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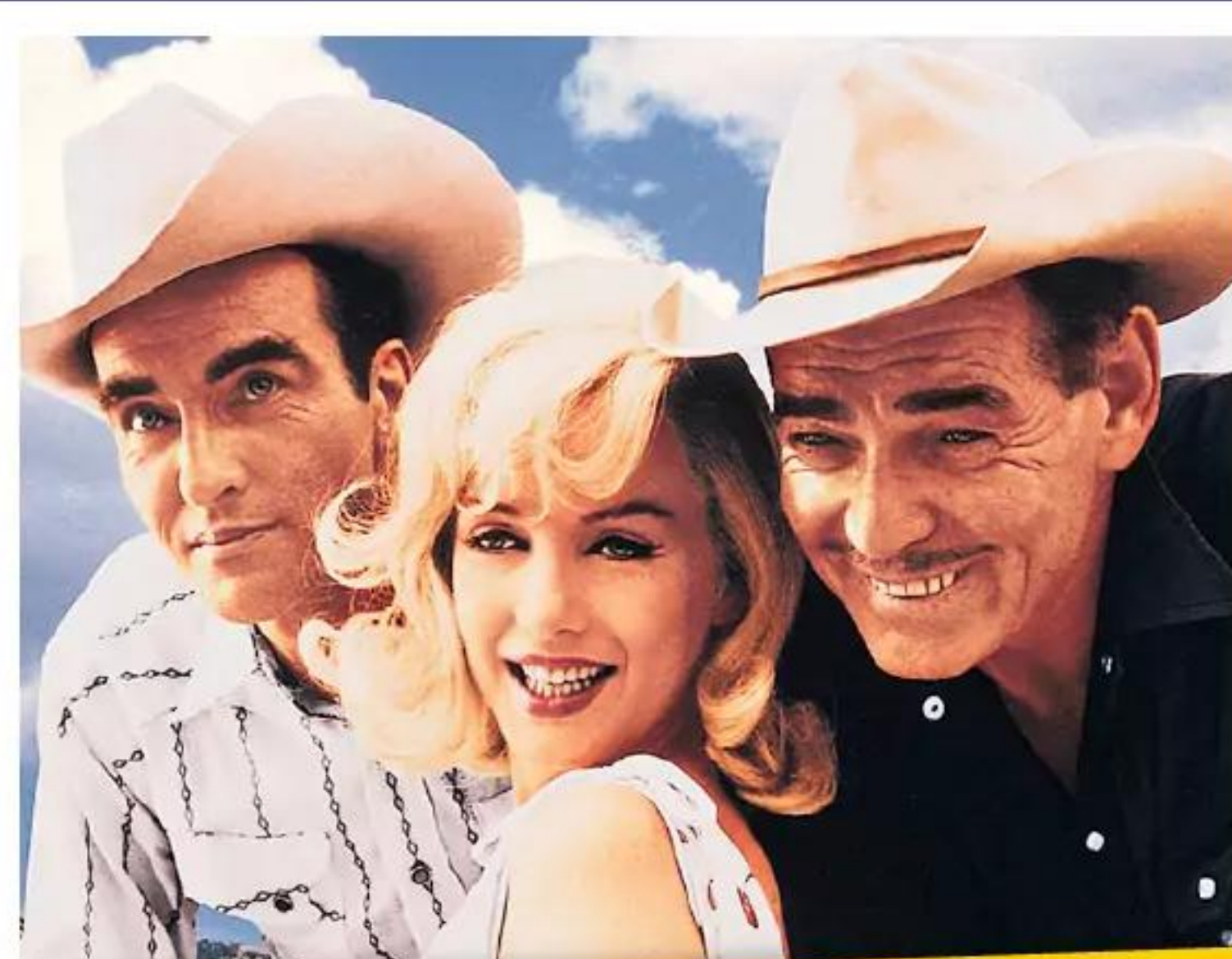


Yours

ISSUE 92 // September 2025

RETRO

Celebrating the STARS we love



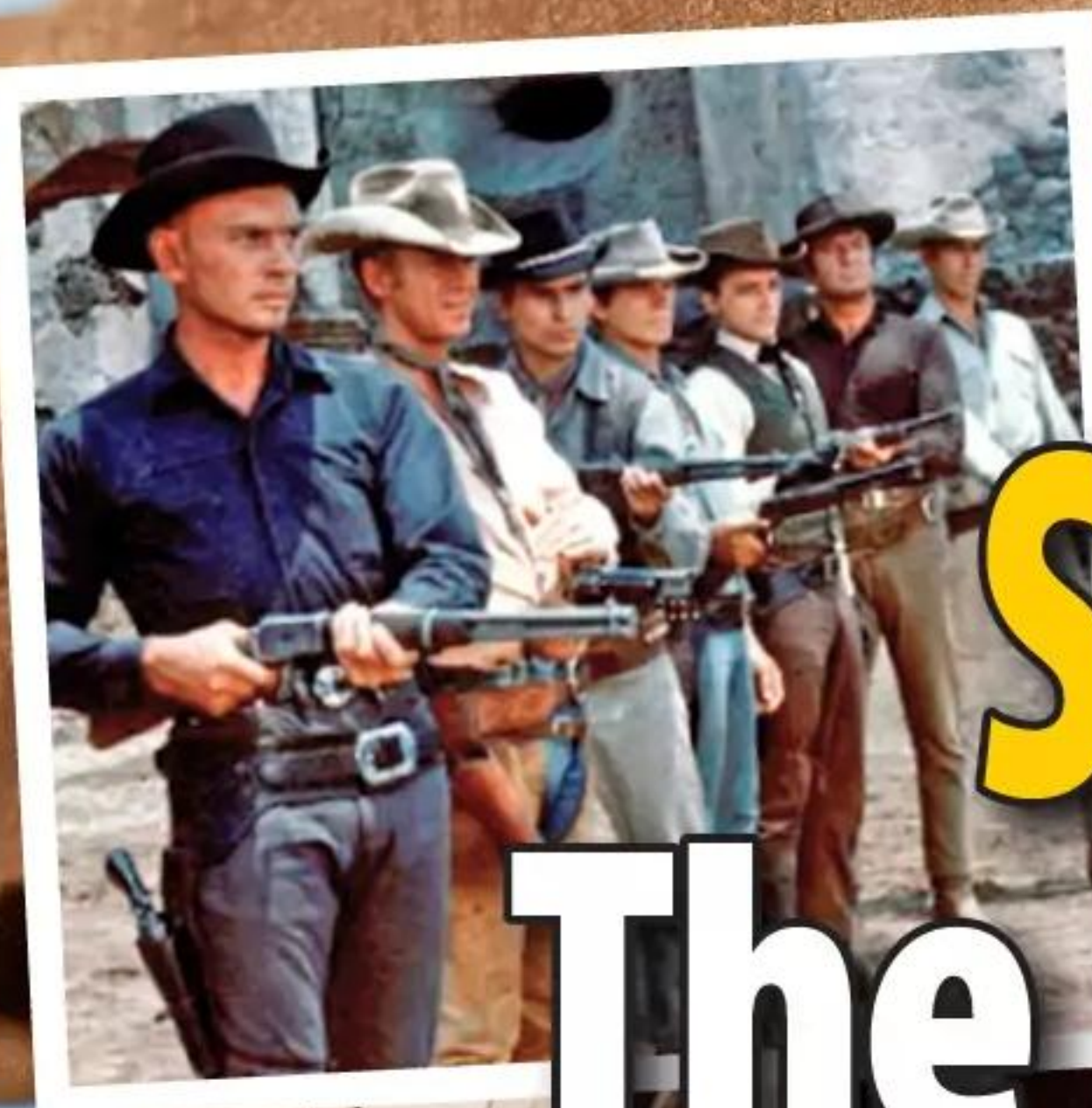
BOWING OUT IN STYLE

Final on-screen farewells of Hollywood icons



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Who was The Doctor's best companion?



■ **DAVID SOUL**

How the troubled star fought his demons



■ **SPACE 1999**

Gerry Anderson's most influential TV show



■ **JAMES DEAN**

Was his tragic fate sealed from the start?

ORSON WELLES: Why studio bosses ruined his career

Yours **RETRO** contents



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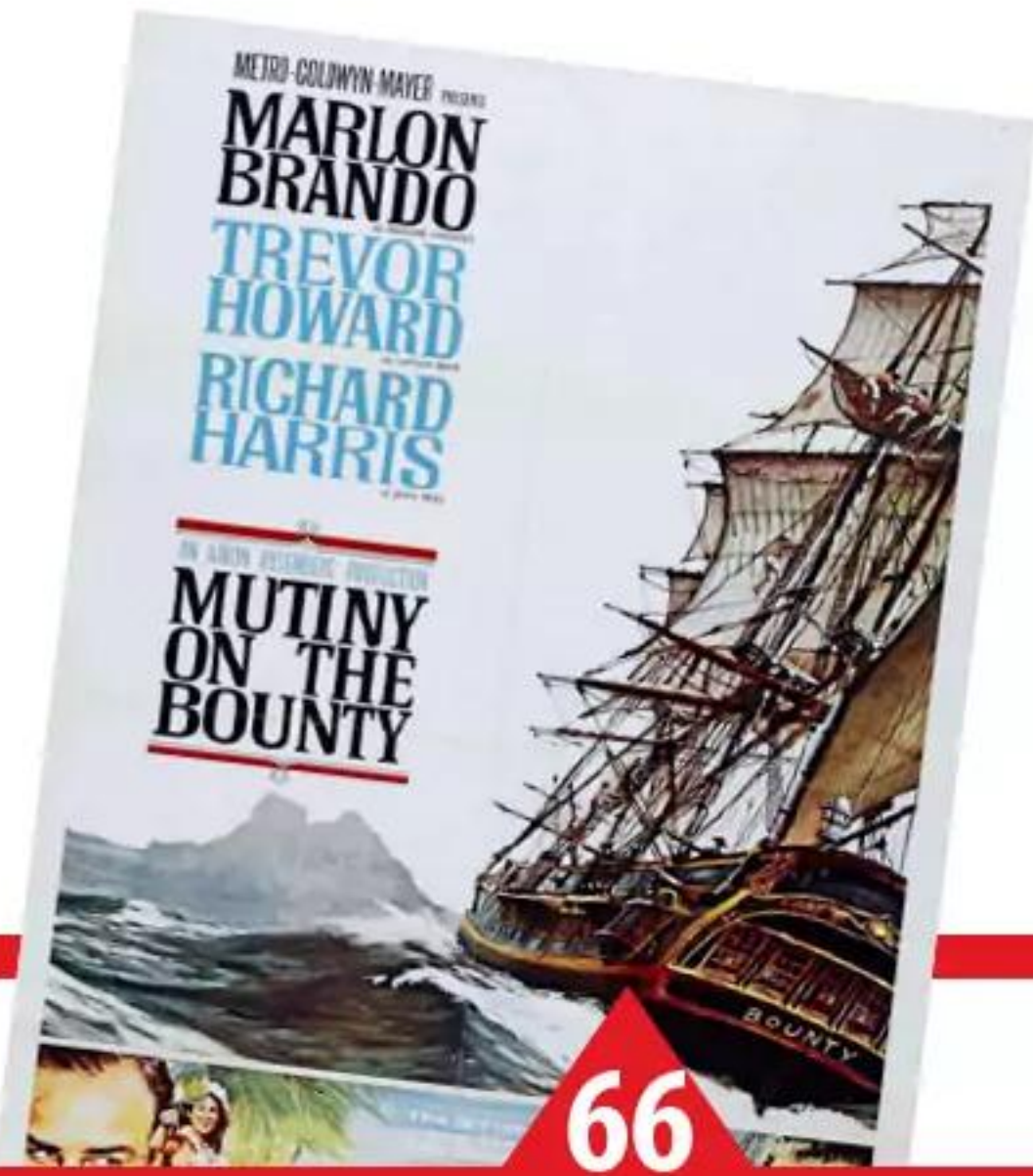
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Hello again...

Inspired by our feature about James Dean (p6), marking the 70th anniversary of his death, I began researching the swansong performances of famous stars. It was poignant to think about whether these actors knew a particular film would act as the full stop to their whole career. Some, like Robert Donat, Spencer Tracy and John Wayne, knew their health was failing and wanted to go out with a bang. But others, like Marilyn Monroe and Carole Lombard, no doubt imagined they had long and successful careers ahead of them, only to be cut short by tragedy. A Final Farewell (p54) tells their stories and more.

Plus find out how you can vote in the TV Choice Awards (p12) and have the chance to win VIP tickets to the event. See you next issue.

Sharon

Sharon EDITOR



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Seven scenes

...with chess

The ancient game provides filmmakers with a rich symbolism for exploring themes of intelligence, strategy and human nature



Casablanca (1942)

Humphrey Bogart was a chess master and specifically asked that his character, Rick Blaine, be seen playing. The game set-up seen on screen was from an actual match between Bogart and Irving Kovner, a Warner Bros. employee's brother.

RETRO says: Bogart played correspondence chess with overseas servicemen during the war.



The Thomas Crown Affair (1968)

The most sensuous chess scene ever filmed. Steve McQueen and Faye Dunaway engage in a seven-minute scene that becomes increasingly charged with sexual tension, until her announcing 'check' leads him to abandon the game, saying, 'Let's play something else.'

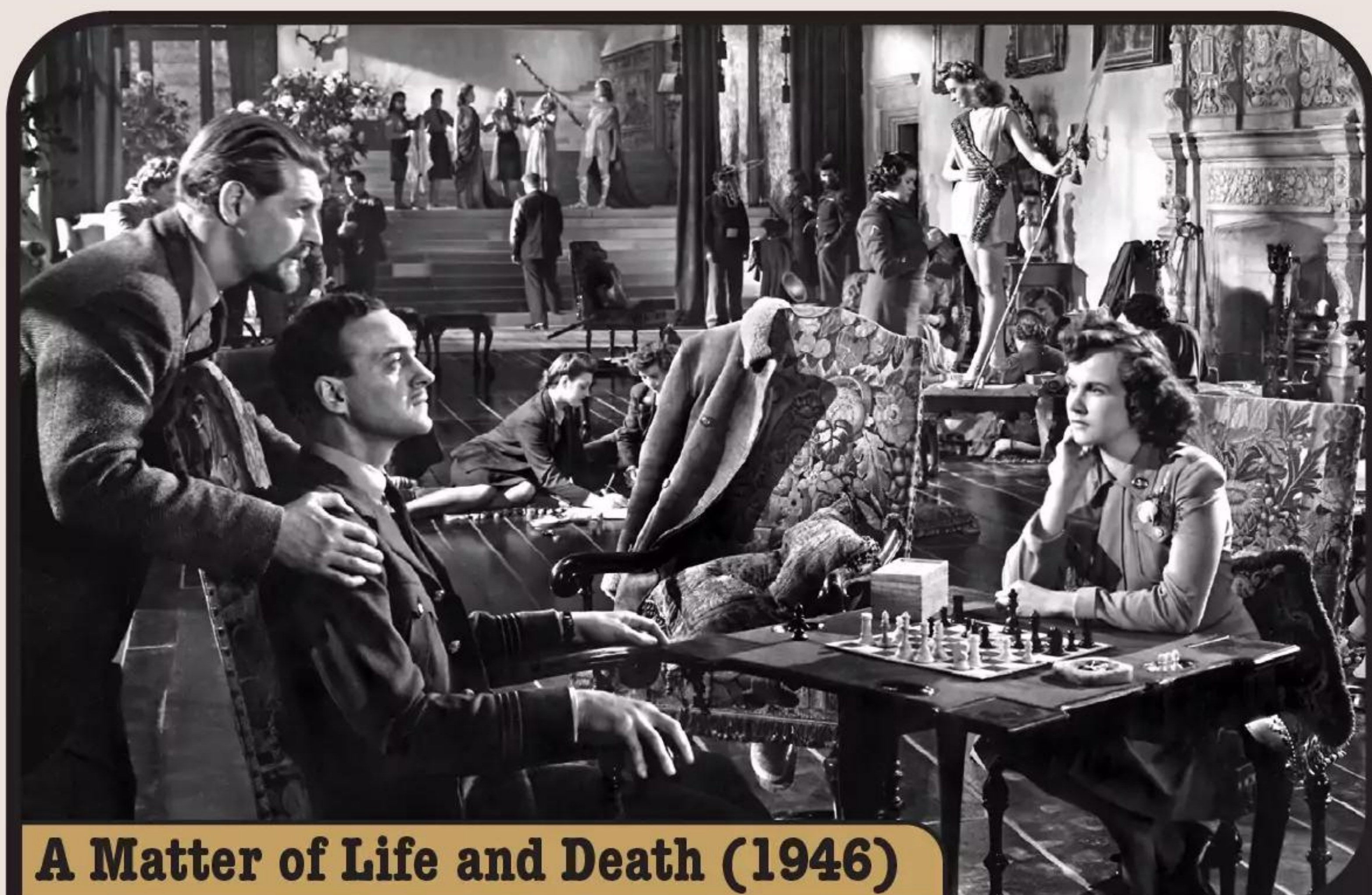
RETRO says: The scene was later parodied in Austin Powers: The Spy Who Shagged Me (1999).



Lolita (1962)

Chess serves as coded language for psychological manipulation and forbidden desires throughout Stanley Kubrick's controversial adaptation of the Nabokov novel. 'I take your queen,' Humbert says to Mrs Haze as Lolita kisses him goodnight.

RETRO says: Chess also features in Kubrick's 2001: A Space Odyssey (1968) and The Killing (1956).



A Matter of Life and Death (1946)

Powell and Pressburger use the book *My Best Games of Chess* as a plot device crossing between reality and fantasy. The chess book literally tumbles between photographic worlds in one extraordinary transitional shot.

RETRO says: It was Alfred Hitchcock who recommended Kim Hunter for the role of June.



Blade Runner (1982)

Replicant Batty (Rutger Hauer) helps Sebastian (William Sanderson) win a chess game against Dr Tyrell (Joe Turkel), by sacrificing his queen, showing how the robot's intellect can surpass his creator's.



RETRO says: The film is based on the Philip K Dick novel *Do Androids Dream of Electric Sheep?*



From Russia with Love (1963)

The second James Bond film opens with an international chess tournament sequence featuring the SPECTRE master strategist agent Kronsteen (Vladek Sheybal). The moves were copied from a real game between chess masters Boris Spassky and David Bronstein in 1960.

RETRO says: Although it takes just two minutes of screen time, the set cost \$150,000.



The Seventh Seal (1957)

Ingmar Bergman produced undoubtedly cinema's most iconic chess image, which sees Medieval knight Antonius Block (Max von Sydow) challenging Death to a game as a means of postponing his fate.

RETRO says: The scene has been endlessly parodied including in *Bill & Ted's Bogus Journey* (1991), which has Death playing Twister and electronic Battleship.



The ORIGINAL REBEL

He made only three major films, yet James Dean quickly achieved immortality on the silver screen as the embodiment of youthful rebellion. On the 70th anniversary of his death, Amanda Hodges goes in search of the man behind the myth

Dream as if you'll live forever. Live as if you'll die today.' James Dean's philosophy summed up the creed of a generation. He personified Fifties adolescent angst on screen but, in the intervening decades since his untimely demise on a California highway, his name has acquired such iconic stature in both film and popular culture that it's often hard to glimpse the real Dean.

'He was compelling and unpredictable. He could be warm, entertaining and fun. And he could be diffident and inconsiderate,' says George Stevens Jr, son of the director of *Giant* (1956). There are conflicting accounts of Dean's behaviour but, once we remember he was only 24 and still maturing at the time of his death, much comes into clear focus. And never forget that Jimmy, as he was usually known, relished being perceived as a maverick. ➔

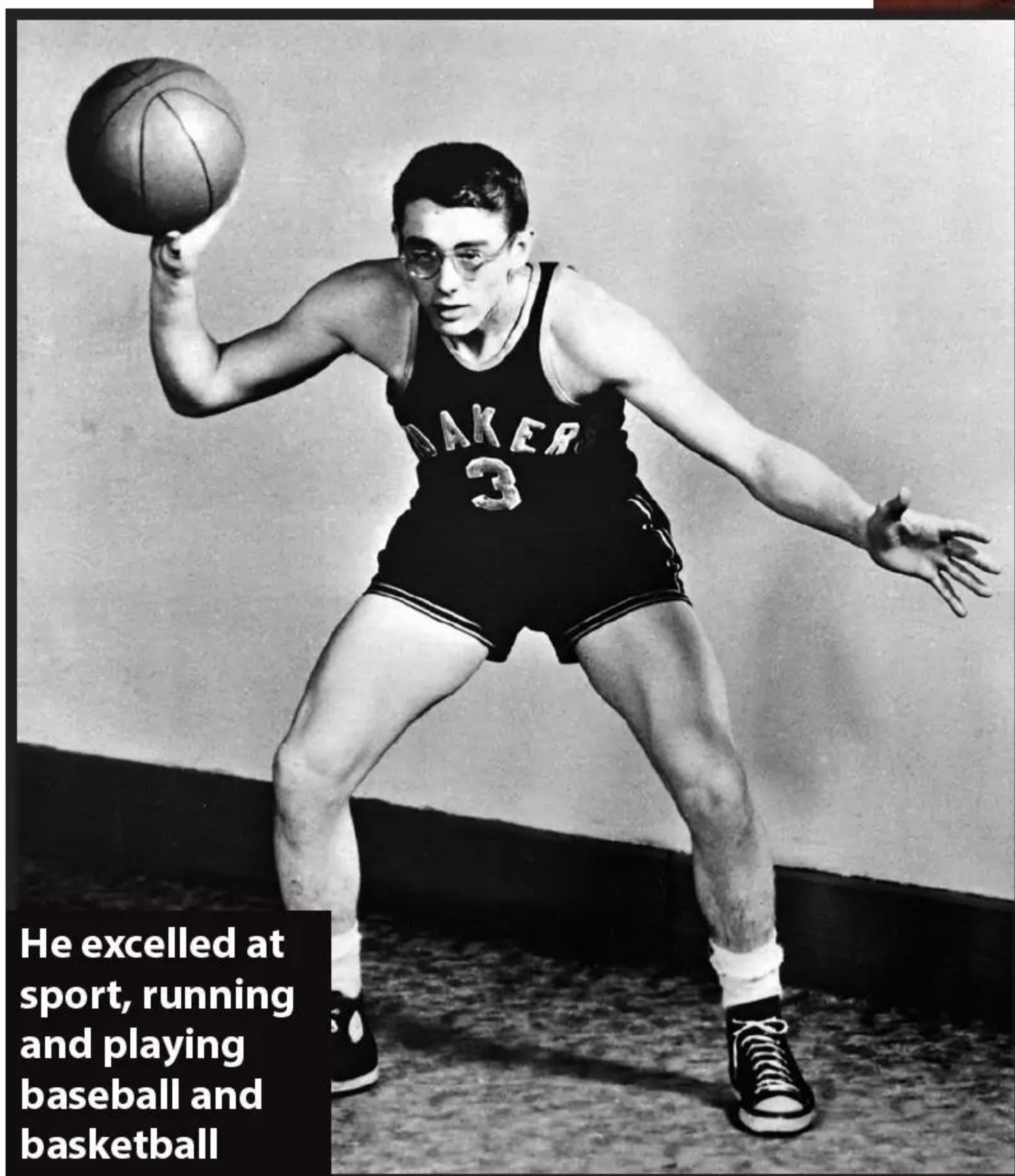


Pictured around the age of seven, and already stylish! Dean had decided at an early age he wanted to work in the arts



**DID YOU
KNOW?**

Actor Alec Guinness warned Dean about driving his Porsche Spyder, just one week before his fatal car crash. Guinness recalled telling him, 'please do not get into that car, because if you do you will be found dead in it by this time next week.'



He excelled at sport, running and playing baseball and basketball

James Byron Dean's early years were happy and well-grounded. Born 8 February 1931 in Marion, Indiana he was close to his vibrant mother Mildred who encouraged his love of performance. His father Winton was a dental technician and moved the family to California for work purposes but, sadly, Dean's childhood was savagely interrupted when his mother died suddenly when he was just nine.

Her loss left him with a feeling of desolation that would never really leave him. Winton was convinced that his son would be better living on his sister and brother-in-law's farm, than staying in California

while his father worked, so James was sent back to Indiana. It may have seemed a rational decision in the wake of loss but it led to a lifetime's emotional estrangement between father and son, indubitably a source of inspiration for the complicated father-son conflicts later explored in *East of Eden* and *Rebel Without a Cause* (both 1955).



Fortunately, Jimmy would find a truly welcoming home with Ortense and Marcus Winslow. He spent crucial years here, nurtured and encouraged, adapting to the unfamiliar farm terrain, his rural upbringing profoundly shaping his life. Dancer Dizzy Sheridan, a New York girlfriend who, along with friend Bill Bast, joined him on a trip home in 1952, later recalled his

Rebel Without a Cause tragic trio

All three main leads in *Rebel Without a Cause* met untimely deaths. Sal Mineo, playing young Plato Crawford who hero-worships Dean's Jimmy Stark, was Oscar-nominated for his role in *Rebel* and subsequently established a lasting film career, appearing again with Dean in *Giant*. He was also the young prince on stage in the *King and I*, opposite Yul Brynner. On 12 February 1976, after returning from a play rehearsal, Mineo was stabbed by a mugger in the carport of his West Hollywood home and died, aged just 37.

The death of co-star Natalie Wood continues to be shrouded in ambiguity, decades after she drowned on 29 November 1981, aged 43. Aboard husband Robert Wagner's boat with fellow actor Christopher Walken during a break from comeback film *Brainstorm* (1983) Wood, who had a lifelong fear of water, was found dead in the Pacific Ocean. Her death was initially deemed

accidental, the term broadened to 'drowning and other undetermined factors' in 2012 after conflicting witness statements surfaced; it remains a mystery.

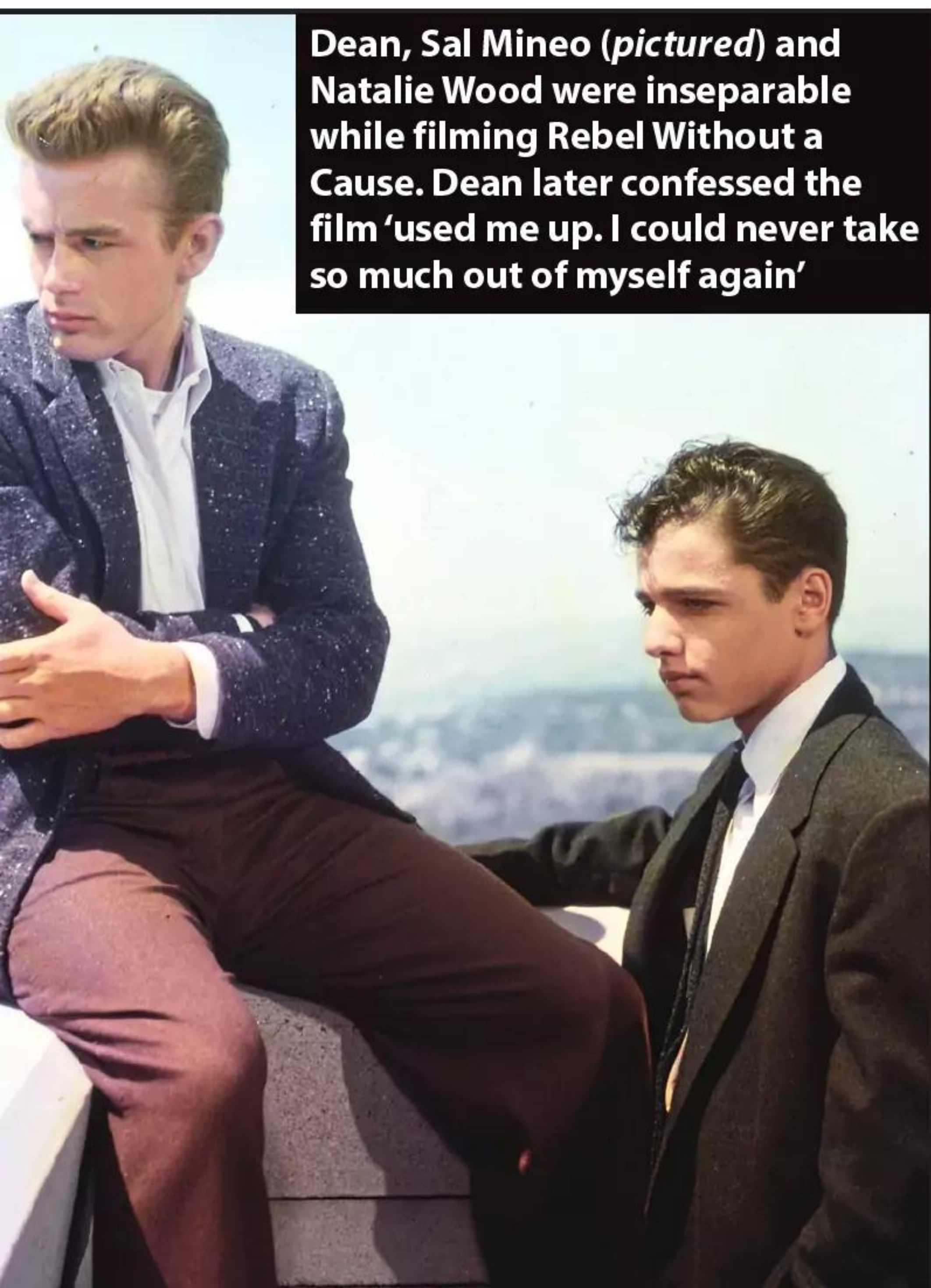
And James Dean's own tragic demise has become the stuff of folklore, the event catapulting him into his iconic position as the archetypal symbol of rebellious youth. Always a keen racing car aficionado Dean, accompanied by mechanic Rolf Wutherich, was heading to a race in Salinas, California on 30 September 1955 when his silver Porsche Spyder collided with a Ford driven by one Donald Turnupseed. Myths have long swirled around this incident with Dean's penchant for speed noted, but a recent reconstruction proved he wasn't driving over 55mph. There were various contributory factors, principally the fact that the Ford pulled out in front of him, turning left across traffic, thus causing the accident.



With Natalie Wood and Nicholas Ray on the set of *Rebel Without a Cause*. Natalie almost didn't get the part of Judy in the film because Ray initially thought she was too prim to play a wild teen

connection to nature, remembering a boy fundamentally 'simple in his ideals. One of the things I remember is his love for animals,' and his grandmother Emma, too, recalled quiet moments with him bottle-feeding his pet pig.

But Jimmy's quixotic character, both naturally shy and instinctively non-conformist, embraced a kaleidoscopic range of pursuits.



Dean, Sal Mineo (pictured) and Natalie Wood were inseparable while filming *Rebel Without a Cause*. Dean later confessed the film 'used me up. I could never take so much out of myself again'

Liz Taylor formed a close bond with Dean while filming *Giant*. She would sit up late at night listening to him bare his soul, though he would then often ignore her the next day on set



Given his slender, slouching frame and shortsightedness it may seem surprising that he was a gifted sportsman but he was always driven, determined to conquer anything he tackled. Whether this be athletics, drama or basketball the approach was the same. Once he uncharacteristically lost a talent contest by goofing around, gaining an important lesson, courtesy of high-school drama teacher Adeline Nall. 'By the time he found himself in front of a Warner Brothers camera,' Nall later recorded, 'he had learned concentration. He wouldn't let anything distract him from his work.'

LEARNING HIS CRAFT

After he graduated from high school, Jimmy returned to California, briefly living with his father and stepmother and enrolling at Santa Monica College, where he juggled Pre-Law (to please his father) and Drama, subsequently transferring to UCLA when theatre became all-consuming. He said, 'To me, acting is the most logical way for people's neuroses to manifest themselves, in this great need we all have to express ourselves. To my way of thinking, an actor's course is set even before he's out of the cradle.'

One of his teachers at Santa Monica, Gene Nielson Owen, remembered a student initially rather inarticulate (reminiscent of his screen persona) who 'mashed his words' but, realising this was partly due to the dental plate he wore (Dean lost two front teeth in a schoolboy accident) she persisted. Soon she had a co-operative Jimmy 'devouring every soliloquy, sharpening articulation and developing and defining a vulnerable, troubled Hamlet that was artistry.'

Hamlet soon became a favourite text. Mrs Owen recalled him as one 'who laughed often and spontaneously; someone also with a 'gleeful love of speed who owned several motorbikes and drove them full speed on country trails and dirt roads... For the rest of Dean's brief life,' she said, 'he was to live out his independence and disregard for establishment standards,' something the press interpreted as deliberate defiance rather than the necessary self-protection of a vulnerable soul.

At UCLA Jimmy met friend and future roommate Bill Bast, an aspiring writer who recalled, 'the ➤

DID YOU KNOW?

Ironically, given Jimmy's rural background, director Elia Kazan sent him off to Palm Springs ahead of filming *East of Eden* to get suntanned and bulk up so that he'd look the part of a farmboy.

unobtrusive young man with the soft-spoken, slightly introverted manner and unruly sand-coloured hair quietly roamed the campus, only occasionally projecting himself beyond the shell rims of his thick-lensed glasses. He appeared to be nothing more than a simple, withdrawn little boy, not long off the farm.'

MAN ON A MISSION

But appearances can be deceptive and soon Bast realised Dean's inner determination. 'He had about him the air of a man quietly determined to grow, to develop, always to go on trying.' Jimmy shrewdly admitted, 'I'm a serious-minded and intense little devil, terribly gauche and so tense I don't see how people stay in the same room with me. I know I wouldn't tolerate myself!'

But he was on a mission to succeed. 'I think the prime reason for existence, for living in this world, is discovery,' he said, claiming interests in literature, philosophy, photography, racing and bullfighting.

Plagued by insecurities in a manner familiar from his screen roles, he had an essential quality, pivotal in his success as Dizzy Sheridan discerned. 'He never for an instant thought he couldn't make it. He always knew that he'd one day be a star, there was no question in his mind.' It wasn't arrogance, just quiet confidence.'

He left UCLA in early 1951 and began trying to get acting jobs. His first paid work was in a Pepsi commercial, obtained through a friend. He next had



Dean in his Porsche Spyder... the car he died in. He'd always said that he wouldn't live beyond 30

a speaking role on television show Hill Number One (which earned him a Fairmount fan club) and started amassing more regular TV appearances. Dean also had tiny roles in three Hollywood films, Fixed Bayonets (1951), Sailor Beware (1952), and Has Anybody Seen My Gal? (1952) before moving to New York on the advice of actor James Whitmore. Here Jimmy gained his remarkable agent Jane Deacy and successfully auditioned for the renowned Actors Studio where his idol Marlon Brando had formerly studied, learning the serious business of his craft.

