

MARCH-APRIL 2011 NEWSLETTER The British Film Designers Guild



Promoting the
BRITISH ART DEPARTMENT

J A M E S M O R A H A N 1936 -2011

When the sad news was received from Stephen, that Jim had suddenly died, there was a great sense of both shock and loss that quickly reverberated throughout the Art Department. Jim's passing had followed quickly behind that of both Fred Hole and John Graysmark, (and not so long after Peter Murton and Michael Lamont).

To many, it seemed that an entire generation of FORMIDIBLE and hugely influential Art directors had suddenly gone.

I worked first with Jim in 1984/5, on a Film called "Spies like Us". Designed by Peter Murton. He had a tiny office upstairs in J block at Pinewood, off a room that contained Mike Boon amongst others. At that time, he was a somewhat mysterious character to me, as young draughtsman. I remember being in awe of his meticulous drawings that looked like pages from McKay's building details, and amazed by the volume of work that emanated from this small room.

I got to know Jim much better when we worked again together, as Art directors, some years later on "The Fifth Element". This was a huge film, with a multitude of extremely complicated sets. It was made even more difficult by having a French Production designer, Dan Weil, who seemed to want to re invent the wheel and introduce radically new (French) working methods across the construction and Art Departments. Many hours were spent in departmental meetings with Jim, Mike Boon, Michael Lamont, and me, discussing with Dan, the various pros and cons of working at Pinewood, and whether or not the doors to the 007 stage were at the right end of the stage.

Jim was always patient and polite, although we all knew that there was so much drawing to be getting on with and things to organize. He would discretely roll his eyes, and smile graciously at the more absurd of some of the suggestions. I remember trying to get him out of the office for a lunchtime break, but he was always content to sit by his board, read his book and eat his sandwiches, rather than rush back and forth to the pub for a quick bite. He was a superb technician and an exemplary leader and teacher. Many of his "Family" (Dan had split the Art Department up into groups -families- with an Art director in charge of each group) from that production have gone on to become top technicians in their own right.

I last spoke with him at the beginning of Charlie and the Chocolate Factory in 2004, offering him some work...for some strange reason he was flattered that I had called, he thought about it for a couple of minutes and then admitted to himself, and said out loud, that he had sort of "retired," but was as busy as ever, and was actually enjoying the time off.

I still think of him when, people ask me how things are going (often when I am in the thick of it, and up to my neck in the preverbal sh*t.....) and reply in the Morahan way.....
"W O N D E R F U L L"!

Jim had many friends and colleagues across the generations, and below are some of the tributes that have arrived in time for this edition.

KP

From Peter Lamont

Fond Memories of Jim Morahan

"I heard the sad news about Jim Morahan from Tony Rimmington and was pleased to see a lot of the art department congregate at Beenham, near Reading, for his burial. Jim was loved by everybody and worked with me many times over the Bond years. One of my fondest memories of him was on "A View to a Kill". Our Christmas party had an "Ascot" theme and most of us were in morning dress and the young ones came as jockeys.....but what of Jim? As everyone came in we heard a shout from the stairwell of "I gotta horse, I gotta horse" and "Prince Monolulu" appeared to the delight of all there.

Jim may have left us, but will never be forgotten. God bless you Jim"

PL

(Prince Monolulu was something of an institution on the British horse racing scene from the 1920s. He was particularly noticeable for his brightly coloured clothing; as a tipster, one of his best known phrases was the cry "I gotta horse!" which was subsequently the title of his memoirs. He frequently featured in newsreel broadcasts, and as a consequence was probably the most well-known black man in Britain of the time)

From Mike Boone,

"I first met Jim when I was a nervous newcomer to the feature film side of the industry on 'The Private Life of Sherlock Holmes' and in the forty plus years that followed, Jim did not change one bit. Always welcoming and friendly and ever available with his time to give help and advice whenever asked.

Jim was a superb technician, honest and fiercely loyal, with a wonderful sense of humour. Jim will be greatly missed by everyone who had the good fortune to have known him - he was a lovely bloke, one of the best."

MB

From Gary Tomkins,

"I was lucky enough to work with Jim on several occasions. Not only was he a great draughtsman, but also his fine qualities extended to every aspect of the Art Dept. He was a very patient man, from explaining the finer points of a camera projection to a junior, to having to tactfully deal with the more demanding requests of a Designer. Many people learnt a great deal from Jim over the years, and he will continue to be an inspiration to all who worked with him."

GT

From Su Whitaker,

"This may be a strange thing to say, but I feel as though someone in my own family has died. Jim had a parental influence on me in my working life. He turned my job into a career by example and freely imparted his knowledge.

I make a poor substitute for Jim but subsequently over the years to show my gratitude I quote him by name and re-tell his stories and technical nuggets to those who I now work with. He has told me tales of Jack Champagne and Vetch that make you laugh, (I understand once Tony R and he shot someone in the backside at Pinewood, to hint at just one). Other stories that explain how to judge the use of metal to that of timber or combine... unraveling the mysteries.

(conts.)

There are a few whom I regard as my most influential teachers, Kevin Phipps taught me methodology and specialist technical solutions, Keith Pain taught me the importance of teamwork; Jim gave me a great gift, how to do one's job efficiently and professionally everyday. I was Jim's assistant for over nine months on Fifth Element and never has a single event had such an impact on me.

He said to me 'Always pass the knowledge on, never be afraid of others having your ability because if the British Film Industry benefits, so do you'. As I've found from personal experience those 'students' will forever be grateful and become friends.

Life is short, every day counts and what better 'work' is there to be than in the company of friends.

Thank you Jim, I'll miss you.

SW

Photo of Jim included in the infamous Guild Calendar from 2002

Designed & Printed by Design Asylum - Freephone 0800 376 1199



'Private Life of Oscar Wilde'.
Jim Morahan.



