

# BoG: CAMOP'S NOD WILL AWARD ALL

## Change will honour contribution made by other cameras and units

At its last meeting, the Board of Governors decided to broaden the reach of the Guild's annual Camera Operator Award, normally presented at the BSC's Operator's Night dinner held every December.

On the larger blockbuster movies, many operators are usually employed, including those working on Model Units and Visual Effects. Acknowledging that fact, from this year forward all other camera operators involved in a production where the A-Camera operator wins the trophy will be recognised for their contribution to the camerawork.

Guild Vice President **Simon Mills** said,

"There will be no change to the existing method of voting for the Camera Operator's award. The only difference will be that instead of a single trophy presented to the winning A-Camera operator, Certificates acknowledging the work of other credited camera operators who contributed to the production will also be presented."

Mills asks that GBCT members keep in mind the new system when filling out their voting forms for the winner, not forgetting to list those other operators working on the production who should also be honoured. Voting forms will be sent out next September. ■

## Guild Trainee Scheme

### New plan fairer to all

In a new initiative to be implemented as soon as practicable, a maximum roster of GBCT trainees plus 'reserves' will be maintained by GAS and allocated places on a strict rotation basis.

Trainee-wrangler and Board-member, **Catherine Frift**, collaborating with GAS's **Rachael Conisbee**, has devised the plan in order to better co-ordinate and accommodate suitable trainee candidates on a much fairer basis.

In future, GAS will limit its trainee applicants to a list of fifty names, which will then be divided into two groups. The first 25 names will be rotated for work in the first six months, to

be replaced by the second 25 in the second six months. After working on three assignments, a trainee will be taken off the list completely.

"Any replacement names required will be taken from the second list of twenty-five," says Conisbee, who also stressed that the present list is nowhere near the set maximum figure, but will be capped there if it ever reaches it.

"The reserve list is merely that," Conisbee added. "Although it is unlikely that anyone on it will be called on, they will be given preference in the following years."

Any member wishing to submit names for the trainee list should contact the Guild office. ■



Chadha: Going wide and smiling

## 'B.I.L.B' TO GO WIDE IN US

### 'Feelgood' movie-of-the-year outperforms J-Lo/Affleck's *Gigli*

Britain's £3m runaway hit, ***Bend It Like Beckham***, surprised even its greatest fans when Hollywood trades named it a huge success across America, while dismissing just opened ***Gigli*** - reputedly costing £85m - as an over-hyped flop.

According to B.O. numbers for the first August weekend released in Los Angeles, ***Bend It Like Beckham*** shot from number 25 to seven, having increased its weekly gross by 716 per cent to £1.2m.



J&B: at *Gigli* wake

The film, written and directed by London-based British-Asian **Gurinder Chadha** and dubbed by US critics the 'feelgood' movie of the year, opened in America in a modest 119 cinemas. Now its distributors have decided

to widen its release to a further 990 screens. So far, the film has grossed £18.3m in America, compared to Chadha's last picture, ***What's Cooking?***, which was well received but grossed only £645k.

Filming began mid-July on ***Bride And Prejudice - The Bollywood Musical***, Chadha's Bollywood-style re-telling of the Jane Austen classic, using the B.I.L.B team led by director/producer Chadha and producer **Deepak Nayar**. Shooting at Ealing Studios and on location in the UK until mid-September, the production will move to shoot in Mumbai, Amritsar and Goa before travelling to Los Angeles to complete principal photography.

Bollywood superstar and Bond-girl **Aishwarya Rai** stars with **Martin Henderson** (***The Ring***) with the rest of the cast made up of UK, Indian and US talent. The film will feature song and dance sequences in the Bollywood style, with lyrics by Anu Malik, India's most prominent composer. The DoP is **Santosh Sivan** who photographed ***Ashoka***, ***The Terrorist***. ■

# Kodak Edges Further into Digital...

Acquisition will 'extend reach' into digi-imaging for the feature film market

Laser Pacific Media Inc, the leading Hollywood-based post-house facility has been acquired by Kodak as a wholly owned subsidiary.

The acquisition, valued at over £19m, extends the reach of the world's largest manufacturer of photographic film into high-end television post-production as well as the emerging digital imaging services for the feature film market.

Kodak Imaging's **Bertrand Decoux** said, "We had limited participation in the TV post-production business and Laser Pacific gives us a very strong foothold there, from colour processing to telecine transfers of digital dailies and previews."

Laser Pacific has long been an innovator, having recently received a sixth Emmy for developing the first 24p HiDef post-prod system.

How Kodak will run its other post-prod holdings, Cinesite Hollywood and Cinesite London, alongside Laser Pacific remains unclear. Closing the Hollywood

operation in February, Kodak stated a need to focus on digital intermediate mastering services for feature films. However, its London facility remains, currently providing SFX material to Warner Bros.' **Harry Potter and the Prisoner of Azkaban**.

Speculation that the operation will close after *Potter* completes has also been squelched, for the time being, as they recently booked work on Warner Bros.' **Alexander** for a late 2004 release.

Kodak anticipates that digital intermediate mastering - colour-correcting and making other final changes to a film print - is four to five years from replacing the traditional analog film post-prod process as the industry standard.

"The best capture medium - film - will be used and then the pipeline to process the images, independent of the distribution masters, will most likely be the same for film and television post-production," Decoux said. ■

## ...Kodak: Emulsion Down - Numbers Up

'Aggressively pursuing the vast potential of digital imaging across all of our operations'

Kodak's Laser Pacific move also reflects a dramatic downturn in its still-camera photographic film sales in favour of digital imaging. The company recently announced the figures along with cuts of 4,500 and 6,000 jobs - up to 9 percent of its payroll - as it struggles with the slump blamed largely on a sluggish economy and the rapid growth of digital cameras. 7,000 jobs went last year, shrinking Kodak's work force to 70,000 people. In January, it said it was cutting another 2,000 jobs this year as it cuts back photofinishing operations in the US and Europe.

Kodak acknowledged for the first time that the shift to digi-

imaging was affecting its consumer photography business, its bedrock and cash cow for decades. Industry analysts believe that with sales increasing 65% this year in the US already, by year-end digi-cameras could begin outselling film cameras for the first time.

"The performance points to a fundamental shift at Kodak," said chief executive **Dan Carp**. "We are evolving from an historical film company into one that is aggressively pursuing the vast potential of digital imaging across all of our operations."

The company expects to exceed \$1b in digital imaging sales this year. ■

## UKFC: Nationwide Network of Film Schools?

Rookie filmers' courses plan to include would-be executives for all walks of the industry

The Film Council is understood to have formulated an ambitious initiative for a nationwide network of 'cutting edge' film-schools. Sources say the plan will be unveiled in September next.

Working with Skillset on the project, top industry figures were consulted, including Paramount Pictures' **Michael O'Sullivan**, Working Title Films' **Eric Fellner**, and former producer **David Puttnam**. The result is a proposition to set up schools around the country, offering training to budding filmmakers and also providing skills for would-be executives to enter all walks of the industry.

Taking training as a key issue that the Council will address as it enters its second, three-year phase, it is expected to deliver a strategy for helping to build a sustainable British film industry.

The FC is also negotiating with PACT over changing its deal-making terms to benefit independent producers. ■

## OZ Ootshoots Canucks for US Runaways

Sydney: 'Save 7.5% over Vancouver'



Film accountant advisors to the Australian Government have estimated in a report that Hollywood producers would save considerably if they chose Australia over Canada as a base for runaway productions budgeted at £15m or more.

