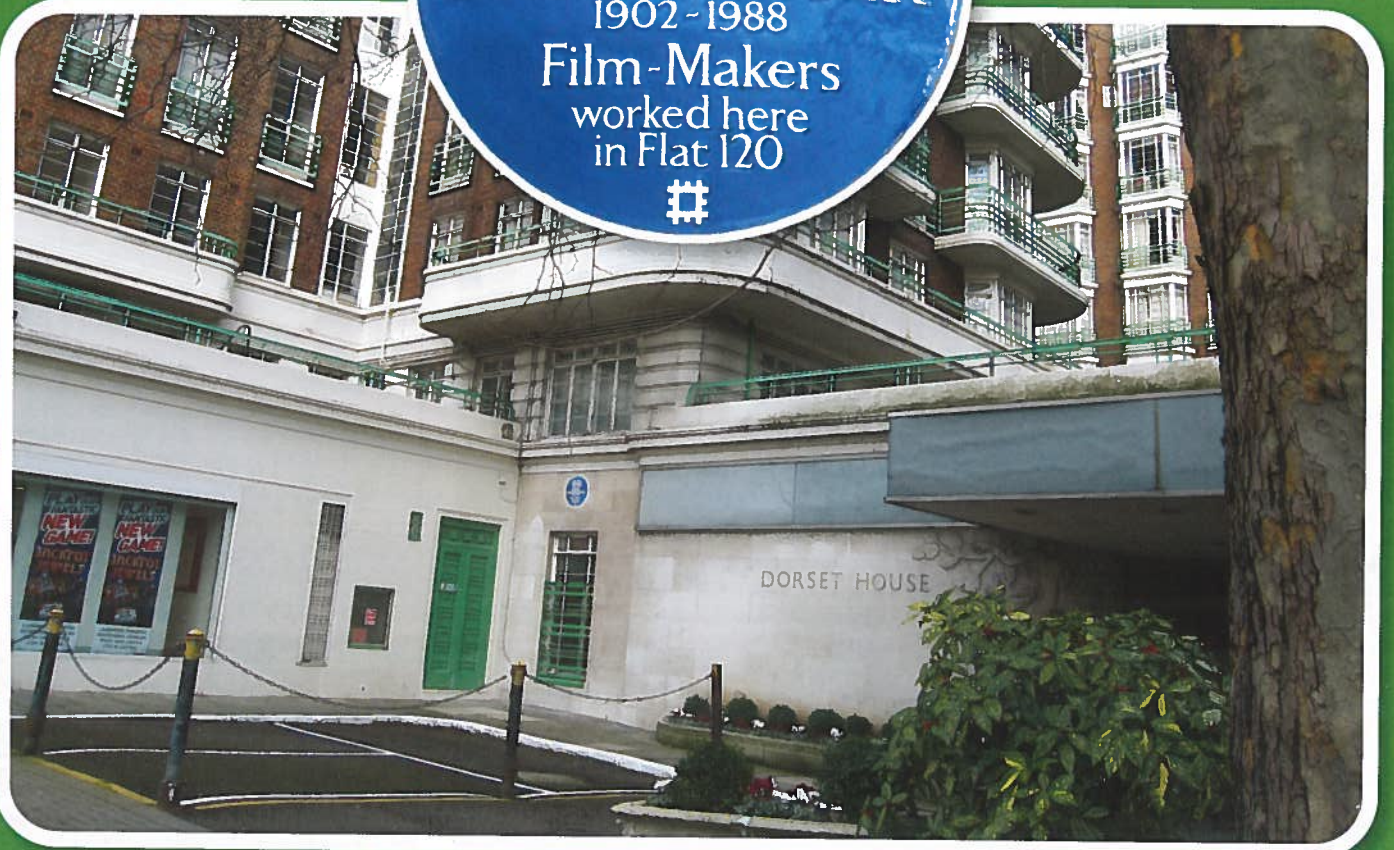


The "Secret" of Dorset House

See Inside Back Cover



ENGLISH HERITAGE
**MICHAEL
POWELL**
1905-1990
**EMERIC
PRESSBURGER**
1902-1988
Film-Makers
worked here
in Flat 120
#



etc. He has been head of television at the Met Film School from 2009 to the present.

