17th century and discover what did people ate in the 1600s and how they amused themselves. No booking required.
Chepstow Castle, Chepstow, Monmouthshire
0300 025 2239, cadw.gov.wales

27 HISTORY AND HERITAGE FAIR (10AM-4PM)

A full day of expertise, information and talks to help you find out more about local and family history. Free event.
National Waterfront Museum, Swansea
0300 111 2 333, museum.wales/swansea

SCOTLAND

03 COLLECTION CENTRE TOURS (10.30-11.45AM, 1-2.15PM)

Go behind the scenes and discover the secrets of how collections are stored and used in international research. Booking essential.
National Museums Collection Centre, Granton, Edinburgh
0131 247 4470, nms.ac.uk

06 360 FEST (10AM-5PM)

From stunt shows and pedal-powered activities to interactive sessions and STEM science, there's something to set everyone's head spinning.
National Museum of Flight, East Fortune

Airfield, East Lothian
0300 123 6789, nms.ac.uk

14 DUNDEE BUS FESTIVAL (10AM-4.30PM)

Go along and see some spectacular buses, get a picture behind the wheel of a bus, and much more. Booking recommended for faster entry.
Dundee Museum of Transport, Dundee, Angus
01382 455196, dmofc.co.uk

21 GRAIN EARTH HOUSE DROP-IN (11AM-3PM)

Discover more about the souterrain iron age dwelling (or "Earth House") which is a stone-built underground structure. Free. No booking required.
Grain Earth House, Kirkwall, Orkney
01856 841352, historicensevironment.scot

27-28 DOORS OPEN DAY AT THE ENGINE SHED (11AM-4PM)

Learn about traditional skills vital to protecting Scotland's buildings and monuments. Explore scientific techniques and labs which help maintain living heritage. Free. No booking needed.
Engine Shed, Stirling, Stirlingshire
01786 234800, historicensevironment.scot

NORTHERN IRELAND

06-07 ATOP COLE'S MONUMENT TOUR (2-4.30PM)

A guided ascent of the 108 steps to the top of Cole's Monument, affording panoramic views of the island town of Enniskillen. Booking essential.
Enniskillen Castle, Enniskillen, County Fermanagh
028 6632 5000, enniskillencastle.co.uk

13 STEAM WHITEHEAD - EUROPEAN HERITAGE OPEN DAY

Enjoy a magical steam train ride and visit to Whitehead Railway Museum. Enjoy family-friendly activities and historic charm. Trains run every 30 minutes from 11am until 3pm.
Whitehead Railway Museum, Whitehead, County Antrim
028 9358 6200, steamtrainsireland.com

19-20 CLIFTON STREET CEMETERY TOUR

Step back in time as you enter through the gates of Clifton Street Cemetery, opened by the Belfast Charitable Society in 1797 which catered to all Belfast citizens. Booking essential.
Clifton House, 2 North Queen Street, Belfast
028 9099 7022, cliftonbelfast.com

27 EXPERIENCES 2025: STORIES AND SUPPER AT THE ULSTER FOLK MUSEUM (4-9PM)

Celebrate the harvest season with an evening of seasonal food, storytelling and a tour of the working farm and kitchen gardens. Booking essential.
Ulster Folk Museum, Cultra, Holywood, County Down
028 9042 8428, ulsterfolkmuseum.org

● Details correct at time of going to press – please confirm with event organisers before travelling.

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Newark Showground, Newark-on-Trent, Notts, NG24 2NY

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from 8am, £10
- * General Admission
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- * Trade plots from £19

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parked in display
area)

- Also -
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PUZZLE SOLUTIONS

Twenty Questions

1. The Silver Jubilee.
2. The Battle of Graveney Marsh.
3. Bill Kenwright who was born on 4 September 1945.
4. Barry Sheene who was born on 11 September 1950.
5. Rockall.
6. Janet Ellis who was born on 16 September 1955.
7. Damon Hill who was born on 17 September 1960.
8. Sea Gem.
9. The Glastonbury Festival.
10. Johnny Vegas who was born on 5 September 1970.
11. The National Railway Museum, which opened on 27 September 1975.
12. Hercules who was recaptured on 13 September 1980 after a three-week disappearance.
13. John Bonham who died on 25 September 1980.
14. Jock Stein.
15. Len Hutton who died on 6 September 1990.
16. Jeremy Brett who died on 12 September 1995.
17. Paula Yates who died on 17 September 2000.
18. Helen Cresswell who died on 26 September 2005.
19. Jackie Collins who died on 19 September 2015.
20. Frank Windsor who died on 30 September 2020.