Contacts led to a leading role in Broadway flop See the Jaguar (1952) before a meatier role in the stage version of The Immoralist (1954) beckoned; with this came the first intimation of screen glory as director Elia Kazan saw his performance and cast him as lonely, misunderstood Cal Trask in Steinbeck's East of Eden (1955).

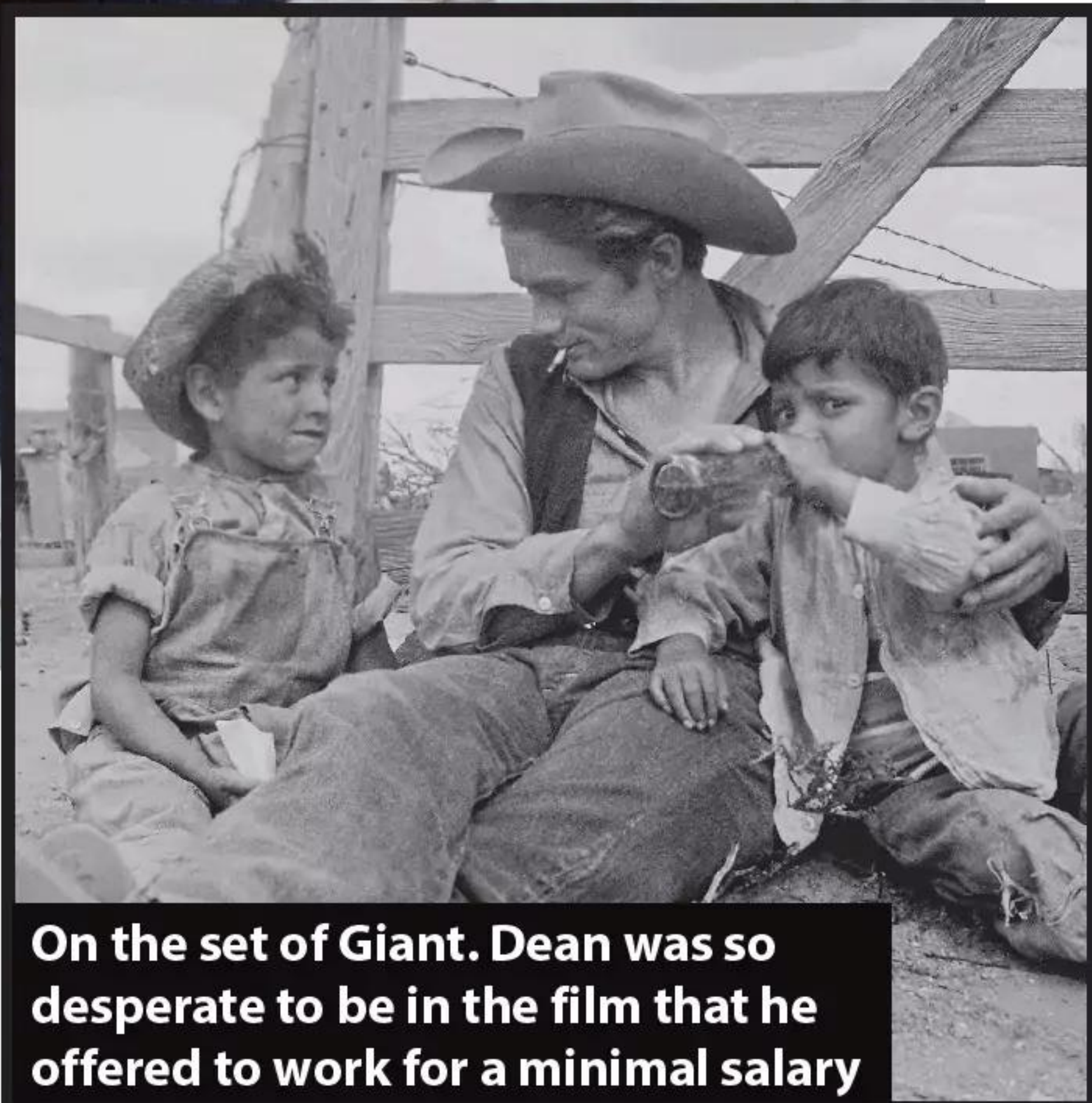
Film historian Peter L Winkler memorably describes the unpretentious Dean on 8 April

Sex appeal

It's no surprise that Dean's private life has incurred intense scrutiny over the years. He famously refuted being homosexual, enigmatically adding, 'but I'm also not going to go through life with one hand tied behind my back!' and certainly seems to have embraced a variety of experiences including an intense romance with actress Pier Angeli. A new film Willie and James Dean, based on Bill Bast's memoir Surviving James Dean (2006) is set to chronicle their friendship and conjectured romance, but it's impossible to know the truth about his sexuality; all that surely matters is his enduring appeal.



Dean apparently wanted to marry Italian actress Pier Angeli but her mother disapproved of their relationship because he wasn't Catholic. Pier died aged just 39 of a barbiturate overdose



On the set of *Giant*. Dean was so desperate to be in the film that he offered to work for a minimal salary

1954, poised on the cusp of a phenomenal 18 months that would sweep him to worldwide fame: 'Few passersby would have recognised James Dean as he stood on the sidewalk outside his New York apartment. He had just a few essential belongings in a brown paper lunch bag tied with string while he waited for Kazan's limo to take him to the airport. From there he'd be whisked to Warner Bros in California to commence shooting *East of Eden*.'

TEENAGE ANGST

Despite his casual appearance, it was swiftly clear that Jimmy was a star in the making and word soon circulated about his incandescent performance, perfectly capturing all the frustration and intensity

of young Cal, desperate for paternal approval.

With his next picture *Rebel Without a Cause* (1955, released posthumously) he found a kindred soul in director Nicholas Ray and his role as disaffected teenager Jim Stark cemented his reputation as the epitome of youthful mutiny, the poster boy for a whole generation who identified with his sense of alienated angst.

Ray rightly identified the 'desperate vulnerability' and keen curiosity Dean possessed, traits George Stevens – who cast him as charismatic loner Jett Rink in sprawling saga, *Giant* – also saw, bypassing established stars to choose Jimmy in what, sadly, became his final film. Commenting on Dean's 'intrinsic sadness despite all the foolery and wild gags,' he commented at the time, 'I can see him blinking behind his glasses after having been guilty of preposterous behaviour... Yet the next second the glasses come off, a smile flashes and his whole being is transformed.' Professionally, as Jimmy was nearsighted, George Stevens Jr noticed 'when he took off his glasses it seemed to produce in his eyes a concentration and intensity that made the camera embrace him.'

Natalie Wood, his *Rebel* co-star, said about his impact as an actor, 'all of us were touched by Jimmy and he was touched by greatness.' A natural chameleon, Dean creatively tapped into his own insecurities to fashion his compelling screen characters but, as such a multifaceted individual, he couldn't simply be labelled any one thing; early death unfortunately trapped him within the mould of teen rebel. Jimmy once declared, 'I think there's only one true form of greatness. If a man can bridge the gap between life and death, live on after he's died then maybe he was great. To me the only success is in immortality.' And by this measure he surpassed all expectations.

I know the face...

EDWIN RICHFIELD



Born: 11 Sept 1921, London

Died: 2 Aug 1990, Shrewsbury

Screen debut: *The Jack of Diamonds* (1949)

Screen credits: 156

Best known for: With his commanding stature and steely gaze, Edwin Richfield established himself as one of Britain's most dependable character actors. Equally at home as a menacing villain or a gruff authority figure, Richfield's roles spanned cold-hearted military men, mysterious strangers, and ruthless criminals. He was a staple of Sixties and Seventies TV drama, appearing in everything from *The Avengers* (1961-68) to atmospheric classics like *Quatermass and the Pit* (1967) and *The Face of Fu Manchu* (1965). Richfield also contributed memorable turns to *Doctor Who* (1972-84) and *Danger Man* (1966), always imbuing his characters with a quiet menace and gravitas.

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■ In issue 89 a reader mentioned the series *I Remember Nelson*. The final episode, depicting the Battle of Trafalgar, was postponed because of the Falklands War and eventually broadcast in October 1982. The series was later released on DVD, so it may be possible to find a copy.

JA Geddes

AUCTION WATCH

■ One of the most instantly recognisable props in TV history, the magic bottle from *I Dream of Jeannie*, sold at auction recently for \$400,000 (£299,250). The prop, which in the show served as a home for Jeannie (Barbara Eden), was repurposed from a Jim Beam whiskey decanter.



IT'S TIME TO HAVE YOUR SAY...



The countdown to the 2026 TV Choice Awards has begun.

Each year, readers of *Retro's* sister magazine, *TV Choice*, help decide the biggest and best in British television and, soon, you'll be able to vote for your favourite stars and shows from the past year. From gripping dramas and hilarious comedies to standout documentaries, the longlist features the shows that kept us all glued to our screens in 2025.

Plus, by taking part in the vote, you'll be entered into a prize draw to win a pair of tickets* to the exclusive, star-studded awards ceremony on 2 February 2026 where the winners will be revealed live. Voting opens midday 30 September at tvchoicemagazine.co.uk/vote

*T&Cs apply

■ Thank you for the recent piece on the marvellous Donald Pleasance (*Retro* 91). My father introduced me to *The Caretaker* when I was a schoolboy (which had Pleasance on the cover) and I think it was the first play I ever read.

Superb as a horror actor, Donald Pleasance was just as great as the sympathetic and gentle Dr Septimus Harding in the BBC's *Barchester Chronicles*, alongside the brilliant Nigel Hawthorne as Archdeacon Grantley and Alan Rickman's (pictured) greatest role (in my opinion) as the iconoclastic puritan Obadiah Slope.

Anthony Walker



45 years ago... 25 September 1980

Cary Grant launched a \$10 million defamation lawsuit after Chevy Chase made comments about his sexuality on a TV talk show. The case was later settled for an undisclosed sum.





■ Your mention of Hywel Bennett (issue 90) reminded me of my wedding day in October 1979. The night before the ceremony I stayed in a small hotel. Breakfast in the hotel was unremarkable except that Hywel was there and, seeing that I was dressed up he asked if I was getting married. When I said yes, he bought me a large G&T. That was the first and last time I drank a G&T at breakfast. What a gent!
Peter Williams

■ Thank you for the article on the wonderful Susan Hayward (**Retro 91**). I recall that she was so courageous when, despite being gravely ill, she attended the 1974 Academy Awards to collect a richly deserved Oscar for *I Want to Live!*.

Such was the crowd's reaction the host, Jerry Lewis, called Susan back on stage to receive a standing ovation. She had, up to then, been unfairly overlooked by the Academy in my opinion. In 1956 Cannes had awarded her Best Actress for *I'll Cry Tomorrow*, considered by many of Susan's fans as one her best ever performances, but that year's Oscar went to Anna Magnani for *The Rose Tattoo*.
John Littlewood



■ To mark the show's 60th anniversary Thunderbirds fans can watch their favourite puppet pals on the big screen for the first time.

The cinematic double bill features two episodes featuring Gerry and Sylvia Anderson's groundbreaking Supermarionation. In *Trapped in the Sky*, the Hood puts a bomb in a plane's landing gear to lure International Rescue into a trap. And *Terror in New York City* sees the team try to save a news crew buried under the collapsed Empire State Building. Bursting with action and suspense these expertly restored 4K definition episodes show International Rescue at its best – combining daring rescues and unforgettable characters.

Check cinema listings for details.

WHATEVER HAPPENED TO...?



Please can you tell me what became of Helene Stanley who was Fess Parker's wife in the *Davy Crockett* films of the Fifties? Am I right in thinking she didn't appear in too many films?

Leslie Horton

Born in Indiana in 1929, Helene made her film debut aged 14 in *Girls' Town* (1942). Though her film roles were mostly supporting, including a notable part in *The Asphalt Jungle* (1950), her greatest legacy lies in animation history as the live-action model for several iconic Disney characters. Stanley, a trained ballerina, performed movements for animators to bring to life Disney heroines Cinderella, Princess Aurora, and the young wife in *One Hundred and One Dalmatians*. Helene was (briefly) the third wife of gangster Johnny Stompanato, whose subsequent fatal affair with Lana Turner made headlines. Her second marriage to a Beverly Hills doctor David Niemetz was happier, and she retired from show business after their son was born in 1961.

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



98 years ago... 8 October 1927

The Second Hundred Years, a silent short film, was the first release to star a new comedy duo, Stan Laurel and Oliver Hardy.

You've got **MORE MAIL**

■ I'm quite new to **Retro** and wonder you've ever carried a feature on Alan Ladd? I've always admired his acting, particularly my personal favourite *Shane* (1953).

Allan Kenyon

Retro says: We haven't yet featured Alan Ladd, but his fascinating life story certainly deserves to be told. Born in 1913, Ladd faced a troubled and poverty-stricken childhood following his father's death.

Nicknamed 'Tiny', he overcame early career setbacks and finally broke through playing a psychotic killer in *This Gun for Hire* (1942). He was also profoundly affected when his alcoholic mother took her own life, an act witnessed by his young son. He was found dead in 1964, due to an overdose of alcohol and drugs. Thanks for the suggestion; look out for a feature in a future issue.



REEL LOCATION



■ I know that *Roman Holiday* was filmed largely on location in Rome but can you tell me more about The Mouth of Truth seen in the film? Is it a real Italian artifact, or was it created for the film?

Georgina Butters

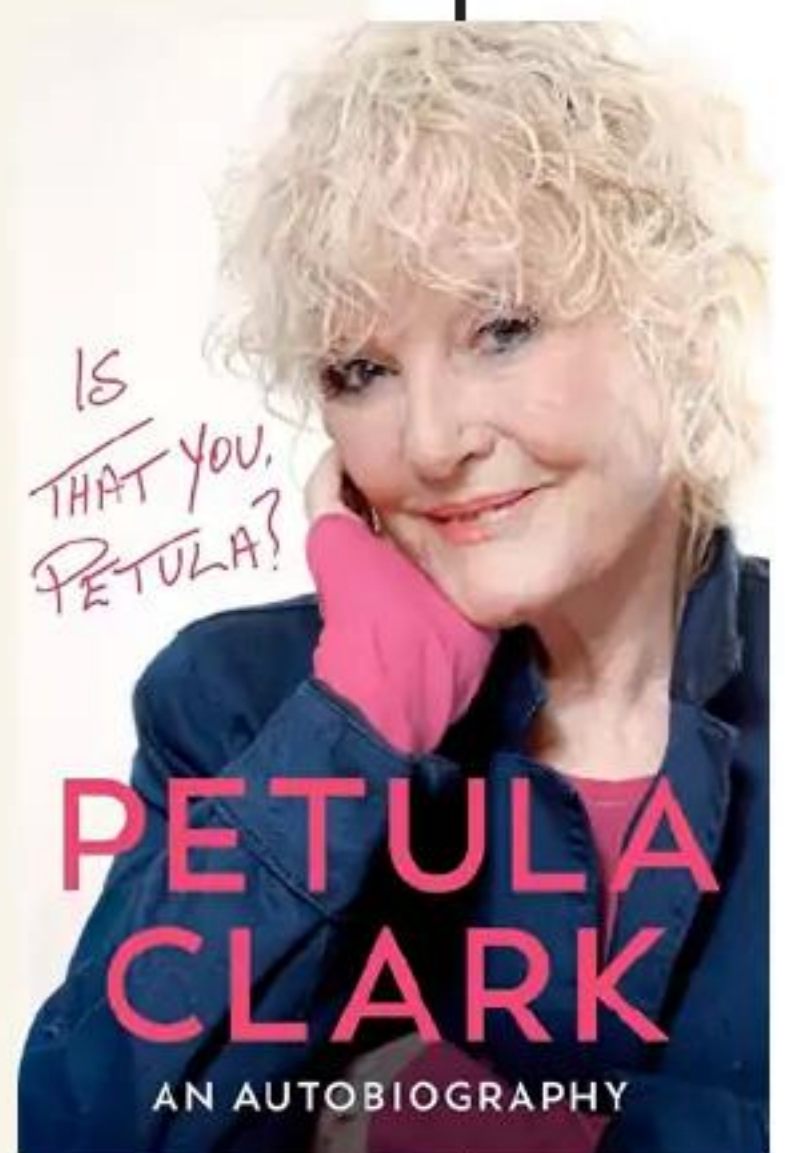
Retro says: After a tour of the Colosseum, Joe (Gregory Peck) takes Ann (Audrey Hepburn) to the Mouth of Truth explaining the legend that if a liar puts their hand in the mouth, it will be bitten off. The 13th Century marble mask, which depicts the face of the Roman god Oceanus, is thought to have originally been a drain cover, although it now sits against the wall of the Santa Maria church in Rome. The relic attracts so many tourists there's now a roped-off queuing system.



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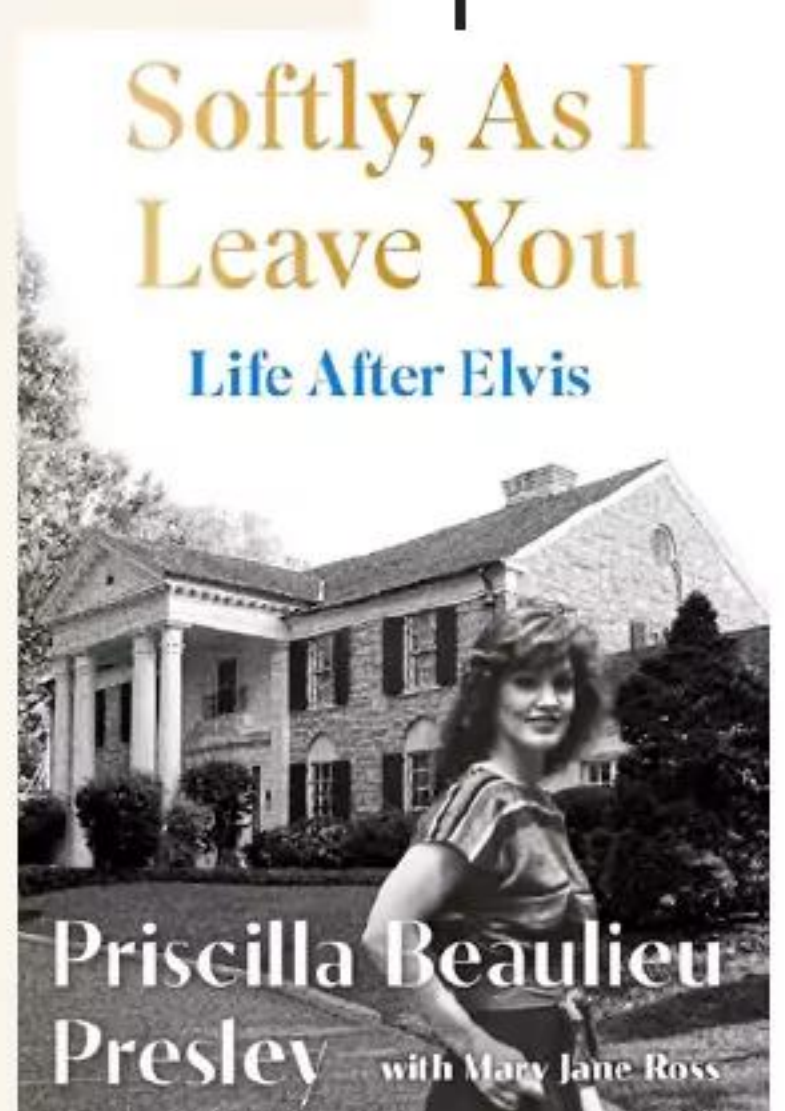
WATCH ON BLU-RAY

Alec Guinness, Dirk Bogarde and Anthony Quayle lead the all-star crew of HMS Defiant, a rip-roaring tale of mutiny on the high seas from British director Lewis Gilbert. During the French Revolutionary Wars, the captain (Guinness) finds himself in a battle of wills with his sadistic first officer (Bogarde) who takes control of the ship, but will the crew rebel against his brutal command? **RRP £17.99**



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WATCH ON BLU-RAY

The Odd Job is a delightfully dark 1978 comedy Python fans will love. The absurd and offbeat plot, involves Arthur (Graham Chapman) trying to end his own life by hiring a hitman (David Jason). But, when he changes his mind, he discovers his homicidal hire has every intention of finishing the job. **RRP**



CATCH UP WITH A CLASSIC FILM



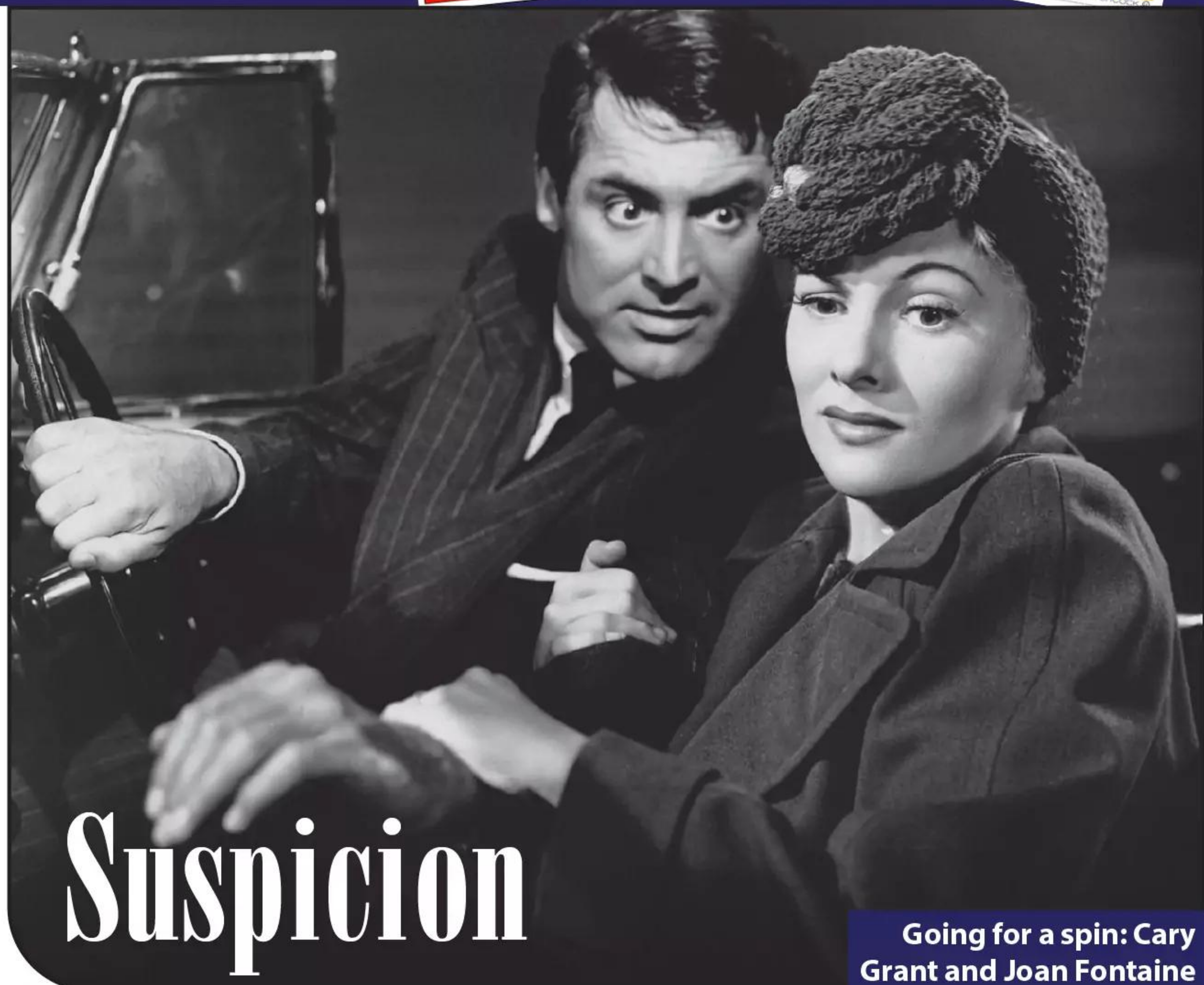
Although it's not regarded as one of Alfred Hitchcock's greatest films, 1941's *Suspicion* is actually a bravura demonstration of his skills.

It's often remembered for a scene in which the movie's nominal villain, ne'er-do-well playboy and gambler Johnnie Aysgarth (Cary Grant), ascends a poorly lit staircase carrying a tray bearing a glass of milk intended for his wife, Lina (Joan Fontaine). He's desperate for money and Lina has a hefty life insurance policy in her name. Is the drink poisoned?

We never find out, but there certainly seems to be something wrong with the white stuff in the glass. Hitch told his fellow director François Truffaut, 'I put a light in the milk... right inside the glass because I wanted it to be luminous.' As a result, the milk literally glows in the murk and the audience's eyes are inexorably drawn to the glass and its terrible potential.

It was the first time Hitchcock had worked with Grant, and the great director brought out a darkness in the star's persona that hadn't been seen before. Dashing, debonair, handsome, heroic, chivalrous, occasionally comical – these were the main aspects of the Grant image up to that point and the studio, RKO, was keen it should stay that way.

In the novel on which *Suspicion* is based, *Before the Fact* by Francis Iles, Johnnie is a rogue and a murderer. He brings about the death of Lina's father, General McLaidlaw, by encouraging him to overexert himself, causing a heart attack; Johnnie takes an old school pal to a Parisian brothel and



Suspicion

Going for a spin: Cary Grant and Joan Fontaine

pours so much booze down his neck that he dies; and, finally, he poisons Lina with the help of the aforementioned milk and an untraceable toxin.

RKO was nervous of their star being portrayed as a cold-blooded killer. And, although he later complained about studio interference, Hitchcock ended up making a far subtler film as a result. In the movie, although Johnnie admits that the General's death would be desirable from an inheritance point of view, he is not involved in the old man's demise.

Other instances of Johnnie's possible nefarious deeds are left ambiguous: his pal had an allergy to brandy and who knows what was in that milk?

The entire case against Johnnie is made up of hints, suggestions and circumstantial evidence, and the movie's atmosphere switches in the blink of an eye. Hitchcock cleverly used the same music – Johann Strauss II's *Wiener Blut waltz* – to suggest different moods, using a jaunty recording during happy moments, then transposing the piece to a sinister minor key or playing a sombre, slowed-down version to imply threat.

Hitchcock said that in his original ending Lina grimly accepts her fate, knowingly drinking the definitely poisonous milk. Johnnie, her killer, would end the film by, ironically, mailing a letter from Lina to her mother outlining the whole sorry plot, effectively sealing his own fate. But in the version he shot, the story stays true to the director's aim of 'making the husband's deeds the fictions in the mind of a neurotically suspicious woman.'

Hitchcock's chief accomplice was his favourite timid actress, Fontaine, who had starred as the rather wan second Mrs De Winter in *Rebecca* (1940). The film's uncertain 'happy' ending allowed Grant's image to remain relatively untarnished in the eyes of the public, although the actor felt his director had neglected him and paid too much attention to Fontaine's character; she won an Oscar while Grant was snubbed by the Academy and swore never to work with Hitch again. Fortunately, he relented – the pair would go on to make the classics *Notorious* (1946) and *North by Northwest* (1959).

Available now on BBC iPlayer



Hitchcock directed Joan Fontaine to her only Oscar win

Kindred spirits



Losing interest in *Mary of Scotland*, John Ford walked off set one day, telling Hepburn to direct the scene herself



DID YOU KNOW?

In his film *The Quiet Man*, Ford changed the leading lady's name to Mary Kate, a nod perhaps to the two most important women in his life – wife Mary and Kate Hepburn?

Katharine Hepburn and John Ford became close during the filming of *Mary of Scotland*, but was their fondness for each other also a fine romance? Allan Hunter investigates



Oscar-winning film director John Ford could be a bit of a grump. He had a reputation for being dour and uncommunicative. But during the making of *Mary of Scotland* in 1936, he was a man transformed, and the reason was his star. In his biography of Katharine Hepburn, author William J Mann observed, 'No one could remember Jack Ford ever warming to an actress like this before. Known for taking lunchtime siestas in his dressing room, now he was regularly trooping over with Kate and the Doyle sisters (Hepburn's stand-in Patricia and her twin Mimi) to the Commissary (cafeteria), sitting beside his star and laughing uproariously at her jokes.'

Based on the play by Maxwell Anderson, the screen version of *Mary of Scotland* was the start of a beautiful friendship between Hepburn and Ford that would last a lifetime. Some have suggested that it might also have been the beginning of a fine romance. Hepburn attempted to silence any speculation, once declaring, 'Some people thought John Ford and I were involved. Not true!' However, when Hepburn visited an ailing Ford in the early Seventies, Ford's grandson Dan recorded their conversation for a book he was writing. When Dan left the room the tape recorder continued running and captured Ford declaring, 'I love you' to which Hepburn replies 'It's mutual.'

When the couple worked together in 1936, Hepburn had recently emerged from a three-year relationship with powerful Hollywood agent Leland Hayward. She refused his marriage proposals, preferring to retain her independence. Hepburn was footloose and that was just the way she liked it. Ford brought out her playful side. They would go sailing in his 110ft yacht the *Araner* and play golf together, but it was the pranks and banter that seemed to confirm their affection.

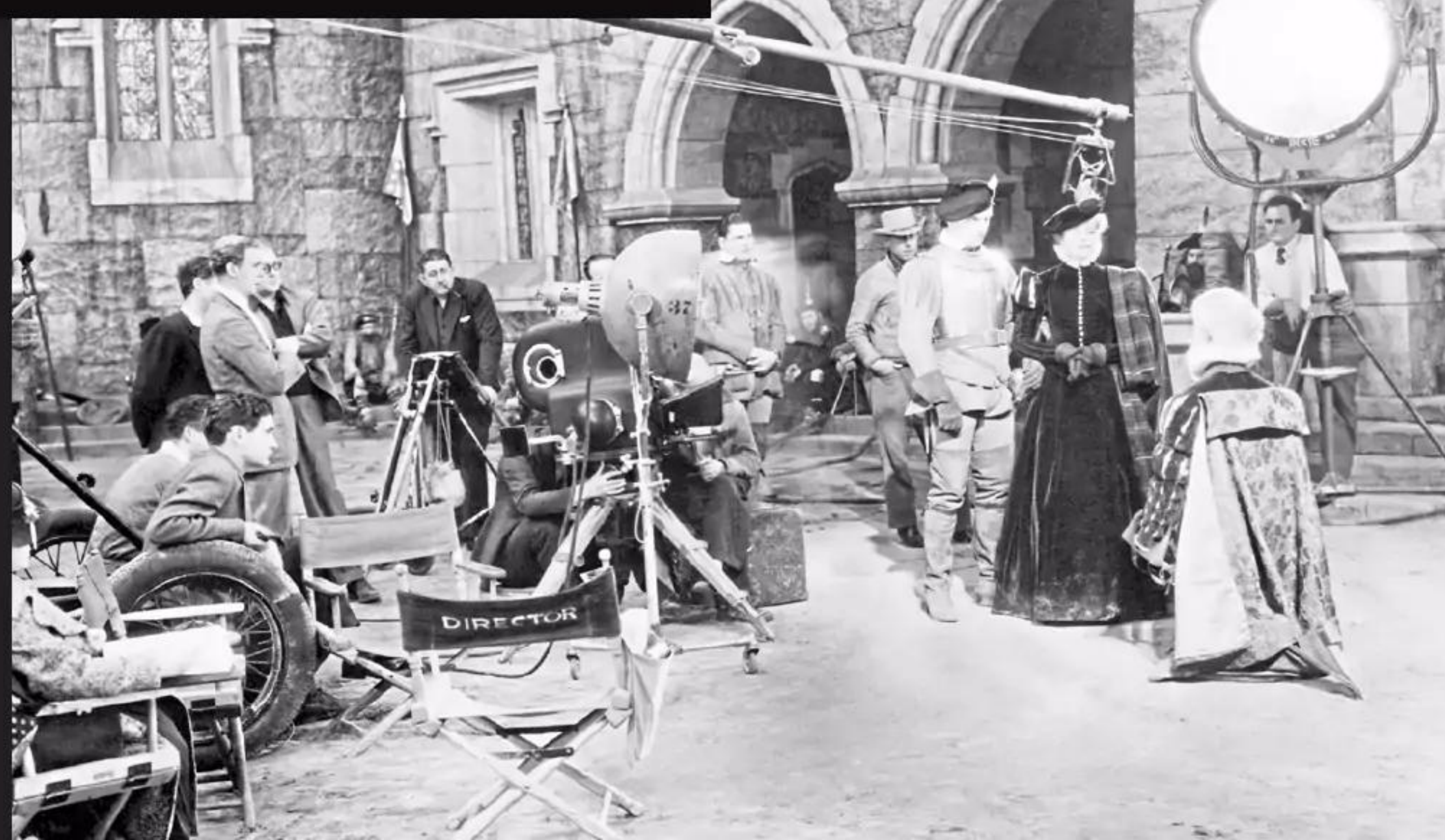
A MEETING OF MINDS

Ford was rarely seen without a pipe in his mouth or chewing on a filthy old handkerchief. On the first day of shooting, Hepburn had the assembled cast all sporting clay pipes as they greeted Ford. He challenged her to a game of golf, declaring, 'If you lose, you'll agree to come to this studio at least one day dressed like a woman.' She looked him over in his patched jacket, old trousers and battered tennis shoes before replying, 'And if I win, will you agree to come to the studio at least one day dressed like a gentleman?'. He was later to remark, 'You're a hell of a fine girl. If you'd just learn to shut up and knuckle under, you'd probably make somebody a nice wife.'

Hepburn had the best and worst of times with Ford, carefree ocean voyages matched by the challenge of nursing him through another alcoholic escapade. She was also well aware that he was married. ➔



Ford saved Hepburn from a nasty horse riding accident. He told her to duck just before she would have hit a low branch



It would take three more decades for Hepburn to play another British Queen. In 1968 she starred as Eleanor of Aquitaine in *The Lion in Winter*



Ford wed Mary McBride Smith in 1920, and they remained together until his death. He was a Catholic and a family man devoted to his daughter Barbara and son Patrick.

The prospect of a long-term future together was slight but then Hepburn was drawn to complex men who were often unavailable. 'I always liked bad eggs, always, always – and always attracted them,' she once wrote. 'I had a lot of energy and looked as if I was (and I was) hard to get – wasn't mad about the male sex – perfectly independent. Never had any intention of getting married, wanted to paddle my own canoe. I didn't want anyone to pay my way.'

In her letters to Ford (who she addressed as Sean), Hepburn sounded like a woman in love, writing 'Oh, Sean, it will be heavenly to see you again if I may, and if I may not, I can drive by Odin Street in an open Ford and think a thousand things. In my mind and heart your place is everlasting.' They were inseparable during the 10 months spent preparing and filming *Mary of Scotland* but began to realise that this had to end.