Providing a film qualifies for Australia's 12.5% "refundable tax offset", applying to productions budgeted over £6.06m, the cost advantage rises as the film's budget rises. The report, which was produced by Sydney's best-known film accountancy firm, concludes that Hollywood producers would save 7.5% by choosing to base themselves in Sydney.

The study factored in key considerations like travel costs, labour rates, fringe benefits, working conditions, and currency exchange rates. ■

## Scots Freak Out!

Rookies debut in hooker psycho-movie

Announced early-August, government-backed Scottish Screen has given £250k in funding for a movie project jointly in development by **Carolynne Sinclair Kydd** of Peel Street Productions and **David Muir's** Umbrella Productions. The film, **Freak**, is written by novice scribe **Colin McLaren** and will be directed by **Morag Mackinnon**, both making their feature film debuts. A psycho-thriller, the story relates big-sister's search for disappeared little-sister, a covert hooker - a taxi driver may have killed her and big-sister decides to take up hooking in order trap him. Muir's Umbrella Productions co-produced the Danish/Scottish comedy **Skagerrak**. Kydd line produced the New Found Film **Blinded**. ■

## Tax Czech Fantasy?

Tax incentives? What tax incentives? 'Business would come anyway'

Pouring cold water on the fears of foreign filmmakers, the Czech government has again denied reports that offering tax incentives to incoming producers is a part of their future planning.

Culture Minister **Pavel Dostal** says his Ministry is mainly interested in using its limited funding to aid domestic production rather than help bankroll foreign shoots.

Dostal said he also doubts Prague-based producers' claims, recently published in *The New York Times*, that the film industry brings more than

£156m into the country each year. Numbers around the quoted figure have long been touted as the estimate of film spending in the Czech Republic, but it has never been clear whether this total includes

commercial, music videos and domestic films.

Head of CzechInvest, **Martin Jahn**, the Czech government's investment promotion agency, also denied any idea of incentives. "I don't want to support business that would come anyway," the *Times* quoted him as saying. ■

## Bouncing Czechs Bonanza

Rise in spend despite fierce competition from Romania and Luxembourg

Despite doubts cast over the numbers by the Czech Culture Minister, the country's Audiovisual Producers' Association recently announced that 200 foreign or co-productions

brought in a record £156.25m in direct film spending in the Republic last year. The latter represents a £31.25m jump up on the previous year. The upswing highlights the continuing success of Czech locations,

production facilities and professional services, the association said.

UK industry insiders, worried about the Britain's growing reputation as a 'high maintenance' world production centre, say the Czech figures

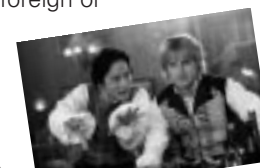
are not surprising with local labour and technicians working there from a quarter to a third of British rates.

Foreign projects at present shooting in Prague include **Guillermo del Toro's Hell Boy**, a

£41m project; **Terry Gilliam's The Brothers Grimm**; and **Alec Berg's Ugly Americans**. Major Hollywood films like **Stephen Norrington's The League of Extraordinary Gentlemen**, **Peter Hyams' A Sound of Thunder** and **David Dobkin's Shanghai Knights** were among projects that wrapped in Prague last year.

The rise comes despite fierce competition from other countries, including Romania and Luxembourg, which offer better prices or tax incentives. ■

Top: Stills from Shanghai Knights  
Left: Shanghai Knights Poster



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# Simon Says...

...he's been keeping a watchful eye on the government

A few days ago I was really struggling to find anything to put in this column. Truth be known, right now it seems to be a case of (tempting providence) All Quiet on the Western Front - but then a letter arrived at the Guild office which actually piqued one or two of the people who read it.

The letter, from a member sending in his membership renewal containing a cheque for a very welcome £120, was a sort of 'Angry From Dulwich' outburst. But more concerning was the fact that he had decided to forward the money begrudgingly, as if doing us a favour paying up simply because his name had been entered in this year's Crew Directory.

The writer gave several reasons why he felt obliged to write as he did. But in a nutshell, it boiled down to the fact that *EyePiece*, he complained, was a fraction of its former self; that its *Who's Crew* section seemed to be elitist; and that he disagreed with the Guild's decision to drop the terms Focus Puller and Clapper Loader in favour of 1st and 2nd ACs respectively. He also claimed that the latter point was of concern to many others.

So I thought I would, for a change, use this column on behalf of the entire Board to answer these complaints, and explain as openly as possible why the GBCT has been obliged to follow the course it has over the last couple of years.

Firstly, *EyePiece*. The Guild's own magazine was cancelled with great

reluctance and regret in January 2002, because it was losing large sums of money and had been doing so for several years. The subsequent decision to tie up with the new *British Cinematographer* magazine, with a circulation three to four times larger than we were ourselves ever able to achieve, offered the GBCT the opportunity not only to retain its public voice but ensure that it would reach a far wider readership. The *BC's* *EyePiece* section, hopefully, will be expanded once the magazine has fully established itself, which it is expected to do within a year or so. But until that happens, we are restricted to a minimum of four pages - though, in the last edition, it actually rose to five. As an added bonus, by rearranging our publishing activities, we have been able to reduce the Guild's annual membership subscription by 25%, to £120 a year.

The *Who's Crew* section has never been intended to be elitist and preference is by no means given to the larger productions. The problem is that, for whatever reasons, many camera crews simply do not send in their lists, even though the section is now featured in the glossy magazine rather than the Guild's own *NewsLetter*. For the record, any and all crew listings (preferably with a photo of the camera crew included, which the publisher is crying out for) are always gratefully received at the Guild office. And don't forget, the *NewsLetter* will also feature any material that you would like to see published. (You can send your crew lists directly to **John Keedwell**, the GBCT's BC editor, but *not* to the publisher's Pinewood office, please!)

In actual fact, the Guild does not insist on using the terms 1st and 2nd AC. It is impossible unilaterally to make or enforce such a change overnight, which is why the '03/'04 Crew Directory actually lists the categories in both the new and the old forms, ie, '1st AC - Focus-Pullers', etc. The reason for the change, however, is very sound. Aside from bringing us into line with the existing terminology used in the USA, the decision to adopt these titles was approved by vote of the membership at the 2001 AGM, because as the market for digital production expands, so the justification for a full film camera crew could become increasingly difficult to argue with some producers, who are already beginning to ask "What is there to 'Load'?". We all know that the

work of a 2nd AC is no less vital on a HiDef shoot, even if the responsibilities are somewhat different to those of a Clapper Loader on a film shoot. But a perfect example of how any reluctance to face up to these potential changes can have a detrimental effect on the camera department came in October last year, when an interim draft of a government report on the future of the film industry contained the following observations:

*"There is a view that certain grades will become unnecessary (due to limited budgets) and multi-skilling will therefore become important (e.g. DPs doing both lighting and operating).*

*"I think that budget requirements will mean that certain grades will become unnecessary. As the move to shooting on digital formats grows, the need to have 'two' assistant cameramen (clapper-loader + focus-puller) will become less. The primary assistant (Focus) will still need to be constantly in contact with the camera & cameraman, but the loader will obviously not really need to be knowledgeable about film stocks and would probably just end up being like a runner who helps with the moving and handling of the boxes. Also, the Camera Operator is probably doomed as a separate grade. More and more DPs are doing both lighting & operating now."*

Fortunately we got wind of this report with time enough (just!) to make sure that the inclusion quoted was significantly re-worked before the final draft was published in December. But if you consider that once these reports are published there is a tendency in the relevant government departments and training agencies to look upon them as gospel, there are clearly many camera operators and clapper-loaders/2nd ACs (whichever) out there who have every reason to be grateful that the GBCT is keeping such a close eye on things. To be honest, I admit that I still have a problem in thinking of myself as a 1st AC rather than as a focus-puller, but I do understand why we have to start thinking along these new lines.