TERRY EDLAND, Hove

He worked as a gaffer on *Scum* (1979), *Where Angels Fear to Tread* (1991), *Four Weddings and a Funeral* (1994), *Sense and Sensibility* (1995), *Notting Hill* (1999), *Mansfield Park* (1999), *Love Actually* (2003), *The Bank Job* (2008), *Eric* (2011), etc. He also worked for the visual effects unit on *Stardust* (2007) and the second unit/action unit on *The Wolfman* (2010).

PAUL ENDACOTT, Blunham

He started in 1971 as a runner at the Moving Picture Company and progressed to assistant editor from 1973 for companies making commercials, returning to MPC and becoming an editor of TV and cinema commercials and pop-promos. From 1982, he freelanced, editing commercials, corporate films and documentaries as well as feature *Murder on Line One* and TV feature *Dear Sarah* (both 1989). Since then, his work as film editor includes *Death Machine* (1994), *Bring Me the Head of Mavis Davis* (1997), *Frozen* (2005) and such TV series as *The Cops* (1998-2000), *Cutting It* (2005), *Spooks* (2006), *Mistresses* (2008), *Holby City* (2008), *Coming Up* (2009), *Being Human* (2009/12) and *New Tricks* (2010/12).

PETER J. HAMPTON, Southwest London

He started in the BBC design department in 1956 and worked in London until 1991 and then internationally as a production designer until retiring in 2010. Working several times with Ridley Scott, his credits include music videos with Britney Spears and Madonna, set designs for commercials, and features including *The Touchables* (1968), *Crucible of Horror* (1971), *The Duellists* (1977), *Nostradamus* (1994), *Shanghai Noon* (2000), *Torque* (2004) and *Body of Lies* (part, 2008).

MARGARET PARKER, Norwich

She worked at the ABC cinema Norwich as part-time usherette (1983/6), full-time usherette (1986/9), and full-time cashier (1989/97), adding the role of duty manager until made redundant in 2000. She quickly joined the Ster Century (now Vue) multiplex in Norwich, working in the box office and on the floor from 2001, going part-time at age 60 in 2009 through to the present day.

BARBARA SUTTON, Wokingham

Like her mother, Jean Bear, she has worked as a chief hairdresser as well as looking after the accounts of the NATKE Hairdressing Branch. Her numerous assignments as hairdresser/hair stylist include *Not So Dusty* (1956), *Zeta One* (1969), *Burke and Hare* (1970), *The Pathfinders* (TV series, 1972/3), *Alfie Darling* (1976), *Local Hero* (1983), *The Living Daylights* (1987), *Rita Sue and Bob Too!* (1987), *A Man for All Seasons* (TV movie, 1988), *Chaplin* (1992), *Shadowlands* (1993), *Sense and Sensibility* (1995), *Emma* (1995), *Evita* (1996), *Wilde* (1996) and *The Mummy* (1998). She retired in 2003 after *The Life and Death of Peter Sellers* and *De-Lovely*.

IAN WALL, Twickenham

After work as a freelance educational publicist for film distributors, creating school study material for such films as *The French Lieutenant's Woman* and *Gandhi*, he set up an education programme to support the promotional activities of British Film Year (1985-6). In 1986, he founded and has since headed Film Education, supporting the film industry in developing cinema audiences. He wrote and produced TV programmes for classroom use, developed interactive CD and DVD roms for such films as *Chicken Run* and *King Arthur*, and made a 20-minute documentary to accompany free copies of *Schindler's List* to UK schools.