Afterwards Hepburn went on tour in a stage production of *Jane*

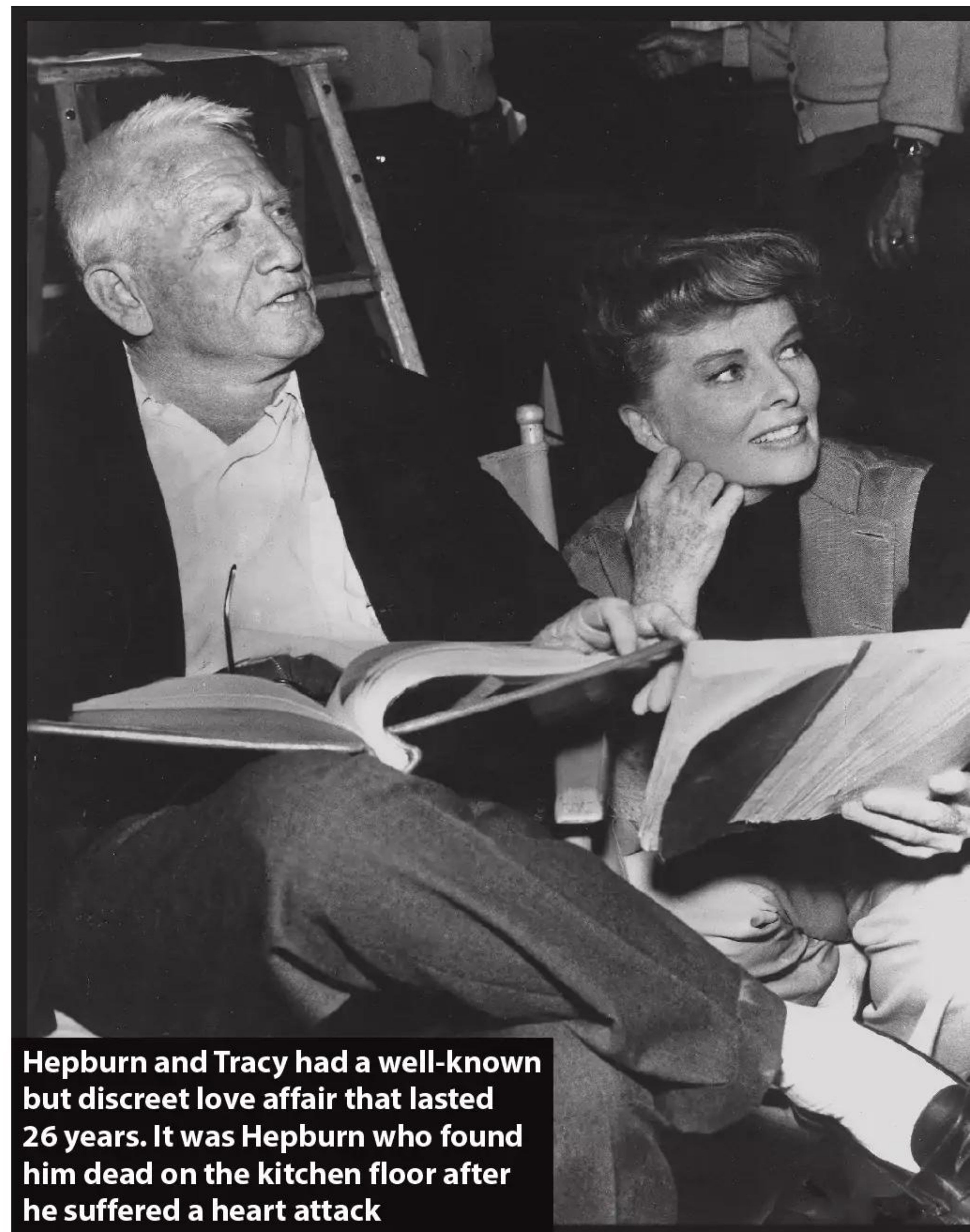
Eyre, telling Ford that she kept a photo of him on her dressing table. He replied in January 1937 that, 'I am looking forward with great anticipation to the day I see you again so that I may give you the god-damndest kick in the ass you have ever received and which you so richly deserve.'

LIFELONG FRIENDS

Absence cooled the intensity of their feelings but friendship endured in a succession of letters and postcards that were found among Ford's papers after his death. Director Peter Bogdanovich believed the relationship left a profound mark on Ford. He observed, 'They both would have known the degree of happiness they were giving up. The decision, a kind of glorious and idealistic sacrifice, is echoed in most of Ford's subsequent pictures: the burden of duty, tradition, honour and family is among his central themes. 'In

many ways, what Hepburn got out of their relationship was a dry run for life with her great love Spencer Tracy a remarkably similar fellow – an alcoholic, a Catholic and a married man who would never countenance a divorce.

Ironically, Ford was good pals with Tracy, fondly recalling nights in the early Thirties when they drank until they dropped at the Lambs Club in New York. Ford was never jealous of what Hepburn found with Tracy and remained friends with both of them. He was a pallbearer at Tracy's



Hepburn and Tracy had a well-known but discreet love affair that lasted 26 years. It was Hepburn who found him dead on the kitchen floor after he suffered a heart attack

funeral in 1967, alongside James Stewart and Frank Sinatra. Ford made a rare visit to New York in 1970 to see Hepburn on stage in the musical *Coco*. In the months before Ford's death in 1973, Hepburn visited him at his home in Desert Palms, California for a last chance to discuss old times and pay him a sentimental farewell.

Hepburn's romantic life included a brief marriage to businessman Ludlow Smith and an affair with Howard Hughes, but there is a sense, perhaps, that Ford was the one who got away. She is reported to have confided to a friend, 'I thought a great deal about marriage (with Ford) or living with him, but decided against it. I think I could have forced the issue – but then I don't know really. Every time we talked of it, he would just smile. But this you can be sure of – if he wouldn't divorce for me, he would do it for no one.'



Ford with his wife Mary and their children. Barbara became a film editor and Patrick a producer

DID YOU KNOW?

Mary of Scotland's screenwriter Dudley Nichols was so fascinated by Hepburn and Ford's relationship, he's said to have used it as the basis for *Bringing Up Baby* (1938).

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Designing women

She clothed princesses and screen goddesses and defined Hollywood glamour. Amy Ahmed-Dolphin uncovers the life and legacy of MGM's quietly brilliant costume designer Helen Rose

DID YOU KNOW?

Helen Rose's designs for *The Bad and the Beautiful* (1952) and *I'll Cry Tomorrow* (1955) earned her two Best Costume Oscars, and she was nominated for a further eight Academy Awards.

Born in Chicago in 1904, Helen Rose trained at the Chicago Academy of Fine Arts before setting her sights on costume design. While she may not have set out to change the face of film fashion, that's precisely what she did... despite only entering the Hollywood studio system in her late 30s.

After graduating, the young designer was hired immediately to create costumes for vaudeville productions in both Chicago and New York. A move to Los Angeles then set the stage for the next chapter: the glittering world of ice shows. It was here that she learned how different fabrics moved with the body and sparkled in the arena lights; a lesson she carried into her film work, most evident in her enduring love of chiffon.

Helen first entered the movies via 20th Century Fox, but in 1943 joined MGM's wardrobe department. Six years later, she was promoted to chief costume designer, succeeding legends such as Irene Lentz (responsible for Lana Turner's turbans and all-white wardrobe in *The Postman Always Rings Twice*, 1946) and Adrian

(the man behind Dorothy's blue gingham dress and ruby slippers in *The Wizard of Oz* 1939).

By the Fifties, Helen Rose had become the trusted go-to designer for MGM's biggest female stars. Whether for their next film role or personal wardrobe, the likes of Grace Kelly, Elizabeth Taylor, Cyd Charisse and Esther Williams held her instinct for 'glamour without excess' in the highest esteem.

CREDIT TO LENA

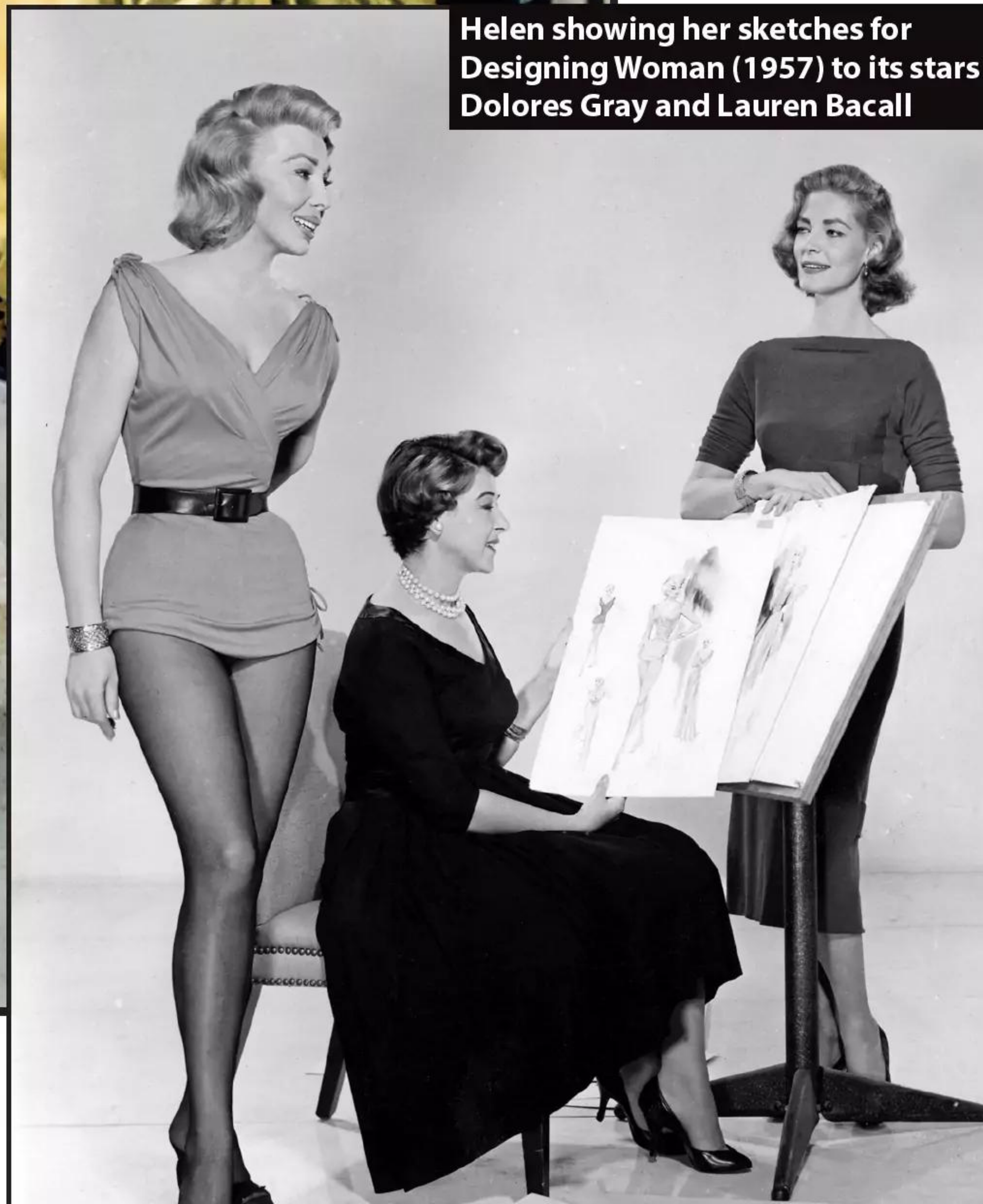
One of the first stars to put her faith in Helen Rose was singer-dancer Lena Horne. Rose reportedly never forgot that it was Horne who convinced MGM to hire her for *Stormy Weather* (1943) which was the big break that propelled her film career forward.

Rose was a loyal friend in return. Despite professing to being 'rather timid and not too experienced in studio procedure or politics', Rose 'blew up' when one MGM hairdresser not only refused to work on Horne, but insisted someone 'send out for a black hairdresser' in her place.

That empathy extended to her designs too. Horne, ever ➤



Helen showing her sketches for *Designing Woman* (1957) to its stars Dolores Gray and Lauren Bacall



One of Helen's elegant designs for Grace Kelly in *High Society*, featuring a champagne silk blouse and shantung slacks



self-conscious about her figure – ‘no tits and a fat ass,’ (in the actress’s own words) – was transformed under Rose’s skilful eye. With a keen understanding of how to flatter proportions, elongate the leg and draw attention to certain features, Rose made her feel beautiful in her own skin. ‘Her wizardry,’ wrote Lena Horne biographer James Gavin, ‘spun the illusion that Horne had one of the best bodies in the business.’

DRESSING A PRINCESS

Of all Rose’s cinematic collaborations, none are more iconic than her work with Grace Kelly. Together, they made four films including *The Swan* and *High Society* (both 1956). Rose found in Kelly the perfect model: tall, elegant, with classic features and natural poise. ‘She has a great eye and great style; you know she will wear anything beautifully,’ Rose once said.

She understood that Grace’s beauty didn’t need frills. Her designs were soft, restrained and carried by quality fabrics. Whether it was a safari-style ensemble, a Grecian-inspired swimsuit or a full-skirted ballgown with hand-embroidered camellias, everything looked effortless on screen.

And yes, that iconic wedding dress? Helen Rose designed it.



Rose designed Grace Kelly’s stunning Grecian-style dress for *High Society*. The only jewellery was Grace’s own engagement ring from Prince Rainier

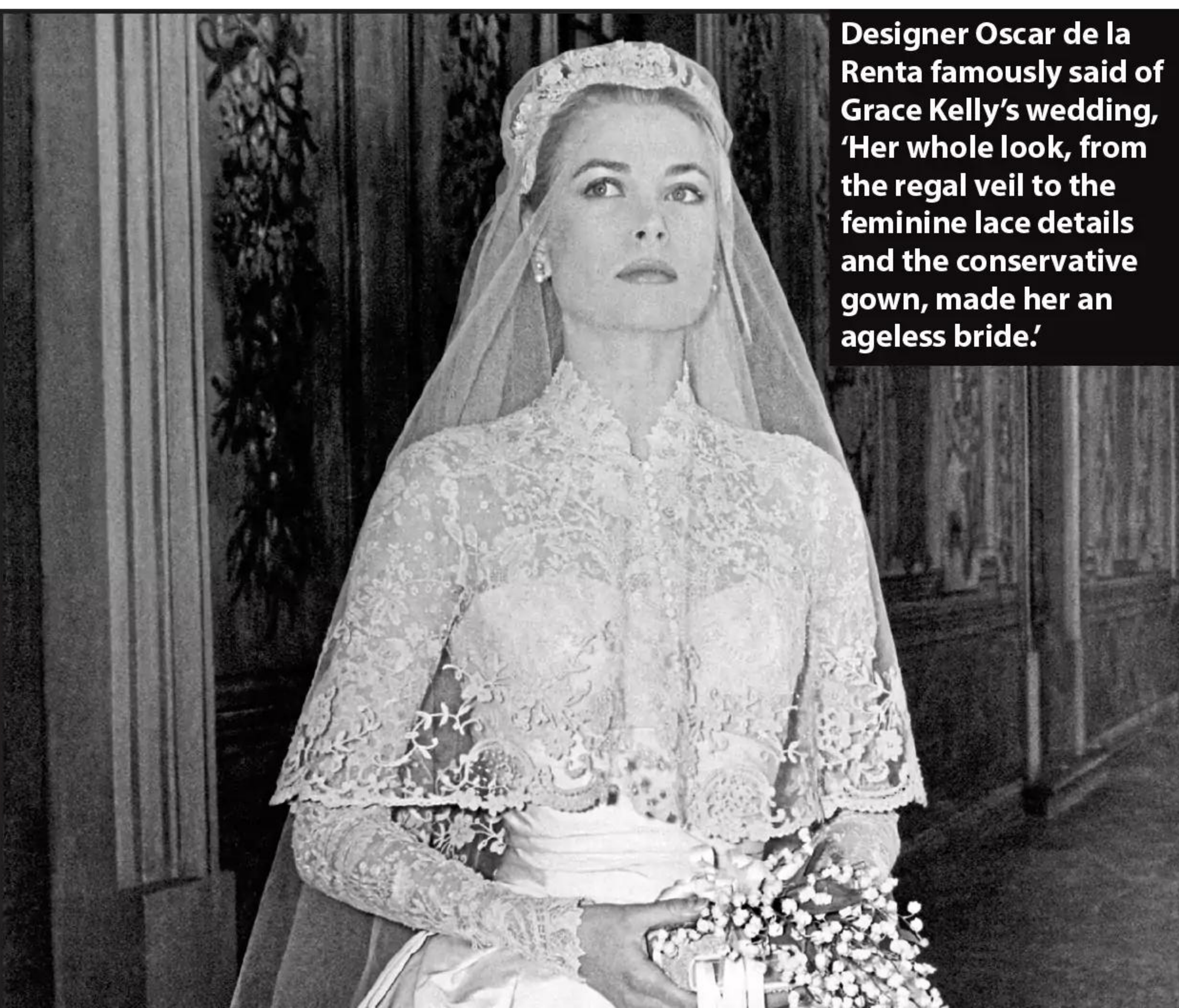
When Grace Kelly announced her engagement to Prince Rainier of Monaco in 1955, MGM asked their star what she might like as a wedding gift. Practically every major fashion house had offered its services, but Kelly asked for Rose to design and make her wedding dress.

While the design process was straightforward – Kelly being ‘a dream to work with’ – the studio’s gift was a major undertaking, technically. And it wasn’t just one

dress. Rose designed the elegant pale pink ensemble Kelly wore for her private civil ceremony, along with key pieces for the royal trousseau, and personally hosted a lingerie shower. The cathedral wedding dress was created under lock and key by a team of 35 seamstresses, taking six weeks to complete. The result was an exquisite gown of ivory silk taffeta, hand-sewn pearls and antique Brussels lace that remains one of the most iconic wedding dresses.



Elizabeth was just 18 when she married Nicky Hilton. Her cream-coloured satin gown sold at auction in 2013 for almost £140,000



Designer Oscar de la Renta famously said of Grace Kelly’s wedding, ‘Her whole look, from the regal veil to the feminine lace details and the conservative gown, made her an ageless bride.’



Elizabeth Taylor's famous silk chiffon cocktail dress in *Cat on a Hot Tin Roof* was designed to emphasise her 'feline' movements and sophistication

'Grace was radiant when she told me of her upcoming marriage,' Rose later said. 'But I was saddened to think I wouldn't work with her again.'

KEEPING IT SIMPLE

Elizabeth Taylor also benefited from Helen Rose's touch, both on and off the screen. Like Kelly, Taylor's trust in Rose extended to her own wedding... as well as the one in *Father of the Bride* (1950). She made a soft, pale satin gown for Taylor's marriage that same year to Conrad 'Nicky' Hilton Jr. For this particular star, Rose believed that less was more. 'Simple and dramatic,' she said of her designs for the actress. 'If you have a magnificent jewel [like Taylor], you put it in a simple setting – you don't distract from it with a lot of detail.'

That philosophy reached its peak with *Cat on a Hot Tin Roof* (1958), where Taylor's white chiffon dress – a daringly plunging V-necked creation worn as 'Maggie the Cat' – became one of the most iconic looks of the era... but one that almost never happened. 'When a *Bust Inspector* [the censors] appeared,' Taylor

recalled, 'he took one look at me... and announced that I needed a higher-cut dress.' To pacify him, Rose pinned a brooch to the bodice which curiously disappeared from final footage, enabling Taylor's legendary décolletage to dodge the censors. The impact upon the film's release was immediate. Orders for replicas poured in and the design remained in production for three years, retailing at \$250 (around £2000 today).

FROM STARS TO STORES

When MGM's golden era began to wane in the Sixties, Rose was quick to adapt. She launched The House of Helen Rose, a fashion label specialising in high-end pieces for mature women. The line included evening dresses, cocktail gowns and luncheon suits, with chiffon an ever-dominant fabric.

She took her work on the road, hosting The Helen Rose Show annually across the States. It featured original costumes from the MGM archives, with profits going to charitable causes. 'Belted dresses, floating skirts, ruffles, sissy blouses and laced-bodice

evening gowns all made an appearance on the runway,' reported one local daily newspaper, 'carrying out Miss Rose's belief "that women should look young, chic, but not ridiculous".'

BEHIND THE CHIFFON

Despite designing for some of Hollywood's brightest stars, Helen Rose kept her private life quiet. She married Harry V Rose in 1929 and had one daughter. Her niece has spoken fondly of a wonderful, funny aunt who let her dress up her heavy gold statues in Barbie clothes. 'She would take me to the movies and order ice cream bonbons, and sure enough, she would be wearing a good portion of them by the time the movie was over.'

Rose eventually retired to Palm Springs, where she passed away in 1985.

She created hundreds of costumes for MGM, and yet her name remains less well known than Edith Head, Adrian or Orry-Kelly. Perhaps because her gift was never to steal the limelight, but to direct it. She understood women; how they moved, how they wanted to feel, and how to accentuate or soften a silhouette. 'I don't think clothes make the woman,' she said. 'I am a firm believer that women make clothes. To me a woman should be like a beautiful jewel and the clothes just a setting or a background. Chic, stylish, flattering but basically simple.'

Today, her legacy lives on – in wedding dresses, red-carpet gowns and vintage reproductions. At California's 2019 Fashion Week El Paseo, designer Gustavo Cadile presented a Hollywood-inspired collection. The finale featured Rose's original MGM gowns and swimsuits, shown alongside Cadile's new designs – a glowing tribute to the glamour she helped define.

**DID YOU
KNOW?**

After Helen moved to Los Angeles in 1929 she designed costumes for theatrical shows produced by brother and sister dancers Fanchon and Marco Wolff.

Moonbase makeover

Before one of Gerry Anderson's most iconic series launched into cult status, its origins were something else entirely. JD Savage reveals how a planned second season of UFO turned into Space: 1999

When UFO debuted in 1970, it marked an ambitious new chapter for Gerry and Sylvia Anderson. Known for their pioneering Supermarionation series throughout the Sixties, this was their first fully live action show. Set in 1980, it featured groundbreaking special effects and a compelling premise: a secret international organisation waging a covert war against organ-harvesting alien invaders, with a moon base as Earth's first line of defence.

While their earlier shows, especially *Thunderbirds* (1965-66), were hugely



Ed Bishop as Commander Straker and Dolores Mantez as Lieutenant Nina Barry in UFO

DID YOU KNOW?

None of UFO's lead stars appeared in *Space:1999*, yet the shows shared several supporting actors, including Patrick Mower, Barry Stokes and Anouska Hempel.



popular with young audiences, only two – Supercar (1961-62) and Thunderbirds – made it to a second season. There was a specific reason the Anderson shows typically only lasted one series. And, indeed, UFO was set to follow that same production pattern – until events took some very unexpected turns.

AMERICAN DREAM

All the Anderson shows were produced with ambitions of breaking America with a national network TV deal, which would have guaranteed a coast-to-coast audience and serious investment. Yet only Fireball XL5 had achieved the goal, selling to NBC in 1963. Every other Anderson series was consigned to the wild west of syndication.

In America, most top-tier programmes aired on the national networks NBC, CBS, or ABC, which supplied prime-time content to their affiliated local stations. But those channels still

had to fill large chunks of their schedules, especially outside prime time, which was where 'first-run syndication' came in.

Instead of being picked up by a single network, some shows were sold station by station across the country. Each local broadcaster decided when – or if – to air them. While often profitable, syndication brought in only a fraction of the revenue a network deal would deliver. For the Andersons, there was little business sense in continuing any series the big three had already passed on. Hence, their shows, however popular in the UK, were typically abandoned after one season.

UFO was filmed at MGM-British Studios in Borehamwood until they unexpectedly shut down, abruptly halting production. The team relocated to Pinewood to complete the final, often more experimental, nine episodes, with the series already airing on ITV by the time the ➔



Some found married couple Barbara Bain and Martin Landau difficult to work with



The intricate model making, for which the Andersons were famous, still played a big part in *Space: 1999*



season finale (the haunting *The Long Sleep*) wrapped.

That episode felt like more than just the end of a troubled series. It marked the end of an era. The Andersons' production company, Century 21, was unravelling. With no major US network backing *UFO*, contracts expiring, and finances under pressure, the writing was on the wall. Other companies began moving into their office space as Century 21 was absorbed into ATV. For the creators of so many futuristic fantasies, their own future suddenly looked bleak.

NEW BEGINNINGS

Determined to continue, the Andersons formed a new outfit: Group Three Productions, with key collaborator Reg Hill. Though no longer owned by Lew Grade, he handed them a lifeline, commissioning 26 episodes of a new live-action adventure series, *The Protectors*, in 1971, with 26 more to follow. This globe-trotting prestige detective drama, starring Robert Vaughn and Nyree Dawn Porter and shot across Europe, became the team's primary focus. *UFO* must have felt like a fast-fading memory.

Yet the series refused to die.

UFO sold to 136 local US stations in 1972, mostly CBS affiliates. It caught a lucky break when many stations scheduled it at 7pm on Saturday evenings, directly before America's biggest sitcom: *All in the Family* (1971-79). Based on the British hit, *Till Death Us Do Part* (1965-75), this US version regularly attracted 30 million viewers, many of whom settled in early to catch *UFO* in syndication.

UFO was suddenly the most-watched show in its timeslot, scoring big in key US markets. With that came calls for a second season, bigger and better than before.

In the original series, Moonbase was a crucial part of SHADO's (Supreme Headquarters Alien Defence Organisation) response system against the alien threat.



Whenever its orbiting super-satellite SID (Space Intruder Detector) identified an incoming UFO, Moonbase would scramble its sleek Interceptor spacecraft to destroy the target. (Of course, many still slipped through.)

Set some years later, the second series, provisionally titled *UFO: 1999*, would feature a Moonbase expanded into a sprawling lunar metropolis.

ITC, the international arm of Lew Grade's ATV empire, reported that the episodes set in space performed best. With that in mind, the relaunch would leave Earth behind entirely. Abe Mandell, ITC's blunt-talking, New York-based president, notoriously told the Andersons he didn't want any more episodes with people 'having tea in the Midlands'. In the new series, shifting to space, the aliens would focus on trying to destroy Moonbase itself.

Ed Bishop, on board to return as SHADO commander-in-chief Ed Straker, was excited by the show's bold new direction. It looked as though *UFO* was set to reach new heights that fans would love, too. But by early 1973, production unexpectedly ground to a halt.

When *UFO*'s US ratings started to plummet after *All in the Family* reached its season's end, ITC lost confidence

in reviving it. The Andersons had already poured significant money and hours into developing *UFO: 1999*, so Gerry persuaded Lew Grade to turn it into a brand-new science-fiction series instead.

BOOM GOES THE MOON

Anderson's response to Mandell's ban on Earth-bound episodes was to blow up the Earth. Mandell, concerned it might disturb viewers, encouraged Anderson to blow up the moon instead.

In the new series, *Space: 1999* (1975-77), starring Martin Landau and Barbara Bain, a nuclear waste explosion on the moon's far side does the job. Abandoning Earth's orbit (and all scientific credibility) our runaway moon would hurtle through the cosmos for two seasons as a new Moonbase Alpha crew fought to survive, encountering alien civilisations, and searching for a new home – something, sadly, *Space: 1999* failed to find on a major US network.

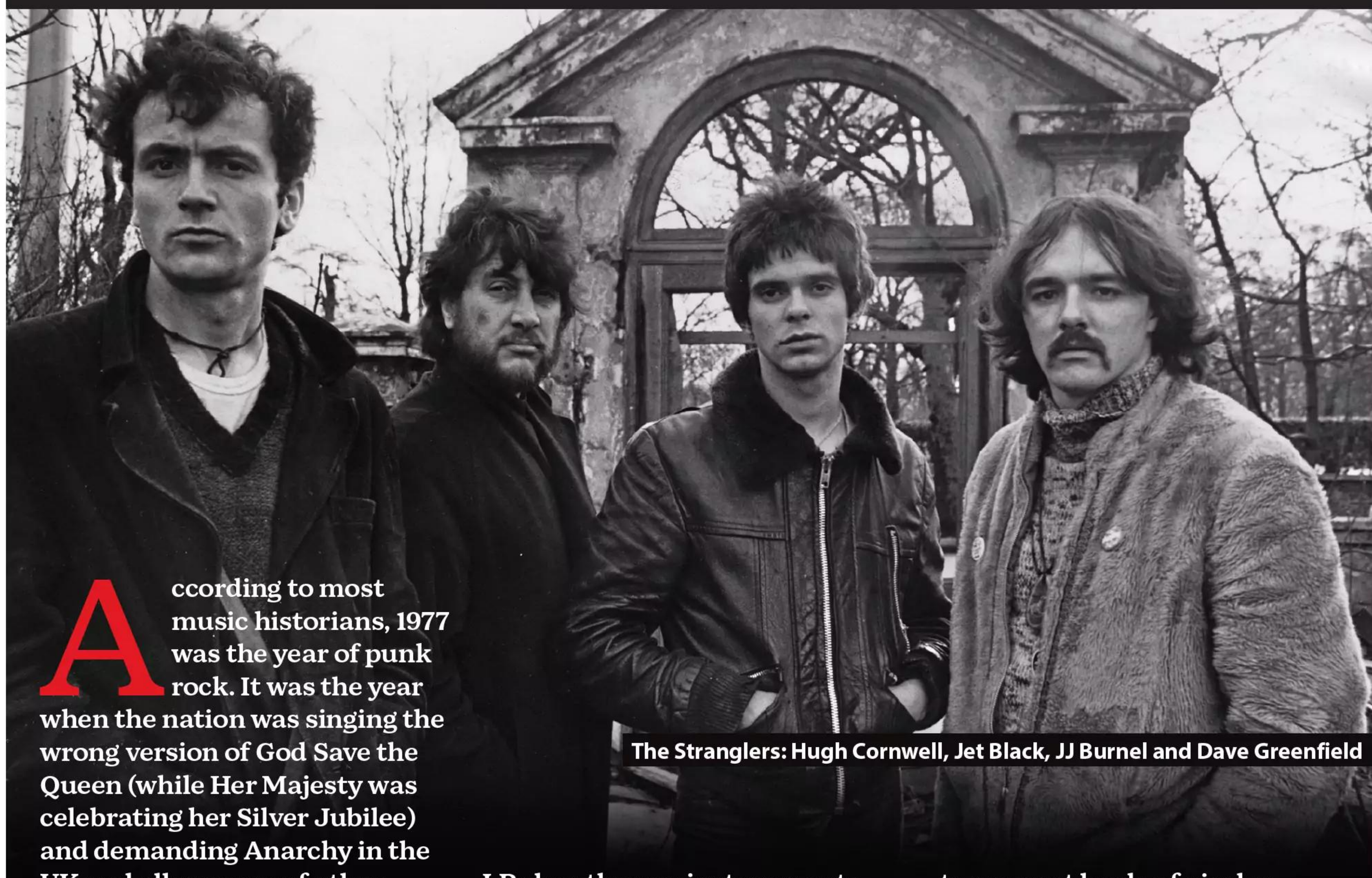
While *Space: 1999* has a loyal fanbase, it's still tempting for *UFO* fans to muse on how spectacular that ambitious second *UFO* season could have been, still grounded in Earth's orbit but shooting for the stars.

DID YOU
KNOW?

Zero G, an initial 30-minute pilot script written by Gerry and Sylvia for the new series, featured an alien spaceship constantly observing Moon City, which sends a space probe to investigate their home planet, Uranus – and discovers an advanced civilisation.

Whatever happened to the Heroes?

Music journalist Chris Twomey recalls the wild ride of the time he spent as biographer to the British punk band The Stranglers



The Stranglers: Hugh Cornwell, Jet Black, JJ Burnel and Dave Greenfield

According to most music historians, 1977 was the year of punk rock. It was the year when the nation was singing the wrong version of God Save the Queen (while Her Majesty was celebrating her Silver Jubilee) and demanding Anarchy in the UK and all manner of other social upheavals. However, the record-buying public remained mostly oblivious to the sensationalist headlines. And yes, punk would have a profound influence on the British music scene in the years to come but, in 1977, the best-selling albums were Rumours by Fleetwood Mac, The Best of Bread, Hotel California by The Eagles... and

LPs by other mainstream acts. The noisy brigade wasn't really being heard!

There was one punk band that quickly captured the public's attention, however: The Stranglers. They stood out in several ways. Older, wiser, smarter, funnier and, crucially, the most musically proficient. They wrote songs that were catchy enough

to warrant loads of airplay, so, inevitably, their records sold by the shedload. In 1977 alone they scored three Top 10 hits – Peaches, a tongue-in-cheek, slightly risqué tale about ogling beauties on the beach (and featuring one of the most memorable bass lines in rock history); Something Better ➤

**DID YOU
KNOW?**

TV chef Keith Floyd adopted The Stranglers' instrumental Waltzinblack as the theme tune to his long-running BBC series.

Change, an angry punk anthem; and No More Heroes, an incisively melodic keyboard-driven song about historical figures.

GOLDEN HITS

At the year's end, only two groups managed to score two Top 10 hits in the UK album charts. One was Abba (with Arrival and The Album), the other was... The Stranglers (with Rattus Norvegicus and No More Heroes). They were the biggest-selling punk band by far, and yet, they were also the most maligned. Fans loved them, yes, but pretty much everyone else loathed them. This included councils up and down the country who routinely banned them from playing in their towns, journalists who accused them of being sexist and intimidating, and even other leading punk bands, such as The Sex Pistols and The Clash, who were resentful of their accomplished musicianship, therefore not 'proper' punks!

But The Stranglers couldn't care less. Formed in Guildford, Surrey, in the mid-Seventies, they had what no other punk band had: three lead singers – guitarist and front man, Hugh Cornwell (who also had a degree in biochemistry), bassist

Jean-Jacques Burnel (a karate black belt), and one of the best keyboard players in the country, Dave Greenfield. This, combined with drummer Jet Black, who had a background in jazz, gave the band an element of sophistication their peers simply couldn't match.

So, the hits kept coming. In 1982, The Stranglers had their biggest smash with Golden Brown which, with its harpsichord motif, striking melody and unconventional time structure, proved they had far outgrown the strictures of punk.

RISKY BUSINESS

It was at this precise time that this writer was encouraged to become their first official biographer. This was not a light undertaking. The Stranglers hated journalists so much that anyone who wrote about them in a negative, scathing way risked abduction or worse. Several such writers were lured with the promise of an interview, only to find themselves being bundled into the back of a van and dumped in the middle of nowhere. One hapless hack, returning from a press trip to Iceland, foolishly challenged Burnel to a drinking competition on the airport bus. Less than an hour

later, said journo was unconscious and had to be plonked into a wheelchair. The airline refused to take him until he'd sobered up a day later. Another writer was tied to a tree in rural Portugal (later rescued, thankfully)... and another was gaffer-taped to the Eiffel Tower.