All of this is just a small part of the changes that have been made over the last eighteen months, and all of them have been for reasons that we like to think are relevant. I hope I have given you some idea of what we've been about lately, and why. But if any of you have any serious concerns then you're always very welcome to bring them up at the AGM or even at one of the more frequent Board meetings. Ultimately, of course, the Board is directly answerable to the membership, so you might be surprised to learn just how much your input will be taken on board and, dare I say it, welcomed?

Happy holidays! ■

# From My End of the Wire

Hot out of the office...

What a great summer! **Rachael** and I have been very busy in the sweltering office, preparing stuff for the new websites, getting out the current - revamped again - Crew Directory, and have generally been kept busy answering the GAS phone (it's getting busier) and keeping the admin and the diaries up to date - ceaselessly promoting the Guild wherever possible, you can be sure.

A great time, too, to welcome new members to the Guild. DoPs: **Crighton Bone, Nick Dance, Chris Hartley, Alvin Leong, Paul Sadourian, Nigel Walters BSC**; and 2ACs: **Alessandro Di Meo**, and **Chris Clarke**.

Please remember to send in your **Who's Crews** information. For me by e-mail to [christine@gbct.org](mailto:christine@gbct.org) or for inclusion in the *NewsLetter* and *The British Cinematographer* directly to **John Keedwell** at [john@echelonfilms.co.uk](mailto:john@echelonfilms.co.uk). Please do not send details directly to TBC as we would hate them to get lost among their paperwork and perhaps not appear in the publication.

I will probably have had my holiday in sunny Ireland by the time you read this and will be totally relaxed and ready to start work again. (So, for those of you have not yet sent in your membership fees, be warned, I will

be calling you shortly.)

Since the last *NewsLetter* I have been busy promoting the Crew Directory on your behalf. There's a lot going on out there and I'm pushing hard to get your names into the hands of production companies. If you know or hear of anyone who does not have one of the Directories - a very valuable piece of production office equipment - call me and I will mail them a copy immediately.

With regard to the new Directory, there were a couple of boo-boos - fewer than we've ever disenchanted before but, nevertheless, very annoying to the people involved. To whom, our abject apologies. They were DoP **Michael Elphick's** 'ACS' accreditation, which was not included; and the listing for 1AC **Jay Jay Odedra**, who is mistakenly placed in the camera operator section. New and distinguished Guild patrons who happily supported us but too late to make it into the current Directory were Cooke Optics Ltd and C P Cases. These mistakes and omissions will be rectified in the next directory.

It is important for both you and us, your Guild, to let the industry here and abroad know that our members are working throughout the industry - not just on feature-films, and not just in London, but on television dramas, docos, promos, commercials or anything else where a

camera (film or digital) is used. Keep us informed of the who/what/where? of what you are doing - location reports and especially amusing stills are most welcome. (If you send the latter by e-mail, make sure they're suitably compressed.) We need to remain high-profile, and I want to make sure that everyone knows what you and we are up to.

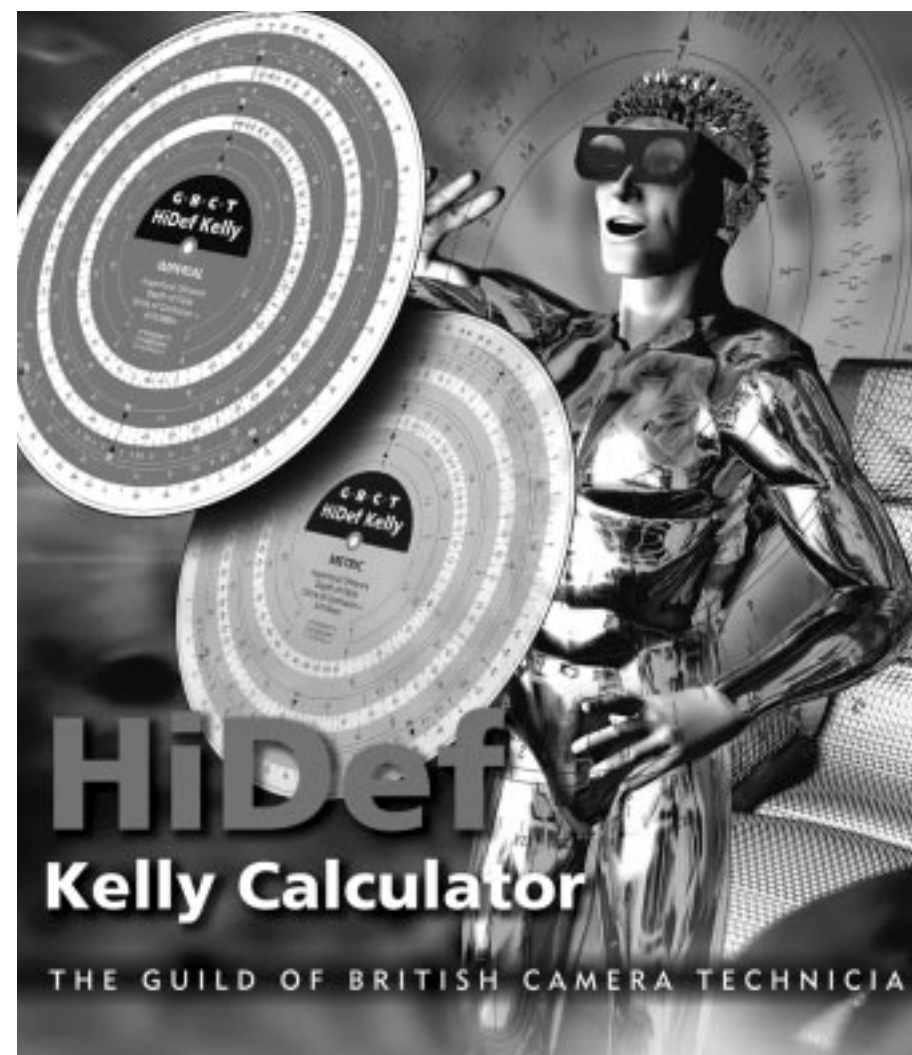
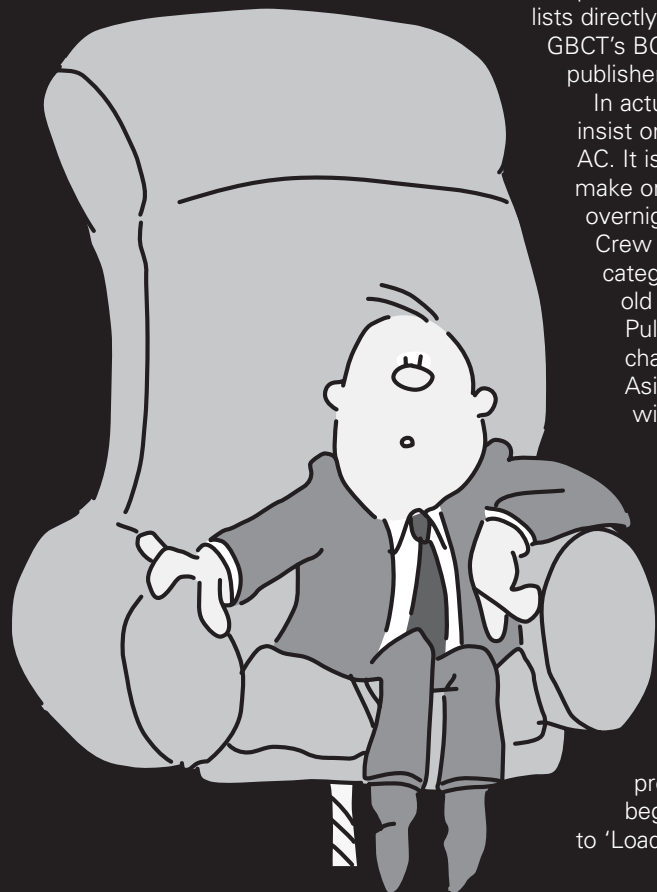
I've managed to keep **Simon Mills** out of the office for a while now, which means I am gradually taking on even more responsibilities. However, we still need his wisdom once in a while, so we let him in occasionally to make us tea and coffee. (They do great biscuits at Fortnums, Simon...)