In Memoriam

PATRICIA BALDWIN, Wembley

13 November 2013

DAVID BARBER, London

14 September 2013

EDWARD DENMAN, Bexleyheath

30 November 2013

MICHAEL DUFFICY, Storrington

4 February 2014

JOYCE HERLIHY, London

10 February 2014

KAY MANDER, Castle Douglas

29 December 2013

GRACE PALMER, London

2013

PETER ROWNTREE, Stansted Mountfitchet

28 April 2011

DENNIS SIPPINGS, Tring

1 January 2014

MARGARET WALKER, London

4 December 2013

PHYLLIS WOODHEAD, Oswestry

BACK COVER STORY

The "Secret" of Dorset House

During the Second World War, scripts for some of the period's most important and influential films – by The Archers, Michael Powell and Emeric Pressburger – were developed in a three-room flat at Dorset House near Baker Street in central London. While based there between 1942 and 1947, Powell and Pressburger turned out a sequence of cinematic treasures: *The Life and Death of Colonel Blimp* (1943), *A Canterbury Tale* (1944), *I Know Where I'm Going!* (1945), *A Matter of Life and Death* (1946), *Black Narcissus* (1947) and *The Red Shoes* (1948), all filmed for Rank with studio work at Pinewood.

On Monday 17 February, an English Heritage blue plaque was unveiled at Dorset House in the presence of Powell's widow, the editor Thelma Schoonmaker, the director Martin Scorsese, a great and vocal enthusiast of the team's work from his days at a student in New York, and Pressburger's grandson, director Kevin Macdonald.

In 1947, the Archers linked up with Alexander Korda's London Films and took up space in the company's opulent new head office at 148 Piccadilly, Hyde Park Corner.

In his 1994 book, *Emeric Pressburger – The Life and Death of a Screenwriter*, Kevin Macdonald noted: "Joan Page and Betty Curtis owned the secretarial company which had typed and duplicated the scripts for *Contraband* and *The Spy in Black*. They got on well with Emeric and Michael, and when The Archers was formed came to work for them full time. They ran the office at 120 Dorset House, Gloucester Place (a hastily converted service flat – there was a wartime shortage of office space) acting as secretaries, script editors and general assistants."

Michael Powell recalled, in the second part of his autobiography, *Million-Dollar Movie* (1992): "During the war, The Archers had offices at Dorset House, Baker Street, near the station, a large block of modern flats with an entrance on Gloucester Place. The block was considered reasonably bomb-proof and when there was an air-raid warning we had some camp beds, so we could sleep there, if necessary. We never bothered to furnish it properly or hang pictures or posters – the war was on, and austerity was a way of life – and somehow Betty and Joan made it look efficient and comfortable. We kept these offices on when we moved to Pinewood, for we needed a base in town, but our wartime lease was up and the move to Hyde Park Corner came in very handy." – *Allen Eyles*

ANSWERS TO MGM AT 90 CROSSWORD

ACROSS

8 Singin' in the Rain. 11 Harpo. 12 Ethel [Barrymore]. 13 National. 14 Red. 16 Betty [Hutton]. 18 Ape. 20 Tea. 21 Island. 23 Oliver [Hardy]. 24 Donat. 28 Skyfall. 31 Greta [Garbo]. 34 Myrna Loy. 36 Bounty. 37 Rooney. 38 Seed. 39 Jeanette. 40 Deborah.

DOWN

1 Esther [Williams]. 2 Ingrid [Bergman]. 3 Simon. 4 Sinatra [Frank]. 5 Get Carter. 6 Face. 7 On the Town. 9 Toto. 10 Kelly [Grace]. 15 Easter. 16 Band. 17 Katharine. 19 Elvis [Presley]. 22 Dorothy. 25 Orleans. 26 Tracy [Spencer]. 29 Kim. 30 Forsythe. 32 Mouse [Jerry]. 33 Stone. 35 Opera.

BBC

BBC 2 was launched fifty years ago this April and recollections of any direct involvement in this occasion would be welcome for the next issue.
– Editor.