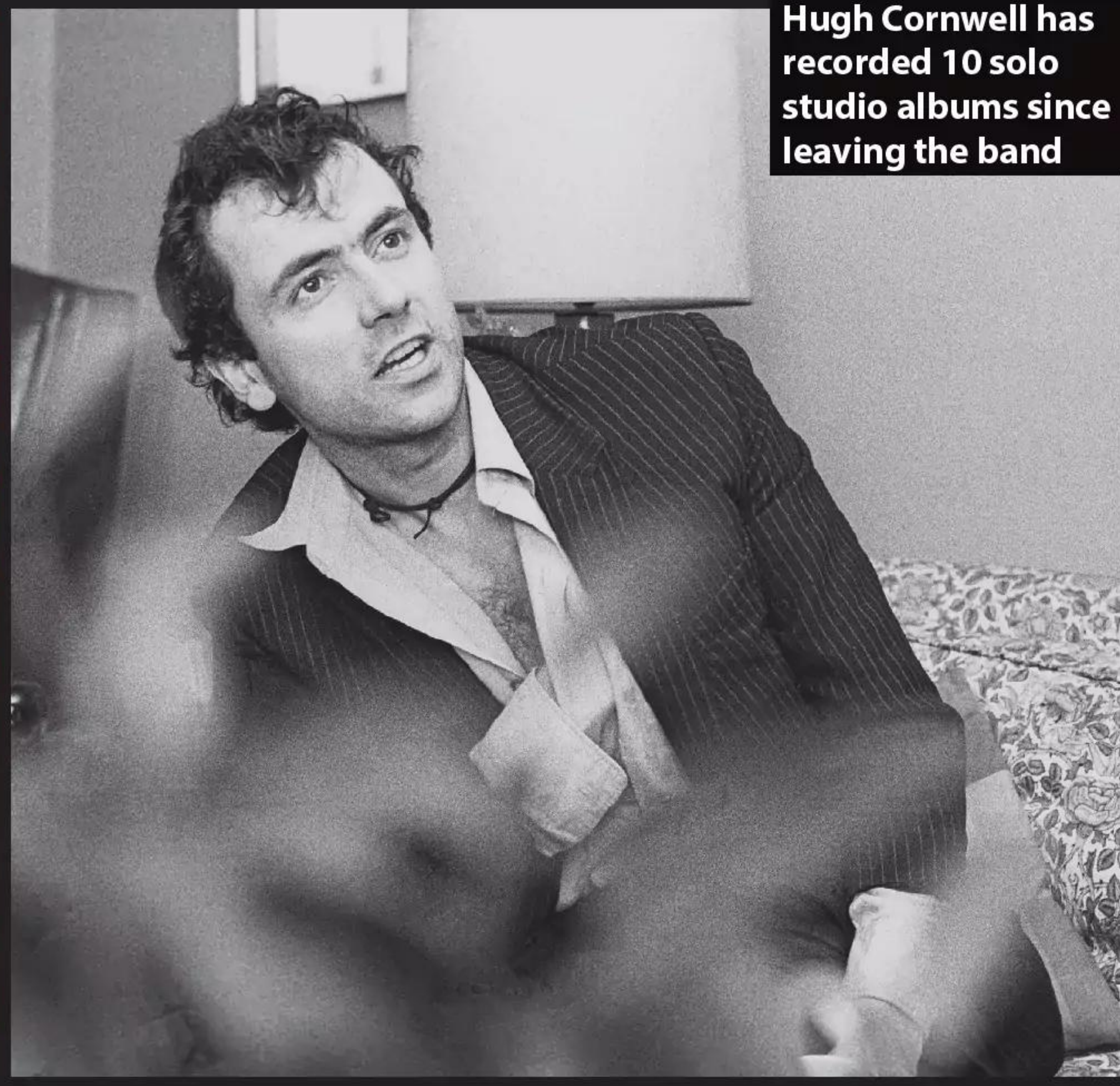
The message was clear: if you mess with us, we'll get you. [Gulp]. The Stranglers' bad-boy image had been cemented by two other events in 1980. Hugh Cornwell's conviction and prison sentence on drug charges, and the whole band's incarceration in France after allegations of inciting a riot during a gig at Nice University.

It possibly wasn't the best time to enter the court of the scariest, heaviest band in Britain. During my contractual book signing ceremony, JJ Burnel (a black belt, remember!) said, 'Shall I thump you now?' Cue nervous laughter and some gibberish from my end, but I never was thumped by him or any other member of The Stranglers' entourage. What I quickly learnt is that if you make friends with a Strangler, you have a friend for life. And if they don't like you, you might as well make yourself scarce.

The band's second album, No More Heroes, reached No.1 in the UK Album Charts



Hugh Cornwell has recorded 10 solo studio albums since leaving the band



The band made frequent appearances on TV shows such as Top of the Pops and The Tube



None of this would be important if The Stranglers hadn't ended up being one of the most enduring – and eventually, most respected – bands on earth. During my time with them they conquered numerous new territories, including France, Germany, Australia and New Zealand. In fact, the only market they never managed to seduce was the USA, the biggest of them all.

There were times when I found them a bit scary and intimidating, but mostly it was the joyride of my life: many, many funny

moments (on tours and elsewhere), numerous occasions when I felt within a hair's breadth of death or imminent arrest, but mostly being surrounded by the most charismatic, boundary-pushing, essentially decent and protective people on the planet.

NEXT GENERATION

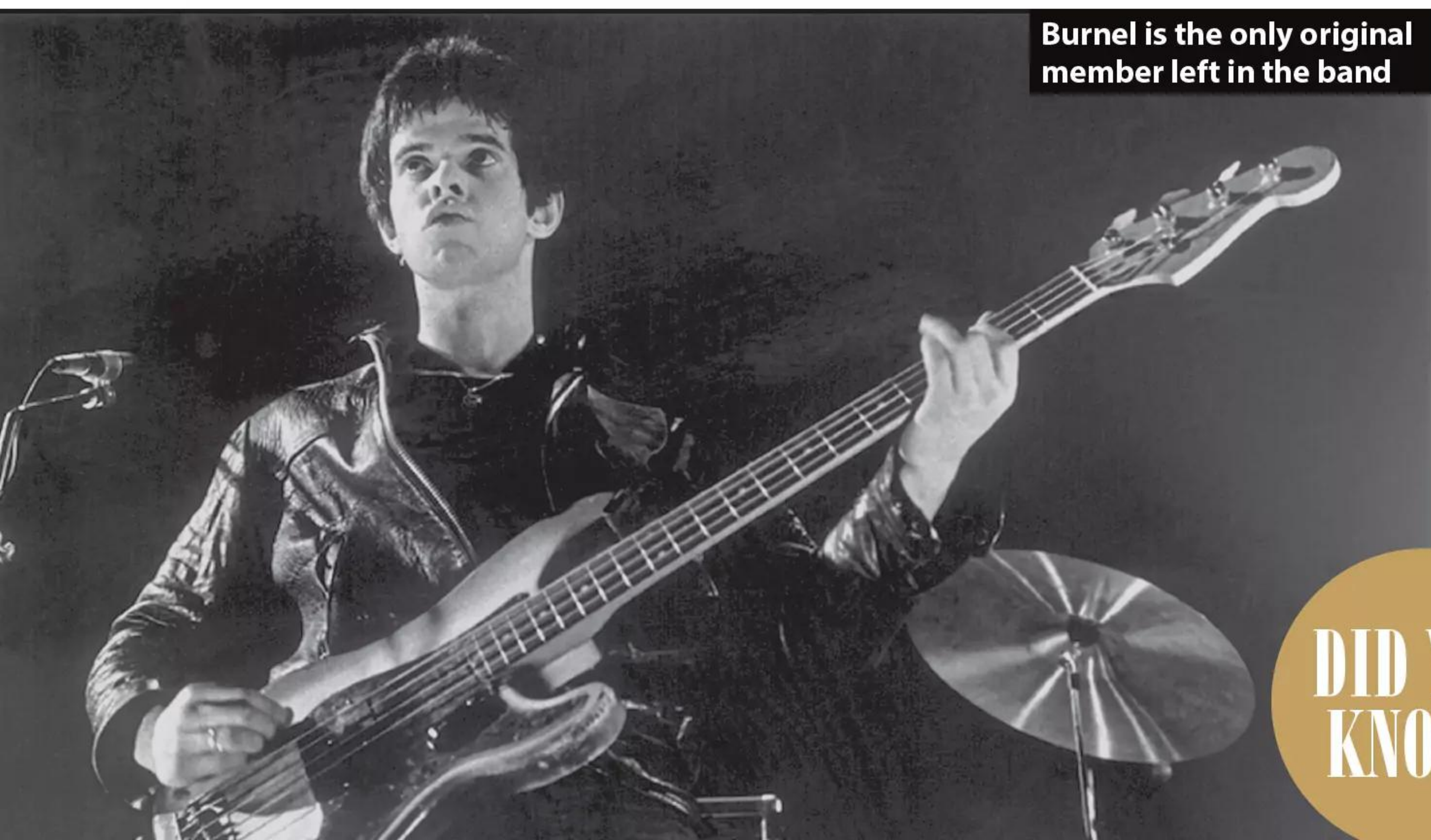
In 1990, the original Stranglers line-up fell apart when Hugh Cornwell threw in the towel to pursue a distinguished, if muted, solo career. The group ploughed through various re-shuffles before

Dave Greenfield died of COVID in 2020, then Jet Black died at the age of 83 in 2022. Yet amazingly, The Stranglers are still going strong, even with only one original member, Burnel. Their last album, 2021's *Dark Matters*, went straight to No.5 in the charts, and they always sell out big venue tours.

The band are acutely aware that these days it's not just their original fans, or their children who are coming to see them... it's also their grandchildren!

'I'd like The Stranglers to be remembered as one of the most original and innovative bands of the post-war era, but we probably won't get that recognition,' Burnel said recently. 'We've made too many enemies.' Ultimately, Seventies punk now seems cringingly naïve and irrelevant. No one is openly calling for Anarchy in the UK, thank goodness. But even in 2025, many of us are still demanding, like The Stranglers did in 1977, *Something Better Change*.

Burnel is the only original member left in the band



DID YOU
KNOW?

Before joining the band, drummer Jet Black (real name Brian John Duffy) was a successful businessman with a fleet of 15 ice-cream vans and an off licence called The Jackpot!

RETRO

Behind the lens

The Incredible Shrinking Man is an effects-packed classic that still measures up. JD Savage reveals how Jack Arnold tackled big ideas on a tiny scale to create a movie that still looms large in the sci-fi cannon

The bigger picture



DID YOU KNOW?

Matheson half-heartedly wrote an unproduced sequel for Universal-International, *The Fantastic Little Girl*, in which Scott's wife Louise also shrinks, and must survive encounters with a cat, a crow, and a rat before she and Scott do finally regrow.

Born in 1916, Jack Arnold grew up in New York and began his entertainment career acting on-and-off Broadway. On the side, he filmed stage highlights with a 16mm camera and sold the reels to actors. After the Second World War, he launched a documentary company. By 1950, a 52-minute documentary of his, *With These Hands*, had earned an Academy Award nomination, leading to a seven-year contract with Universal-International. There, he became a dependable journeyman director, shifting between genres as required. But it was in science fiction, about to enter a cinematic golden age, that Arnold became a defining figure.

His use of 3D in *It Came from Outer Space* (1953) and *Creature from the Black Lagoon* (1954) was restrained rather than gimmicky, and the former stood out for its thoughtful, almost philosophical tone. Both these classics were box-office hits, securing Arnold's place as Universal-International's go-to science fiction director. Working with large spiders for *Tarantula* (1955) – about a marauding monster arachnid – provided ideal training for what followed in 1957: his most perfectly realised science fiction movie.

Richard Matheson's novel *The Shrinking Man*, written during a period of personal uncertainty when he was questioning both his purpose and his ability to support his family, was published in 1956.

It tells the story of Scott Carey, a man who begins to shrink – and doesn't stop, becoming increasingly tormented, like Matheson, about his worth as a partner and provider.

Matheson sold the rights to Universal-International on the condition he'd write the screenplay himself, launching his long screenwriting career. Arnold was assigned to direct what would become one of the studio's most technically ambitious projects, pushing its special effects team – with Roswell A Hoffmann and Everett H Broussard handling optical effects – to the brink.

He had his biggest budget yet and one of his best scripts.

In the striking opening sequence, Scott (Grant Williams) inadvertently sails his small boat into a mysterious, shimmering fog while his wife Louise (Randy Stuart) is below deck fetching a drink. He emerges covered in moisture and sparkling residue.

MYSTERY MIST

The scene was filmed on Universal's process stage, using rear projection for the water. A travelling matte shot allowed the shimmering fog, photographed in motion against black velvet, to be seamlessly blended with the live action footage in post-production.

Months later, Scott discovers he's shrinking due to a combination of exposure to the radioactive fog and an earlier, accidental pesticide dousing. As he dwindles to boy-size, he becomes increasingly

bitter, lashing out at Louise, his moods veering from anger to panic to despair.

To depict Scott's changing scale and surroundings, the effects team combined process shots – blending pre-filmed backgrounds with foreground action – with a range of ingenious oversized props, from giant pencil to towering armchair. For the split-screen scenes in which Scott interacts with his full-sized wife, Williams remained on set throughout so Stuart would have him to play against.

THE CAT WILL PLAY

Soon, Scott is so small he requires a new home. An oversized doll's house was built on Universal's massive Stage 28. Alas, the character's comfort there is short-lived. Louise accidentally lets the family cat, Butch, into the room, to whom the mouse-sized Scott looks like prey.

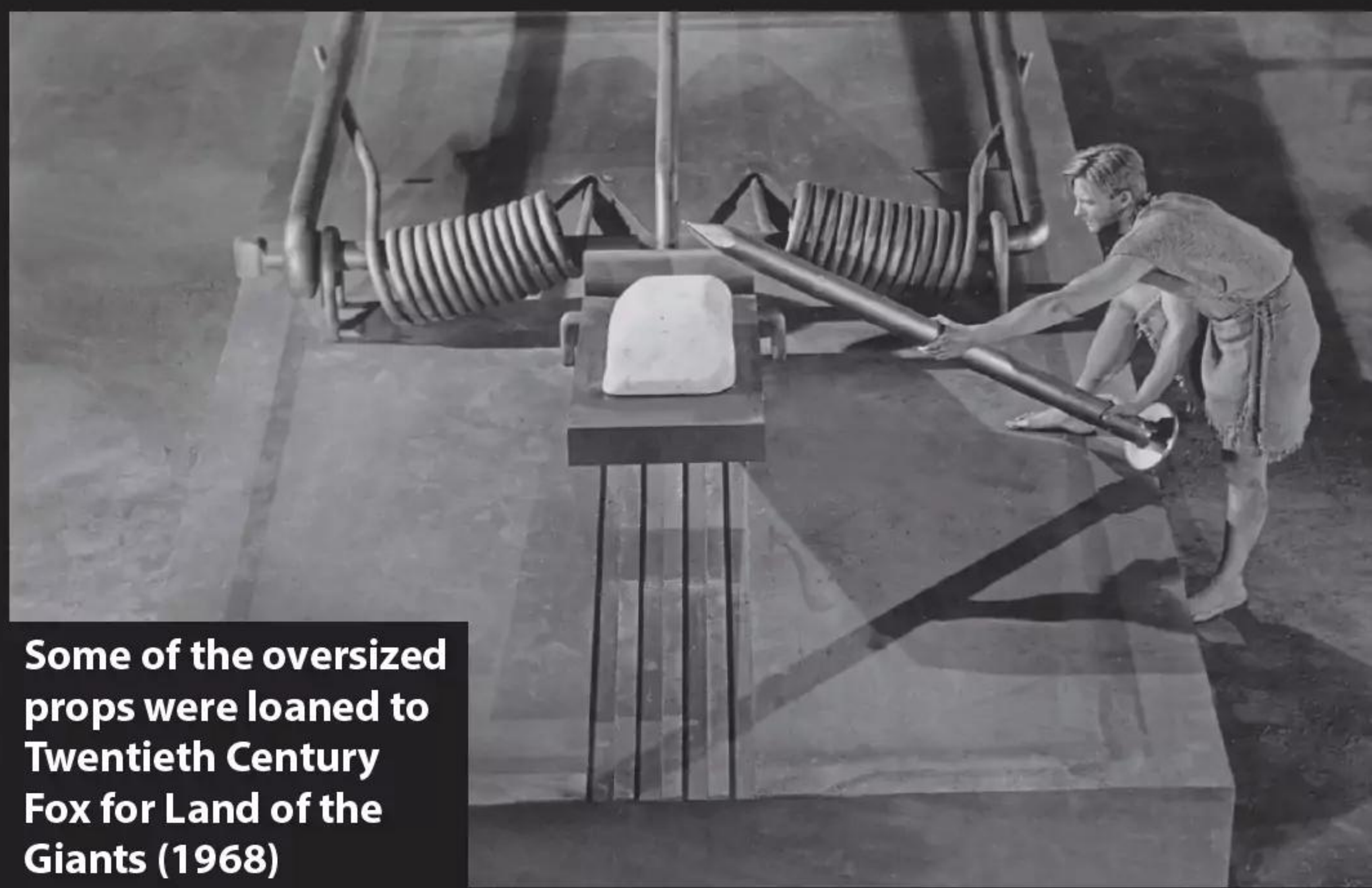
For their chilling scenes, Arnold worked with a cat trainer and, he claimed, 40 identical cats. Food was hidden inside the doll's house to get Butch scratching at it, and a chase scene was created by matting in footage of a cat running towards the trainer's call. For a shot where Butch swipes Scott to the floor, the cat was teased with a bird it wasn't allowed to have.

Butch's footage was filmed first so Williams could react accordingly. To help the actor with timing, Arnold used a metronome – a technique he reused for Scott's fight with his next terrifying foe. ➔

Butch the cat was a screen veteran, trained by Frank Inn



Some of the oversized props were loaned to Twentieth Century Fox for *Land of the Giants* (1968)



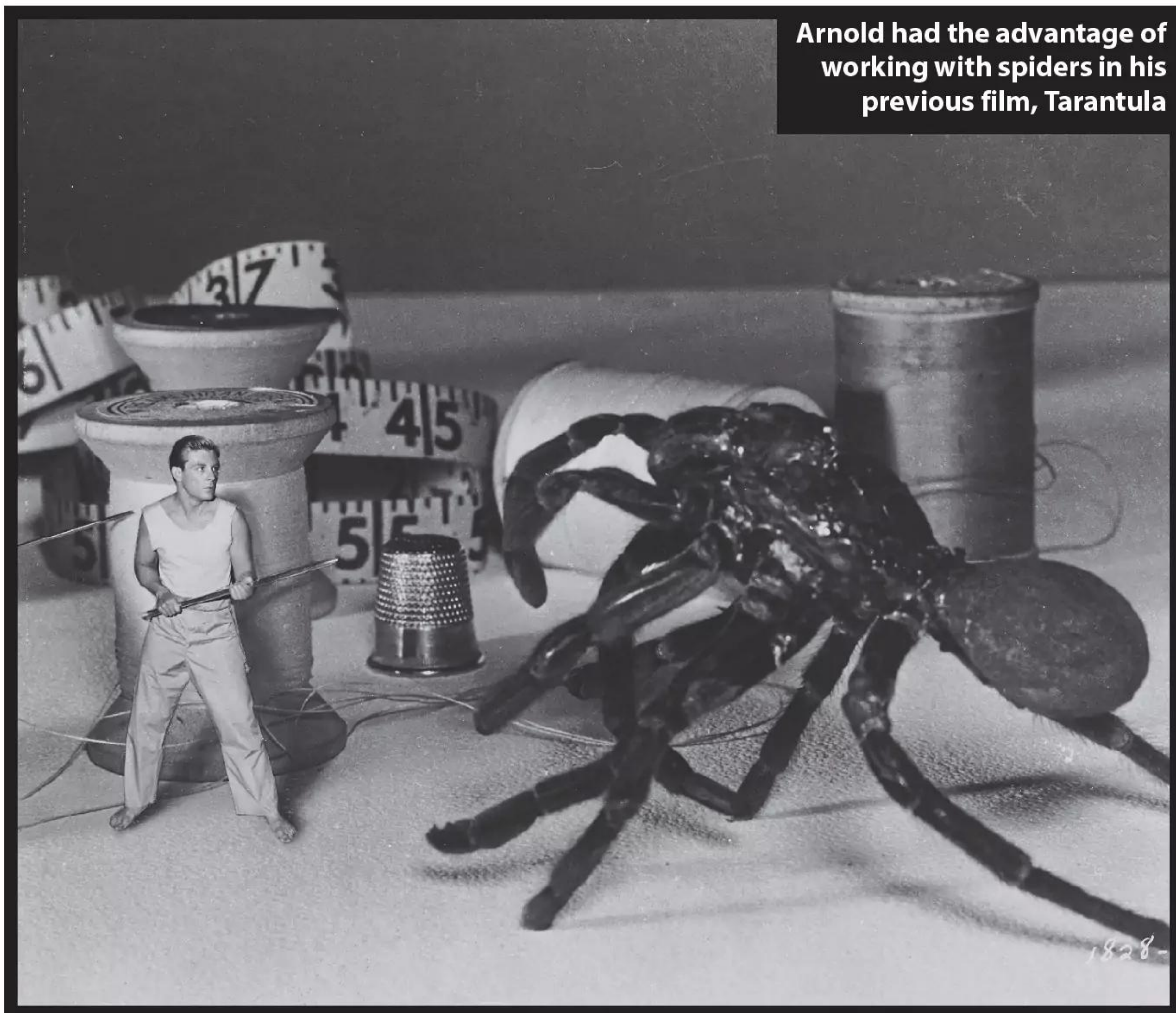
CELLAR DWELLER

Presumed dead, Scott ends up marooned in the cellar, now a nightmarish wasteland. These scenes were filmed on Universal's largest soundstage, the sprawling Stage 12, which Arnold had previously used as an alien-infested mock desert setting in *It Came from Outer Space*.

Here, clad in rags, Scott fights to survive, including a tense, failed attempt to snatch a scrap of cheese from a now-deadly mousetrap, both oversized props. At least he has a water supply from a steady drip from above.

To create that effect, Arnold drew on a childhood memory. As a boy, he'd found strange objects in his father's drawer, filled them with water, and dropped them from a window. Remembering their perfect teardrop shape and satisfying splat, he ordered hundreds of condoms for the shoot. When the studio later questioned this purchase, Arnold quipped, 'It was a tough picture, so I gave a cast party.'

Grant Williams endured scratches, blisters and injuries climbing and jumping during his cellar scenes, along with an eye irritation, likely from lighting a giant match. When production



Arnold had the advantage of working with spiders in his previous film, *Tarantula*

began running days behind schedule and \$25,000 over budget, Arnold reassured the studio the actor wasn't the problem. On the contrary, Williams was extremely cooperative, subjecting himself to considerable physical punishment in the name of realism.

A relentless enemy lurks in the cellar: a spider, from which Scott can only hide in a flimsy matchbox.

Small spiders are too hard to direct, so dozens of large tarantulas were flown in from Panama, their movements prompted by jets of air blown just off frame.

SPIDER VS SHRINKER

For the legendary climactic battle, Arnold meticulously timed a spider's movements, then filmed Williams reacting on a matching scaled set, blending both into one seamless sequence.

The film closes with a haunting monologue as Scott vanishes into the subatomic. Arnold fought hard to keep this ending. The studio pushed for a serum restoring him to his full size, but Arnold stood firm, 'Over my dead body!' and had enough clout to try it his way.

Initial test audiences were angry, thinking Scott should have grown back, but, thankfully, the director's ending remained. Who can forget Scott Carey's defiant words as he shrinks into the infinitesimal: 'To God, there is no zero. I still exist!'



Grant Williams inspects the set with director Jack Arnold (right)

DID YOU KNOW?

Director Jack Arnold had previously cast the handsome Grant Williams against type as a psychotic gunslinger in his western *Red Sundown* (1956). Sadly, *The Incredible Shrinking Man* did little to boost the actor's career.

MOMENT IN TIME

• 13 October 1963 •

THE
BEATLES
HIT THE
BIG TIME

The Beatles performed their latest hit single, *She Loves You*, on the UK's top variety show, Val Parnell's *Sunday Night at the Palladium*. Their performance was televised live and watched by 15 million viewers. Newspaper headlines in the following days coined the term 'Beatlemania' to describe the phenomenal and increasingly hysterical interest in The Beatles – and it stuck!

The Beatles' publicist, Tony Barrow, noted from that point on, he no longer had to contact the press, they were reaching out to him. A few weeks later when the band returned from a Scandinavian tour, thousands of girls lined the airport's terraced roof to greet them, along with 50 journalists, photographers, and a BBC TV camera crew.

The intensity of fan fervour for The Beatles surprised many. Scenes of mass excitement had been witnessed for months (in Carlisle 600 fans queued 36 hours for tickets). But now the papers realised The Beatles possessed long-running appeal, their natural affability and unscripted repartee offering wonderful fodder for journalists.

The band had begun an exciting but exhausting new chapter, enjoying a luxury life but one in a goldfish bowl, lived at a frantic pace. As George Harrison conceded that year, 'Everything's completely changed. We don't have a private life any more. And we are public property now.'

Did you know?

The band broke the US after appearing on *The Ed Sullivan Show* in February 1964.



'Beatlemania! It's happening everywhere... even in sedate Cheltenham!'

Daily Mirror



HOLLYWOOD'S
LOST
INTERVIEWS



I can think of two very good reasons for liking Ursula Andress. And one is that she does not hold grudges which, let's face it, is an admirable trait in any woman.

Some time ago, when I first reported her romance with French actor Jean-Paul Belmondo, Ursula was very upset. The fall-out of her wrath kept me warm for weeks. And when, a while ago, we ran across each other again, she did her best to turn me to stone. (The trick is not to look directly into their eyes.)

Suddenly all was forgiven. She had me round to her London place for coffee. We were friends again. She was barefoot and wearing a pink sweater and slacks, and her honey-coloured hair was done in a ponytail. No question about it. She looked like a million dollars. In a numbered account. In Switzerland.

And although she appeared unwilling to go into detail about her private life – and who shall blame her? – she seemed happy to talk about everything else.

Retro is privileged to publish the 'lost' interviews of renowned journalist Roderick Mann. This month Roderick spoke to Ursula Andress about men, marriage and money

'Women are not to be trusted'

I recalled that her ex-husband, John Derek, had said: 'Ursula is a Swiss mercenary at heart. To be rich has become obsession with her.' Was this a fair description?

'I've always been quite efficient with it. When I was married to John I handled all the bills and took care of everything. I'm very organised, you see. I've got a neat mind.'

Had she ever thought of going into business?

'I've done it... I've opened a beauty salon for men in Berne. My two sisters run it. We have everything; foot massage, hand massage, head massage, hairdressing. Why shouldn't men have a beauty salon? And massage is very relaxing.'

She flopped onto the sofa and surveyed me quizzically.

'When I was filming in the East, in Kuala Lumpur, all the men used to disappear at night. I found out they were going off to these massage parlours. So one night I went too. And as soon as I walked in the door the girls dumped the men and came to me. They seemed fascinated by me. I had a very good massage. I must say I learned a lot of gossip too.'

She sipped her coffee and I asked her about John Derek. Were they still friends? She nodded: 'Yes; John will always be in my life, even if I marry again 20 times. I had a fantastic time with him, but things happen and now we are better apart. But he is my best friend; the only human being I really trust.'

What about other men? Did she find them easy to get on with? ➤



**Ursula eloped
with John Derek
in 1957 and they
were together
for nine years**



And what kind did she prefer? 'Well,' she said, 'being as neat and organised as I am makes it difficult. Particularly if the man is untidy. If I love someone who is disorganised I do my best to change them – because I think my way is the better way.'

'Clothes strewn about the place, socks here, shoes there, ash on the carpet – it's wrong. Why spend all your time cleaning up after people?'

'If I meet a man who does all these wrong things I will say: "Will you please not do that." My house will always have to be immaculate. I can't help it. I'm like that.'

Did she drink?

'Hardly at all,' she said. 'I don't like it very much. Drink worries me a bit. I don't like what it does to people. When a man is drunk and violent, I always wonder whether that is the real him – and his sober side is just him holding himself in check. I hope I never find out.'

At this point we had to break it up. She had to have some photographs taken.

When next we met she was wearing a white dress which had the top bottom undone – a pretty rotten trick when you think of it. It's difficult enough having to sit opposite Ursula under any circumstances, the way she leaves her engine running.

Still, I thought; I've interviewed Bardot in her bikini and Linda Christian in her bed. I mustn't become unnerved. Concentrate on those brown eyes. Think of a question...

We were in this crowded restaurant, full of staring men, and she was talking about marriage.

'I don't want to jump into anything,' she said. 'Probably if you marry for security rather than love it lasts longer, because there's no passion in it. But there's a lot of passion in me, and that makes it difficult. Still, I have lots of friends. If you once loved someone I don't see how you can help going on caring. I love all my old boyfriends; I want to share things with them.'



She fell in love with Jean-Paul Belmondo on the set of *Up to His Ears* (1965)

I don't mean I want to go back to bed with them, or anything; it's just that I still want their friendship. And I want them all to like each other. I gave something to them and they gave something to me and that stays with you for ever. I'd like to live with them all together – in a great big house.'

Chez Ursula, I suggested. At least she'd never be lonely. She looked sad for a moment. Very childlike.

'I don't want anyone I love to die until I'm ready,' she said, suddenly. 'They can't leave while I'm still here.'

'Of course it's hard to convince a new boyfriend there isn't still a romance going on with the old one. They can't believe you could have sat up all night actually talking. And there can be problems when I know that the romance is over and the man involved still doesn't.'

'I can imagine,' I said.

'When I see divorced people not talking to each other, I just don't understand it,' she said. 'It's ridiculous. They've loved with each other all those years and now they don't talk. It doesn't say much for the quality of their love.'

She speared a strawberry. 'You know what?' she said. 'Down in



As Honey Ryder in *Dr No* (1962), the role that launched her career

Senegal, where I once made a film, each man has four wives. The first wife goes out to help the man find a second wife. "Here's a nice one," she'll say. "Why not have her?"

I think that's great. That kind of attitude makes for a very peaceful existence. Though it wouldn't suit me. I'd want to be the best of the four, you see.'

Another strawberry.

'It's difficult, the marriage thing,' she said. 'I mean, I could

never allow someone to cheat on me if I were married, yet I know it's almost impossible for a man to stay faithful to a woman all his life. So when does one start allowing it?'

'The trouble,' she said 'is that you can never tell truth. Nobody's big enough to hear it. Some say they want to hear it, but they're usually people who like to hear something they can use against you later. There are always lies in marriage.'

She sighed, looked

around at the sea of male faces, pulled her spectacles over her eyes.

'Men are so much nicer than women,' she said. 'We're so ruthless. How we ever came to be called the weaker sex I'll never know. Put a man and a woman on the North Pole and it's the woman who'll survive, every time.'

'And we're just not to be trusted. Even when a woman is being sincere, she doesn't really mean it. Remember that.'

'I've made a note,' I said.

'Look at those girls who marry older men,' she said. 'Because they're looking for a father figure, or security'. She did up her top button. 'They're all rich, the men, aren't they? That shows you what women are really like. Did you ever hear of a single pretty girl marrying a poor old man?'

Interview written and edited by Roderick Mann



Reel obsession

After a lifetime enjoying cinema, Robert Parkin from Hampshire shares the seven films he returns to time and again

My desert island film pick would be Carol Reed's **THE THIRD MAN (1949) (1)** starring Orson Welles, Joseph Cotten and Alida Valli. Harry Lime (Welles) is revealed in the beam of light as a cat plays with his shoelace. A world of fear, confusion and romance ending in Vienna's sewers.

Roman Polanski's dark thriller, **CHINATOWN (1974) (2)** is a screen classic. Even with his smart suit and easy charm, there is a disturbing undercurrent to Jake Gittes (Jack Nicholson). Mrs Mulwray (Faye Dunaway) and Noah Cross (John Huston) appear on the edge and there is menace, threat, murder and incest just below the surface. Simply unforgettable cinema.

Director John Ford was the great American storyteller. **THE SEARCHERS (1956) (3)** follows the search for Debbie, the only survivor of a raid on a ranch. The complex themes deal with loss, anger, despair, racism and hatred, set against the beautiful Western landscapes. For me, Ethan Edwards is John Wayne's finest role.

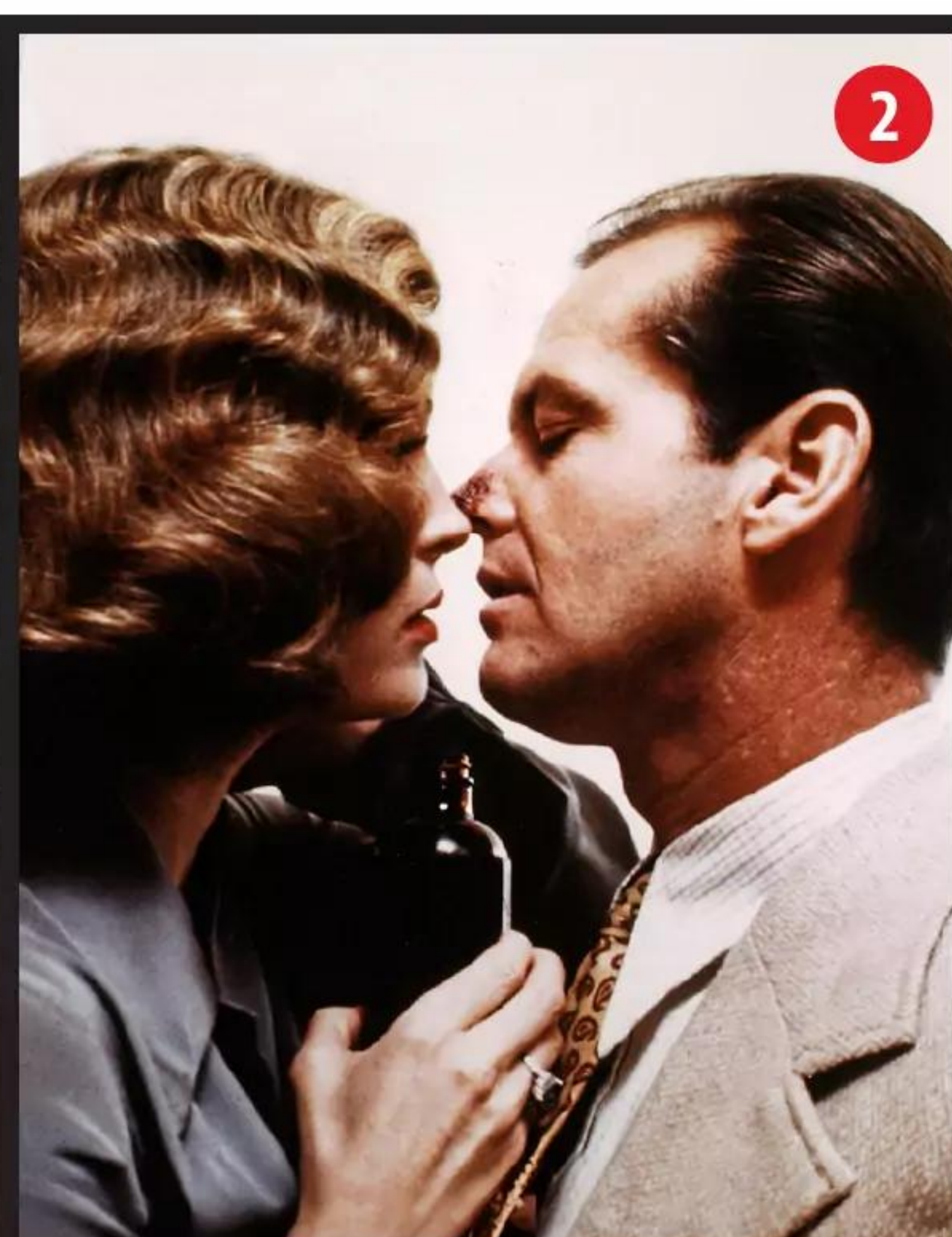
David Lean's epic, **LAWRENCE OF ARABIA (1962) (4)** is a

cinematic masterclass and an experience that can only really be appreciated on the big screen. From Maurice Jarre's score, Robert Bolt's script and brought to life by Freddie Young's stunning photography, the Oscar glory was richly deserved.