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email - info@filmdesigners.co.uk
website - www.filmdesigners.co.uk

September 2002

M	T	W	T	F	S	S
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30						

From David Allday,

"The last occasion I saw Jim was only a few months back at John Graysmark's memorial service. My wife Sue and I were sitting in the church waiting for the service to begin, and there was a tap on my shoulder - I turned to find Jim and Tony Rimmington sat behind us, so we had a brief chat before the ceremony began. Later, after it had finished, I had to get back to the studio, but Sue stayed on for a while and went down to the local pub in Denham to see everyone, but particularly to see Jim. As I left her, I said : 'tell Jim, to this day, he is still the finest technician I have ever worked with'. And I meant it. Later that evening, she was telling me about it all, and I said 'did you tell Jim what I said?' 'yes', she replied. 'he said you were always a bullshitter...' Absolutely classic Jim Morahan. We both laughed and exchanged various stories about him, someone who we both worked with many times and whose company we enjoyed so much.

His humour, his patience (my goodness - especially with me...!), his generous sharing of extraordinary knowledge, his teaching and encouragement, and his unassuming and down to earth way of dealing with people, were qualities in a mix that made him a rare and special man.

There was nobody who did not like Jim.

Jim was the first person I worked under in the film business. I reported to him at 8.30 in J & K Block Pinewood on a cold Monday morning in December 1975. I was sixteen and had left school the previous Friday, and I can remember his first words to me like it was yesterday. We shared an office, and in the few months that the project lasted, Jim gently managed to instill some discipline into me, and whilst providing a mentor also provided a lifelong role model. His skill on the drawing board was extraordinary, and rightly, became something of legend. His ability to describe in sectional drawings anything from classical architecture to a submarine or the Eiffel tower, with such clarity, precision, detail and speed - was an ability without equal, then or now.

In these days of art departments comprising of 30 or 40 personnel, I think back to that first film with Jim - ('At the Earth's Core'), for which he was the only Draughtsman, drawing all of the sets and details, much of the set dressing and working out all of the complex VFX front and back projection set-ups.

Stuff of legend indeed.

I realised long ago how very lucky I was to have had that first opportunity to work for Jim, apart from the various projects we worked on together since then, and often recall his advice, now more than ever before."

DA

Pinewood Shepperton to be TAKENOVER ?

The studios have received an £87.8m takeover bid from a company run by billionaire investor John Whittaker.

<http://www.bbc.co.uk/news/business-13020668>

Peel Holdings, which recently sold the Trafford Centre to Capital Shopping Centres for £1.6bn, has offered 190p per share for the business.

Pinewood, revealed the move early evening, Friday 8 April, after shares in the company soared.

Peel has already built a 29.78% stake in Pinewood.

Shares in Pinewood rocketed 14% to 181p on Friday as investors heard rumours that a bidder might be moving in.

During 2010, the 75-year-old business filmed the fourth installment of the Pirates Of The Caribbean franchise, starring Johnny Depp, the final Harry Potter film, and an adaptation of Jane Eyre. Pinewood has studios in Pinewood in Buckinghamshire, and Shepperton and Teddington in Middlesex.

Last month Pinewood unveiled a 31% rise in pre-tax profits to £5.8m, and said it was looking to the future with "confidence" despite a poor economic climate.

The firm also unveiled an investment plan for small-budget British films. The company will target films with production budgets of about £2m each and will invest equity up to 20% per film. (See below)

Peel invests in infrastructure, transport and real estate in the UK and has nearly £6bn of assets. Its projects include the MediaCityUK development at Salford Quays, which will be home to several BBC departments.

In a short stock exchange statement Pinewood confirmed it had received a bid approach from Peel. "A further announcement will be made in due course," Pinewood said.

UK Film Council hands over funding control to BFI

<http://www.bbc.co.uk/news/entertainment-arts-12924307>

By Tim Masters Entertainment and arts correspondent, BBC News

**The BFI and Film London are taking on roles previously performed by the UK Film Council
Eight months after it was axed by the Government, the UK Film Council
officially hands over its funding responsibilities to the British Film Institute
on Friday.**



Forty-four UKFC posts will transfer to the BFI, with staff moving to its central London headquarters.

The film funding process has continued during the transition. Shooting on a UK Film Council-backed film, "Berberian Sound Studio" - starring Toby Jones, began in London last month.

"I don't see things will dramatically change with the BFI," the film's producer Keith Griffiths told the BBC.

"The finance team is very much intact going to the BFI, and the user-friendly relationship with film-makers is intact. I'm quite confident that the gloom merchants are wrong."

"Berberian Sound Studio" is the second feature from director Peter Strickland, whose "Katalin Varga" won a Silver Bear at Berlin two years ago. The film, with a budget of just under £1.2m, is filming at Three Mills Studios in east London. Most of the budget has come from the Warp X studio, UK Film Council and Film4. The film should hit cinemas in 2012, set in 1970s Italy, it sees Toby Jones as a shy British sound engineer from Dorking who is hired to mix the blood-curdling sounds on an Italian horror movie.

Griffiths, who has 35 years' experience in the film business, said the funding process with the UK Film Council had gone smoothly.

"There are standard procedures but it's not over-complicated. I can't give you a negative story." After the four-week shoot the film should be completed by the end of the year, ready for a film festival premiere in 2012.

Oscar success

The UK Film Council closure means the BFI will be responsible for distributing lottery money to film-makers based in the UK. Founded in 2000, the council was axed last July as part of a cost-cutting drive by the Department for Culture, Media and Sport (DCMS). Regional agency, Film London, will take on the role of promoting the UK as a film-making destination.

The King's Speech is the highest-grossing British independent film at the UK box office. The UK Film Council backed several successful movies, including Vera Drake, Fish Tank and In the Loop. It also invested £1m of lottery money in The King's Speech, which won four Oscars in February. But it also supported a number of flops and was criticised for being unwieldy and costly to run.

Culture minister Ed Vaizey announced in November that the £28m lottery grant the industry receives would be increased to around £43m by 2014. At this year's Empire film awards, film-makers expressed sadness at the Film Council's demise but were positive about the future.

'High note'

"The Film Council has done great things and ended on a high note with The King's Speech," said actor and director Noel Clarke. "They helped me on two of my films - Adulthood and 4.3.2.1. I'm very sad that they're breaking down but the BFI is going to continue what they do.

"It can only be a good thing that we still have money to help make films for people who wouldn't always get the chance to get their films made." Kick-Ass writer Jane Goldman said her work with the UK Film Council had been "absolutely great".

"I'm a huge supporter of theirs. It's a difficult time, hopefully things will become streamlined.

"I've got a couple of other projects which I guess will filter into the BFI."