Rachael, my shipmate (I call her that since she recently bought a houseboat to live on), has been very busily at work updating the Guild's website. With that in mind, please make sure we have your latest CV for inclusion. I do mean to nag!

Is it necessary to be a nautical person in this office? These days, all I hear is Simon saying that his is bigger than Rachael's! (Boys!). But recently, I have spent many a happy Saturday night on Rachael's vessel, sipping the contents of her well-stocked fridge (Jamesons, Guinness - heaven) and we have managed to put many problems of the world and the GBCT to rights.

Trivia: 25 years of the GBCT - and 71 years of the Mars bar. ■

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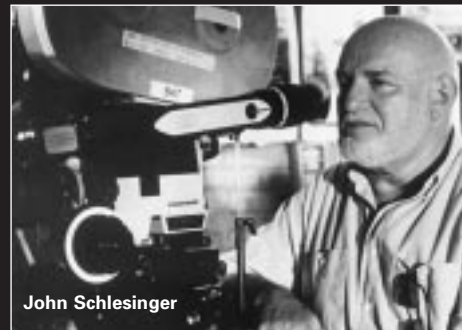
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# sushi!



John Schlesinger

## Dear John...

Since he was one of the best directors Britain ever produced, I am amazed at how uncelebrated **John Schlesinger** was. He faded to black for the last time some weeks ago, and it is only now beginning to sink in: no more of those marvellous, gemstone films that he would pop-off every now and again. He was 77, and I wasn't even aware that he'd actually retired - to Palm Springs! So English, so cultured - Palm Springs? A shy man, too, uncelebrated was probably just the way he wanted it - but take a look at the best of the credits of one so shy: **A Kind of Loving, Billy Liar, Darling, Far from the Madding Crowd, Sunday Bloody Sunday, The Day of the Locust, Marathon Man, Yanks, An Englishman Abroad, Separate Tables, Pacific Heights, A Question of Attribution** - films of substance and quality and entertainment that can be seen again and again. And remember, just one faultless masterpiece like **Midnight Cowboy** is enough to obliterate the memory of a hundred **Honky Tonk Freeways**. Schlesinger began directing far too late, depriving us of many years' work. If only he had been as thrusting and ambitious and started as young as, say, **Michael Winner**... ..! Well, maybe not. ■

## A stumble down Memory Lane...

How nice, BBC Radio 4's look-back at the British film triumph **Chariots of Fire**. There they all were: actors **Nigel Havers** and **Ben Cross**, producer **David Puttnam**, director **Hugh Hudson**, and writer **Colin** 'the British are coming' **Welland**, all reliving Oscar-night 1981 when the film garnered four awards, including one each for picture and screenplay - though there was nowt for then star commercials director Hudson. But Welland quickly spoke up for him, and forthrightly, in his North Country tones. 'That was a disgrace that he didn't get an Oscar,' he

exclaimed over the air-waves, 'an absolute disgrace! **Warren Beatty** got an Oscar - they were sorry that **Reds** hadn't won anything, so they gave him the Best Director!' Surely, someone should try to explain to Colin - not a great thinker by all the evidence - that the Oscars are not awarded spontaneously by an invited audience with the aid of a clap-o-meter but, rather, weeks before the event in highly secret and highly secure balloting where no one can know how anyone else actually voted - not even the Academy or the awards organisers themselves! Sad, isn't it? But sadder still that at no point during the half-hour program was **Alan Ladd Jr's** name mentioned. **Chariots** was a great factual story made into a modest film by its makers. In the UK, it came and went without making much of a fuss - until mega-producer Ladd took it to the States and spent a further six million dollars on it, hyping the film all the way to the Oscars and a Best Picture award - whereupon it was hastily re-released in the UK. Well, they may have forgotten, but I haven't. Thanks, Al. ■

## Superman - The Mover

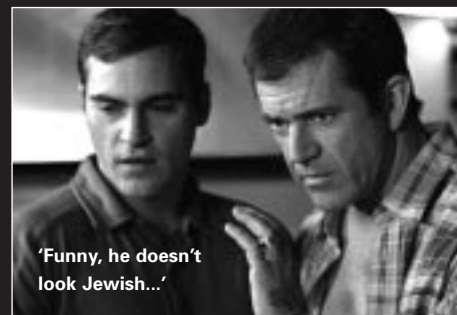
Years ago, a dedicated young actor put on a black wig, a fancy blue outfit, a red cloak and matching red boots and arrived on stage to make us all believe that a man could fly. It was **Christopher Reeve**, of course, being **Superman**. It was Reeve who made the whole thing work, technically and perfectly; among a crowd of stunt-doubles and stand-ins, it was only he who could fly convincingly in the harness rig - hanging in it several times a day, often for an hour at a time. We saw the angry welts the harness made on his lower hips and it was painful to look at. To cope, Reeve worked out every day for well over a year of shooting; keeping in shape, practising, rehearsing, giving everything he had to the part. And he did it so well that he went on to make three more **Superman** movies, and a whole lot more money one hopes. But as we know, there was a Greek tragedy waiting to play. Reeve, a dedicated sportsman, an experienced equestrian who also piloted planes and sailed boats, fell off his horse in some competition or other and broke his neck. He is now a quadriplegic. (If you wrote his story as a pitch, it would be thrown out for being too exaggerated!) But there's news of Chris, as we called him; from Israel, where he said his encounter with a young man who'd recovered the ability to walk after undergoing surgery at the country's Weizmann Institute had renewed his hope and optimism of himself being able to walk

again. 'It's the most extraordinary case of recovery I've ever seen,' he said in an interview. Since his accident, Chris has established a foundation that gives grants to paralysis sufferers and helps fund spinal-injury research. Now 50, he needs round-the-clock care and a respirator, but he has consistently expressed the hope that he will walk again. 'I don't take kindly to ultimatums,' he said. 'I think doctors should be very careful before they tell a patient "You'll never walk again."' It may sound trite, but if one man can pull it off it is the man who had the grim determination to make Superman fly. ■

## Whistle while you work...

Ain't it grand? The Mouse coasting distributors Buena Vista International into an annual box-office revenue gross in excess of one billion dollars! And cumulatively, over its eight years, a staggering and internationally record-breaking \$10.9b! No, let's inscribe that correctly: \$10,900,000,000! Or Ten-Thousand, Nine-Hundred Million Dollars! (In one-dollar bills, a stack would reach to well over 172 miles! Laid end to end, they would stretch to beyond a million, or enough to girdle the equator 40 times! Even in \$1,000 bills, an unbroken line would stretch from London to Naples!) And wasn't it only a handful of years ago that a British producer working for ol' **Walt** on a major movie shooting overseas, refused member of its British crew overtime payments for night-shooting but, rather, offered them only £30 each per night? A company honcho in the US attributes BVI's astonishing success to its 'diverse product' and 'a knack for hiring great people, recruited mostly from the respective local markets they serve'. A knack and a half, surely. ■