THE WILD BUNCH (1969) (5) may be outlaws, but we are drawn to these grizzled heroes. This film has wonderful performances from William Holden, Robert Ryan and Ben Johnson, plus the father figure of the great Edmond O'Brien and Sam Peckinpah's direction draws us to them and their deadly mission.

A multi-Oscar-winning epic of a doomed love affair, Anthony Minghella's **THE ENGLISH PATIENT (1996) (6)** sees Ralph Fiennes as a badly burned pilot, under the care of Hana (Juliette Binoche). A wonderfully artistic and technical production richly deserving of its nine Academy Awards.

Bravely bringing seriousness to the UFO genre with intelligence and without fear of the unknown is **CLOSE ENCOUNTERS OF THE THIRD KIND (1977) (7)**. Steven Spielberg insisted the aliens



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



RETRO

Behind the scenes

A duel in THE SUN

In classic Western *The Magnificent Seven*, Yul Brynner and Steve McQueen were a united force for good. But, as Simon Button recounts, theirs was not the most harmonious relationship during filming

DID YOU KNOW?

Before he became a superstar composer in his own right, John Williams played the piano during the scoring sessions as part of Elmer Bernstein's orchestra.



Yul Brynner, already the lead in *The Magnificent Seven* (1960), insisted that rising star Steve McQueen be his co-star. An Oscar winner for *The King & I* (1956) and a big name, Brynner got his way – but soon wished he hadn't.

McQueen may have been less well known to cinemagoers, but Brynner spotted his potential. What he hadn't counted on was the younger man's scene-stealing antics.

At one point during filming, for example, McQueen took off his hat to shield his eyes, which Brynner read as an attempt to pull focus. At another, McQueen removed his hat again and dipped it into a stream, prompting his famously bald co-star to rant, 'If you don't stop that I'm going to take off my

hat and then no one will look at you for the rest of the film.'

Yul kept his hat on for the duration, but struggled to keep his cool. He paid an assistant to count how many times McQueen pulled the same stunt and, wanting to appear taller, made a mound of earth to stand on for all the shots they shared. McQueen kicked the mound over every time he walked by.

Robert Vaughn, who played one of the seven gunmen in the English-language remake of Japanese director Akira Kurosawa's *Seven Samurai* (1954), admitted, 'We all wanted to in some way take the picture away from Brynner.' But McQueen was the worst

offender. 'Steve would come in after a day's shooting and he'd say, "Hey man, come over here. Did you see how big Brynner's gun is?"'

Steve wasn't only annoyed by the size of Yul's gun but the style too. Vaughn recalls him saying, 'It has a pearl handle. He shouldn't have a gun like that. It's too fancy. Nobody's gonna look at anything else with that gun in the picture'. ➔





Yul Brynner's horse was called Pie, it was a favourite of James Stewart who rode it in many of his Westerns



DEAD OR ALIVE?

McQueen, who was known to TV viewers as the rifle-slinging star of hit series *Wanted: Dead or Alive* (1958-61), also questioned Brynner's suitability for the film, saying, 'I knew horses, I knew guns, I was in my element, and he wasn't.'

When the American press got wind of their feud, on-set observers reckoned that Yul marched up to him, grabbed him by the shoulder and insisted his antagonist set the record straight. The next day, Yul issued a statement to the press, insisting, 'I never feud with actors, I feud with studios.'

He had reason to be rattled. The remake was his idea, or so he claimed. Anthony Quinn reckoned otherwise, saying that he and Brynner had begun developing it together, only to discover that producer Lou Morheim had snapped up the rights for \$2500.

Morheim approached Quinn and Brynner about starring in it (even though Quinn was later quoted as saying that Yul was 'a drearily insufferable man'). Yul subsequently bought the rights from Morheim for \$10,000 plus a producing credit. He said he wanted to direct the movie himself, before opting to stay in front of the camera as Cajun gunslinger Chris

Adams and asking Martin Ritt to direct instead.

The rights then passed to Walter Mirisch, who installed himself as producer. Morheim was fuming and a lawsuit loomed until he agreed to accept an associate producer credit. Meanwhile, Ritt was out as director and John Sturges, of *Bad Day at Black Rock* (1955) and *Gunfight at the OK Corral* (1957) fame, was in.

Somewhere along the line, Anthony Quinn had fallen out with Brynner and sued him and distributor United Artists for \$650,000 in damages, but he lost because he had nothing in writing. 'I never forgave him his trickery,' Quinn said of what he saw as Brynner's scheme to dupe him out of his share. But Brynner always maintained that the film was his idea, saying years later, 'I don't know where all that hogwash came from. It was totally me – I was behind *The Magnificent Seven*.'

TURNING POINT

As Chris Adams, Brynner was also at the front of the titular gang – which Adams assembles to help defend a Mexican village from dastardly bandit chief Calvera and his thieving posse. Freely adapted from the Kurosawa story,

it proved to be a decisive moment for the Western genre, since it was not just a shoot-'em-up but also a meditation on the morality of being a gunslinger.

In the original script Chris and his recruits were considerably older. Among the names bandied about were Spencer Tracy, Clark Gable, Stewart Granger, Glenn Ford and Sterling Hayden. When Sturges decided to go younger, George Peppard and Gene Wilder were both contenders for the role of drifter Vin Tanner until Yul favoured McQueen. When the latter couldn't secure a release from his day job on *Wanted: Dead or Alive*, the racing car fanatic staged a crash and made the film during what was supposed to be a recovery period for whiplash.



Young Horst Buchholz was inexperienced with guns and accidentally shot himself in the leg (with blanks) on set

Slow-burn success

Around the film's 12 October 1960 release the reviews were mixed and in the US and Canada it only brought in \$2.25 million at the box office against a \$2 million budget. But *The Magnificent Seven* got the Kurosawa seal of approval when he gifted Sturges a ceremonial sword and European audiences loved it, to the tune of \$7.5 million.

It went on to become the second most-played film on US TV after *The Wizard of Oz* (1939). Its theme tune by Elmer Bernstein is considered a classic, although Sturges had wanted Dmitri Tiomkin, Aaron Copland or Alex North to do the score – and Bernstein lost out at the Oscars to Ernest Gold for *Exodus* (1960).



The rush was on to sign up the rest of the cast before an impending actors' strike and Sturges only just managed it in time. Brynner called them 'young unknown kids' but that wasn't strictly true.

As the Irish/Mexican Bernardo O'Reilly, Charles Bronson had been in the business for nearly a decade and was the star of TV show *Man with a Camera* (1958). Fortune-hungry Harry Luck was played by Brad Dexter, who was in *The Asphalt Jungle* (1950) and had been working steadily ever since.

As on-the-run Lee, Robert Vaughn had just been nominated for a Best Supporting Actor Oscar for *The Young Philadelphians* (1959). When Sturges said he needed a Gary Cooper type to play knife-

wielding Britt, Vaughn suggested his pal James Coburn, who had only a razor commercial and a couple of minor roles to his name. Completing the septet was Horst Buchholz as hot-headed Chico. A heartthrob in his native Germany, he'd just completed his first English-language film *Tiger Bay* (1959).

A German playing Latino might have seemed a bit of a stretch but

he nailed it, as did New Yorker Eli Wallach as the Mexican bandit chief Calvera. Wallach's gold teeth were fake. A dentist in Mexico offered, 'Señor, I will drill two little holes in your front teeth, insert a diamond in each, and you will light up the screen.' But the actor opted for caps instead, with Mirisch moaning, 'They cost me a lot of money' after he got the \$1000 bill. ➔



Doris and Yul wed just five days after his first divorce was granted

Yul Brynner married his second wife, model Doris Kleiner, on set during filming (they were divorced seven years later) and McQueen was notable by his absence at the ceremony.

DID YOU KNOW?

TESTING STEREOTYPES

With filming due to start at various Mexico locations on 1 March 1960 for an October release, the producer had less than a month to win over the Mexican government. They felt their people had been misrepresented in previous American movies and objected to the fact that in the original script the Mexican villagers hired others to fight for them, so it was changed. Now the villagers were looking to buy guns to defend themselves and only ended up hiring Chris and his men because that was the cheaper option. The locals were also given spotless clothes so as not to appear poor, even though they worked on dusty farms.

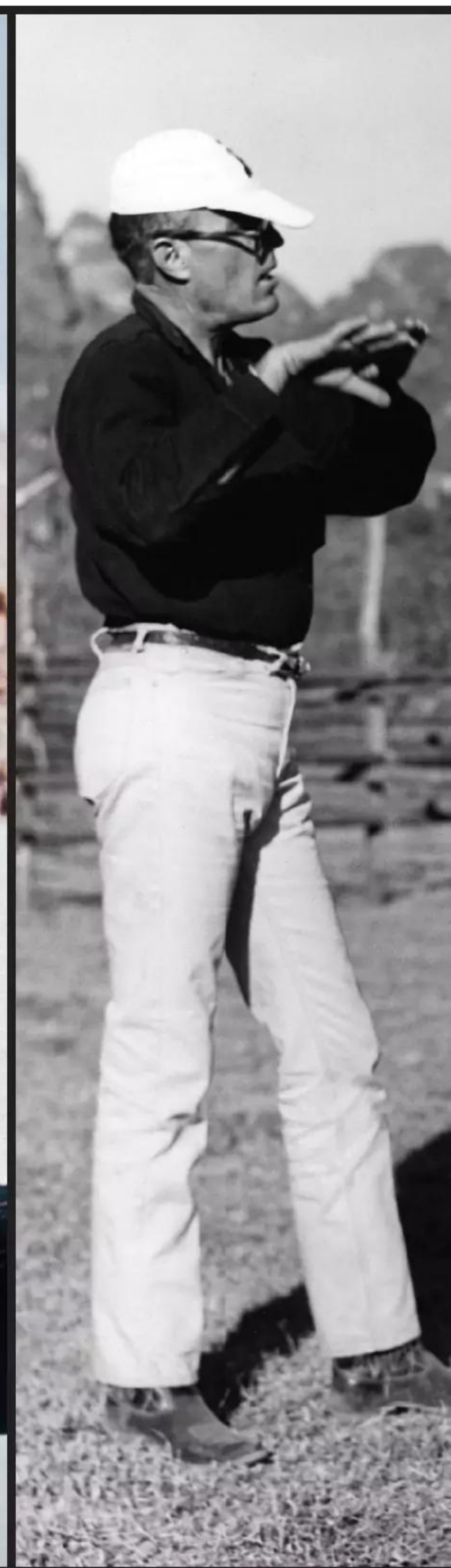
PLAYING SECOND FIDDLE

Walter Bernstein had written the first draft, but Brynner and Mirisch felt it honed too close to the Japanese original so they got Walter Newman to do a radical rewrite. Rewrites were also needed during filming, but Newman was unavailable, so William Roberts was brought in. When the latter asked for a co-credit, a furious Newman demanded that his name be taken off the credits.

Newman was already angered by Sturges giving some of the lines he'd written for Brynner to McQueen or Bronson instead. And McQueen was determined to make his mark. In an early draft he'd found only six or seven lines next to his name and worried he'd be playing 'second banana to the bald man'.



Yul Brynner as leader of the gang Chris Larabee Adams



There was certainly a hierarchy on location. 'Yul had a coterie,' Mirisch admitted. 'He was a very big star and the others weren't, and he never let them forget it.' He stayed in a villa, as did Buchholz for some reason, but the rest of the cast were in what Vaughn called a 'glorified motel'. Cognac and cheese were shipped in from

Paris for the top-billed star, along with steaks from Texas. He had a coach to hang out in between takes, surrounded by potted palms, a parrot on a perch and a pool filled with goldfish. He had a limo

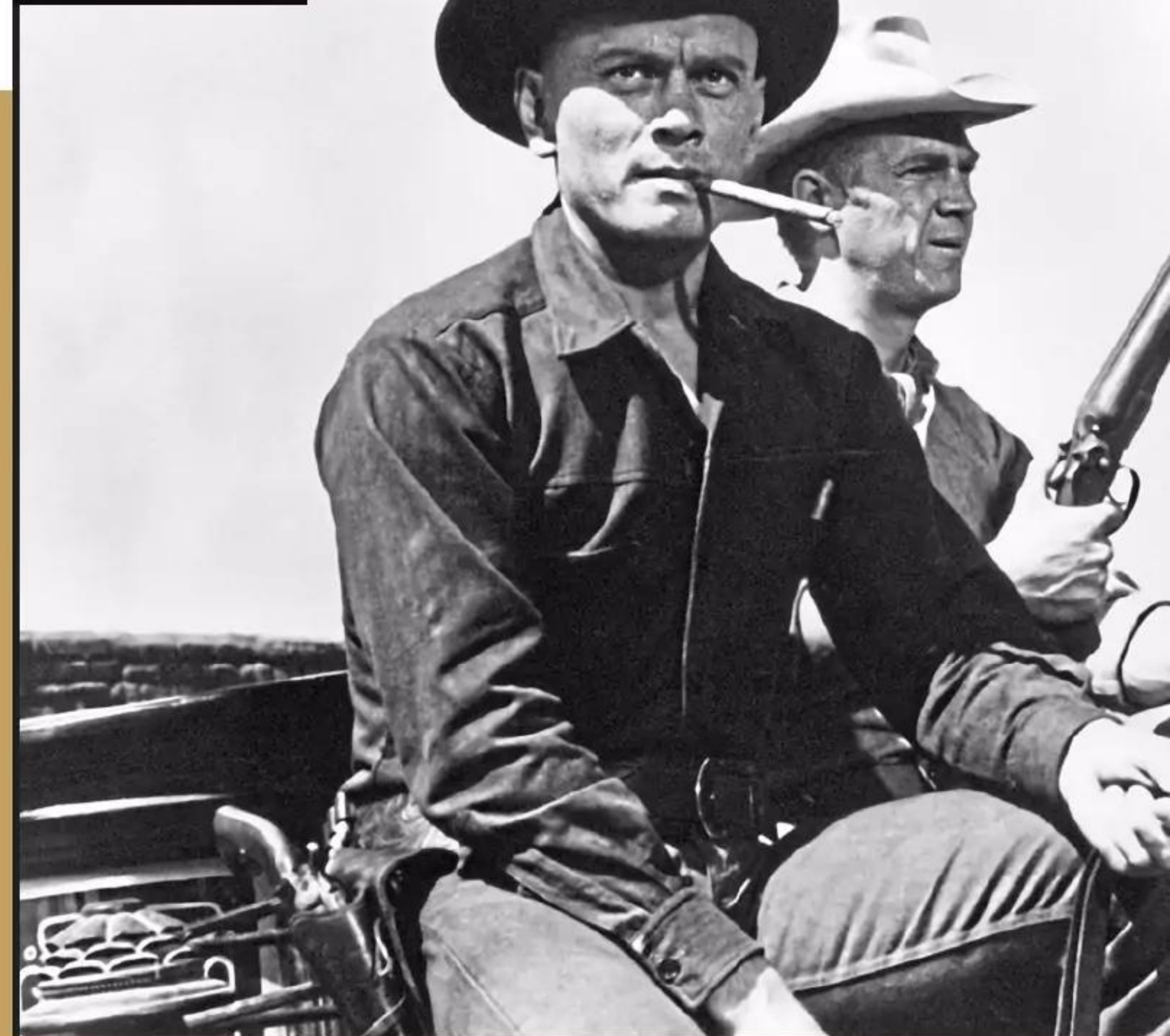
Lonesome cowboy

McQueen, Coburn and Bronson reunited with Sturges for *The Great Escape* (1963) while Brynner was the only original cast member in the 1966 sequel *Return of the Seven*, but he opted out of two more sequels. The movie also spawned a TV series, in which Robert Vaughn was a guest star, and a 2016 remake headlined by Denzel Washington.

McQueen and Brynner never worked together again, but Steve finally buried the hatchet in 1980 when, dying of cancer, he called up Yul to thank him.

When Brynner asked why, he replied, 'You coulda had me kicked off the movie when I rattled you, but you let me stay and that picture made me, so thanks.'

'My gun's bigger than your cigar!'



The level of one-upmanship between the actors made John Sturges fear he'd lost control of the cast



with a chauffeur, a PA, a couple of gophers at his beck and call and a barber to keep his head smooth. And, according to Coburn, 'He liked to have his cigarette lit for him at the snap of a finger'.

Staying with her husband during the shoot, McQueen's wife Neile recalled, 'There was a lot of testosterone floating around. Here were these Young Turks all on the brink, all competing with each other. It was wild. Steve got arrested a couple of times, once for stealing a bus-stop sign.'

Vaughn wrote in his memoir that diarrhoea swept through the cast. When he wasn't battling that he was playing poker and drinking margaritas with

the stunt team as he waited for his underwritten role to be expanded. 'I didn't work for the first month at all. John [Sturges] told me to check under my door at night for the next day's pages [but] there never were any pages.'

Bronson kept himself to himself while Wallach bonded with the 35 actors playing his posse. They taught him how to ride, checked that the horse was properly saddled before a shot and would examine his gun to make sure the chambers were empty.

Sturges seemed to revel in the rivalry between Brynner and McQueen, saying, 'They were at it day and night.' McQueen was constantly fiddling with or removing his hat, stroking his chin, adjusting his necktie or doing bits of business with props, and the director never told him to rein it in.

Ultimately, Buchholz turned out to be the real scene-stealer in a role that McQueen thought he should have been playing himself, since Chico is the young hotshot who gets the girl at the end. But the actor wasn't as cool as his character, accidentally shooting himself in the leg – although thankfully his gun was loaded with blanks.

Speaking of guns, on the last day of shooting Sturges yelled 'Cut' and was out of there faster than a speeding bullet. 'I'd never seen anything like it,' Vaughn laughed. 'He literally drove out of the building and into the afternoon sun.'

Yul Brynner and Steve McQueen studied shooting and the quick-draw method with firearms expert Rodd Redwing



TOP 5

BOX OFFICE GOLD...

JANET LEIGH



Psycho (1960)
\$500.7m



The Vikings (1958)
\$351.5m



Pete Kelly's Blues (1955)
\$322.8m



Living it Up (1954)
\$310.2m



Words and Music (1948)
\$266.9m

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

From left: Bruce Clark, Gillian Bailey, Debbie Russ, Peter Firth, Douglas Simmonds, Michael Audreson and Brinsley Forde



Get on board...

We remember the adventures of the bus-based magnificent seven, *The Double Deckers*, which first aired 55 years ago...

Brinsley Forde (far right) went on to enjoy success as lead singer of the reggae group, Aswad





Few kids' shows have been imbued with as much relentless, joyful, excited energy as *Here Come the Double Deckers!* (1970-71). A laughter-filled, sound-effects and music-packed riot of a programme, the show was based around seven fun-loving children who spent their days using an abandoned London double-decker bus parked in a junkyard as their gang hut. Similar in spirit to the TV show *The Monkees* (1965-68), each episode saw the madcap bunch of juveniles embarking on all manner of often unlikely and zany adventures. The show's lifespan, in fact, proved brief, with just 17, 22-minute episodes airing on BBC1 on Fridays. But while the journey may have been a short one, those prepared to join them were guaranteed a ride to remember.

THE KIDS ARE ALL RIGHT

'Get on board!' went the theme tune. 'Come and join the *Double Deckers!*' As the catchy music sung by the cast played, the title sequence introduced us to the *Double Deckers*. There was Brains (Michael Audreson), whose misfiring science experiments prompted many of the group's escapades, while food-fixated Doughnut (Douglas Simmonds) loved eating. Scooper (Peter Firth), meanwhile, was something of a heartthrob and was effectively the gang's leader, while the drums-obsessed Sticks (Bruce Clark) was the only American. Then there was Billie (Gillian Bailey), the oldest girl and a tomboy and the super-strong Spring (Brinsley Forde), the only black member of the regular cast. Finally, along came Tiger (Debbie Russ) generally seen as the baby of the group and always accompanied by her cuddly toy tiger. The actors playing the *Double Deckers* ranged from 11 to 17 years old.

They would be frequently joined by a token adult, Albert, an amiable local road sweep played by Melvyn Hayes. 'It was amazing,' Melvyn recalled in July 2025. 'I was only offered a small part to start with, but I had lots of ideas and managed to build up my role. I co-wrote the lyrics to the theme tune, wrote one of the scripts and, of course, played Albert in most of the episodes.'

He wasn't alone. A host of other familiar character actors from the time such as Liz Fraser, Clive Dunn, Pat Coombs, Hugh Paddick. Robin Askwith and even a young Jane Seymour all cropped up too.

RING THE BELL!

Despite being based in a junkyard (probably not an ideal location for children to use as an adventure playground), *Here Come the Double Deckers!* was not a show routed in gritty reality. The opening episode saw boy genius Brains constructing his own hovercraft, while a later story saw him inventing a robot.

On another occasion, the gang found themselves battling what they thought were alien invaders. In fact, the 'Martians' turned out to be a few men dressed in novelty space suits as part of a gimmick to attract custom to a new shop.

Music was a prominent feature of the show and a record released at the time featured 11 songs from the series. A cartoon version also ran in the popular comic, *Whizzer and Chips* for a year from May 1971 until May 1972. Sadly, by the time, the comic strip started, the show itself had already finished.

THE MAGNIFICENT 6½

Here Come the Double Deckers! had not arrived on TV screens as a fully untested, new idea. In 1968 and 1969, the Children's Film Foundation had released 12 short comedy films in two series, entitled *The Magnificent Six and ½*, which effectively served as a dry run for the TV show that was to follow. Characters and storylines were similar but not the same. Future *Double Deckers*, Michael Audreson and Brinsley Forde both appeared, although the cast was otherwise completely different. Audreson's character Whizz was clearly an early version of Brains although Forde's character, Toby, was completely different.

Hopeful of attracting an American audience, *Here Come the Double Deckers!* first aired in the USA late in 1970, shortly before its UK debut. Perhaps surprisingly, a new series of six more Children's Film Foundation films was again unveiled under the banner, *The Magnificent Six and ½* in 1972. But the gang was changed almost completely and none of the original *Double Deckers* were involved.

In truth, the journey was over. Although there would be repeats, the *Double Deckers* would never really return and have now taken their place amid the assorted debris of fondly remembered TV history.



As a new book
chronicles more than
60 years of Doctor Who
companions, we share
a countdown of our
10 favourite TARDIS
travellers who went...

Along for the ride

DID YOU KNOW?

The Doctor's robot dog had its own series, *K9*, made in Australia and broadcast from 2009 to 2010.



10 BARBARA WRIGHT

Doctor Who began in 1963 with teachers Barbara Wright (Jacqueline Hill) and Ian Chesterton (William Russell) intrigued by an unearthly pupil.

Following her home to a local junkyard, they enter what they think is a police box and find themselves swept into time and space by William Hartnell's Doctor and his granddaughter, Susan (Carole Ann Ford). In the adventures that follow, Ian proves to be a man of action while Barbara is the voice of reason. She was also the first person in Doctor Who to meet a Dalek. The Dalek's eye view of her backed against a wall in terror by the as yet unseen menace is among the most iconic cliffhangers in the show.

9 ADRIC

It's probably fair to say that Adric (Matthew Waterhouse) was not the most liked companion. As a gifted but whiny teenager from a parallel universe, he could be annoying. But his departure was one of the most unexpected and shocking in the show's history.

In the Cyberman story, *Earthshock* (1982), he defied Peter Davison's Doctor and stayed aboard a doomed spacecraft, convinced he was clever enough to solve a computer problem and avert disaster. Alas, he was too late and crashed into Earth – wiping out the dinosaurs in the process.

The show solemnly marked Adric's death by running the end credits in silence instead of with the usual theme music.



Adric shared the TARDIS with Romana II (Lalla Ward)

8 TOM CAMPBELL

At the height of Dalekmania, Doctor Who made two lavish big screen appearances, with Peter Cushing as the Doctor. The second film, *Daleks: Invasion Earth 2150AD* (1966), began with police constable Tom Campbell (Bernard Cribbins) mistakenly running into the TARDIS.

He was soon fighting Daleks in a ruined future London, and providing much of the film's comic relief.

Cribbins returned to the Whoniverse 40 years later, as Wilfred Mott, the grandfather of the Tenth Doctor's companion, Donna Noble (Catherine Tate). Although playing a different character, Cribbins brought his Dalek-fighting experience with him. He suggested that a Dalek could be blinded with a paintball gun, and showrunner Russell T Davies wrote it into the script!



7 LEELA

Usually clad in skimpy and revealing outfits, Leela (Louise Jameson, pictured *overleaf*) was definitely 'one for the dads'. But she also put paid to the image of companions as screaming damsels in distress. As a warrior savage, she was always ready to take on the villains with a knife that *Crocodile Dundee* would have been proud of.

'Do as the Doctor says or I'll cut out your heart,' is a line no other companion could have uttered.

Her stories include *The Horror of Fang Rock* (1977), widely regarded as one of the show's all-time masterpieces.

6 THE BRIGADIER

Although he didn't travel in the TARDIS, Brigadier Lethbridge-Stewart (Nicholas Courtney) was one of the Doctor's most consistent allies. The two first met during the Patrick Troughton era, but it was during the Jon Pertwee years, when the Doctor was confined to Earth, that the Brigadier came into his own. With the Doctor installed as UNIT's scientific advisor and the Lethbridge-Stewart as his nominal boss, he featured in most episodes.

Courtney was the perfect foil for Pertwee, playing the military man with a dry wit and resigned exasperation at the Doctor's antics. His legacy lives on today through daughter Kate (Jemma Redgrave), who followed him as UNIT commander.



Nicholas Courtney was president of the Doctor Who Appreciation Society for many years



Tom Baker's Doctor disapproved of Leela's violent streak and tried to 'civilise' her



5 ACE

Sporting a badge-covered bomber jacket and a rucksack full of explosives, teenage tearaway Ace (Sophie Aldred) was the perfect partner for Sylvester McCoy's scheming Seventh Doctor. While he played his enemies like a chess grandmaster, she attacked them with bombs and rocket launchers. Most famously, she beat up a Dalek with a baseball bat.

As the last companion of the classic era, Ace travelled at a time when ratings had dipped, prior to the show's cancellation, but that was no reflection on the quality of her adventures. She starred in two of the most dramatic, complex and mature stories in the history of Doctor Who, Remembrance of the Daleks (1988) and The Curse of Fenric (1989).



4 JAMIE MCCRIMMON

As a Scottish soldier from 1746, Jamie McCrimmon (Frazer Hines) was more out of his depth than most, but his bravery and common sense saw him through.

He appeared in more continuous episodes than any other companion – 112 – and travelled with Patrick Troughton's Doctor for almost his entire run (1966-69). When Hines caught chickenpox, the script was rewritten to replace him with a cardboard cutout. But he was actually a hard act to follow.

Eventually separated from the Doctor by the Time Lords, his memory was wiped, and he was returned to his own era. However, Jamie made a comeback in The Two Doctors (1985) where Colin Baker's Sixth Doctor naturally remembered him with great fondness.





Katy Manning appeared as Jo Grant in 77 episodes

3 JO GRANT

With scatty demeanour, her knee-high boots and miniskirts, Jo Grant (Katy Manning) was a stereotypical early-Seventies young woman. Outside the show, Manning sparked controversy by posing naked with a Dalek in *Girl Illustrated*. But the character's intrepid nature and dogged devotion to Jon Pertwee's Third Doctor endeared her to fans.

As a UNIT operative assigned as the Doctor's assistant during his exile on Earth, Jo faced Sea Devils, Daemons and the first incarnation of the Master (Roger Delgado).

Her departure to marry Professor Jones at the end of *The Green Death* (1973) was one of the most emotionally charged moments in Classic Who, and the very first time the Doctor looked heartbroken.



2 ROSE TYLER

When Doctor Who rematerialised on screen after a 16-year hiatus in 2005, 19-year-old council estate girl, Rose Tyler, was the companion who introduced a new generation to the Doctor. Such was the strength of her storylines, and the charisma of Billie Piper who portrayed her, that Rose played as big a part as Christopher Eccleston's Doctor in making the revived series a smash hit – which makes her one of the most important companions ever.

When Eccleston regenerated into David Tennant, the dynamic between the characters changed and Rose became the first companion in the show's history to develop a romantic relationship with the Doctor, much to the delight of fans who tuned in in their millions.

1 SARAH JANE SMITH

We doubt many Whovians would disagree with us calling Sarah Jane Smith (Elisabeth Sladen) the most beloved of all companions. Even Tom Baker's Fourth Doctor introduced her as, 'My best friend'.

The plucky journalist travelled with Pertwee and Baker at the height of the show's popularity and she starred in some of the most iconic stories, including *The Seeds of Doom* (1976), *Genesis of the Daleks* (1975), and the especially gruesome *The Brain of Morbius* (1976) – in which she was temporarily blinded. Over the years, Sarah Jane returned to meet seven incarnations of the Doctor. She even headed two spin-offs, *K9 and Company* (1981) and *The Sarah Jane Adventures* (2007-11).

■ *Companions: More Than 60 Years of Doctor Who Assistants* by Philip Bates and Andy Frankham Allen (Candy Jar Books) is out now.



Gone too soon

Richard Beckinsale was a TV star with a glorious future ahead. Kate Corr pays tribute to the much-loved actor whose life was cut tragically short



Appearing on *This is Your Life* with wife Judy, who died in July aged 78. Judy was in hospital when Richard died recovering from an operation to unblock her fallopian tubes so they could have more children

On 19 March 1979, the British public received some shockingly sad news. A TV actor they had grown to love had died suddenly, aged just 31.

Nobody could take it in. Richard Beckinsale was young, fit and healthy, oozing with comic talent and destined for great things. Married to actress Judy Loe and the father of two young children, their daughter Kate, and Samantha from a previous relationship, his death from an undiagnosed heart condition, was heartbreaking.

'When I was told, I burst into tears because it was so outrageous,' Ronnie Barker recalled. 'He was so loved that there was a universal sort of grief that went on.'

Indeed public reaction was so strong that four weeks later his widow Judy appeared on the BBC's evening show, *Nationwide*, to thank 'the hundreds and hundreds of people' who had written to her for their 'astounding kindness', and suggested those who wanted to help may wish to make a donation to the British Heart Foundation.

BOYISH CHARM

So, what was so special about this fresh-faced young man from Nottingham who'd made his TV debut just 10 years earlier, playing a policeman arresting Ena Sharples on *Coronation Street*?

Richard's good looks had, of course, assured him many adoring female fans. Yet there was more to his wide appeal than that charming smile and soulful eyes. His natural flair for humour was first noticed at RADA where he won a prize for comedy and was described by his peers as 'a young Eric Morecambe'.

This comedic talent combined with his boyish charm proved a potent mix when he got his big break in Jack Rosenthal's ITV sitcom *The Lovers!* (1970-71).

Beckinsale slipped effortlessly into the role of Geoffrey Scrimgeour, or Geoffrey Bobbles Bon Bon, as his girlfriend Beryl

(Paula Wilcox) liked to call him. While his looks may have made him every girl's dream date, his endeavours to get Beryl into bed for a bit of 'Percy filth' (her name for sex) made men relate to him too.

'He was very endearing, very sweet and very innocent,' Paula Wilcox recalled. The show was a hit and Beckinsale was rewarded for his portrayal of this new gentler version of masculinity with a Best TV Newcomer award in 1971.

But it was his next two roles – in two of the Seventies best comedies – that were to propel Beckinsale into the TV big time.

A HOUSEHOLD NAME

First came Lennie Godber in *Porridge* (1974-77), the sunny-natured cellmate of habitual criminal Norman Stanley Fletcher. Godber possessed a vulnerable quality that was captivating. Ronnie Barker, who played Fletcher, may have had all the best lines, but it was Beckinsale's warmth, comedic sense and ability to soften things that made the show a joy to watch.

Porridge was shot in front of a live audience and, while Barker would chat easily to the audience between takes, his young co-star was less forthcoming, only joining in the banter occasionally. 'He wasn't that confident,' Barker said.

But his comic timing remained superb when he also secured a role alongside another comedy great, Leonard Rossiter in *Rising Damp* (1974-78). Set in a seedy boarding house, Beckinsale played another naïve but good-natured young man. Now a comedy pro, he brought a calmness to the set, which was appreciated by perfectionist Rossiter, who called him 'the most generous person in spirit I have ever met'.

In September 1974, the pilot episode of *Rising Damp* was shown in the same week as the first episode of *Porridge* and, for a while, the two shows ran side by side.

These were the days of massive TV audiences – around 18 million people regularly watched *Rising Damp* and over 20 million watched *Porridge*, making Beckinsale a fully fledged household name.

So, when Eamonn Andrews turned up with his big red book in November 1977 to do *This is Your Life* nobody was surprised, even though at 30 years old Richard's career was only just beginning.

This seemingly premature honour turned out to be another case of perfect timing.