Director Edgar Wright pointed out that the UK Film Council had passed on his zombie movie Shaun of the Dead, but added: "They did make a lot of brilliant films and they are a sad loss to the industry." Wright is executive producer on Joe Cornish's forthcoming sci-fi comedy Attack The Block, which received UK Film Council support.

Other Council-supported films in pre-production and production include Steve McQueen's Shames, James Watkins's The Woman in Black, Michael Winterbottom's Trishna and Iain Softley's Trap for Cinderella.

The UKFC also provided funding for Phyllida Lloyd's The Iron Lady, in which Meryl Streep plays former PM Margaret Thatcher.



The veteran producer will chair a new advisory board for the BFC which now falls under movie and media agency Film London's remit.

LONDON -- British producer **Iain Smith**, a familiar name to Hollywood studio-backed productions basing themselves here in the U.K., has been hired to chair the British Film Commission (BFC).

Smith, whose extensive resume of Hollywood-backed productions includes *The A-Team* starring **Liam Neeson**, **Bradley Cooper** and **Jessica Biel** and **Clive Owen**-starrer *Children of Men*, will now head up U.K. efforts to attract inward investment from Hollywood and beyond.

The veteran producer will chair a fresh advisory board for the BFC which now falls under movie and media agency Film London's remit.

The shakeup comes after the government's decision to shut down the U.K. Film Council and spread its administrative tasks across Film London and the British Film Institute. Smith's hire is a key spoke in the biggest **shakeup** to public funding, distribution and promotion here in the U.K. for over a decade.

The role of attracting inward investment is a big ticket in town and taken seriously by the U.K. government and the British based behind the lens talent who rely on it for lucrative studio movie work.

Data from the **UKFC** showed that inward investment from international filmmakers in 2010, mainly Hollywood studios, reached \$1.48 billion, an increase of 15 percent over 2009.

Shoots here included *Harry Potter and the Deathly Hallows Part Two*, *Captain America: The First Avenger*, *Pirates of the Caribbean: On Stranger Tides* and *Hugo Cabret*.

Film London said British Film Commissioner **Colin Brown**, another face familiar to Hollywood and his team will transfer to Film London to work at the new look BFC. Smith described the task facing the U.K. to remain competitive for shoots to locate here as "essential" to the industry.

"Our film infrastructure across the U.K. is the envy of the world, but in changing times it must be sustained, informed and supported by awareness and strategic intervention at the sharp end of the wider international business," said Smith. "That will be the primary function of the British Film Commission's new Advisory Board."

The BFC, is partnering with key film industry bodies including Pinewood Studios Group, U.K. Screen Association and the Production Guild to further its impact with Smith joined on the advisory board by reps from Warner Bros. and Oscar-winning producer **David Parfitt** among others. The unit will receive funding from the Department for Culture, Media and Sport (DCMS), via the BFI.

Film London CEO **Adrian Wootton** said: "Having the DCMS transfer responsibility of the BFC to Film London is a demonstration of how successful Film London has been as a regional agency."

From our own Correspondent : West Midlands : John West

From The Guardian 8 March 2011

"Pinewood Shepperton, the film studios home to Hollywood hits such as [James Bond](#) and [Harry Potter](#), is to invest in smaller British films in the hope of finding the "next King's Speech".

Announcing a 31% rise in pre-tax profits to £5.8m, Pinewood chief executive Ivan Dunleavy said he was "delighted" that the famous studios was "returning to its heritage in British film".

Once home to the Carry On films, Pinewood will buy up to a 20% stake in small British films with budgets of around £2m.

It hopes to echo the Oscar-winning success of The King's Speech although its still modest £9m production budget is greater than Pinewood's self-imposed limits.

"For smaller British films, it's always difficult to access the last piece of financing," Dunleavy told the Guardian. "Hopefully this will help get projects started. But we're not trying to do every film – we're being careful how we select them and what's interesting is we hope that the talent involved will become some of our big budget films."

The announcement comes as Pinewood posted an 8% improvement in revenues to £43.3m for the year ending 31 December. The company expects revenues to grow further this year as its 75-year-old studios play host to a number of big-budget films and TV shows, including [ITV's Dancing on Ice](#).

The latest Pirates of the Caribbean film helped lift Pinewood's film revenues 28% last year to £29.1m. Dunleavy said the UK's "key strengths" mean the studios will continue to be an attractive proposition for Hollywood's top producers for years to come.

"The UK is creatively very good and economically very efficient," he said. "Those are our key strengths, obviously helped by macro factors like the favourable exchange rate – but that wouldn't matter if we didn't have the skills and efficiencies which we have a strong track record in."

The King's Speech, which won four Oscars including best picture and best actor for Colin Firth, is on track to gross in excess of \$300m (£185m), making it one of the most lucrative British films.

Pinewood's TV division was the only dark cloud in the studio's full-year results, hit by ITV and the [BBC](#) deciding to use their own in-house studios to save on costs.

However, Dunleavy described as "encouraging" ITV's [tripling of its pre-tax profit](#) and earmarking of £12m to hire new programme-making talent. "Our TV business continued to perform well in a difficult broadcast market," he said.

"But the demand for TV content continues to rise, with more channels than ever before – the demand for British TV and formats is very strong."

GUILD AWARDS – FEEDBACK

Su had a delightful email from Anthony Pratt, Award winner at the GBFD inaugural event 2011 for his work on "The Pacific"

Dear Su Whitaker,

I wanted to thank you so much for advising me of the Guild award, which I felt so privileged to receive. You took such trouble with the way it was presented, I only wish my 'acceptance' speech could have done it justice.

It was a wonderful afternoon, and I was very pleased to see at least a few old faces. I think it is terrific that the Guild are doing this, especially for the 'most promising newcomer' which is such an aspirational thing, and I was so pleased that the recipient was a graduate of the famed Terry Ackland- Snow Academy.

All best wishes Sue and I hope all goes very well for you and the Guild into which you have put so much work.

Warmest regards

Anthony Pratt



Simon Bowles Hi all, you may well receive an email from a website called ShowreelsOnline. I warn you off paying to put your showreel on their site which I did for 6 months...

1. When I typed my full name into the search box I came up 7th on the list after other random people called Simon! I did email their office through the website...