## For Christ's sake, Mel!...



Doncha just love him, **Mel Gibson**? Firstly, he ups and stars in **Gallipoli**, an anti-British war movie depicting wally Pongos ordering thousands of fine young Okkers to their deaths, while failing to mention that three times as many Tommies were killed there. Then he makes the anti-English **Braveheart**, an 'historical' story of hate-inducing events that never actually happened but, predictably, had hordes of hairy-arsed Jocks painting their faces blue, raging for English blood, and screaming for their own

parliament - which, thank God, they've now got. Then he made yet another anti-British war movie, **The Patriot**, which had an English Pongo in the War of Independence monstrously ordering a large group of innocent women, children and servants to be burnt alive in their manor - another hate-inducing event of which, mercifully, there is no historical record. Now, with his latest film, **The Passion**, about the last hours of Jesus, Mel has turned his attentions to the Jews and depicts their culpability in the crucifixion of the Messiah, which has got both Jewish and Catholic conciliation groups hastily beating their ploughshares into swords. Agreed that Mel - a staunch Catholic, like his father - is a very good director, and we mustn't assume that, like Jesus, he necessarily agrees with everything his Dad says. But would he dissociate himself from the comments made by the latter, Mr Hutton Gibson, in a recent interview in the *New York Times Magazine*? Hutton claimed that the Vatican Council's historical ruling that the Jews were not to be blamed for Jesus' death was 'a Masonic plot backed by the Jews.' And he went on to cast doubt about the Holocaust. 'Go ask an undertaker,' he said, 'or the guy who operates the crematorium what it takes to get rid of a dead body. It takes one litre of petrol and 20 minutes. Now, six million?' I wonder if, indeed, father and son have been trying to tell something to British Jews... ■

## When Eady was a lady...

Sometimes, the more I surf the Internet - trawling for the kind of news that concerns us most: What movies are planning to set up here? Who's making them? Where they will shoot? What are the opposition up to? What facilities and tax deals are they cutting to attract filmmakers? - the more depressed I become. Often, it just gets to me, being forever reminded of America's vice-like domination of foreign domestic filmmaking and exhibition. Don't misunderstand, I happen to be a fan of America. I believe, like it or not, we're closer to them than we are to any other nation beyond these islands. But nowadays, be you from Canada, Anzia, the UK or Ireland, or any other English-speaking country (and, wryly, that must now include Eastern Europe), the success of your domestic film industry is defined absolutely by how many US movies have been shot there in the current year - providing you found the means to bribe the Americans to come in the first place. All over the world, excepting India and the Far East perhaps, locally financed films survive only because they are cheaply made with the support of government subsidies. Most are box-office poison. Even *les Grenos* don't turn out to see

their own heavily subsidised crap! America's genius for marketing - regularly selling huge amounts of ice to the Eskimos (all right, Inuits) - makes its weekly rake-out of the world's box-office takings as easy as nicking a carrier bag from Safeway. It hasn't always been like that. We once had the Eady Levy, and back in the Sixties it enabled us to average making 120 films a year. The brilliance of it was that it gave money to producers only *after* they had made and shown their films. The Levy worked by taking one-twelfth of the price of every ticket sold in every cinema in the UK to create a pool of money, and then gave half of it back to producers, based on bums-on-seats for their individual films. So the number one incentive, to make subjects that people wanted to see, was built-in. The balance of the cash went to exhibitors. Eady gave no money up front, unlike present day development funding, which can be abused to bank-roll wannabe 'producers' for large cigars and lunch at The Ivy, promoting credit-card movies that will have audiences staying away in droves and which should never be made. If we had Eady today, with yearly UK box-office revenues presently standing at £743m, it would yield an annual fund of £61m! Can somebody please tell me why we dumped this scheme? Did the Motion Picture Producers of America work a large Freddie to someone in the Thatcher government? Did anyone then know precisely what they were doing? ■

## Peter Greenawry...

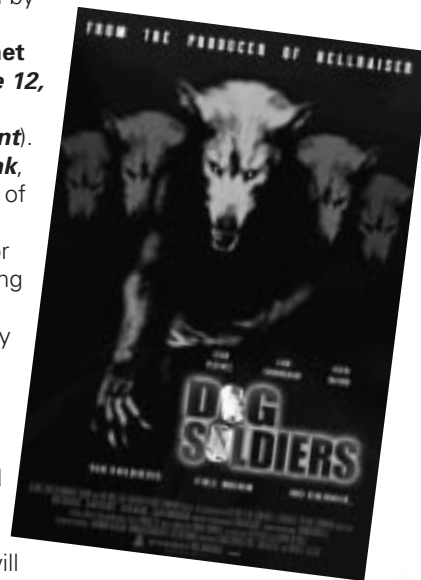
How bizarre that, according to the Venice Film Festival's director **Moritz de Hadeln**, controversial (and largely misunderstood) British film-director **Peter Greenaway** wanted the festival's organisers to present a seminar entitled **Cinema is Dead**. One can only imagine de Hadeln's reply, his having received a record 1,591 entries for the event this year. In a *Times* interview, Greenaway accused today's filmmakers of killing the medium with cynicism and laziness. 'Cinema is dead,' he said. 'In the early '50s and '60s the whole family would go to the cinema every week of the year - now you're hard-pressed to find someone who goes once a year!' His assertion is not supported in the statistical evidence published by the BFI and *The Guardian*: UK film attendances have risen every year since the 54m low in 1972 - to a 174m 30-year record in 2002! Greenaway is quoted elsewhere saying that he cannot think of a great movie worthy of the name that has been made in the last 40 years. Surely that cannot be true. What about **The Draughtsman's Contract? Zed and Two Noughts? The Baby of Mâcon? 8 1/2 Women?** Such delusions come about from living in Holland, I suppose. ■

# UKFC's Lucky 7

## £313k Lottery funds go to UK Indy prods

The UKFC announced mid-August the award of development funds for a total of seven British feature film projects.

£82.9k will go to **Reputation**, a medical thriller, with **Stephen Hopkins** (**The Life and Death of Peter Sellers, Under Suspicion**) directing a screenplay by **Peter Iliff** (**Point Break, Patriot Games**); produced by **Sophie Balhetchet** (tv: **Table 12, Rough Treatment, Westbank**, the story of a father's search for his missing daughter, written by **Ronan Bennett** (**Face**)) and produced by **David**



**Aulkin**, will get £64k. The director is yet to be named. **Neil Marshall**, director and screenwriter of **Outpost**, about genetic experiments gone wrong, will get £52k; producer is **Keith Bell** who worked with Marshall on **Dog Soldiers. A Spy by Nature**, receives £36k, an MI6 story that **Howard Brenton** (tv's **Spooks**) is writing for producer **Stephen Garrett** (**Spooks**). Producer **Natasha Dack** (**Lambeth Marsh**) and writer **Ruth McCance** get £33.2k for **Crossed Wires**, their WWII love story set in Dublin. No director yet named. **Chasing Heaven**, a fantasy love story being developed by **Erica Motley**, will receive £32.5k. And a modest £13k will go to **Ssshhh**, a thriller about a woman suffering panic attacks, developed by **Gary Sinyor** (**The Bachelor, Leon the Pig Farmer**) and writer **Philip Nayal**.