Stars of stage and screen, including Ronnie Barker and Leonard Rossiter, trooped on set to give fulsome tributes to this young man with such a bright future. Fulton MacKay (prisoner officer Mr MacKay in *Porridge*), even quipped 'He is a star and I hope that when I am an old man, he'll see I get some parts.' Sadly, the opportunity would never arise.

ORIGINAL TALENT

At the time of his death, Beckinsale was a busy man; he'd just filmed five episodes of a new BBC sitcom *Bloomers*, the first time he would play the lead role. He was due to start rehearsing the sixth episode the day he died.

Most poignantly, he had also just finished filming the big-screen version of *Porridge* (1979) which was released in cinemas after his death to great reviews.

Whether he would have become the big star his peers predicted or even ventured to Hollywood as his daughter Kate did, we'll never know. But in those 10 years Richard Beckinsale left a joyful legacy. Repeats of *Porridge* and *Rising Damp* still get millions of viewers and millions of laughs and ensure his memory lives on.

'He was an original,' said *Rising Damp* director Eric Chappell. 'Where are you going to get another Richard Beckinsale? We haven't seen anything like it before or since.'

A final farewell

Hollywood goodbyes
are bittersweet,
but these swansong
performances echo
beyond the end credits

MARILYN & CLARK

The Misfits (1961) was an unhappy, chaotic set from the start – made worse by director John Huston's drinking and the imploding marriage of Marilyn and the film's screenwriter Arthur Miller. Monroe was in the grip of alcohol and prescription drug dependency and, tragically, died without completing another film.

Gable, meanwhile, keen to still be seen as macho and virile, insisted on performing his own stunts, which almost certainly led to the heart attack he suffered two days after shooting wrapped. He saw a rough cut of the movie before he died aged 59 and said, 'This is the best picture I have made, and it's the only time I've been able to act.'

DID YOU KNOW?

The law on interracial marriage changed on 12 June 1967, just days after *Guess Who's Coming to Dinner* filming wrapped. Presiding judge Chief Justice Earl Warren said, 'Marriage is one of the basic civil rights of man.'



ROBERT DONAT

Making *The Inn of the Sixth Happiness* (1958) proved to be a particularly poignant swansong for Robert Donat. Starring with Ingrid Bergman, as missionary Gladys Aylward, Donat was in frail health throughout filming. He had chronic asthma and an undiagnosed brain tumour, which was the cause of his death just days after his last scenes were filmed. When his character says goodbye to Gladys his final words are, 'It is time to go old friends... We shall not see each other again, I think. Farewell'.

SPENCER TRACY

Guess Who's Coming to Dinner (1967) saw Spencer Tracy once again in the role of an exasperated middle-aged father out of step with society. The film's final scene was also Tracy's last ever, he died just 17 days later. It was Tracy's ninth time starring with his long-term partner Katharine Hepburn who later said she never watched the movie because the memories of Tracy were too painful.



JOHN WAYNE

It's an often-told myth that John Wayne's film, *The Shootist* (1976), about an ageing gunslinger dying of cancer, was mirrored in real life, but Wayne had been cancer free for nearly 12 years at this point. He was, however, suffering from heart problems caused by a bout of pneumonia caught while filming *Rooster Cogburn* (1975). The emotional final shootout, with Wayne's character determined to die on his own terms, turns this film into a monument to one of the great movie legends.



CAROLE LOMBARD

Screwball comedy queen Carole Lombard was on top form in 1942's *To Be or Not to Be*, but she didn't live long enough to see it released. While returning from a tour selling War Bonds the plane she was travelling in crashed, killing the 33-year-old actress and all on board. The film's dialogue originally included Lombard saying, 'What can happen in a plane?', but the line was cut after the tragedy.



PETER FINCH

In *Network* (1976), Peter Finch gives a towering performance as Howard Beale, a crazed news anchor who announces he will kill himself live on air. Finch died two months after the film was released, suffering a fatal heart attack at the age of 60 while undertaking a gruelling press tour. He was the first actor ever to win an Academy Award posthumously.



HENRY FONDA

After decades of retirement Henry Fonda wanted on last hurrah and what could be better than *On Golden Pond* (1981), alongside screen legend Katharine Hepburn and his own daughter, Jane? It won Fonda his first acting Oscar (and Hepburn a record-breaking fourth) but he was too ill to attend the ceremony and died soon after aged 77.



CARRIE FISHER

Princess (later General Leia) was undoubtedly Carrie Fisher's best-known role, so it's fitting that her final screen appearance was in the *Star Wars* franchise. She died in December 2016 but the filmmakers had enough unused footage from *Star Wars* Episode VII and VIII for her to also appear posthumously in *Star Wars: Episode IX – The Rise of Skywalker* (2019).

X-Ray Milland



Retro is pleased to share an exclusive sneak preview from *Dashing to the End*, Eric Monder's new biography of Ray Milland

One of the questions that inspired my book is why does Ray Milland, one of the most consequential actors from Hollywood's Golden Age – and an Oscar winner – not have a comprehensive biography. In most biographies, the author's assertion that the subject is complex has become a cliché, but in the case of Ray Milland, the complexity is the point, and it helps explain why he has been accorded so few accolades in recent decades, let alone a complete account of his life story.

Still, there is no question Ray Milland was a major movie star – of the handsome, debonair variety – specifically from the

late Thirties to the late Forties, at a point when some of the complexity was airbrushed away. For nearly six decades, from 1928 to 1985, he appeared in more than 135 theatrical releases, on top of dozens of radio and television programmes.

The sheer size and variety of Milland's canon is remarkable, especially when you consider his lack of formal training and belated start in the business. He was reliably exemplary in everything from forgettable pictures to flawed gems to outright classics – most notably Alfred Hitchcock's *Dial M for Murder* (1954) and Billy Wilder's *The Lost Weekend* (1945). If Milland was only known for this Oscar-

winning turn in *The Lost Weekend* he would still hold an important place in movie history and beyond. His selfish, suicidal barfly, a role antithetical to the matinée idol type, was proof to the world that this leading man of comedies and action adventures could be a superior dramatic actor. There wasn't anything phony about it, and the role elevated him, at least temporarily, from star to icon.

Occasionally, the material was subpar and he went through the motions, yet even a bored Milland was more interesting than many other stars. Milland would no doubt have more prominence in the public imagination today had he not passed up or been ➤

passed over for several landmark roles. Of the former, he rejected Howard Hawks's *Bringing Up Baby* (1938), and the original Broadway production of *My Fair Lady* (1956). He was considered for both Ashley Wilkes in *Gone with the Wind* (1939) and the hero of *How Green Was My Valley* (1941), and Paramount bought *Shane* (1953) with him in mind. But there's a deeper, more profound reason for both Milland's lack of recognition and the misreading of his contributions: it's that the actor upset the status quo and turned the notion of what it meant to be a *matinée idol* – the smooth, gallant and slightly roguish but always engaging hero – on its head and then paid the price for it.

DEFYING EXPECTATIONS

Between his troubled upbringing in Wales and a Celtic desire for adventure, Ray Milland possessed an alternately moody and rebellious disposition well before he entered the movie business. With a military background and no stage experience, Milland got a job as a marksman on the British version of *The Informer* (1929). He then went to Hollywood, slowly proceeding to become an actor and American

citizen, with many stumbles and setbacks along the way.

For a few years, Paramount attempted to mould new contract player Ray Milland into 'the next Cary Grant,' once Grant left the studio in 1936. Significantly though, unlike Grant and his brethren, Milland embraced dark material and sinister roles, imperilling his methodically established hero image. Yet it wasn't that alone that set him apart. Milland's greatest virtue was also his greatest vice: understanding his 'shadow' self (after Jung), Milland's less theatrical, more cinematic, intensely personal style held up a mirror to viewers, showing them that his flaws and frailties were theirs, too.

Toward the end of his Paramount years, Milland chose to play the Devil in seductive human form in the noirish *Alias Nick Beal* (1949), a personal favourite of his. While Cary Grant had just personified a guardian angel in the feel-good Christmas hit *The Bishop's Wife* (1947), Milland was unafraid of the career repercussions from appearing as the most heinous of all possible characters. *Alias Nick Beal* was sandwiched between

Milland gave an Oscar-winning performance as Don Birnam in *The Lost Weekend*



two of Milland's most memorable homicidal cads, Mark Bellis in *So Evil My Love* (1948) and Tony Wendice in *Dial M for Murder*. Despicable as they are, all three show moments of weakness and even a little regret. The extra layers are supplied by Milland's performance, the merits of which are easy to overlook because they

Milland was happy to play the villain opposite Grace Kelly in *Dial M for Murder*



He directed and starred in *A Man Alone*. He went on to direct four more films and 12 TV episodes





On the set with director Billy Wilder

are so subtle. The different sides to Ray Milland on screen manifest themselves as much within films as between films.

NO FEAR OF THE DARK

As a leading man, Milland was both an insider and outsider. Briefly, he embodied the manufactured matinee idol, but the limits of that persona became clear, and his career veered into iconoclastic territory. He brought a Byronic edge to his work – something dark and unplanned, which resonated beneath his suavity. The public saw the cool, urbane exterior; insiders recognised the complexity churning below the surface. This duality gave his performances their unique tension and resonance, setting him apart from the more straightforward projections of his peers.

Yet for all his classical reserve and gentlemanly bearing, Milland seemed most at home inhabiting characters with burdens to bear. He excelled at playing men straddling the line between order and chaos, between composure and collapse. This was never clearer than in *The*

Lost Weekend, where his portrayal of an alcoholic is unflinchingly raw. Here was a leading man brought low and made vulnerable, changing perceptions of what stars – male stars, especially – were permitted to show on screen.

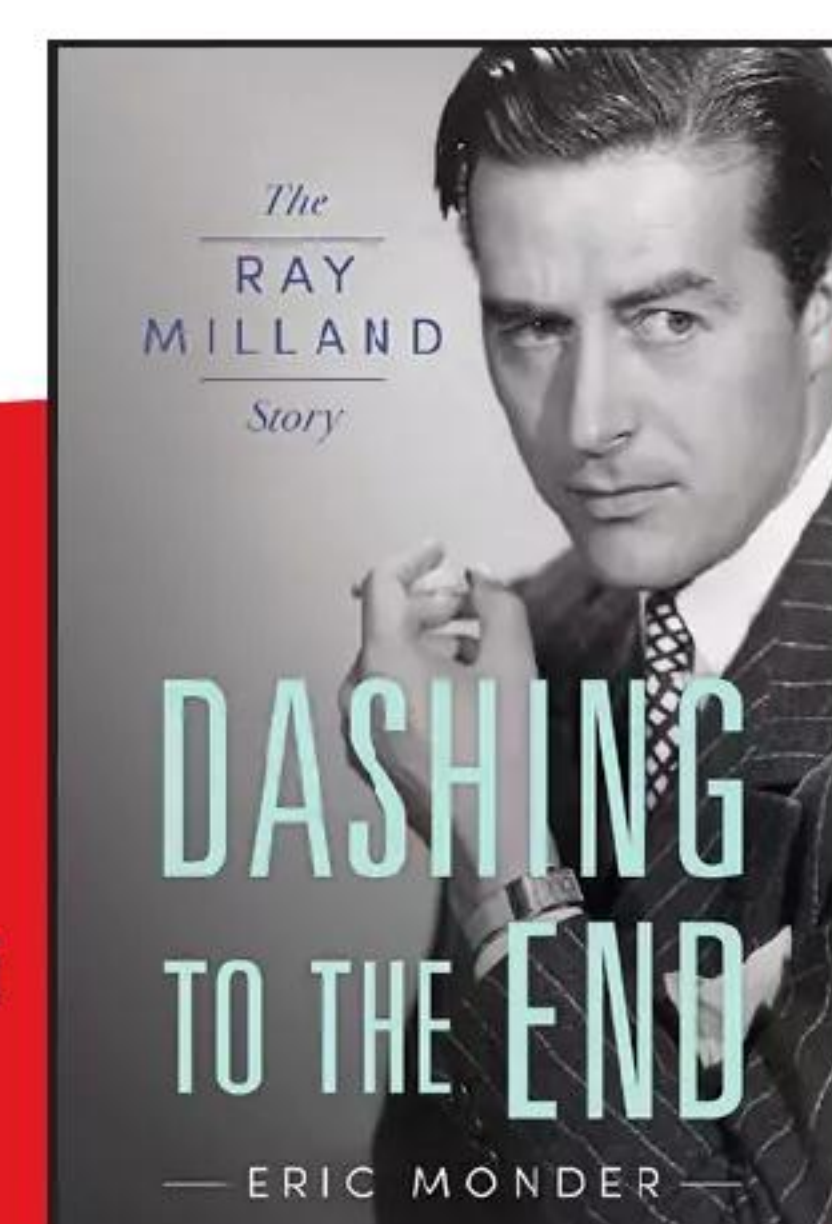
After Paramount, Milland's willingness to gamble with material and roles further distinguished his filmography. He was drawn to complexity far more than comfort, his career zigzagging across genres and registers, from comedies to thrillers to horror, often resisting typecasting to stretch himself. His directorial debut, *A Man Alone* (1955), and later projects would reflect a similar restlessness – sometimes at odds with commercial expectations, but always a testament to his passion for taking chances.

Milland's private life mirrored his professional contradictions. Stories about his temperament, his opinions, and even his relationships are frequently at odds. Colleagues could describe him in glowing or disparaging terms, and his own memoir doesn't always settle the matter.

What is clear is that Milland was propelled by a drive to work on his own terms, exploring nuances of masculinity and vulnerability rare for his generation of male leads. Whether as an actor, a director, a friend, or a rival, Milland's iconoclasm shaped not just a career, but also a legacy.

Ray Milland was a man of contradictions and charisma – someone who, over a long and varied career, steadfastly refused to be reduced to a single persona or type. He possessed the surface grace of a matinee idol and the internal turmoil of a brooding antihero. More than most, he challenged Hollywood's formulas, bringing psychological depth to every role, and betting on himself with daring professional decisions. In doing so, he left a legacy as one of the Golden Age's most fascinating, multifaceted, and enduring figures.

Dashing to the End: The Ray Milland Story by Eric Monder is available now from the University Press of Mississippi (£31).



EVERY PICTURE TELLS A STORY

You may have expected Hollywood stars like Elizabeth Taylor and Ann Miller to dine in lavish restaurants and drink fine wines served in cut-crystal glasses.

This photo of the pair, sitting with 'ordinary' studio folk in the MGM cafeteria in 1948, conjures up a rather different image. Liz sips from a simple bowl of soup while dancer Ann nibbles on a salad.

Of course, this was likely to be a publicity stunt by MGM, always keen to promote the studio as 'a family' and their stars as 'down to earth', though judging by Ann's fur and Liz's pearls, the stars themselves may not have got the memo...

In reality, the cafeteria – or Commissary as it was known – had a strict hierarchy, with directors, writers, actors, musicians and crew given designated seating areas and tables. Clarke Gable even had his own special chair. And woe betide anyone who dared to cross those invisible boundaries.

But Ann still had plenty reasons to look so happy. The premiere of *Easter Parade*, in July that year, was to make her one of MGM's top female musical stars. Liz would also star in a musical that year, *A Date with Judy*, which, sadly, wasn't her finest hour as her singing ended up being overdubbed. The following year she would star in *Little Women* and things would definitely start looking up.





**DID YOU
KNOW?**

The 'Elizabeth Taylor salad' was often on the menu at the MGM Commissary. It consisted of green leaves, watercress, thinly sliced turkey, salami and Swiss cheese, with a wine vinegar and oil dressing.

Ahead of its time

With an adult supporting cast led by Denis Quilley, Timeslip was an ambitious children's sci-fi series that has stood the test of time, writes Douglas McPherson

Children expecting to watch a new after-school sci-fi series on 28 September 1970 might have wondered if they'd accidentally tuned in to a documentary. Speaking straight to camera, ITN's science correspondent, Peter Fairley, asked, 'Have you ever had the feeling that you've been here before?'

He explained that any time travel in the programme that followed was based on the latest scientific theories around déjà vu and precognition – a projection of the mind, rather than the body, into the past and future.

'It's fiction,' he said, 'But today's science fiction so often becomes tomorrow's science fact.'

The doomy theme music that followed will forever bring a shiver to



Spencer Banks and Cheryl Burfield remained close friends and are godparents to each other's children

those who watched a children's show like no other.

Timeslip was ahead of its time, addressing ethical and environmental issues that are only too real today but which were a long way from the mainstream in 1970. And it dealt with them with a seriousness more befitting an adult drama than a teatime kids' show.

'It was prescient,' said Ron Francis who directed the third story in the series, *The Year of the Burn Up*, about an overheated future. 'Global warming, cloning... It must have been 20 years before cloning was a nationally known thing.'

Timeslip was conceived by script editor Ruth Boswell at the behest of ATV producer Renee Goddard who wanted a rival to the BBC's *Doctor Who*. Boswell decided on a format grounded in the misuse of human science – from anti-ageing drugs to artificial intelligence – rather than alien threats.

PAST AND FUTURE

Bruce Stewart wrote the first story, *The Wrong End of Time*, inspired by an urban legend that a German raiding party captured a radar station on British soil during the Second World War.

Opening in 1970, the story features two young teenagers, Liz and Simon (Cheryl Burfield and Spencer Banks), forced to spend the summer holidays together in a village near an abandoned Naval base. Simon has recently lost his

mother, and his father is an old friend of Liz's dad. Liz's father Frank (Derek Benfield) spent part of the war at the base and is haunted by having lost his memory of all events there. He doesn't even recognise his former commanding officer, Charles Traynor (Denis Quilley), who is staying in the same hotel with a mysterious agenda of his own.

While exploring the derelict base, Liz and Simon stumble through a force field into a night in 1940 when German soldiers capture the base in search of a secret weapon. During the adventure they meet the younger versions of Liz's dad and Traynor.

The six-part story was originally conceived as a one-off, but three more serials were swiftly commissioned to create a six-month run of weekly instalments, with the teenagers visiting the future and Liz meeting possible versions of her older self (played by Mary Preston).

Burfield and Banks, who were 18 and 15 at the time, had nothing but happy memories of making the show.

'It was one of the best experiences of my entire life. It was such fun,' Burfield recalled in 2020. 'It was a huge adventure,' Banks agreed.

To give his character a studious appearance, Banks wore large-framed glasses that earned him the nickname Joe 90 on set. Burfield was initially dressed, and acted, much younger than her real age, with childlike pigtails to match. By the end of the series, however, when the characters had themselves matured, she was allowed to sport a more fashionable minidress.

ONE AND DONE

Although Banks was 'bitterly disappointed' when an anticipated second series wasn't commissioned, due to a lack of overseas sales and higher than expected production costs, he



Triple Olivier award winner Denis Quilley and prolific character actor Derek Benfield appeared in most episodes

later attributed the programme's enduring popularity to the fact that only one season was made – there could be no anticlimax of a second series not living up to the first.

In fact, there was an attempt to revive Timeslip in the Nineties. Victor Pemberton, who wrote the concluding story, *The Day of the Clone*, bought the rights and teamed up with fellow writer Bruce Stewart to outline stories in which Liz and Simon were reunited for adventures in their 30s. Sadly, Timeslip 2 was never made.

The original show has aged well and retains a strong following. In a 2005 readers' poll of the Top 50 British tele-fantasy shows by SFX magazine, it was listed at No.28 and described as a series that 'dared to be more adventurous with its science fiction than most so-called grown-up SF shows'.

To mark Timeslip's 50th anniversary in 2020, Big Finish released the first of four box sets of new audio cast adventures, with Burfield and Banks reprising their original roles.

The producer, David Richardson, had been a fan since he was seven years old.

'As a child, I was completely transfixed,' he said. 'It told the story of two children who could travel into the past or future, but it didn't tell it in a childish way. It was incredibly adult in the themes it covered. It was one of those unique series that could appeal to all age groups.'



John Barron appeared as Morgan C Devereux in *The Time of the Ice Box*

My Granddaughter, I Love You

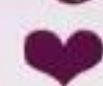
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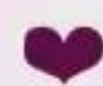
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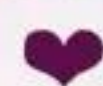
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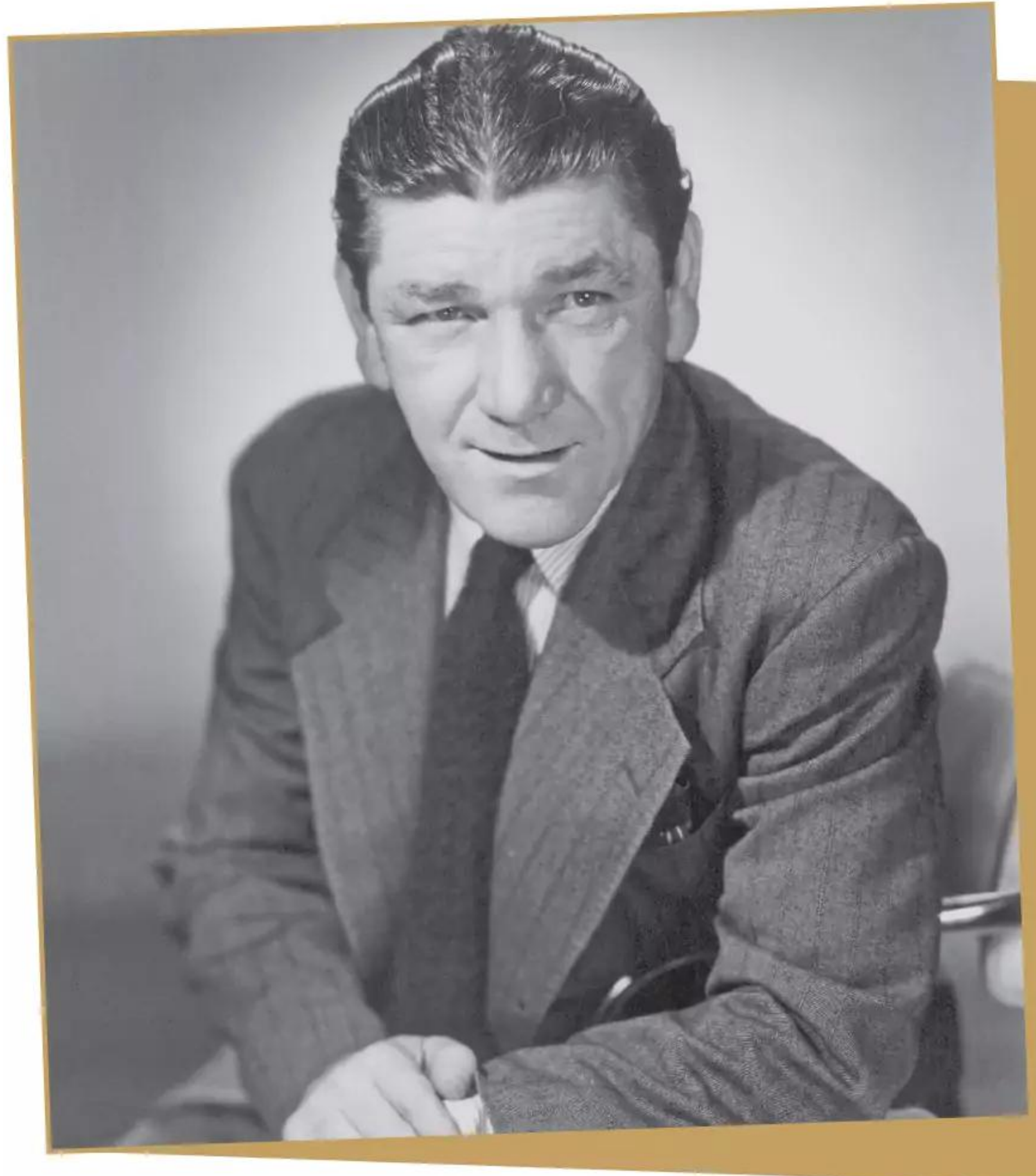
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Comedy historian Robert Ross pays tribute to some of the finest and funniest, but often overlooked, names in showbiz

Forgotten Heroes of Comedy...



Even to this day, in hip and happening Hollywood, the phrase a 'Fake Shemp' is common parlance. It's a doppelganger; a stand-in; a little Los Angeles moonshine in order to conceal the absence of a star actor. The real Shemp became a regular film star as part of The Three Stooges, alongside his mop-topped brother Moe Howard and that wacky porcupine Larry Fine: a trio of knockabout clowns who starred in a glut of hilarious two-reelers out of Columbia Pictures.

Although Shemp had been there from the beginning, there were many three stooges, notably his younger brother, Jerome, who, shorn of his hair, stole every plaudit as 'Curly'. There were several Curlys too, but it was Jerome's severe stroke and retirement from the team that brought Shemp back to the fold. He was loyal to the family slapstick business but reluctant to rejoin the team, primarily because he had carved out a very nice career for himself as both

star comedian in his own shorts and treasurable support to such wise-cracking double-acts as Bud Abbott and Lou Costello, and gloriously low-rent vaudevillians Ole Olsen and Chic Johnson.

Shemp was of the variety tradition. He knew the well-honed routines and pratfalling Broadway business. In Olsen and Johnson's greatest achievement, 1941's *Hellzapoppin'*, Shemp is in overdrive with the comic

'He was loyal to the slapstick business but reluctant to rejoin the team'

scowls, as the lovesick projectionist who is running the film, we the audience are watching! That Shemp carries off this comic trick, while observing and commenting on the nutty impossibility of what he is doing, is masterly. And individual.

You can quite understand why he didn't want to go back to The Three Stooges, but back he went, even going modern and into 3D for the experimental and just plain demented *Pardon My Backfire* (1953). All that head-whacking and eye-poking and

throat-slapping can take its toll, of course, particularly when your comic heart isn't really in it.

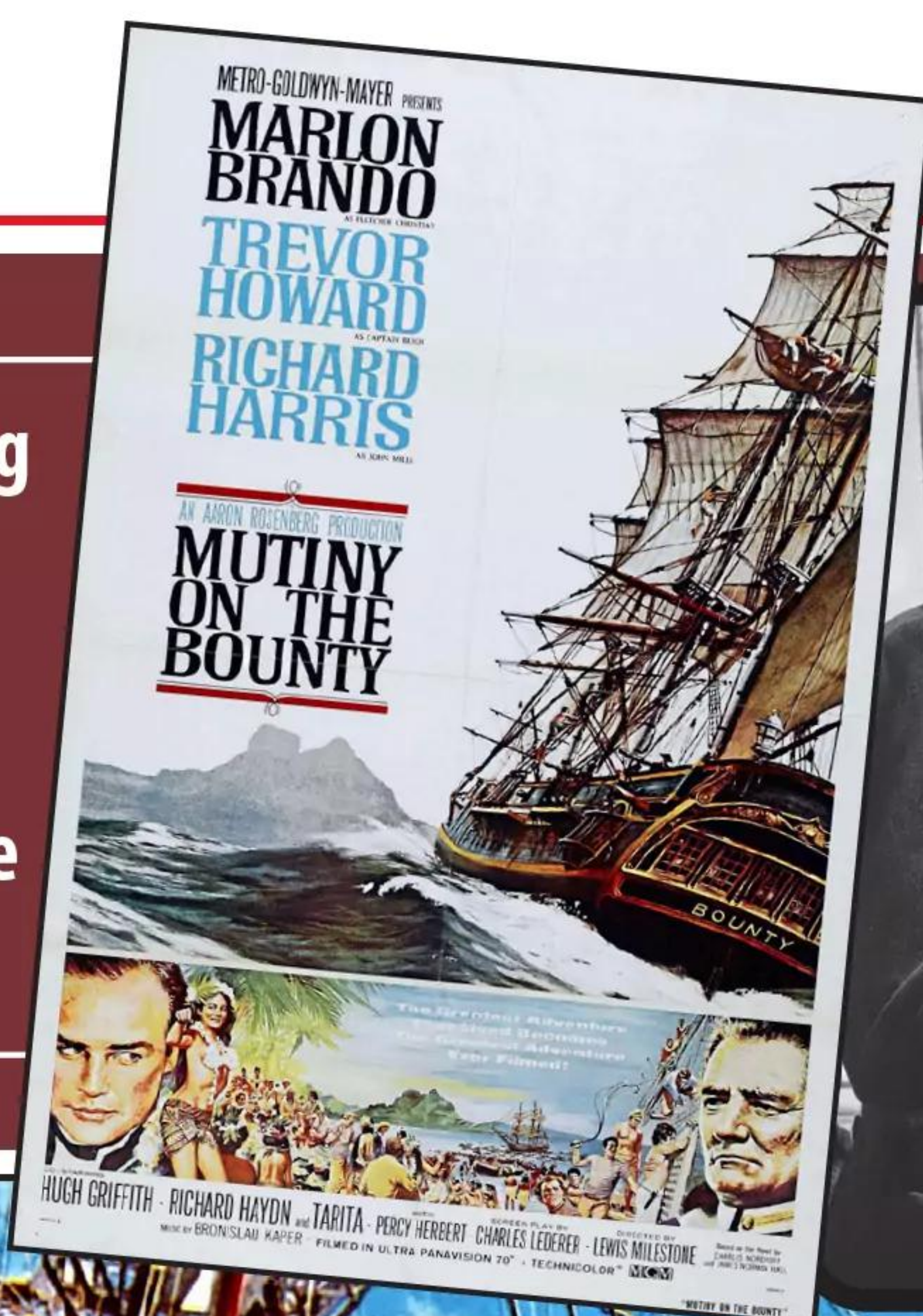
In November 1955 Shemp suffered a massive heart attack and died, with a *Three Stooges* film, *Blunder Boys*, in cinemas, and with more to come. Hollywood's heart is where the money is though, and Columbia Pictures were not overly keen on relinquishing the lucrative deal it had with the surviving stooges. Hence, while the call went out for a flesh and blood replacement, a 'Fake Shemp' was drafted in, with his back to the action, cavorting to recycled and relooped cries of 'Bee... bee... bee...' from the dearly departed Shemp. Hence 'Fake Shemp'. An unheralded substitute for a star.

The fact that Shemp Howard is now largely unheralded is a real shame. For, as a Stooge or not, he was a physical comic with grace and good humour. Nobility, too.

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

>>> MOVIE MASTERCLASSES No.50

Marlon Brando's demanding diva behaviour turned a tropical paradise into a nightmare for the cast and crew of the 1962 remake of *Mutiny on the Bounty*

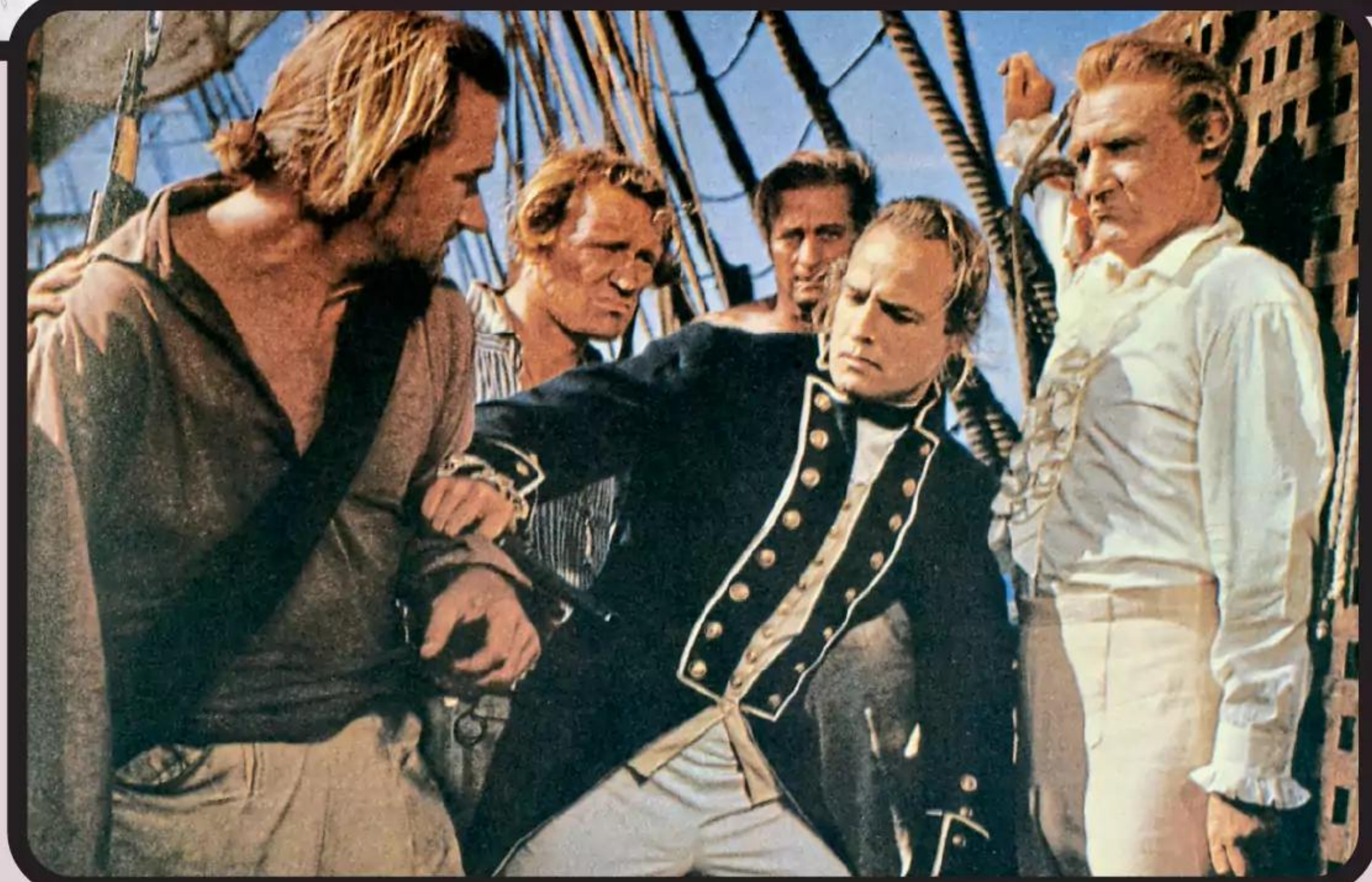


Based on a true story, *Mutiny on the Bounty* follows Captain William Bligh (Trevor Howard) on his voyage to Tahiti on the HMS Bounty. His mistreatment of his men caused First Mate Fletcher Christian (Marlon Brando) to overthrow his command and set him and his few remaining loyal men adrift in an open boat on the Pacific. However, Captain Bligh was a skilful enough Naval officer to successfully navigate more than 4000 miles to safety.

Renowned Method actor Brando seemed to be channelling the wrong crew member for inspiration – acting more like the tyrannical Captain than the rebellious First Mate.