[See more](#)

3 hours ago · [Like](#) · [Comment](#)



David Allcock yep, i got an email from them today. deleted it straight away :)

about an hour ago · [Like](#)

Write a comment...



Susan Whitaker Arrangements for Jim (James) Morahan. I now hear that the family is considering opening the service to those wishing to go to the funeral due to the amount of requests and emails sent to his son Stephen. The Guild will notify membership on receipt of details if this is the case.

22 March at 14:31 · [Unlike](#) · [Comment](#)



You and [Dom Lavery](#) like this.



Kevin Phipps The Funeral service and interment of the late James Morahan will take place at 2pm Monday 28th March at

St. Mary's
Church Lane
Beenham

...

[See more](#)

23 March at 23:13 · [Like](#)

Write a comment...



Susan Whitaker One man can be attributed with being Master and I his mere apprentice. To him I thank for expaining professional etiquette and parting technical knowledge that changed my working life and gave me a career. Jim Morahan taught me by example. He told me the way to strengthen the business is from within. Also that the road...

[See more](#)

[See more](#)



British Film Designers Guild

 22 March at 14:27 · [Unlike](#) · [Comment](#) · [Share](#)

 You, [Dom Lavery](#), [Stuart Kearns](#) and [Warren Lever](#) like this.



Danny Rogers Does anyone know of a prosthetic artist in Liverpool/Manchester area for this coming weekend?

21 March at 15:16 · [Like](#) · [Comment](#)



Kevin Phipps *****Tonights film at Pinewood 20.00. "The AMERICAN" with George Clooney and Violante Placido. Member plus one guest only please!***** Pease note this is a change in date from the normal routine*****

21 March at 12:17 · [Like](#) · [Comment](#)



Kevin Phipps I just received the sad news that JAMES MORAHAN has passed away, 17th March 2011. Jim was an absolute genius, and his technical abilities were awesome. He was undoubtedly one of the finest technicians I ever had the pleasure of working alongside. What a loss. My heartfelt condolences go out to his family at this sad ti...

[See more](#)

18 March at 17:00 · [Like](#) · [Comment](#)



Danny Rogers Does anyone know of an Art Dept. junior or assistant who is capable of carving rudimentary wooden trinkets for a short feature that I am up for designing for an American Director?

17 March at 09:48 · [Like](#) · [Comment](#)



Warren Lever Conways death has at last been ruled for what it was. A tragic accident. The case brought by the HSE has finally been overturned.. Hopefully Chris can continue bringing the highest standard possible to all of his future jobs. Good one... The last few years must have been terrible for him.I'm sure Conways family even in...

III...

[See more](#)



Batman death stunt expert cleared

www.bbc.co.uk

An Oscar-winning special effects expert is cleared of health and safety breaches over the death of a cameraman during filming of the last Batman film.

14 March at 22:23 · [Like](#) · [Comment](#) · [Share](#)



Warren Lever Hopefully the government will back it up with a coherent policy for our industry....



Pinewood to invest in UK movies

www.bbc.co.uk

Pinewood Shepperton, the film and television studios group, says it will invest millions of pounds in British films.

08 March at 11:09 · [Unlike](#) · [Comment](#) · [Share](#)

You like this.



Peter McKinstry



Movies – News – Potter studio tour to open spring 2012 – Digital Spy

www.digitalspy.co.uk

Warner Bros. announces that The Making of Harry Potter at Leavesden Studios will open in spring 2012.

04 March at 16:35 · [Like](#) · [Comment](#) · [Share](#)

The Office receives many emails like this one below, from a multitude of different commercial organisations often supplying services and products. Usually they want to get hold of our database in order to promote some service or another directly to the membership. We are always very protective of this information and would NEVER give out addresses on an ad hoc basis. Data protection blah blah blah.

The Cinema & television Benevolent fund, is probably where we will all end up! So I thought I would pass on this one....in case anyone wants to join directly.

KP

Dear Sir/Madam,

Please forgive the unsolicited email, but I wonder if you would be happy to supply us with contact names and details for our database?

We are currently in the process of updating our database, and we would like to include the British Film Designers Guild so we can let you know about membership options and benefits as well as events and screenings throughout the year (mainly by email).

(Conts)

If you happy to do this, then I look forward to hearing from you.

With many thanks.

Jane Smith

Manager - Membership Database Project
The Cinema & Television Benevolent Fund
Telephone 020 7437 6567 www.ctbf.co.uk

Become a member of the CTBF from just £25 a year and help those in the TV and Film industries during times of need. Please visit www.ctbf.co.uk for more information about member benefits for Silver, Gold, Platinum and Corporate memberships.

UK Film Industry shows support for new Training Academy

PRESS RELEASE

Wednesday, 30 March 2011

Leading figures of the UK film industry last night joined educators and VIP guests at the British Film Institute, London, to launch a new training academy that will help develop vital craft and technical skills needed on Britain's film sets.

The Skillset Craft and Technical Skills Academy is the first of its kind and is a collaboration between Skillset – the Sector Skills Council for Creative Media - and Ealing, Hammersmith & West London College.

Working closely with studios and other film-based companies, the Academy will become a centre of excellence in film, providing apprenticeships and qualifications for people working behind the scenes within the UK film industry, in key departments such as camera, grips, lighting, sound, animation, editing, runners, hair & makeup and costume & wardrobe.

British Film Institute Director, Amanda Nevill and Film Producer and Chair of the Skillset Craft and Technical Skills Academy, Iain Smith (*Wanted*, *Children of Men*), last night declared the Academy open before a supportive crowd of industry heavyweights.

Mr Smith said change was vital if Britain is to keep its filmmaking competitive with the rest of the world.

"The Academy has an ambitious objective: to harness, support and develop British craft and technical talent at a time when the industry is undergoing enormous change," Mr Smith said.

"It will be at the cutting edge of technical excellence, supporting the continuation of what we most excel at in this country." Mr Smith said.

Ms Nevill said it was important for the sector to look at ways they could build a more sustainable British film industry.

“For us to make films that people want to see, on both a domestic and international level, we have to ensure that the quality of our filmmaking remains world class – that we are keeping up with technology, harnessing new skills whilst building on the successes of recent years,” Ms Nevill said.

“The Academy will have an enormous impact on the success of the film industry, both now and in years to come, building the foundations of craft and technical skills for our current and next generation of filmmakers.”