The UKFC also announced it has renewed its slate deal with independent production entity Fox Phillips for a second year. The company is receiving £120k to support a range of projects in different stages of development. ■



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# Keep on Runnin'

## Cash-strapped Ca nixes payout to FCF

The bid to discount runaway productions by California's Film California First program was effectively neutralised early-August by the announcement that this year's funding will be completely cancelled. This is in the face of recently increased Canadian tax breaks and Australian industry claims that it is cheaper to shoot there than in any other English-speaking country.

FCF, now in its third year, was a \$45m state initiative to reduce production costs by reimbursing all fees for filming on municipal sites and employing public labour throughout California. However, with California facing bankruptcy and a hasty gubernatorial election in a bid



to sort its economy out, such reimbursements are no longer possible. "We are disappointed but not entirely surprised given the drastic budget situation that the state faces," said **Steve Caplan**,

honcho at the Association of Independent Commercial Producers, a group that had benefited from the FCF plan. "We believe the program has been extremely effective and are disappointed that it won't be continuing."

Industry speculators are confident that **Arnold Schwarzenegger's** candidacy for the state's governorship, with his 'Bring business back to California' platform, will put the runaway production problem at the top of his agenda if he wins, which current polls indicate he will. ■

# THE RACHAEL PAPER

Our illustrious editor has asked me to knock together a new feature. A page about what's been going on here at the office, and in the industry, since the last *NewsLetter*. So here's my first attempt. (If you have anything you'd like me to highlight in future, please call or mail titbits to [admin@gbct.org](mailto:admin@gbct.org))

If I can put my hectic personal life aside for a bit (buying my new home, a 48-foot narrow boat; running a characterful dog, Costa, with a *joie de vivre* like no other individual I know - bit of nutter like his owner, they say; don't know what they can mean!) let me take this opportunity to put out a request to all GAS members. Will all of you who have not sent me an up-to-date CV please do so, pronto!

I know it's a little bit insulting when a pre-pubescent co-ordinator, still wet behind their first movement order, asks for your CV - yes, your CV, you with twenty years in the industry - but it shouldn't be taken amiss if they don't know your employment history. Don't forget, people move rapidly up the production ranks and, well, they need to do things in a certain way. It's not *their* fault they haven't heard of the reputable, reliable you.

Please help me here: let me deal with them. You need never know enquirers have been naive enough to ask for details about you. Really, what it boils down to is getting you regular work - and who knows, you may well find yourself rubbing shoulders with a whole new generation of people who appreciate you as a person and for your current abilities, rather than for the films you worked on twenty years ago - of which, let's face it, they may never have heard. Do it *now!* (CVs, I mean.)

**Catherine Frift** popped into the office early August to run through the Guild's and GAS's stance on camera trainees. As you can imagine, we're inundated every month with CVs and pleas from rookies for work experience. After a cup of tea and a catch up, Catherine and I buckled down and sorted out the criteria,

agreeing on a limit to the number of trainees we should keep on file. The result: we will keep fifty CVs on file for one year, with a further ten in reserve. Once a trainee has worked on three jobs, he or she will then be replaced by one of the reserves. Thus, with this system implemented, we can share out the opportunities fairly and help some new blood penetrate the tough shell that surrounds this industry. Our aim has to be to assist them, enabling them to integrate with a professional crew, but in a controlled manner.

If you would like to help someone who has the thirst and drive to become a competent trainee on your camera crew, please call the office with their details.

Over the last two months, the phones have been ringing madly (yes, and usually more than one line at a time...thank God for the HOLD button) and the fax machine working overtime. Enquiries have been made for crew from busy commercials companies like HRH, Gerard de Thame, Stark, Therapy, Notorious and Radical Media; we've also had calls from the television drama, **Poirot**. Featurewise, we've supplied crew for calls on dailies from **Vanity Fair**, **Lazarus Child**, and **Harry Potter III** (both main and 2nd-units). In pre-production, we've been assisting **Beyond the Sea** (*Girl with the Pearl Earrings*), directed by **Kevin Spacey**, no less; and a picture called **Scheherazade**. I have no idea what that means, but I am investigating.

*[Scheherazade was the vizier's daughter who married the king and had to tell him enticing but unfinished stories every night to postpone her execution in the morning. Know-it-all Ed].* There has been a change in their production team, and I should have more info in the next few weeks.

Visitors to the office have been plentiful too. It's always nice to see a new or familiar face peering through the little window in our cell door. **Peter Versey** popped in, looking very well indeed, I have to say. He recently returned from Esch in

Luxembourg, where he was working on

**Just One of Those Things** aka **De-Lovely**; he had a couple of delightful stills that **John Bailey** took of the sets - unbelievable: gondolas and real gondoliers from Venice, in a magnificent full sized set, all built in an old steel works. Amazing what can be created to fool the human eye. Sometimes I wish I hadn't entered the film industry. I seem to spend all my time now watching a film looking for flaws and continuity mistakes, wondering how a shot was taken, with what cameras, and who was on the crew...etc...etc. The magic of illusion and the pure escapism has been somewhat tainted for me.

Retired DoP **Max Samett** FRPS wandered in on his way home a week or two ago. He had just dropped his daughter off at the hospital where she was due to give birth at 3pm that very day! From all of us here, Max, hope all went well. Let us know whether you have another grandson or granddaughter.

Other visitors included potential new GAS members - yet to apply but thinking of joining the best diary service in this country - **Paul Langridge** and **Paul Perryman**. Operator **Chris Pinnock** is considering coming back to us, too; he's been working commercials recently. If you're not with us, have a think, weigh up the pros and cons and then call me! You know it makes sense. Oh, **John Fletcher** has decided to retire. Hope you enjoy your retirement, John.

The word on the street is that **The Phantom of the Opera** is in pre-prod at Pinewood. They say that **Meatloaf** was approached to play the Phantom, but turned it down. There is a sequel to *Ten on the cards*, entitled *Ten Again* (original!), possibly shooting in London and Barbados. Also floating in the ether, a re-make of **Willy**



**Wonka and the**

**Chocolate Factory**, with **Johnny Depp** -

if available - playing the chocolate-making, umpa-lumpa-lovin' maestro. Don't take this as read. It's just gossip at the moment. (Johnny feel free to call me when you're over next and let me know. You know you'd look 'Wilde' in that curly wig!)

Finally, I have had two sessions (yes!) with computer wonk **Giles Christopher**, who has kindly taken on the

mantle as tutor of the top Dreamweaver website creator program. So really, to be truthful, I am still at Stage One. However, I have been speaking with the website designers in Derby over the phone, and hope to be on top of the technical aspects of updating and writing for the site soon. So keep your eyes peeled for a new Webmaster - or is that mistress? (I can't keep up with all this politically correct malarkey. Don't get me wrong, I am a strong believer in equality for all, but feminism goes just that little bit too far at times.)

Well, that's all for now folks. Please feel free to send me comments on how I can better this page for you. Oh, and don't forget the Pinewood Annual BBQ on Sunday 31 August. Should the Guild have a softball team? (What is softball? Is it like beach ball I wonder?) Let me know if you want to be in a team and we'll see if we have enough mugs...err...volunteers to make up a squad of nine.

I've always fancied being a cheerleader, with a couple of large pom-poms. Unfortunately, my 26-inch legs aren't long enough and my pom-pom's are way too small!

Here's to the next time...