When original director Carol Reed (*left*) and Brando clashed over the characterisation of Bligh he was fired and replaced by Lewis Milestone, whose directing style also didn't suit Brando's desire for endless discussions about motivation and mood. By the end of filming Milestone was so tired of the actor he refused to be in the same room as him, allowing Brando free rein with the editing. Notably Milestone never directed another film and later estimated that Brando's recalcitrant and petulant behaviour cost the production \$6 million in extra work.



A \$750,000 replica of the original 18th Century ship was commissioned complete with hidden engines, camera mounts and dressing rooms. The ship caught fire twice en-route from the shipyard in Nova Scotia to the filming location in Tahiti. The ship was later used as the Edinburgh Trader in *Pirates of the Caribbean: Dead Man's Chest* (2006) and became a tourist attraction before being lost to Hurricane Sandy in 2012.

'Unprofessional and absolutely ridiculous,' was how Trevor Howard described Brando and, by the final six weeks of the shoot pretty much everyone agreed. Much later Brando did write to Howard apologising for his behaviour on the set.

The real Captain Bligh was clearly a challenging man as, after the mutiny he was appointed Governor of New South Wales, Australia, where he soon faced a further mutiny (known as the Rum Rebellion) when he banned the import of liquor.



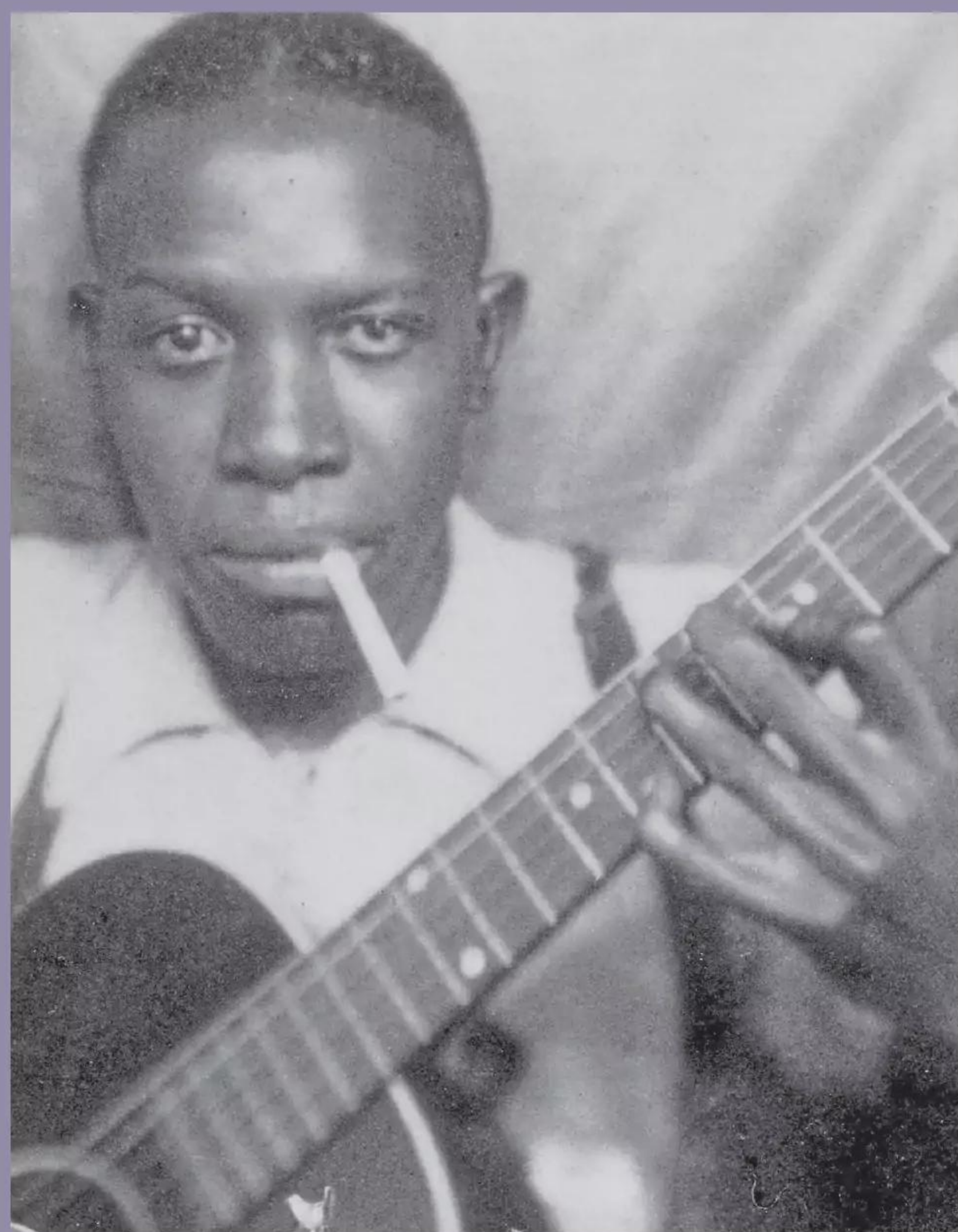
Brando's second wife, Movita, had played Tehani in the 1935 *Mutiny on the Bounty* film. To audition his leading lady for the remake Brando took a series of young Polynesian maidens one at a time into a room where he threatened to throw himself out the window to test their reactions. Eventually he chose Tarita, a waitress in a local hotel, as his co-star and later his third wife.



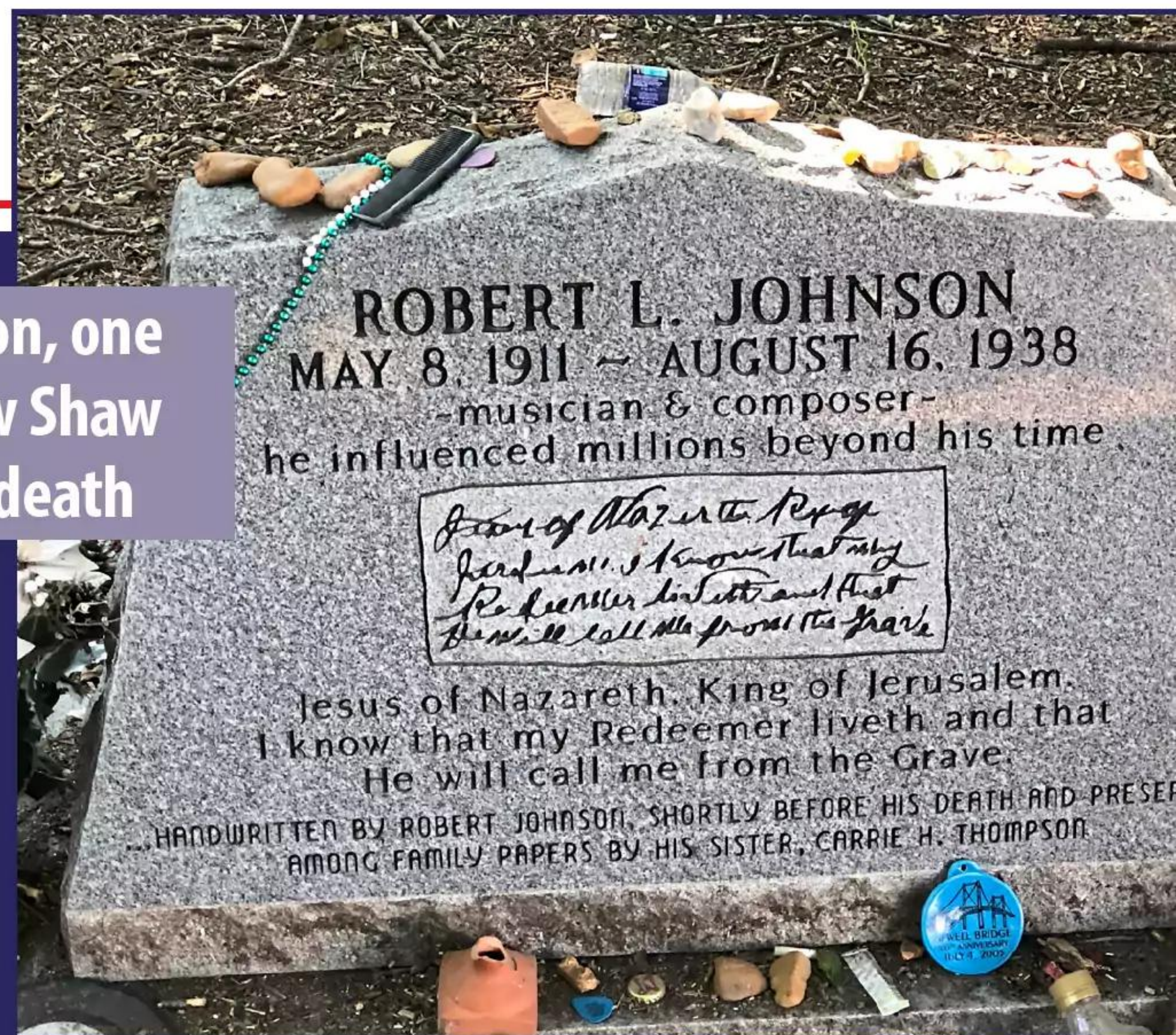
Richard Harris (who played Seaman John Mills) described the process of working with Brando as 'nightmarish' and got to the point where he refused to act opposite him any more. It's said that during Brando's death scene Harris delivered his lines to a log!

Mystery still surrounds the death of Robert Johnson, one of the greatest blues musicians of all time. Andrew Shaw examines the sinister stories about his untimely death

Haunted by THE BLUES



A rare photograph of Robert Johnson



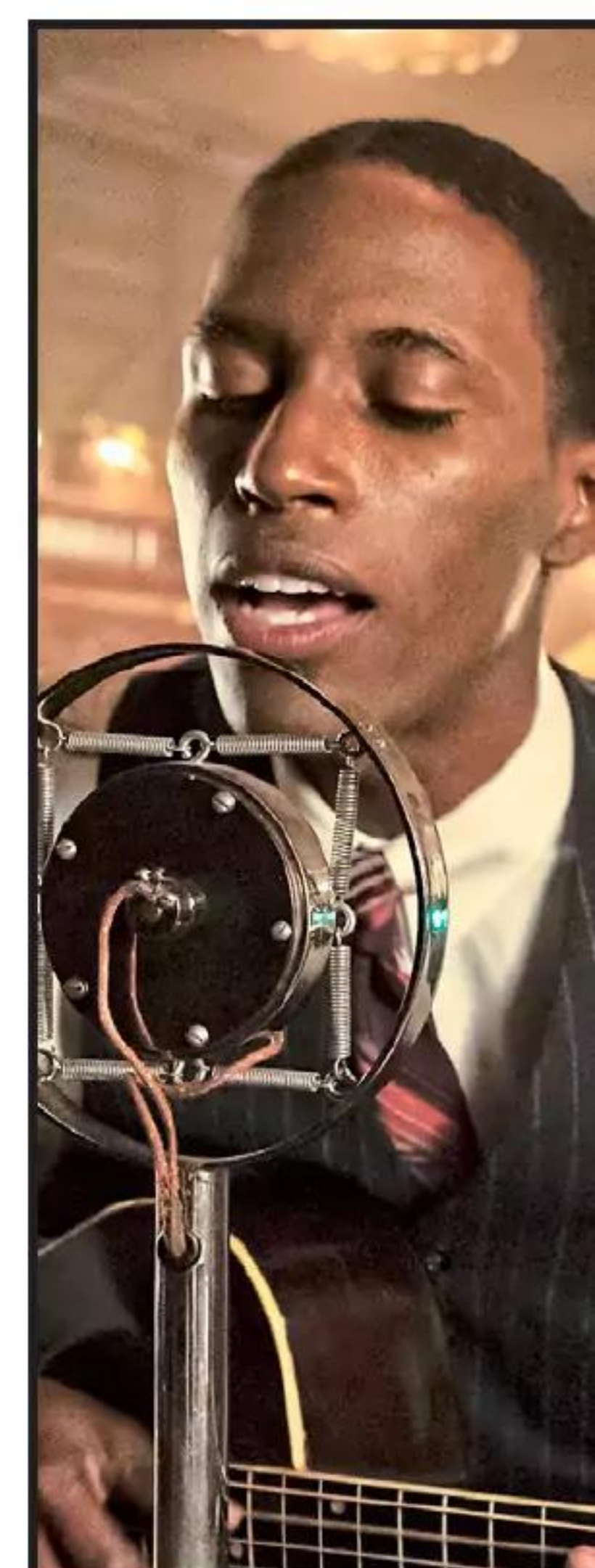
Eric Clapton called Robert Johnson 'the most important blues musician who ever lived'. It's an opinion shared by many. Legends such as Bob Dylan, the Rolling Stones and Led Zeppelin have all been influenced by Johnson's lyrics and musicianship. However, little is known about the man himself, and his early death, aged just 27, is shrouded in speculation.

In the weeks before he died, Johnson was playing regularly at a 'juke joint' near Greenwood, Mississippi. After one gig, he started to feel unwell and, over the next three days, his condition steadily worsened. In severe pain and suffering convulsions, he passed away on 16 August 1938.

Over the following years, rumours began to circulate as to the cause of his untimely death, and one in particular took hold in the public's imagination – that he had been claimed by the devil. But how did such a myth originate?

Born in May 1911, Robert Leroy Johnson didn't have the best start in life. His mother Julia already had 10 children with her husband Charles Dodds. However, Robert was the son of a plantation worker called Noah Johnson.

Robert acquired his love of blues and popular music as a child living in Memphis. Later, his school classmates would recall a boy who was excellent at playing the jaw harp and harmonica. As a teenager, he would spend time in juke joints



In his early days Johnson's guitar playing was so bad that people would apparently implore his mentor Son House to take the guitar away from him!

where he listened to early pioneers of Delta blues such as Son House and Willie Brown. Captivated and inspired, Robert set his sights on becoming a professional musician.

However, aged 17, his ambition was put on hold when he married 14-year-old Virginia Travis (they both lied that they were older on their marriage certificate). Robert took work in the fields to support his wife, who soon fell pregnant.

THE DEVIL'S MUSIC

As the baby's birth date drew closer, Virginia went to stay with her family in Penton, in upstate Mississippi. Robert agreed to follow her, but he stopped at various music venues along the way. By the time he reached Penton, his wife and baby had been buried, both having died during the birth.

Virginia's ultra-religious family are said to have blamed Robert for their deaths. They claimed it was divine punishment for him singing secular songs, which were considered the 'devil's music'. This was the first time Robert was linked to the devil myth.

Devastated by his loss, he threw himself into his music, performing on street corners and in bars. However, his ability on the guitar was far from exceptional.

Around this time, Robert disappeared. Some suggested he went in search of his biological

father, but whether that's true or not, what is known is that he was perfecting his guitar playing technique and learning new styles.

His tutor was the blues guitarist Isaiah 'Ike' Zimmerman. It was said the pair would practise in the graveyard at night, where no one would complain. But people suspected the two men of having dealings with the devil.

About two years later, Robert turned up at a Son House and Willie Brown show in Mississippi. During a break, Robert asked the older musicians if he could play the guitar for the crowd. As soon as Robert started expertly strumming his seven-string guitar, it was clear a remarkable change had come about. He sounded incredibly gifted and his throaty voice sang lyrics that were charged with mournful longing.

A SUPERNATURAL TALENT

Now aged 21, Robert Johnson soon became the professional musician he had always dreamed of being. He travelled around venues in the South, and appeared in Chicago, New York and Canada. He also recorded 29 songs that are now considered blues standards.

But it was the circumstances of his death and the sudden change in his musicianship that gave rise to the myth about the devil. The story was that Robert had gone to a crossroads on the Delta at midnight and offered up his guitar. Satan appeared and the pair struck a deal – Robert would acquire amazing musical abilities in exchange for his soul. Many believed this myth to be true, and Robert's recordings of songs such as Cross Roads Blues and Me and the Devil Blues fuelled the flames.

However, there were other theories as to why he died. One was that he was flirting with a woman at a gig and her jealous husband poisoned the singer's whiskey with strychnine or naphthalene (dissolved moth balls). Only, strychnine has a distinct odour,

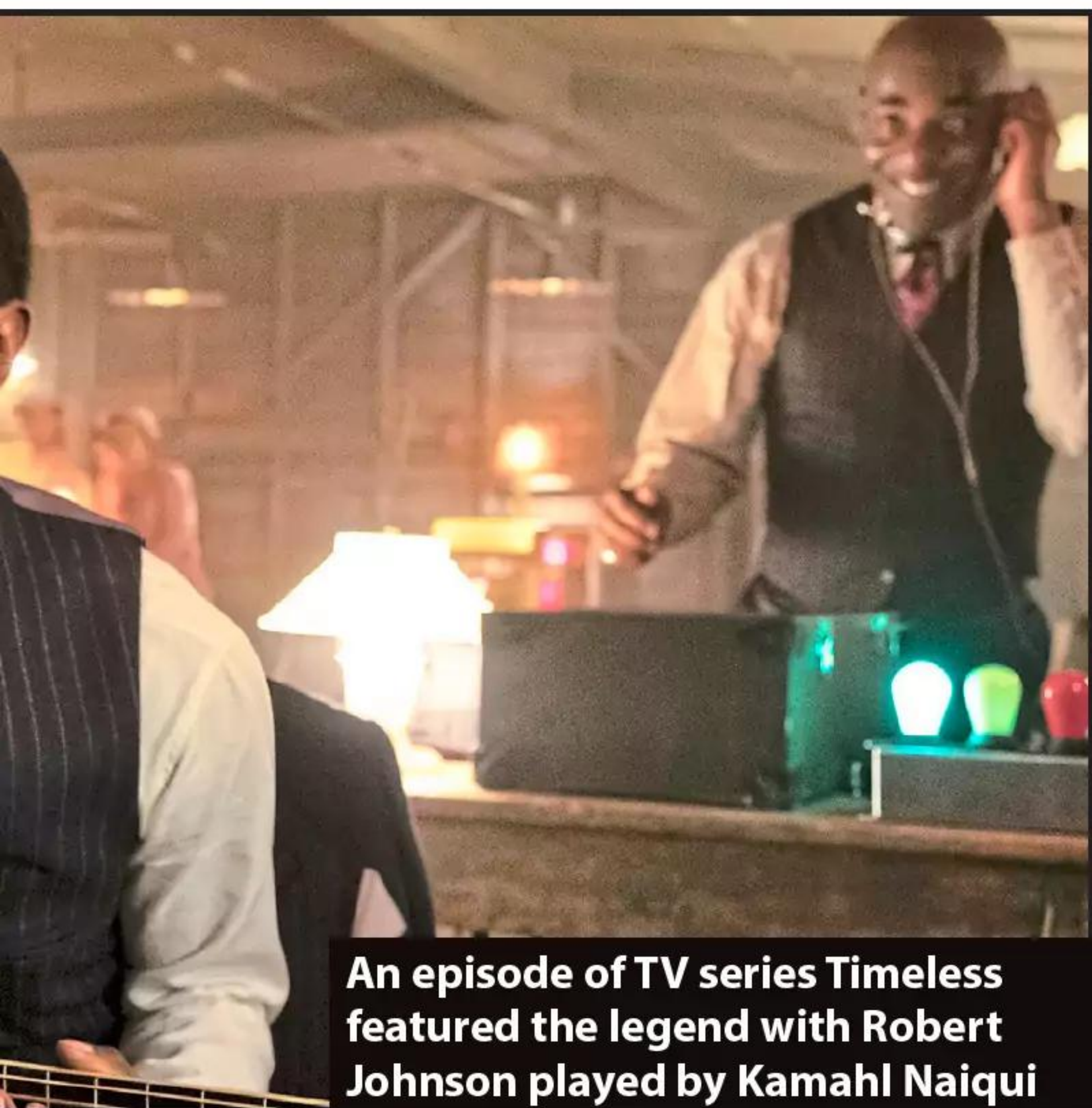


and large quantities are needed for it to be fatal, while naphthalene consumption rarely results in death. But Robert had an ulcer. Had poison caused an internal haemorrhage? As he died, he suffered severe abdominal pain and was bleeding from the mouth.

In 1968, a journalist unearthed Robert's death certificate. Although it didn't give the cause of death, a note on the back stated that he'd died from complications linked to syphilis, which he'd had from birth. Had Robert suffered an aneurysm caused by syphilis, aggravated by his consumption of poor-quality moonshine booze?

In 2006, a doctor suggested Robert may have had Marfan syndrome, a genetic disorder affecting the body's connective tissues. Like Robert, people with the syndrome often have unusually long fingers. One complication of the syndrome is an enlarged aorta, which can be fatal.

We will probably never know what caused Robert Johnson's early death. But for some, the story of him selling his soul to the devil at the crossroads can be the only explanation for his almost supernatural musical ability.



An episode of TV series Timeless featured the legend with Robert Johnson played by Kamahl Naiqui

The Monocled Mutineer received nine BAFTA nominations, winning just one for George Fenton's theme music



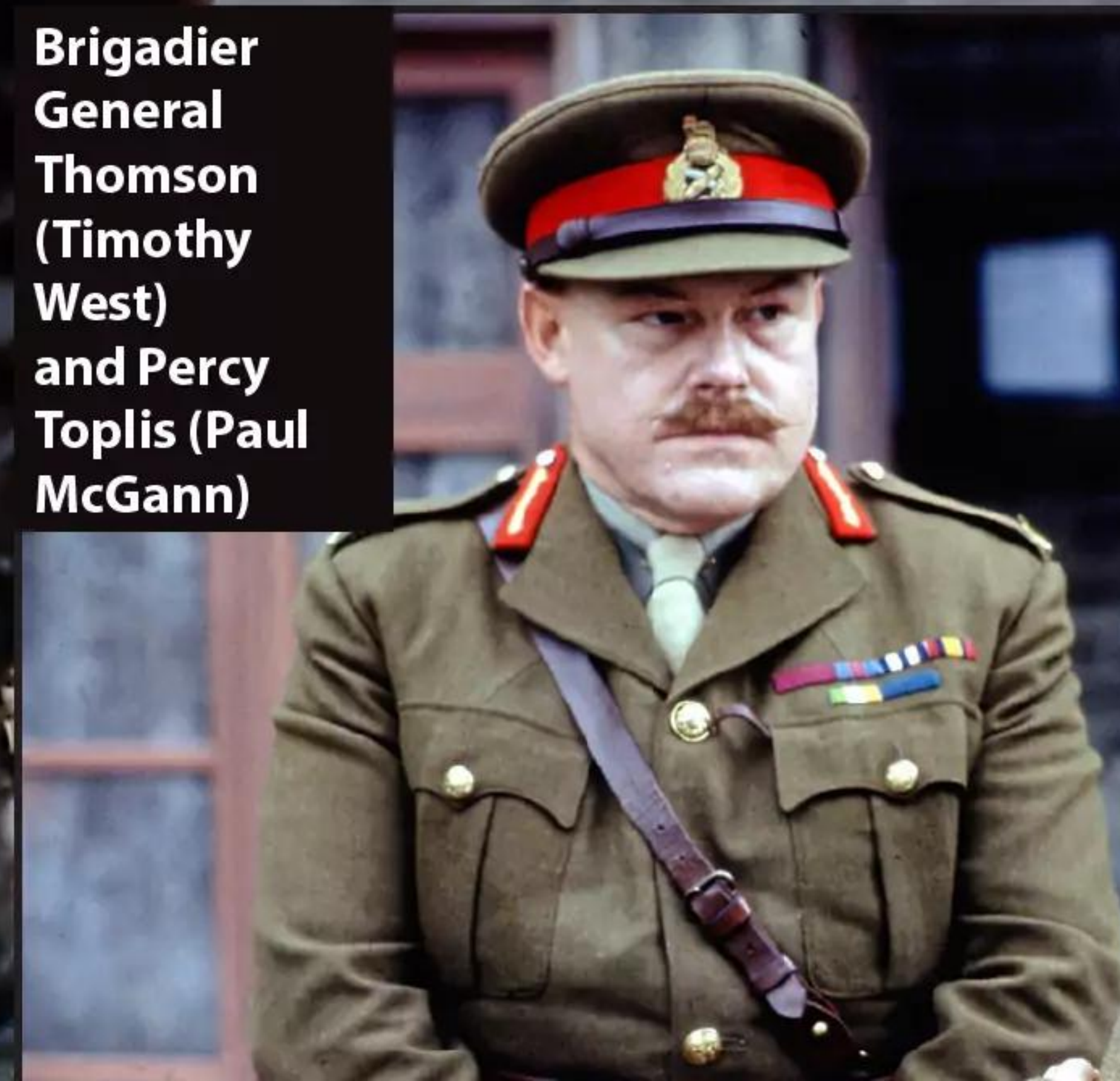
Paul McGann had made only a handful of TV appearances before taking the lead in The Monocled Mutineer



The trench revolution

Alan Bleasdale's The Monocled Mutineer sparked controversy and acclaim with its bold portrayal of wartime rebellion. Sean Egan re-examines the 1986 BBC drama

Brigadier General Thomson (Timothy West) and Percy Toplis (Paul McGann)



Rarely has a television series generated such contrasting reactions as *The Monocled Mutineer*. When first broadcast in 1986, Alan Bleasdale's four-part BBC drama was greeted with acclaim and condemnation in almost equal measure. Whatever the merits of the criticisms, they made for a scandal that in the long term has sadly deflected attention from the programme's artistic brilliance.

Bleasdale was previously responsible for the gritty 1982 BBC life-on-the-dole series *Boys from the Blackstuff*. He was asked by the corporation to read the 1978 non-fiction book *The Monocled Mutineer* by William Allison and John Fairley, which dealt with the 1917 Étapes uprising by soldiers outraged by pitiless training regimes and atrocious battlefield conditions. Bleasdale felt it ideal material for the sort of 'egalitarian drama' he prided himself on purveying.

ARMY AGITATOR

Mutiny ringleader Percy Toplis was a young stretcher bearer in the First World War. The show depicted him as an audacious con artist and expert mimic, equally capable of mixing with his superiors in officers' brothels – right down to sporting the titular eyeglass – and leading an uprising against their echelon over their cruel treatment of the rank and file. In civilian life, he was a hardened criminal going back to his deprived Nottinghamshire childhood.

His villainy would be

unforgivable in the context of today: he was even convicted of murder, albeit in absentia and via dubious evidence. However, Britain in and around the Edwardian era hosted even bigger villains,

namely a penal system that saw nothing wrong with birching an 11-year-old boy and a military officer class whose brutality and death sentences for displays of fear provoked more terror and resentment than enemy fire. Consequently, we rooted for Toplis as he humiliated ex-bosses, deserted his post and even to some extent when he – at least in Bleasdale's story – financially exploited the grief of the mother of an officer executed for cowardice.

The programme's pace is leisurely without being slack, and, with the episodes lasting more than an hour and one of them over 90 minutes, they feel more like TV movies than parts of a mini-series.

On top of superbly accurate set dressing and period-correct dialogue, is sublime casting. In the title role, Paul McGann adroitly straddles disagreeableness and charm, but there are fine performances across the board, especially Timothy West as Brigadier General Thomson, Eric Mason as a pompous sergeant major who is pathetically unaware that senior officers likely hold him in contempt for his lower-class accent, and Cherie Lunghi as Percy's lover Dorothy, who transpires to be not the lady of the manor she makes out but a chancer just like him.

CALL YOURSELF SOLDIERS?

The writing is peak Bleasdale, full of the fine detail and true-to-life human hesitations and gaucheries that most established writers have developed too stylised a technique to bother with. Moreover, despite his political intent, he's too skilled to preach. Thomson might be the representative of the establishment and source of the mutineers' fury, but he is the character who emerges with the most dignity.

One of the abiding memories of the series is the sight of Thomson standing up in his chauffeured staff car and, ignoring personal

danger, remonstrating with jeering, dishevelled rioters, 'Call yourself soldiers? You're nothing but an undisciplined rabble!'

McGann is easy on the eye or, as Toplis describes himself to Dorothy in one episode, 'Dead 'andsome'. This wasn't quite mirrored by life: the reality of the appearance of any man from Toplis' undernourished, undereducated class at that point in history is revealed in pictures of his face shortly after death – gunned down by a police officer's son – in which he is missing teeth. This, though, wasn't the main issue people had with *The Monocled Mutineer*'s veracity.

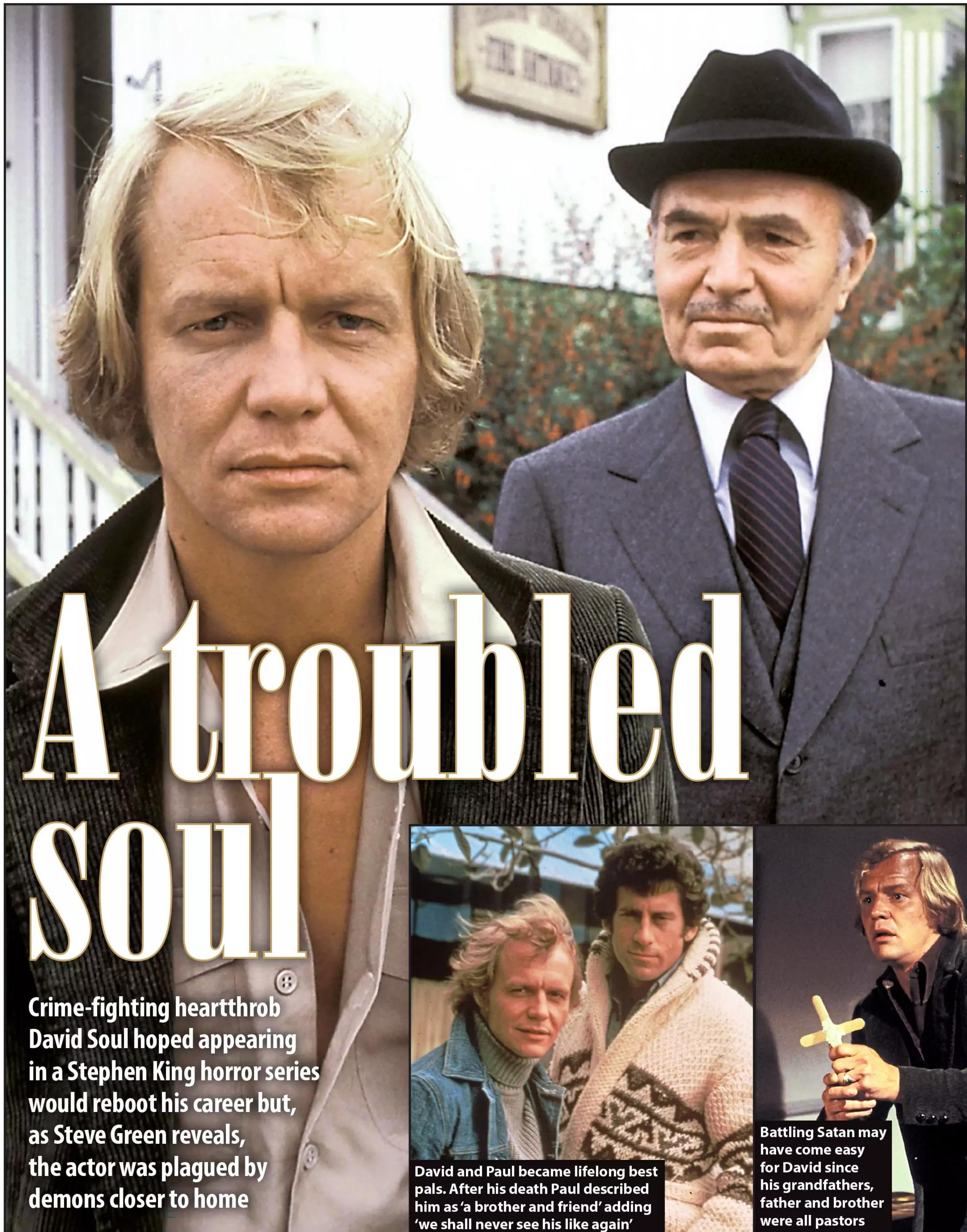
BASHING THE BEEB

The show's historical advisor Julian Putowski protested to Bleasdale in a published letter exchange shortly after transmission that he should have presented his scripts 'as a work of fiction based on known facts and events' and complained that, in declaring *The Monocled Mutineer* to be historically true, the BBC's publicity arm had placed him 'in an impossible position'. Putowski publicly doubted Toplis was even present at Étapes at all. Such disputes might have struck many as arcane, but it gave some public figures, angered by the series' depiction of the First World War in less than patriotic terms, the perfect excuse to attack the corporation. It was denounced in Parliament as 'the rewriting of history'.

The series was broadcast in the same year as Dennis Potter's *The Singing Detective*. However, unlike that widely acknowledged masterpiece, it has fallen off the critical radar, the consequence of a chastened BBC's reluctance to either boast about it or repeat it.

Once removed from the furore, it's clear that *The Monocled Mutineer* deserves to be bracketed with the very best television drama Britain has ever produced.





A troubled soul

Crime-fighting heartthrob David Soul hoped appearing in a Stephen King horror series would reboot his career but, as Steve Green reveals, the actor was plagued by demons closer to home



David and Paul became lifelong best pals. After his death Paul described him as 'a brother and friend' adding 'we shall never see his like again'



Battling Satan may have come easy for David since his grandfathers, father and brother were all pastors

In the summer of 1979, David Soul bade farewell to the fictional urban sprawl of Bay City, the four-season hunting ground of small-screen supercops Ken Hutchinson and Dave Starsky, and headed north-west to the sleepy Californian hills surrounding Ferndale, a town with Victorian buildings so picturesque they would one day be recreated in America's first Legoland – but which was for now doubling for Jerusalem's Lot, epicentre of vampiric evil.

David was leaving behind failed marriages to actresses Mim Solberg and Karen Carlson (the latter played Robert Redford's wife in *The Candidate*, 1972), a lengthy (overlapping) affair with occasional Starsky & Hutch guest star Lynne Marta (*Footloose*, 1984), and a domestic music career that had stalled after *Don't Give On Us* held Billboard's top slot for one week in December 1976 (British fans were more welcoming, awarding it four weeks at No.1, plus three the following year for *Silver Lady*).

Ahead of him lay the starring role of Ben Mears in a two-part television adaptation of Stephen King's novel *Salem's Lot*, the story of a writer who returns to his hometown (*Jerusalem's Lot*) to discover its citizens are turning into vampires.

The role sounded like a potential path back to the movie career that David, who considered himself an artist, had always longed for, but which had been sidetracked by that famous stint in Starsky & Hutch. 'I thought television was a bit beneath me,' he later admitted.

Starsky & Hutch had gained quite the party reputation, not least when David and co-star Paul Michael Glaser entertained a royal visitor

in 1978, 'I got Princess Margaret really smashed one afternoon,' he told the *Daily Mirror* in 2020. 'We closed the set down, Paul and I took her to lunch and we emptied a couple of bottles of gin. She told us the Queen Mother loved Starsky & Hutch and called us "nice boys".'