Dennis Fraser, MBE, and member of the Board for the Skillset Craft and Technical Skills Academy was awarded The Skillset Lifetime Achievement Award in recognition of his commitment to training in the UK Film and Television Industry.

Iain Smith said: “Over the last 20 years, Dennis has worked tirelessly on training: he has been an unflagging ambassador for the National Vocational Qualifications, seeing them, quite rightly, as a fully professional qualification. “

The Skillset Craft and Technical Skills Academy will provide qualifications for both industry professionals and new entrants to provide them with an advantage when competing for film work.

-Ends-

For more information contact

Nick Sheridan Press and PR Officer

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Leading the UK Creative Industries' skills and talent drive

New Sponsor Members....

It is with great pleasure that we welcome into the Guild our three new member sponsors, Compuhire, Bovilles and Geerings. Their support is very much appreciated and we look forward to a long and mutually successful relationship.

Information from:



A.Boville Wright Ltd
127-128, High Street
Uxbridge
Middlesex
UB8 1DJ
Tel: 01895 450300
Fax: 01895 450323
e-mail: hq@bovilles.co.uk
web: www.bovilles.co.uk

Bovilles are pleased and honoured to enter into a sponsorship deal with the British Film Designers Guild.

We have been supplying films with art and design materials for many years; probably since Pinewood and Denham Studios opened in the 1930s.

Our present managing director's grandfather, Alfred Boville Wright was a Picture Framer and Artists' Colourman who opened for business in 1904. We have been based in the same Uxbridge premises ever since. While we still have a department devoted to picture framing, the sale of art and drawing supplies has grown to be the bigger part of the business.

While Edwardian ladies could be relied on to buy watercolour sets and sable brushes, there have always been professionals (known in those days as Commercial Artists) who required a wider range of materials. Films designers working at Pinewood and Denham were almost certainly among them.

And so it has continued to this day, only we now include designers working at Shepperton, Ealing, Elstree, Longcross, Leavesden, NFTVS Beaconsfield and many other locations. As we aim to give a next day service, our vans get around a bit! On some occasions, though, we do have to rely on Fedex or UPS when we get a call to ship stuff out to a location in Florida or Morocco!

We wish we knew which films we supplied in the 1930s, but we well remember supplying James Bond in the 1960s and, more recently, everything from Atonement to X-Men (and now Zombies!)

We imagine that in the 1930s we would have been selling paper, pencils and paint. Well, for all the technological advances you are still using paper, pencils and paint! The list of materials has grown somewhat over the years: where would we be without Foamboard and printer cartridges? Bovilles strive to keep up with the latest materials and supplies ensuring that we can respond to all the needs of the Art Department, SFX, Costume, Set Decoration and Accounts!

If you require further information, please call our Central Sales Desk on

01895 450333

The following is an email from Darren Tubby, sent to Vice Chair Su Whitaker as a follow up from the AGM held back in January. Some good and pertinent point sand thoughts to share with the member ship.

Dear Su,

I just thought I would say hello and catch up after the Film Guild AGM.

It was my first function of the Guild since joining, (just in case you can't place me, I helped put up posters etc when you were setting up). I have to say it was really nice just having a chance to put faces to names and to get to to introduce myself to members of the guild. Living up in Norfolk it's not always the easiest thing to do (not much of a film industry up here!)

I wanted to say that I was very interested in your speech at the opening of the meeting about pay and conditions, and feel you made some very valid points. Having experienced many of the problems you outlined about rates, hours, job descriptions etc whilst working on a recent production and the way that it can affect morale and can divide people in a very negative way.

Your idea of collating up to date industry rates and benefits being paid to people who are working and allowing members access to them would, I believe help all of us when negotiating terms and conditions. This would also be of benefit to new entrants into the industry. With everyone having access to this information there should be some common strength and allow some of the secrecy and rumours of what is and what isn't being paid to disappear.

The idea of expanding the membership of the Guild has to be down to perception and benefits. Before I joined I believed that you had to be a Production Designer or at least an Art Director to join. This was until Malcolm Stone explained the workings of the Guild over a beer in the pub one day. I feel that perhaps the message of eligibility is still a little unclear. I would also say that for me the benefits of being a member are networking and meeting up with people, who will hopefully employ me or want me to work with them in the near future, especially as I am still trying to establish myself within the industry. I know that there are still a lot of designers/art directors who have been in the industry for many years who are all working but are not members of the Guild. From my view point I don't see any real benefits at present, which would make it attractive or encourage these people to join.

Something was also mentioned about "Art Department" members and the amount of them working in the industry. There seems to be a gap allowing these people to be independent and not part of a group or collective. Its a shame that the Guild could not have an umbrella section to accommodate these creative people enabling more funds into the coffers of the Guild and may be strengthening the Art Department as a whole. Especially as some of these people are the future designers and art directors that the Guild would want to attract.

I hope you don't mind me voicing these views and hope in some small way it is of some benefit.

It was nice to meet you at the AGM and hope to see you again soon.

Best wishes

Darren



Some of our members who have recently been available for work...Contact the office for the latest availabilities

Remo Tozzi – AD / AAD / D
Sophie Bridgman Jnr D
Steve Cooper - AD
Andrew Ackland-Snow – SAD / Snr AD / AAD / D
John Fenner – SAD / Snr AD / AAD / Snr D / D
Keith Pain – SAD / Snr AD / AAD / Snr D / D
Simon Wakefield – SD / D
Danny Rogers – PD / AD
David Wood – Snr D / D
David Minty – AD / AAD / D
Keith Weir – SA / CA
Darren Tubby – AAD / D
Frank Walsh – SAD / AD
James Gemmell – Sc A
Warren Lever – CM
Affiliates - John West,

This listing in this newsletter chapter continues as a test piece. Apologies to those mentioned if you have now found work, Please let the office know of any **amendments or inaccuracies!**

This list is intended for Supervising Art Directors and general notifications.
For Production Designer availability contact the office.
Like most members of the British Film Industry, we are open to offers!

NEW MEMBERS..