And I quote...

Kate Adie who was born on 19 September 1945.

What is it?

A "The Belle" patented pencil sharpener.

Dialect Detective

1c, 2c, 3a, 4a

| | | | | | | | | | | |
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| R | Y | D | E | R | | G | L | E | N | N |
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Treasures in the Attic

1. Tinsplate toy trolleybus £40,
2. STAR ITEM Quorn custard powder tin £100,
3. 1960s Smarties tube £30,
4. Hennessy beer mat £3,
5. Fireball XL5 annual £10,
6. Dinky Toy racing car £40,
7. Six-Five Special LP £20,
8. Sweet cigarette packet £25,
9. Tremeloes record £4,
10. Miniature Cydrax bottle £25,
11. Dickie Valentine star badge £40,
12. Hornby railway signs £10 each.

Apedale Valley Light Railway



15th anniversary gala



**September
13 & 14
1100 to 1600**

**8 steam
engines in
use**



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and "Jennie"**

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BACK IN TIME WITH COLIN BAKER



BoB's very own Time Lord recalls growing up with Granada, literally flooding the engine of his Mini, and getting ready for a return Holmes

Most of my television work in the 1970s and 80s was for the BBC at Shepherds Bush or Pebble Mill in Birmingham, but I did make a couple of programmes for Thames Television, including, in 1970, an episode of *Happy Ever After* (not the Terry Scott and June Whitfield sitcom – but an anthology series of the same name, made by Thames). It was called *The Ambassador* and starred the late, great Peter Bowles.

It was on this production that I made the mistake of parking my car on the road that led down to the River Thames beside the studios in Teddington. I was amazed to find a parking place so close to the studio and the reason became apparent when I returned to my car later that night to find it semi-submerged under the waters of the spring tide that seemingly everyone else but me knew was due that day.

That saw the demise of my beloved black Mini Cooper. So not that *Happy Ever After* for me.

My next visit to the studios was to play a running character in *For Maddie With Love*, written by my late friend Douglas Watkinson, whom I met when he was script editor on *The Brothers*, currently being rerun on Talking Pictures TV. *For Maddie With Love* was a wonderful afternoon romantic weepie starring Ian Hendry and Nyree Dawn Porter, whose son I played.

I grew up in Manchester where the ITV output was from Granada Television, including what some would argue is the best version of Sherlock Holmes since Basil Rathbone, whose Holmes was definitive until then. Jeremy Brett was undeniably made for the role and combined the required fierce intelligence and eccentricity with the undoubted advantage of looking exactly like we all believe Holmes should look like. That last quality, I have to acknowledge, I lack.

However, I am to be seen playing the role in a theatre near you in September and October. Last year I toured with my friend Terry Molloy playing Dr Watson in *The Hound of the Baskervilles*, which has resulted in our being asked to perform *The Sign of Four* on tour this year. My physical similarity to the great detective – or lack of it – isn't an issue, because the performance offers a radio play performed on stage. A radio studio is presented on stage, with a stage manager operating a wind machine, sound effects of doors, guns, running on gravel and the obligatory horses' hooves in the shape of coconut shells. We were all very pleasantly surprised by the enthusiasm of audiences around the country for this glimpse of how a sound studio delivers credible, exciting drama so vividly and accurately.

The sound is what matters and my lack of a slim gaunt figure, with aquiline nose does not apparently detract from the audience's enjoyment of the unfolding drama. Terry (my erstwhile enemy as Davros in *Doctor Who*) is more visually credible as a reassuringly supportive and punctilious Dr Watson.

I was less familiar with story of this year's offering but it really does have everything – a young woman searching for an explanation of her father's disappearance and the mysterious receipt of a perfect pearl every year, a failed military

expedition to India and a search for stolen treasure, a wooden legged mystery man and a poisoned dart blowing native, all culminating in a speedboat chase down the River Thames – long before it consumed my car. And, also, a spot of romance.

If you would like to join us on this exciting, nail-biting romp through the darker side of human greed and Victorian London then the list of venues can be found at crimeandcomedytheatrecompany.co.uk/dates



Nyree Dawn Porter, the star of *For Maddie With Love*, a Thames Television drama in which Colin played her son.

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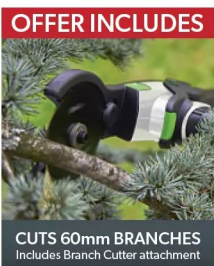
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