CHALLENGING TIMES

Such rumours might explain why one of the first questions pitched by journalist Bill Kelley to producer Richard Kobritz when covering the *Salem's Lot* shoot for *Cinefantastique* magazine focused upon rumours that its star was drinking on the set. After a non-committal 'I didn't notice any of that', Kobritz stressed the pressure and challenges the actor faced: 'It's a difficult script in that there is very little dialogue and the story is very intense. We were going for a genre piece here that was not always explainable in normal script language and normal dialogue, and I'm sure that would be very frustrating for an actor who takes his work seriously.' At that point Warner Brothers had already invested heavily after spending four years trying to develop *Salem's Lot* as a movie before deciding to adapt it for the small screen.

In later years, David would speak warmly of *Salem's Lot*, especially working with James Mason, which he described as 'a real kick', but he admitted to finding the workload very different from weekly television: 'Starsky & Hutch was always dip-dip-dip,' he recalled, 'street jargon and repartee, sort of half-finished sentences. This time I stuck with the lines and discipline of a well-written script. There's also a mysterious quality to Ben Mears, and I tried to work with that. I didn't socialise a lot. It was a rough part, and in a sense I tried to let all of the neuroses that were building up in David Soul, because of the pressure, work for me.'

Aired over two Saturday evenings that November, *Salem's Lot* was widely praised for the

brooding atmosphere created by director Tobe Hooper – surprising many who only knew him through the gory *Texas Chainsaw Massacre* (1974) – and David's performance as the town's unexpected saviour.

However, the mini-series failed to act as a springboard back to the big screen, and David found himself in a succession of mostly forgettable television movies, plus *Casablanca* (1983), a short-lived prequel show in which he played Humphrey Bogart's character from the 1942 classic.

By now, David was married for a third time, to Patti Carnel-Sherman, but dark patterns were beginning to re-emerge as he struggled with alcohol and domestic violence. 'I have a history of being unable to control my anger,' he told *People Magazine* after Patti had requested protection from the Bel-Air Patrol, a private neighbourhood police force. It was a similar story when he married actress Julia Nickson (*Rambo: First Blood Part II*, 1985); she persuaded him to attend rehab, but the marriage collapsed in 1993.

FINDING A SOULMATE

Some balance finally entered David's life when he relocated to the UK in the early Nineties and married theatre publicist Helen Snell in 2010. 'An English rose,' he told *Waitrose Weekend* shortly before their tenth anniversary. He gave up alcohol and his 50-year three-packs-a-day smoking habit. 'For the first time in my long and chequered life – professionally and personally – I really have found someone who's my soulmate in truth.'

Announcing David's death in January 2024, aged 80, Helen said, 'He shared many extraordinary gifts in the world as actor, singer, storyteller, creative artist and dear friend. His smile, laughter and passion for life will be remembered by the many whose lives he has touched.'



RETRO

Behind the lens

The Boy Wonder

Aged 25, Orson Welles was considered a cinematic genius, about to conquer the world. Then things fell apart. Adam Smith reveals why the maverick filmmaker did not fulfil his legacy



Welles worked 16-18 hour days on *Citizen Kane*, often starting at 4am

DID YOU KNOW?

The uncut version of *The Magnificent Ambersons* has become a 'Holy Grail' for hunters of lost film. Though the original negative was destroyed, rumours still circulate of a complete print sent to Brazil for Welles to view, having survived.



Newspapers are now thought to have deliberately exaggerated the panic caused by Welles's *War of the Worlds* radio broadcast

It was the early Seventies, and Orson Welles was on his uppers. Again. Broke, temporarily homeless and without work, he had been taken in by Peter Bogdanovich, the then-rising star of the New Hollywood. There was something moving about the set-up, the younger generation paying its respects to the older.

But at the time, Bogdanovich was living with Cybill Shepherd, the star of his breakthrough movie, *The Last Picture Show* (1971). And, while the young director was awed and honoured to have the director of *Citizen Kane* (1941) camping out in the spare room, Shepherd was less so.

'I never quite got used to living in the same apartment as a legend,' Bogdanovich remembered. 'But much as they admired one another, I don't think Cybill and Orson got on particularly well. It was like a sitcom where the wife and the lodger are at loggerheads. Cybill took particular issue with Orson's hygiene. She was forever finding

cigar butts and pizza crusts wedged behind the sofa.'

One evening, the trio were watching television when *The Magnificent Ambersons* (1942) came on. The studio had infamously butchered Welles's sophomore movie. Bogdanovich offered to turn the television off, but Welles watched for a while before the younger director noticed that tears were running down Welles's face.

'Don't you see?' he said, when Bogdanovich asked about it the next day. 'It's not because of the cutting. That just makes me furious. It was

because it's the past. It's over.'

It was. But what a career he had, briefly, had. He had founded his own acting company, The Mercury Theatre. He had terrified the nation and revolutionised a medium with a radio broadcast of HG Wells's *The War of the Worlds*. For his film debut, he directed *Citizen Kane*, a movie that changed cinema and, over 70 years later, is still regarded as the finest film Hollywood has ever made.

Then he turned 26. And he had begun the journey towards becoming, as critic Walter Kerr once called him, 'the world's youngest has-been'.

By the time he found himself bunking up with Bogdanovich he was known to the younger generation, if he was known at all, as a habitué of the late-night TV circuit, purveyor of top-quality Hollywood anecdotes delivered in that booming, playful baritone, a voice that also shilled Paul Masson Wines on TV adverts with the promise that the vintners would 'sell no wine before its time'. ➤

What the hell had happened to Orson Welles?

A YOUNG UPSTART

There was something magical about Welles from the start. He was born in Kenosha, Wisconsin, in 1915. At three, he appeared in the Chicago Opera Company's *Madame Butterfly*. By the age of 10, he had attracted his first media attention, with a local newspaper commenting on his 'fluent command of the language' and knowledge of 'books far beyond his years.'

At just 15, he declared his schooldays over, hopped on a steamer to Ireland, where he intended to paint, but found himself seduced by the stage in the form of The Gate Theatre, or rather, he seduced it. He told them his name was the famous Orson Welles, he was 18 (a lie), and they must have heard of him. According to biographer David Thomson he waved 'notices' under their noses, never stopping talking long enough for anyone to read them. He was cast in a play, and then another.

He was seemingly unstoppable. By 1932, he was back in New York.

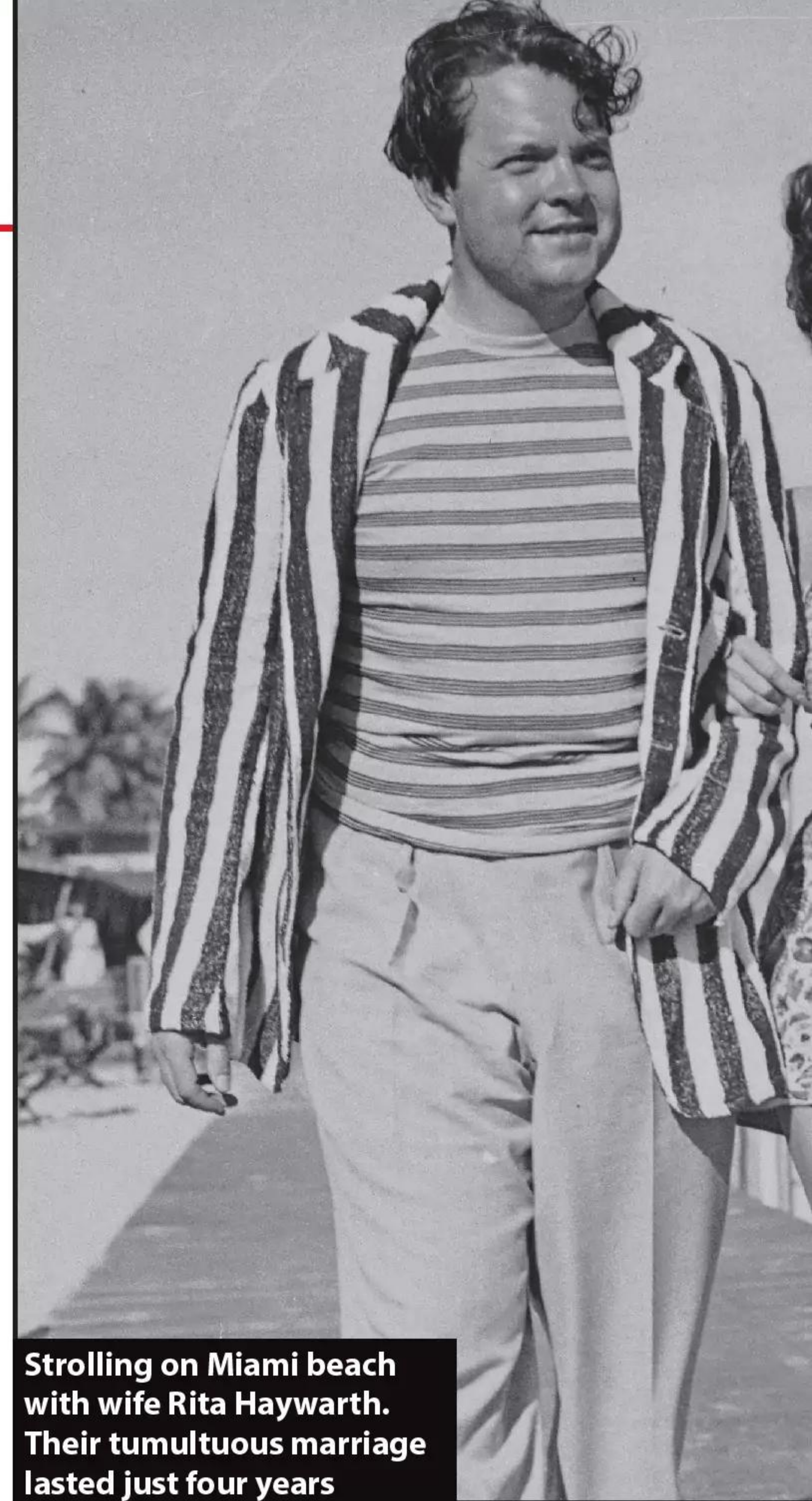
In 1936, his all-black 'Voodoo' production of *Macbeth*, which relocated the action to Haiti, attracted raves and controversy. In 1938, his *War of the Worlds*, conceived as a live news broadcast, caused mass panic and required CBS to lock him and the cast in the station for their own safety.

And then there was *Citizen Kane*. The story of the making of *Kane* is often told; perhaps less well known is Hollywood's reaction. At the 1942 Oscars, as the nine nominations for the 25-year-old's debut were read out (in the end it would win only one, for screenplay), in among the claps and cheers, boos and catcalls could be heard. He was a novice, a newcomer, given unprecedented freedom, and some of the old guard already didn't like it. They would have their revenge.

MISSING THE MARK

Welles's real problems started with *The Magnificent Ambersons*. The film, from a novel by Booth Tarkington about the fall of a wealthy and powerful family, had been envisaged as a more ambitious film even than *Kane*. But a disastrous early preview, in front of an audience mostly composed of teenagers who had turned up to watch *The Fleet's In*, a musical starring William Holden, terrified the studio. 'Too many plots!' one scorecard read. 'People like to laff, not be bored to death!' wrote another wannabe Pauline Kael.

Studio editor Robert Wise (later to direct *The Sound of Music* (1965)



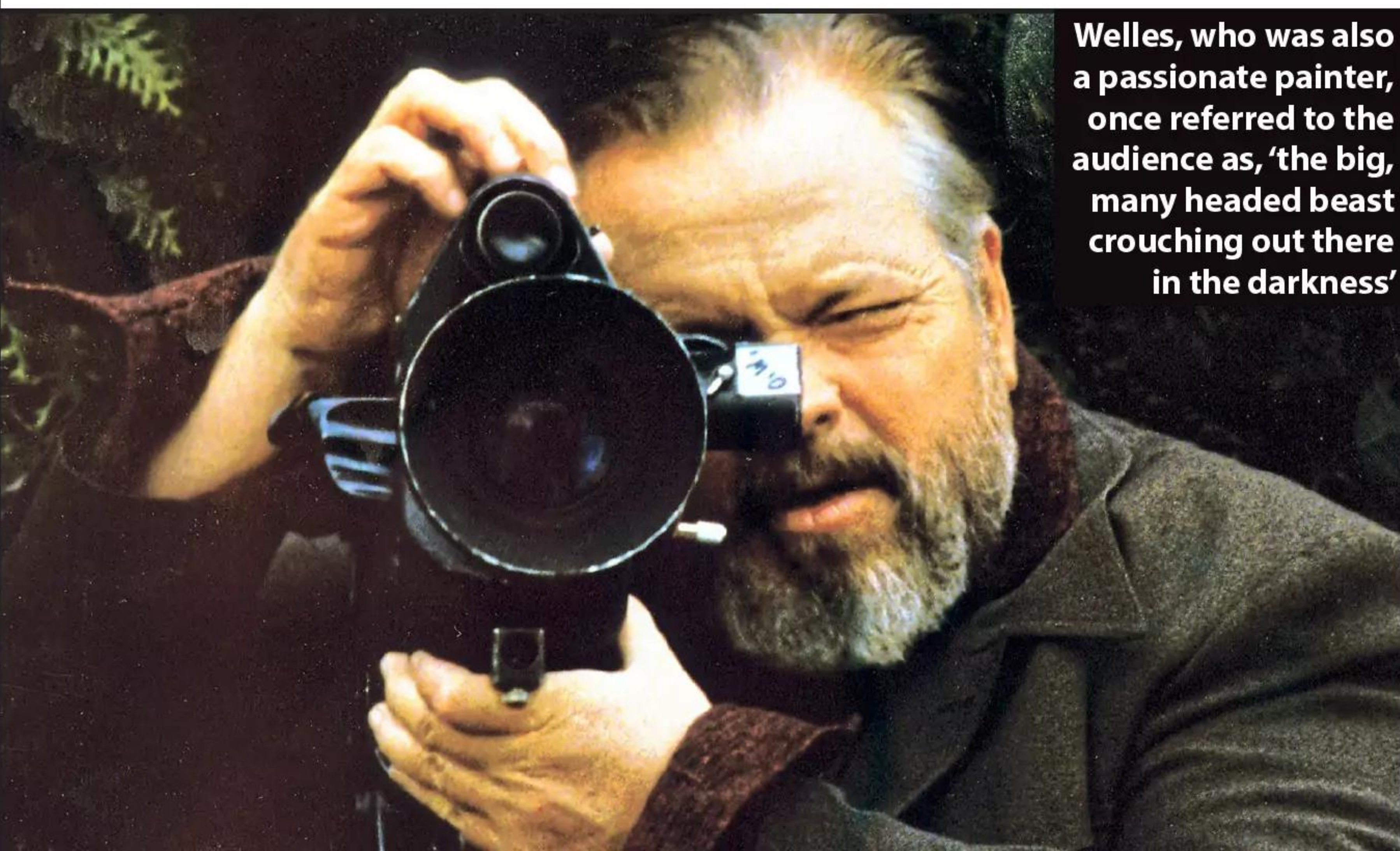
Strolling on Miami beach with wife Rita Hayworth. Their tumultuous marriage lasted just four years

and *Star Trek: The Motion Picture* (1979)) took a pair of shears to the movie. Welles himself was in Brazil, shooting a sprawling documentary titled *It's All True*. Despite his frenzied objections by cable and phone call, the movie was released, in its 88-minute butchered form, complete with a tonally inept happy ending shot by Wise, in 1942.

Wise defended his actions until he died. 'You know, guys were going off to training camp and women were working in the aircraft factories. They just didn't have many interests or concerns about the problems of the Amberson



He spent just one week filming *The Third Man* and initially refused to do the famous sewer scene



Welles, who was also a passionate painter, once referred to the audience as, 'the big, many headed beast crouching out there in the darkness'



Welles filmed snow scenes in *The Magnificent Ambersons* in an abandoned ice house

family and Indianapolis at the turn of the century,' he said in 2010.

But the damage he and the studio had done was irreparable, both to the film and to Welles's career. 'They destroyed *Ambersons*, and the picture itself destroyed me,' he said. The Brazil project never saw the light of day; RKO unceremoniously dumped the footage in the Pacific. Upon his return to Hollywood, Welles revived his radio career before making *The Stranger* (1946) and *The Lady from Shanghai* (1947), a noirish thriller starring his then-estranged wife, Rita Hayworth.

In what was becoming a familiar story, studio head and notorious vulgarian Harry Cohn was unhappy with Welles's direction. After viewing a rough cut, he offered anyone in the room \$1000 if they could explain the plot to him. Worse, there were no close-ups of Hayworth. Cohn demanded both reshoots and a musical number for Hayworth be inserted. Again, Welles had fallen victim to the studio. It would happen one more time.

NOIR PERFECTION

Welles returned to his love of Shakespeare with an adaptation of *Macbeth* in 1948 before decamping to Europe for a time, appearing as a memorable cameo in Carol Reed's *The Third Man* (1949). He was deep in debt, as he often was, but at least in Europe, then on the verge of being gripped by auteur fever, he was more appreciated as the true cinéaste he was.

The final nail in his Hollywood coffin was provided courtesy of *Touch of Evil* (1958). These days, and in a restored version, regarded as a technical tour de force and an almost perfect noir, it was again recut by a nervous studio. Welles's jumpy, deliberately disorienting edit was replaced by a smoother, more conventional one, and the studio buried the movie at the bottom of a double bill. It was, to all intents and purposes, the end of Welles's Hollywood career.

In the Nineties, an interviewer said to novelist Joseph Heller, 'You never

wrote a book as good as *Catch-22*,' a title Heller had published at the beginning of his career. 'Yes, but then again, neither has anyone else,' was Heller's reply. It's as true of Welles as it is of Heller. The narrative of unfulfilled promise would follow the director during his decline and after his death, from a heart attack, in 1985.

Perhaps his career had been foretold in his movies. Both *Kane* and *Ambersons* follow the trajectories of decline, of great men brought low. And then there is his fascination with *Macbeth*, another victim of his own ambition.

But he had fulfilled his promise. Once, spectacularly, and ludicrously early in his career. But in that triumph lurked the seeds of tragedy. *Citizen Kane* would hang over him, an unspoilt slice of perfection, one never to be reattained. It haunted him like an old man's memory of his childhood sledge.

DID YOU
KNOW?

Several actors have portrayed Orson Welles in films and on TV. Vincent D'Onofrio played him in *Ed Wood* (1994); Christian McKay portrayed him in *Me & Orson Welles* (2008), while Tom Burke played him in *Mank* (2020) about the making of *Citizen Kane*.

SCREEN CHIC MOVIE STYLE

FILM: BUGSY MALONE (1976)

ICONIC COSTUME: A cleverly tailored late-Twenties black silk cocktail dress with a shawl collar.

SHE WORE IT WELL: Jodie Foster as Tallulah

DESIGNED BY: Monica Howe

SHOWSTOPPING SCENE: Tallulah asks Bugsy if he'd like to 'smear her lipstick'.

■ The anarchic gangster musical, *Bugsy Malone*, was Alan Parker's first feature film and Monica Howe's first film costume design project.

■ The film's prohibition-era costumes featured flapper dresses, pinstripe suits, fedoras and feathered headbands. Howe had her work cut out creating 500 cut-down versions of authentic Twenties costumes for the young performers, who had an average age of 12.

■ Bespoke costumes for principal cast were made by theatrical costumiers Wallace & McMurray.

■ Howe was nominated for a Best Costume Design BAFTA.

■ Jodie Foster later said she was left in tears after her Tallulah makeover. She had no idea they planned to bleach her hair and pluck her eyebrows.

■ It was the film debut of Scott Biao, who played Bugsy. He recalled, 'It was a kid's fantasy: You get to dress up as gangster, you get to shoot guns that fire whipped cream, you get to drive cars with pedals, and you get to talk like a grown-up. I mean, you couldn't ask for a better first big gig. Talk about getting you hooked on a business!'

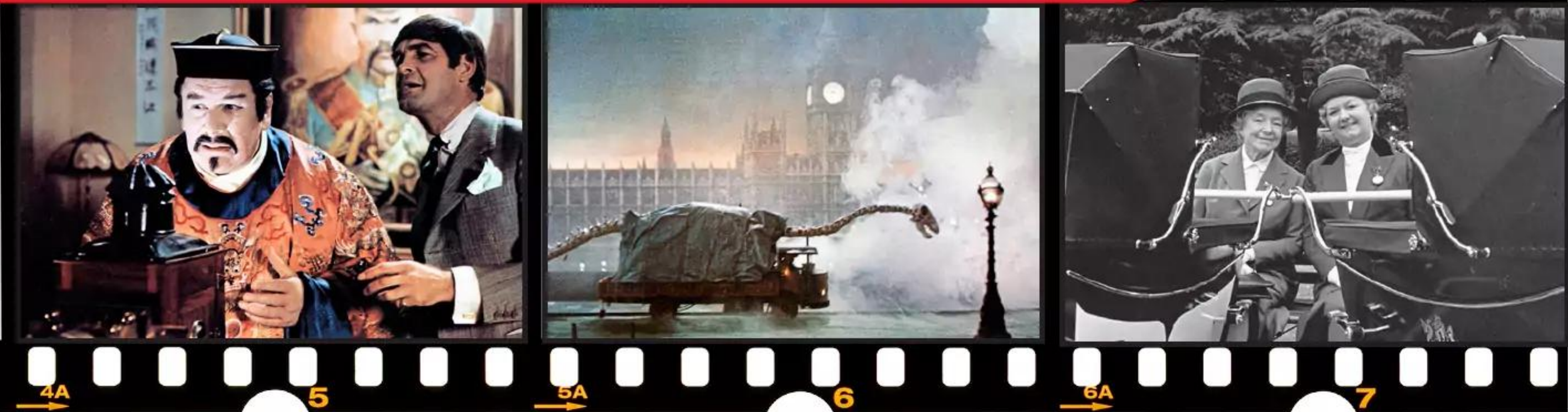


DID YOU KNOW?

Jodie Foster won two BAFTAs in 1977 – Best Supporting Actress and Most Promising Newcomer – for both *Bugsy Malone* and *Taxi Driver* (1976).

ONE OF OUR DINOSAURS IS MISSING (1975) IS 50 YEARS OLD THIS YEAR. HOW MUCH DO YOU REMEMBER ABOUT THIS DISNEY DINO-MADCAP ADVENTURE?

Are you a movie buff?



- 1 Which famous dinosaur skeleton is stolen from the Natural History Museum?

2 Who plays the bumbling nanny Hettie,
- who helps save the day?

3 What is the name of the secret agent whose microfilm is hidden inside the dinosaur and
- who plays him?

4 Which group of women team up to outwit the villains?

5 Who leads the gang of Chinese spies
- searching for the secret hidden in the dinosaur?

6 What vehicle do the nannies use for their daring escape?

Who am I?

How many clues do you need to identify this star?

- 1 I was born in Cincinnati, Ohio, in 1914, into a family of actors – my father and grandfather shared my name and profession.
- 2 In the Thirties I was a leading man for 20th Century Fox.
- 3 I served in the US Marine Corps during the Second World War.
- 4 I was famous for my good looks and swashbuckling roles, starring in films including The Mark of Zorro (1940) and Blood and Sand (1941).
- 5 I died at age 44 in 1958, after suffering a heart attack while filming Solomon and Sheba.

PIXELLATE

Can you identify the blushing bride who Frank Sinatra married on 19 July 1966?

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

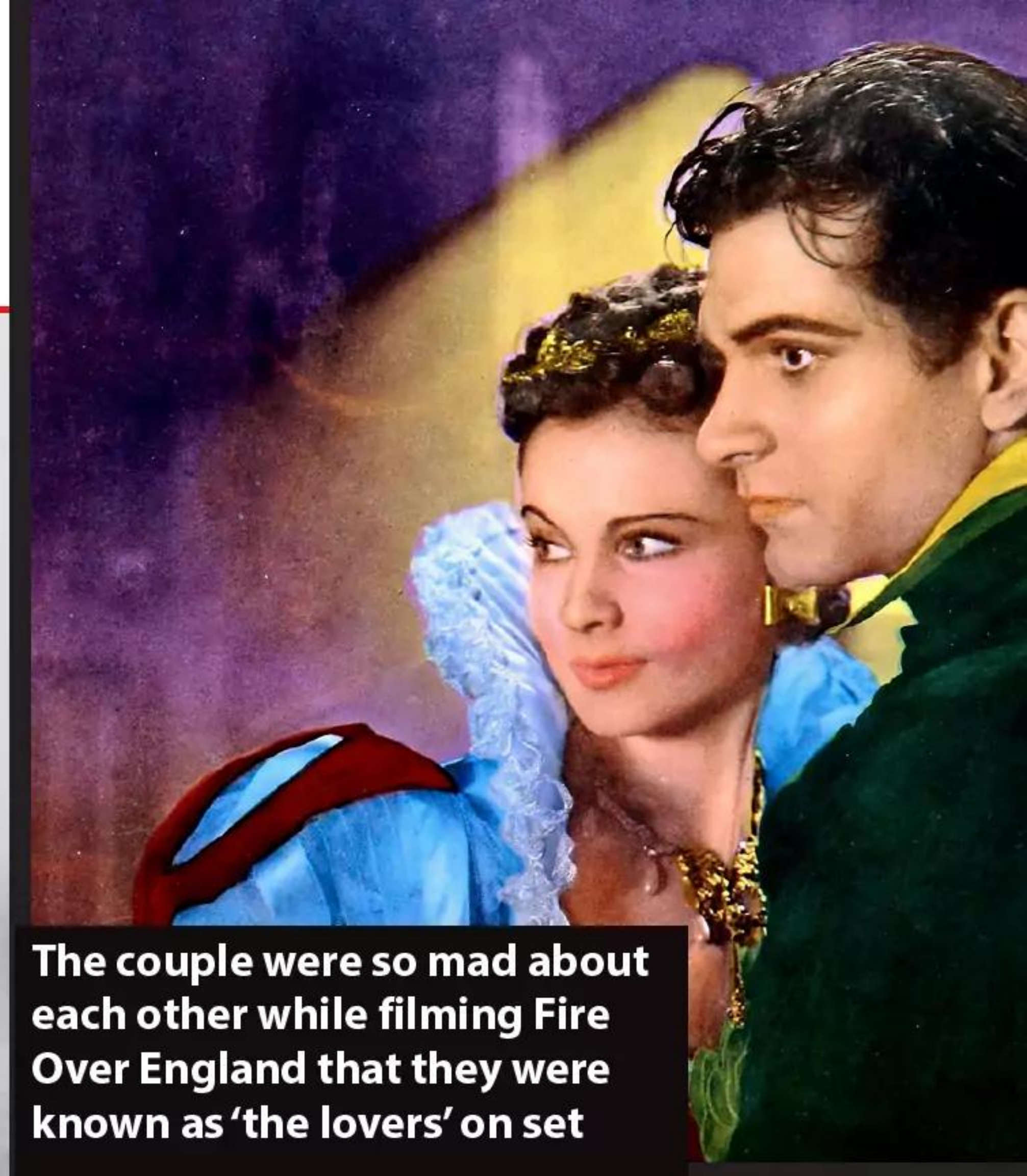
Screen Test
QUIZ

IN A SPIN
Can you unravel these anagrams to reveal the names of five Rex Harrison films?

1 YA IDLY FARM
2 TROTTED COLLOID
3 HEN PHOTO YET
4 CHEATING MILD
5 INTRA THING MU
CHITON



ANSWERS: Are you a film buff? 1 The skeleton of a Dipodomys, 2 Helen Hayes, 3 Lord Southmere, played by Derek Nimmo, 4 The nannies (retired governesses), 5 Hrup Wan, played by Peter Ustinov, 6 A double-decker London bus.
Who am I? Tyrone Power. Pixellate: Mia Farrow. In Spin: 1 My Fair Lady, 2 Doctor Dolittle, 3 The Honey Pot, 4 Midnight Lace, 5 Night Train to Munich.



The couple were so mad about each other while filming *Fire Over England* that they were known as 'the lovers' on set

TRULY MADLY DEEPLY

They were the original celebrity couple, but the relationship between Laurence Olivier and Vivien Leigh was as tempestuous as it was passionate, as Steve O'Brien discovers



Arriving for the opening of *Gone with the Wind*. Vivien was virtually unknown when she won the lead role of Scarlett O'Hara

In 1939, few stars of stage and screen shone brighter than Vivien Leigh and Laurence Olivier. That year's Best Actress Oscar winner and the most acclaimed thespian of his generation were, by the decade's end, among the most celebrated figures worldwide. Yet their renown as a pair surpassed even their individual popularity. Before Burton and Taylor, there was Olivier and Leigh, the first celebrity couple, but their relationship was marked by passion, infidelity and, ultimately, tragedy.

They first met in January 1936, when Olivier, then 28, approached the fast-rising star to congratulate her on her performance in the play *The Mask of Virtue*. 'That's the man I'm going to marry!' Leigh later enthused to a friend, except there was a problem. Not only was Olivier married, to the actress Jill Esmond, but Leigh was too, to the barrister Herbert Leigh Holman. For his part, Olivier was just as smitten by the 22-year-old actress, 'Apart from her looks, which were magical,' he wrote in his autobiography, *Confessions of an Actor*, 'she possessed beautiful poise... She also had something else: an attraction of the most perturbing nature I have ever encountered.'

The affair would begin soon after, when they were both cast in the movie *Fire Over England* (1937). 'I couldn't help myself with Vivien, no man could,' the actor is quoted as saying in the book *Lord Larry: A Personal Portrait of Laurence Olivier*. 'I hated myself for cheating on Jill, but then I had cheated before, but this was something different. This wasn't just out of lust. This was love that I really didn't ask for but was drawn into.'

Their relationship would become an open secret in Hollywood and in 1937 they both formally separated from their respective spouses. They married in a quiet ceremony in Santa Barbara, California in 1940.

The intensity of the Olivier/Leigh romance is vividly captured in a trove of over 200 letters. In a 1938 note, Olivier wrote, 'I woke up absolutely raging with desire for you my love... Oh dear God how I did want you.' Leigh responded, 'If we loved each other only with our bodies I suppose it would be alright. I love you with much more than that. I love you with, oh everything somehow, with a special kind of soul.' Another letter from Olivier, written during a separation, reads, 'I am sitting naked with just my parts wrapped in your panties. My longing for you is so intense.'

BREAKDOWN & BETRAYAL

For all of the couple's hot-blooded passion, their marriage was tumultuous. Leigh's mental health had always been precarious (she'd suffered a nervous breakdown while filming *Gone with the Wind*, 1939) but as the Forties wore on, her behaviour was becoming increasingly erratic. Diagnosed with manic depression, which was worsened by her drinking, at one point she physically attacked Olivier during a rehearsal for a theatrical production of *Hamlet*. Another incident found her wandering naked in the public gardens outside her and Olivier's London home. When the black cloud overwhelmed her, the actor would describe his wife as 'trembling on the edge of a cliff, even when she's sitting quietly in her own drawing room.'

In 1953, Leigh had another breakdown on the set of *Elephant Walk* (1954). It was so severe she was forced to leave the production (Elizabeth Taylor replaced her). With limited medication available for what's now known as bipolar disorder, Leigh was treated with electroconvulsive therapy (ECT). As the actress's biographer Lyndsy Spence revealed in the book *Where Madness Lies*, Olivier was shaken by the difference the treatment had on his wife, 'The



The glamorous pair enjoyed gardening and owned a piggery and six cows at their home Notley Abbey in Buckinghamshire

pale face, marked by the ECT, and the colourless eyes were that of a stranger,' she wrote. 'He believed the treatment had robbed the "best parts" of her. She was no longer the girl he fell in love with.'

There were multiple infidelities on both sides during this time and, by the end of the decade, Leigh had embarked on a relationship with the actor John Merivale while Olivier was in the midst of an affair with the actress Joan Plowright. Realising their marriage was over, the couple divorced in 1960. Olivier married Joan a few months later.

He would remain with Plowright until his death in 1989, while Leigh never remarried. Despite their break-up, the two remained in contact, if only by letter. In May 1967, five weeks before her untimely death, aged just 53, from tuberculosis, Olivier penned his final correspondence to his former wife, signed simply, 'Sincerest love darling, your Larry.'

And it appears theirs was a love that remained in Olivier's heart long after her death. In the last years of Olivier's life, author Anthony Holden was at the actor's home when a Vivien Leigh movie came on the television. Holden watched as Olivier was overcome with emotion. 'This,' he told the writer through floods of tears, 'this was love. This was the real thing.'

NEXT ISSUE



The REAL Elvis Presley

The man behind the myth, as revealed by the people who knew him best

Halloween tricks & treats

- Hollywood's most haunted places
- Creating werewolf special effects
- Zombie director George Romero
- TV's spookiest shows
- Disney's nightmare road to Oz

'Lost' Hollywood interview

Arlene Dahl shares her spiritual side

Perfect partners Cary Grant and Irene Dunne making comedy magic

Columbo's last case How the popular TV 'tec's reign came to an end

On sale 23 October

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

FREE CLASSIC POSTER

It may be more than 70 years old, but this brilliantly atmospheric 1954 film is still widely considered the best adaptation of JB Priestley's classic stage play *An Inspector Calls* (1945).

The plot is well known: An upper-middle-class family finds their dinner rudely interrupted when a police inspector arrives, bringing news of a girl, known to them all, who has died in mysterious circumstances.

But it's Alastair Sim's powerful performance as Inspector Poole (his name was changed from Goole in the stage play to Poole for the film, to hide the twist at the end) that remains firmly in the minds of all who have seen it.

In Sim's hands, the inspector manages to be warm, witty and menacing all at once, as he gently interrogates each member of the family, exposing their deepest, darkest secrets and making them face some uncomfortable truths.

Visually the film has a wonderful post-war British look – moody black and white photography, rain-slicked streets and shadowy interiors give it a touch of noir, while the flashback sequences add depth and pace to the story.

DID YOU KNOW? There have been at least nine screen versions of *An Inspector Calls*, including a Russian language one for Soviet TV, and a Cantonese adaptation.

Directed by relative newcomer Guy Hamilton, who had previously assisted Carol Reed on *The Third Man* (1949), it was shot largely on interior sets at Shepperton Studios on a very modest budget, but was an immediate box-office hit. And while Priestley's play remains firmly on the GCSE English Literature syllabus today, this classic film continues to draw in new teenage fans every year!



Eileen Moore (second left) met her future husband George Cole on the film. George had a small part as a tram conductor

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presents

ALASTAIR SIM

"An Inspector Calls"

From the play by J.B. Priestley

Produced by A. D. Peters

Directed by Guy Hamilton

Screenplay by Desmond Davis

A WATERGATE PRODUCTION



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