New Members: May we welcome the following new members who have joined the Guild over the last month. We hope your time with us will be a long and rewarding one:

Matt Wynne – Set Designer/Draughtsman
Patrick Harris – Affiliate
Archie Campbell-Baldwin – Affiliate
Simon Rogers – Production Designer TV

PRODUCTION NEWS

Prometheus (Alien Prequel) / Pinewood / PD Arthur Max / SAD John King /Snr AD Mark Homes, Paul Inglis / AD Peter Dorme, Anthony Caron-Delion, / AAD Tom Whitehead/ Stby AD Ben Munro / CAD D Simon Rogers / D Jo Finkel, James Collins, Lotta Wolgers / JD Luke Whitelock, Richard Usher / ADM Jody king, Jason Denham / ADA James Corker, Archie Campbell , Sophy Millington, Gavin Snell, Rebecca White / Co-ord Sarah Griggs / R Gina De Ferrer / SD Sonja Klaus / SD AD Karen Wakefield / AD Alex Cameron / AAD Denise Ball / AAD Tom Weaving / B Graham Bishop / ASD Luke Edwards / CA Ivan Weightman, Julian Caldow / CM Ray Barratt

Jack Giant Killer / Longcross / PD Gavin Bocquet / SAD Peter Russell / AD Gary Tomkins, Rod Mclean, Phil Harvey / V AD Mark Harris / Sby AD Peter James / AAD Steve Swain, Sarah Stuart, Martin Foley / CAD D Gregory Fangeaux / D Alex Smith, Molly Sole / JD Jake Hall, Sophie Bridgman / ADA Elicia Scales, James Spencer / SD Richard Roberts / GA Alan Payne / CD Joanna Johnson

Clash of the Titans : Wrath of the Titans / Longcross / PD Charles Woods / SAD Ray Chan / AD Stuart Kearns, Mike Stallion, Tom Brown / AAD Jane Harwood, Jim Barr / D Rhys Ifan, Amanda Leggett, Liz Roach, Annushka Russell / JD Andy Proctor, Tara Isley / ADA Camise Oldfield, Alex Bowen / Co-ord Jenny Bowes / GA Kathy Heaser

47 Ronin aka Samurai / Pinewood / PD Jan Roelfs / SAD Gary Freeman / Snr AD UK Dave Allday, Budapest Les Tomkins, AD Stuart Rose, Rob Cowper / AAD Guy Bradley, Gary Jopling / Snr D Patsy Johnson / D Oli Carrol / JD Bethan Jones, Liam Georgensen / SA Simon McGuire / GA Carol Kupisz, Tina Chard / Co-ord Jen Lewicki / ADA Charlotte Malynn, Joel Herron / SD Elli Griff / SD AD Malcolm Stone ASD Julie Pitt / PB Mike King / SA Giles Asbury / PM Graeme Purdy / CM John Mayer / CD Penny Rose

Appropriate Adult / Manchester / PD Pat Campbell / AD Frederick Evard

X-Men: First Class re-shoots/ Elstree / Dir Mathew Vaughn / PD Russell De Rozario / AD Joe Howard

World War Z / Longcross / Nigel Phelps / SAD Jon Billington / AAD Nic Henderson / CA Ravi Banal

Pre-Production...

Gravity / Framestore Soho / Dir Alfonso Cuarón / PD Andy Nicholson / AD Mark Scruton / Sby AD Grant Armstrong / Co-ord Heather Noble / 3D Mod Julian Caldwell, Paul Threadgold, Andrew Williamson, Rhys Pugh / GA Helen Koutas / CA Jim Cornish / SD Joanne Woollard / PB Billy Edward

The Dark Knight Rises - Batman 3 / Elstree, Cardington, UK loc & USA / PD Nathan Crowley / SAD James Hambidge / AD Toby Britton, Kate Grimble, Su Whitaker / AAD Anna Bregman / D Dan Swingle / JD Lydia Fry / AAD Jacob Niblett, Emma Clough / Co-ord Pippa Needs / SD Paki Smith / A SD Sophie Newman / SD AD Tom Still / B Lucinda Sturgis / AB Jon Downing / CA Callum Strachan / SDA Rachel Corbould / PM Barry Wilkinson / CD Lindy Hemming

Dark Shadows / Shepperton / PD Rick Heinrichs / SAD Chris Lowe / AD Phil Simms, Jason Knox-Johnson, Dean Clegg, Neal Callow / AAD Andrew Bennett, Charles Leatherland, Mary Mackenzie, Matt Robinson / Co-ord Katie Gabriel / D Roxana Alexandru, Will Newton, Sandra Phillips, Jessica Sinclair / ADA Sophie Worley / CA Dermot Power, Adam Brockbank, Kim Freiderickson / R Celia Barnett /

Snow White and the Huntsmen / UK / PD Dominic Watkins / D Phil Elton / JD Sarah Ginn

Bond 23 / Prep 2011 / UK / Dir Sam Mendes / PD Dennis Gassner / SD Anna Pinnock / CM Steve Bohan

Borgias season 2 (in Budapest) SAD Jonathan McKinstry, AD/ Adam O'Neill, Mark Swain, **Seventh Son** / aka Exorcist & Spooks Apprentice & Last Apprentice / UK / PD Stuart Craig / SAD Neil Lamont / CM John Kirsop

Penciled Productions...

Bourne Legacy (Bourne 4) / Contrary to popular rumour Paul Kirby is not involved in the film
Iron Lady / Shoot Spring 2011 / UK

Kick –Arse 2 : Balls to the Wall / UK / Dir Matthew Vaughn

Hansel and Gretel – Witch Hunters / Berlin / PD Steve Scott

The Man from U.N.C.L.E. / USA

Dark Tower / Stephen King novel / Dir Ron Howard / USA

J. Edgar / Dir Clint Eastwood

Dune / Mexico 2012

Wizard of Oz prequel/ Detroit?/PD Robert Stromberg

Mariah Mundi and the Midas box / PD Ricky Ayres/ location and studio in Romania.

Post-Production...

Sherlock Holmes sequel / UK

Woman in Black / UK

Captain America: The First Avenger / Shepperton

The Invention of Hugo Cabret / Shepperton

Pirates of the Caribbean 4 - On Stranger Tides / Pinewood

War horse / Longcross

FROM THE RUMOUR MILL... And some of this info has to be considered just so.....If any Guild members have any more definitive information then please let the office know immediately!.....Please check with any individuals mentioned regarding availability... And do not quote or rely on any of this information!...