**Rach.**

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# LETTERS

## Bobit...

**Peter Hurst,**  
Ascot, Berks.

Dear Charles,  
Having just returned from my place in Spain, I made my quarterly phone call to my old governor, Bob Huke DoP, and was devastated to be told of his passing on to that great studio in the sky.

I was first introduced to Bob by DoP **Eric Cross** when we shot Eric's 2nd-unit on **Tiger Bay** (1959). For some years after that I was Bob's 1AC, and he would never hire out his BNC camera without me being the man sent along with it. The camera cases had to be polished every night and were often inspected by him - though I once had to give him a bollocking for dropping cigar ash over the gleaming specimens. He apologised profusely for this and took me off to his local for a jar or three. *[When I used the vaunted camera, Huke had had fully-fitted canvas covers made for the the already heavy Mitchell-supplied leather camera boxes, and it is certain that these too would have been enclosed in goretex-polyethylene covers eventually, and rented along with a forklift to move the boxes about, had Huke kept the camera long enough. Ed]*

When Bob was DoP on **The Warlover** (1962), I worked on the 2nd-unit with dear old **Skeets Kelly** (DoP) and **Ronnie Maasz** (DoP, then operating), using Bob's 'electrified' Newman Sinclair camera. On one low-angle shot, we had set the camera on a top-hat (which was Ronnie's operating height) when a mongrel dog came along and mistaking the Newman for a

small lamp-post duly vacated its bladder all over it. Thenceforth, and much to Bob's disgust, the camera was known as the 'all-electric pisser'. No chief mechanic could have guarded his cameras more diligently than Bob, but when I reported to him that a taxiing B17 had lowered its ball-turret right on top of the all electric pisser, doing significant damage, Bob merely said, "These things happen, old boy." But he did drop his cigar.

After some years, Bob gave me my break as a camera operator, though I refused to wear the white-silk gloves that he had always used himself when he'd been a pointer at Denham Studios in the old days. After I gave up the handles in favour of the 'guessing stick', we obviously did not work together again, but we enjoyed a very good social life over the years, which often included his lovely wife, Joy. We met often at the BSC's Operators Night, to which Bob kindly invited me, and at Christmas dinners at his home.

So a public goodbye to my old governor - friend and mentor - who will always be remembered by us all in the industry.

Peter.

## Paddy Seale DoP...

**John Osborne,**  
Technical Supervisor  
Animation.  
NFTS, Beaconsfield.

Dear Charles,  
My name is John Osborne and I work at the National Film & Television School at Beaconsfield as a supervisor in the animation department.

Sadly, in January 2002, **Paddy Seale** the cinematographer passed away. He was best known for his work on the **Gerry Anderson** series **Thunderbirds**, **Stingray** and **Captain Scarlet**; he was also a much loved and respected tutor - and mentor - of cinematography here at the NFTS.

I have always felt it a real shame that no-one has made any kind of memorial to Paddy so, with the blessing of his family, I have started work on a biographical website dedicated to him. With that in mind, I was wondering if it would be possible to place a small notice in your Newsletter calling for memories and/or photos about Paddy from anyone who knew him?

With many thanks,

John.

*Of course it would, John, and we will. I knew Paddy when he was a young FX/AC at Pinewood working on Sea Fury, and many years later as a tutor at the NFTS. As you said, a lovely man. Unhappily, no one notified us of his passing; they were probably too upset. We're happy to help. [See box-ad elsewhere in the Newsletter.] CB*

## In the Neame of the father...

**Christopher Neame,**  
Kent.

Dear Charles,  
I wonder if you would be kind enough to pass some information on to the many of my old chums who might show some interest in my current doings.

At the moment, I am producing a stage musical entitled **Courtenay**, for which I also wrote the book and lyrics. My other writing activity is **Rungs on a Ladder**, an autobiography about my formative years as a clapper-boy and focus-puller with Hammer Films. (I found the focus-pulling bit rather tricky as I have no sense of distance, so I gave it all up and became a producer.) A reviewer on the Amazon Books site implied that I look at the industry 'through the eyes of an amateur' - he was probably right!

I'm well into a sequel book called **Alive and Kicking**, which is about my time with Euston Films and other television productions.

Wishing all of you my best,

Chris.

*Guild friend Christopher Neame spent his early years, from '60-'66, as a 2AC and 1AC in the camera department (a few happy months of which he spent as my loader - and what a laugh we had!). He is the son of long retired Ronnie Neame - the august and very distinguished DoP, writer, producer and director. Check out Courtenay at [www.courtenaythemusical.co.uk](http://www.courtenaythemusical.co.uk). Rungs on a Ladder is published by Scarecrow Press and can be found on AmazonUK. CB.*

# Yanks Pass on Venice

## Brit-helmer Christopher Hampton shortlisted

Only one Hollywood film will compete for the Golden Lion award at this year's Venice Film Festival - the oldest film event with the most prestigious festival prize in the world.

Industry gurus are unable to pinpoint why, of the twenty films on the short-list, only one is a product of the US mainstream: **Alejandro Gonzales Inarritu's 21 Grams** - and Inarritu is a Mexican.



Peter Mullan - Director of The Magdalene Sisters

Festival director **Moritz de Hadeln** said many American filmmakers had simply chosen not to enter their movies for the competition, won last year by **Peter Mullan's** controversial **The Magdalene Sisters**.

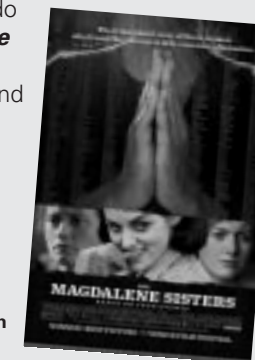
However, there will be a strong showing from US filmmakers appearing out of competition, including **Woody Allen's Anything Else**, the **Coen brothers' Intolerable Cruelty**, and **Robert Rodriguez's Once Upon a Time in Mexico**.

But Hadeln, referring to the in-competition films, said the list indicated

"something extraordinary going on in European cinema".

Oscar-winning British director **Christopher Hampton** is shortlisted for **Imagining Argentina**, while fellow Brit **Michael Winterbottom** is also competing with **Code 46**.

The full list of Golden Lion nominees: **Buongiorno, notte** - Marco Bellocchio; **Segreti di Stato** - Paolo Benvenuti; **Le cerf-volant** - Randa Chahal Sabbag; **Raja** - Jacques Doillon; **Twentynine Palms** - Bruno Dumont; **Alila** - Amos Gitai; **21 Grams** - Alejandro Gonzales Inarritu; **Imagining Argentina** - Christopher Hampton; **Baram-Nan Gajok** - I M Sangsoo; **Sjaj u Ocima** - Srdjan Karanovic; **Zatoichi** - Takeshi Kitano; **Pornografia** - Jan Jakob Kolski; **Floating Landscape** - Carol Lai Miu Suet; **Les Sentiments** - Noémie Lvovsky; **Un filme falado** - Manoel de Oliveira; **Rosenstrasse** - Margarethe von Trotta; **Ru San** - Tsai Ming-Liang; **Il Miracolo** Edoardo Winspeare; **Code 46** - Michael Winterbottom; and **Vosvrascenie** - Andrey Zvyagintsev. ■



The Magdalene Sisters - Last years Golden Lion award winner

# Digi-Screen Network Confirmed

## Wider choice of films at local cinemas through new digital technology

The UKFC's Lottery-backed Distribution and Exhibition Fund announced July last that it will install a network of digital screens in existing cinemas in order to increase the opportunities for audiences to see specialised and 'art-house' films.

The £13m scheme will cover the setting up of 250 digital screens in approximately 150 cinema sites around the country, which represents 25% of all sites in the UK. The object is to show a broad base of films, which have never before gained wide distribution, now made possible by the use of digital delivery and projection.

The FC bid will set out to offer a greater choice of films as part of its strategy to develop audiences for film, the new circuit offering a new and cost-effective way of making films available to the public that will run alongside other initiatives already launched by the

council to support the release of films in the UK.

**Peter Buckingham**, the FC's honcho in charge of the program says, "For years the problem in growing the specialised sector has been governed by the 35mm paradigm. Making prints is very expensive, creating a chicken and egg situation: the supply of films to audiences is limited because there is no proven demand, and demand is restricted because there is restricted supply of films. Now, specialised cinema can react fully to the market alongside 35mm. This scheme is open to every exhibitor and distributor interested in growing the specialised film sector."

With the support of UK distributors and exhibitors, a central independent consortium will be set up later this year to operate the circuit and to provide the technology and training needed. ■

# BEEB Unveils Massive Autumn Budget

## Heggessey: 'History centre-stage with a range of factual, drama and documentary projects'

Denying that the program was a bid to persuade the government into renewing the BBC's Royal Charter, due for review in the autumn, **Lorraine Heggessey**, BBC1's controller, unveiled a £220m autumn budget centred mainly on history, science and drama programming.

"I wouldn't feel that I was doing my job properly if all I was doing was putting in more soaps and light factual programs."

At the channel's autumn schedule press bash, Heggessey told reporters, "You can't have a strategy that's right for only one year on BBC1. What you're talking about is a strategy for the channel that will last well into the 21st century. I wouldn't feel that I was doing my job properly if all I was doing was putting in more soaps and light factual programs."

Prominent among the slated subjects is **Pompeii - The Last Day**, a dramatic factual reconstruction of the Mount Vesuvius eruption. Using the BBC's noted expertise with 3D/CGI imaging, the film will bring events of the final 24-hour period vividly to life. Another historical subject is **Colosseum**, looking back to the age of the gladiator and revealing the lives of the fighters and how they worked and lived. SFX and dramatic reconstructions will help tell the story of a slave/star gladiator, using eyewitness reports as source material. Topping the drama-series bill is **Charles II**, starring **Rufus Sewell**, **Diana Rigg** and **Rupert Graves**, a new look at the life of the English king who restored the monarchy after the civil war that saw his father executed and the ascent of Oliver Cromwell as Lord Protector.

Documentary slots include a new project presenting six modern stories based on Chaucer's medieval classic **The Canterbury Tales**. Given an update to reflect contemporary life, and written by some of Britain's best-known contemporary writers, the tales are set on the route pilgrims took to the cathedral at Canterbury. ■

# Rachael's Ringaround

## This Edition: 2ACs and Video Assist Operators

*These details were compiled from information given directly by members answering their phones or calling back after receiving a message. Members are of course invited to contact the office at any time with any material for publication. With thanks to Gas operative Rachael Conisbee for her efforts.*

**Marc Atherfold** is on the 2nd-unit of **Harry Potter III** until October. **Chris Clarke** has been on dailies with **Vanity Fair**. **Bob Cooke** has been working flat out; completed a commercial for **Harry Nash**, and worked on the UK unit of a French action movie called **Sons of the Wind**, about a troupe of urban gymnasts (*Wow! Ed.*); is lined up for **Kevin Costner's, The Upside of Anger**, to start shortly for 8 weeks at Ealing Studios and on location. 2AC **Lol Crawley** has been focusing on 2nd-unit on **School for Seduction** up in Manchester; also worked on a couple of commercials; a half-hour short for Tyne Tees on digi-beta; and recently on **Shameless**, a Channel 4 drama. **Toby Eedy** has been in continuous demand working on **Thunderbirds** 2nd-unit and various commercials; has a nine-week feature lined-up called **Red Light Runners**, due to start shortly at Bow Studios and on location. **Wilf France** was on fine form and working hard when we spoke; he said, and I quote,

"I still don't know what I'm doing, yet I'm still getting away with it after 35 years!"

**Catherine Frift** has been busy building up contacts in Spain, and getting au fait with Hi-Def cameras at PV; this while re-structuring and organising the Guild's Trainee Scheme. **Jason Coop** worked on **Tooth**, a feature starring **Jerry Hall** and **Richard E Grant**; also worked on the French feature **Sons of the Wind**. **Fran Weston** has been doing dailies on the **Thunderbirds** Model Unit, and working on various commercials and pop promos. **Richie Hogg** spent 12 weeks working on a comedy for BBC3 (to follow on BBC2), entitled **Grass**, written by **Simon Day**; he says it's the funniest thing he's worked on for ages; also has very exciting news, a short film entitled **4.37**, on which he operated has been short listed at the **Manhattan Film Festival** (which takes place in Times Square on September 28 - more info online at their website [www.mffilmfest.com](http://www.mffilmfest.com) where one can vote); is hoping to start a new project in London in the next couple of weeks.

**Russell Kennedy** worked a 5-week shoot in Liverpool on **Red and Blue**, a TV special for the BBC; has a possible feature in the pipeline. **Ben Perry** has just finished **Agent Cody Banks 2**; has a commercial with **Paul Weiland** lined up,

and a major feature to start in September. **Sky Sharrock** is currently on **Brothers Grimm**. **Liz Trott** has been gigging on **Spooks** for the first half of this year. **Shirley Schumacher** has been on a German TV drama/love story series since last September, (it's been running in Germany for the last 9 years!); she will continue on it through October shooting on location in Devon and Cornwall at some magnificent mansion houses and castles; the lucky crew working 6-8 hour days on a five-day week!; (Shirley thought she'd just share that with you all!) **Keegan O'Neill** is working on **Bride and Prejudice**, a Bollywood musical version of **Pride and Prejudice**; it's an eight-week shoot at Ealing Studios and on location in Aylesbury, another three weeks Mumbai and Goa and a further week in LA; (That'll take you nicely through to Christmas Keegan.) **Bob Bridges** has been busy as always; (Do you ever stop working Bob?) now on the third **Harry Potter, The Prisoner of Azkaban**, due to wrap in October; also been the Video Split Consultant for the **Lord of the Rings**.

**Video Assist**  
**Scott Holland** has bought a pub in Sutton called **The Dolphin**. Good luck Scott! You can assist me with a pint of the black stuff, when I call in!

## Paddy Seale DoP

Cinematographer **Paddy Seale** passed away in January last year. Well-known for his work on the now world-famous puppet series **Thunderbirds, Stingray** and **Captain Scarlet**, Paddy was also a much loved and respected cinematography tutor at the National Film and Television School in Beaconsfield. His colleague, **John Osborne**, Technical Supervisor of Animation at the NFTS, has started working on a biographical/memorial website dedicated to Paddy and would

like to hear from anyone who knew him who could send any stories, memoirs and especially scans of photographs of Paddy from the many milestones of his career while working at Guild Television Services, 21st Century Television, and on the Panorama, World in Action, and Tomorrow's World television programs - not to mention many commercials and several features including **Bejewelled, Aliens** and his work in Australia.

If you have anything at all please contact John Osborne. email: [josborne@nftsfilm-tv.ac.uk](mailto:josborne@nftsfilm-tv.ac.uk) or telephone 01494 731434. ■

# WELFARE FUND

Members are reminded that the Welfare Fund exists specifically to help those experiencing financial difficulties. Please do not hesitate to call or write to the Admin Office if you wish to ask for some assistance. All requests will be handled with the utmost discretion.

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