Rumours are published for the benefit of the membership only! Please let us know if anything is wrong, and it can be corrected.

Some enquiries the Guild has received have asked us not to publish information but would like to know available crew. So please keep us informed as this happens fairly frequently but we always respect privacy.

CORRECTIONS

In the minutes of the AGM, the notes taken were done by hand and were written up at a later date.

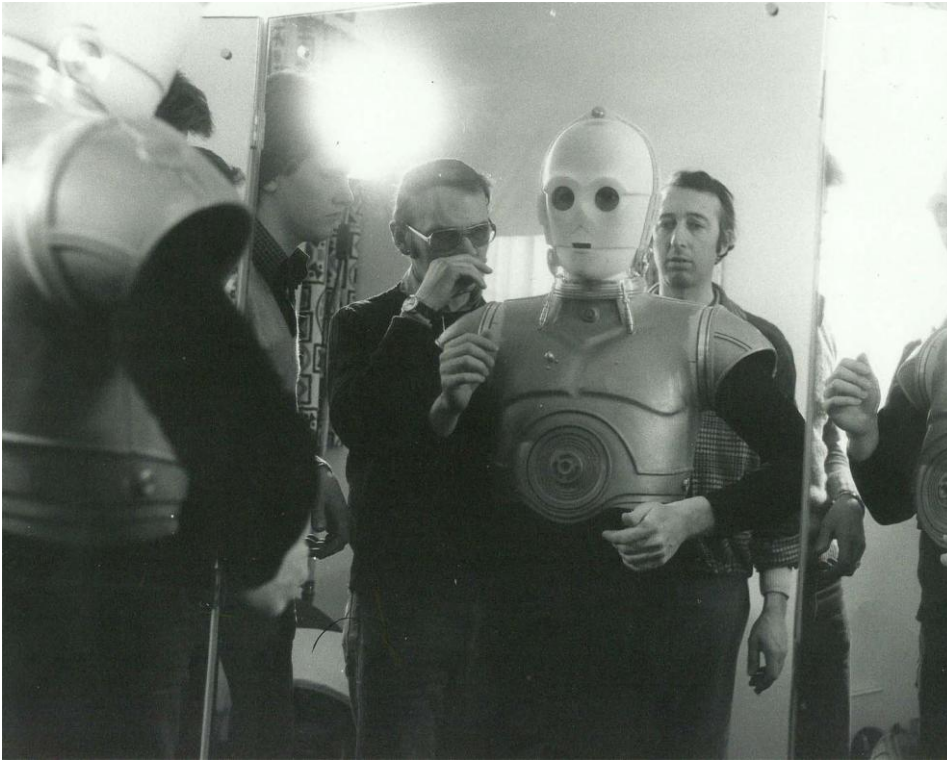
On this occasion, there was a lively exchange of ideas and views, and sometimes on reading the minutes, people can be wrongly attributed to having made statements, or given opinions that were actually made by others. We would never willingly want to misrepresent or misquote anyone.

I have been made aware that Dominic Lavery feels that his voice was unfairly singled out on this occasion. With deepest apologies to any misunderstandings that may have occurred on this occasion.

KP

F R E D H O L E R . I . P .

Fred Hole Obituary - from Alan Tomkins



"It was with great sadness I learned about the death of Fred, someone I had worked alongside for over 45 years on various productions.

Thinking back to all the good times we had, I dug out a photo of Fred and myself on "Empire Strikes Back" from "my archives" and the lovely thing about told photos is they spark off memories of good and bad things, I guess this was possibly one of Fred's bad days:

Fred and I were called to Anthony Daniels dressing

room on his first refitting of the C-3PO suit. He was complaining bitterly that the suit had shrunk since he last wore it, two years previously on the first "StarWars". Fred rightly pointed out in his jocular way that he had not only put on a bit of weight but he must have grown a bit as well. Daniels immediately took offence and was emphatic he had not put on weight or grown in height since he last wore it. Fred argued the point that fibreglass does not shrink with age. Daniels was adamant, and so was Fred.

Luckily it did not come to blows, but I'm sure Daniels was pleased to have his suit on at that point; but the bottom line was we had to add extra bits to fit Daniels new size. That was the only time I saw Fred lose his temper in all the years I knew him.

Fred's talents were many: before joining the Film industry he had studied engineering, hence his wonderful precise drawings. Any production that needed planes, boats and trains, Fred was usually earmarked for that job. His drawings were always a pleasure to look at.

Another hidden talent from his earlier years in the SAS, was his helpful advice when we were setting up the Russian combat school of Rosa Klebb in from "Russia with Love". It was all set up in the Pinewood gardens and Fred surprised the prop boys with his knife throwing skills and advice on setting out the commando training course.

Fred did not suffer fools easily but had that rare ability to put them down without offence.

From "Russia with Love" to "Casino Royal" a period of 42 years, so it was no surprise when I told Fred I was going to retire after the Bond film. "So am I" he said, so we finished hanging our "T" squares up in unison."

AT

EDDIE FOWLIE R.I.P

I had the great fortune of working with Eddie on several occasions towards the end of his long and illustrious career. Much has been made of his long relationship with David Lean, and many of the formal obituaries that were published shortly after his death.

He was much more than a great Prop Master; he could rightly be described as a great filmmaker, having taken on so many other roles during the course of his career. Back in the early 80's I would love to have a lunch time drink with him and just let him recount many of his exploits and tales of foreign locations and some of his sometimes not that honest "scams" that he got up to. He was a wonderful raconteur, and I could listen, and be absolutely captivated by his stories. I can hear his laugh and see the way his face would collapse with laughter as I write.

A loveable rogue in the truest sense of the word.

His use of white marble dust as a substitute for snow was the stuff of legend, and I remember him bringing some into Pinewood at the beginning of Santa Claus the Movie. Tales of him using salt on the field of North Wales on the Inn of the Sixth Happiness, when marble wasn't readily available, and leaving the land barren for many years after the film wrapped have been lost in the sands of time.

He was always thinking of "the film", he would give Caroline Thompson, the director of "Black Beauty" (one of Eddie's and John Boxer's last films), pages of hand written script notes and rewritten scenes, posted under her office door in the dead of night. (Caroline being a fine scriptwriter in her own right, of Edward Scissor Hands, for example).

I never made it out to visit him at his film themed hotel in Almeria, much to my regret. We worked together in Spain for a while on the ill-fated David Lean production of "Nostromo", and I had an open invite from him.

The Palm trees are still blowing in the wind, the ones that he planted at the in the desert, for the oasis set, on Lawrence of Arabia.

There were several obituaries published in the broadsheets, this one, David Allday sent me from The Times.

KP

Eddie Fowlie

Assistant to David Lean whose jobs included providing fake snow for *Dr Zhivago* and driving the train in *The Bridge on the River Kwai*

Eddie Fowlie created the snowy landscape in *Doctor Zhivago* (1965), white-washing trees and spreading tons of white marble dust across fields. He swept the desert to "virginise" the sand in *Lawrence of Arabia* (1962). And he was the man driving the train that crashes into the water in the climactic scene at the end of *The Bridge on the River Kwai* (1957). To say Eddie Fowlie was David Lean's assistant would be an understatement.

He was more of a majordomo, an outspoken, unpretentious individual who saw solutions rather than problems and just got on with it. He was "old school", he learnt from experience and did everything from arranging props, choosing locations and decorating sets to putting on a costume and doing stunts.

Fowlie believed he and Lean got on so well because they were on the same



Eddie Fowlie
He acted as a double in many films, and even stood in for Joan Collins in *Our Girl Friday*

wavelength. He became Lean's best friend and they lived close to each other in the Carboneras area in Spain, which doubled for Aqaba in *Lawrence of Arabia*. Lean once gave him a Rolls-Royce as a present and when Lean was dying, Fowlie flew to London to be with him and would sit by his bedside reading him *The Times*.

Roy Stevens, who was assistant director on several Lean films, said in Kevin Brownlow's definitive 1996 biography *David Lean*: "I think David as a man would have preferred to have been Eddie Fowlie than David Lean, because he reckoned Eddie had so much more fun than him. He had a great respect for him, loved his outgoing personality, his 'couldn't give tuppence about anything' attitude. David's Quaker background prevented him from getting to that point himself, therefore the nearest he could get was to have a good friend who was like that."

Edward George Fowlie was born in London in 1921, grew up in the Teddington area and served with the Scots Guards during the Second World War. He was injured in training, invalided out and found work in the props depart-



Fowlie, left, takes a photograph of Lean on location. Fowlie had the knack of knowing what was troubling the director.

ment at the local Teddington film studios, which for a while served as Warner Brothers' English base. "Years ago people got a job in the film industry because they didn't know what else to do," he told one interviewer. He worked on dozens of films there, including *Captain Horatio Hornblower RN* (1951) with Gregory Peck.

Subsequently he went freelance. His specialism was supervising, providing

and sometimes personally making props — he took great pride in his swords. But he took on other duties as well. He was a tall, powerful man who also delighted in stunt work and served as a double for stars in some of the more challenging scenes. Doubling for the young Joan Collins in underwater scenes in *Our Girl Friday* (1953) must have been particularly challenging.

He first worked with Lean on *The*

Bridge on the River Kwai, his film about British PoWs who were forced to work on railway construction by their Japanese captors. Lean and Fowlie immediately hit it off after Fowlie spent a morning altering the look of the jungle, cutting down trees where they were not wanted; and producing branches where they were.

Brownlow wrote: "Fowlie sorted out misunderstandings, put pressure on

recalcitrant members of the crew, did stunts when stunt men proved reluctant, and when David was sunk in gloom he was able, by a sort of sixth sense, to put into words what was bothering him."

Fowlie recalled that MGM felt they could not credit him on screen for all the various posts he filled on *Zhivago*, but wanted to cite him for special effects because they thought he would be in the running for an Oscar. He felt he lost out because the special effects, including the marble snow, were so good that no one actually realised they were special effects. Many of those effects would now be produced on computer.

Like Lean, Fowlie did not always get on with the actors and he had a particular dislike for Robert Mitchum, with whom they worked on *Ryan's Daughter* (1970). He recalled that Mitchum once tried to urinate on him. In one scene one of the Irish locals has to hit Mitchum's character. Lean asked Fowlie to play the role. Fowlie claimed Mitchum was worried that he would take the opportunity to deliver a real punch, but he did not.

Fowlie also worked repeatedly with Richard Lester, providing props or special effects on *How I Won the War* (1967), *The Three Musketeers* (1973), *Royal Flash* (1975) and *Robin and Marian* (1976).

Oliver Reed, one of the Musketeers, was another actor whom Fowlie disliked. Fowlie took offence when Reed criticised one of his beloved swords, claiming the balance was off. Fowlie took it away, went round the corner, then promptly turned round and came back with the same sword. Reed tried a few practice lunges and pronounced that the replacement sword was much better.

Fowlie's final films included Lean's swansong *A Passage to India* (1984), as well as Lester's *The Return of the Musketeers* (1989) and John Glen's *Christopher Columbus: The Discovery* (1992), with Marlon Brando. Latterly he ran a hotel in Spain. He recently completed an autobiography entitled *David Lean's Dedicated: Maniac* (2010). He is survived by his third wife, Kathleen, and two daughters from his first marriage.

Eddie Fowlie, film property master and location manager, was born on August 8, 1921. He died on January 22, 2011, aged 89.

Discount to Guild members at COTSWOLD

As negotiated by Dee at the Guild of Camera British Camera Technicians,

There is a discount code that can deliver a 15% discount on shopping on line at Cotswold outdoor supplies – A good supplier of quality outdoor and wet weather type clothing.

<http://www.cotswoldoutdoor.com/index.cfm>

At the point of purchasing there is a box where you can enter a code to achieve this discount (I have never actually tried this), but it all looks OK in theory.

The code is: AF-GBCT-E4

Any issues then please contact Dee directly at the GBCT office.

And Finally,

Do please, feel free to contribute to the newsletter, by way of comment, with some copy material, news or any info for the RUMOUR MILL....anything that is seriously wrong then please post on Facebook!

Please send contributions via Mads in the office or to me directly by email.

All submissions gratefully received.

I am aware that many people, other than members of the Guild, have sight of, and read this Newsletter each month. If you would like to apply to become a member, or express a point of view to the wider membership then please do sign up and get involved.

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Mads Bushnell

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