

**8 June 2010**

**Interviewer: Mike Dick**

**Interviewee: Joy Cuff**

**Camera Ruth Bolland**

## **Roll 1**

0:00:04.7 MIKE: The copyright of this recording is vested in the BECTU History Project. The name of the interviewee is Joy Cuff, ne Seddon - Matte Artist. The name of the interviewer is Mike Dick. Date: 8th June 2010 and this is Tape One.

0:00:22 Ok Joy, tell me about your background. Where were you born and brought up?

0:00:28.5 JOY: I was actually born in Liverpool because all my family's Liverpudlians but after the war, I was brought up in... well, they came down South and I was brought up in Twickenham I suppose. I went to my first school in Twickenham and then we moved to Banstead when I was

about 8 and stayed there until I went to Epsom when I was 16 and that's when I also went to art school.

0:00:58.9 MIKE: Tell me about your passion for art. Where did that come from?

0:01:02.2 JOY: Oh, that was forever. I just... I can't remember when it started I mean I might have been 5, 6, 7. I just always drew. My dad was a commercial artist and he was freelance. I used to go on Saturday mornings... he'd take me up to his studio in London and I used to clear up, you know, help him tidy up. And the smell of, kind of, cow gum and, you know, paper and all that... ah, it was just... and I used to sit and draw, you see, while he was working. I suppose really he was sent to look after me while my mum had my little brother. But I remember when I was 8, I used to be teased at school because I can remember that, having different memories, because I was always drawing. And then when I went to secondary modern and it was a mixed ed, you know, a co-ed, I mean, a mixed education and the boys used to joke that I'd live in a garret, you know, for the rest of my life and I was only 13, 14 so I know that I was always drawing.

0:02:06.6 MIKE: Who has been your inspiration then? Who is your inspiration?

0:02:12.4 JOY: George Stubbs actually because I loved horses. I used to work down the stables from about 9... well, you know, little girls could go down and do things like that in those days... and so I used to draw animals and especially horses and I was really quite good at them. And Doris Cincin[?] who was a Victorian female and Rosa Bonheur who was also a female and female artists in those days were really just a no-no. Rosa Bonheur used to dress up as a man to go around and do her paintings and I knew all that when I was about 12 so I was really quite impressed with that. And then I used to love the impressionists because my dad used to take me to the National Gallery.

0:03:07.1 MIKE: Where did you go to art school then?

0:03:09.1 JOY: Well yes, but this is back about 1957. There was something called '13 Plus' which you did 50% art and so at 13 your education is just nothing, you know. It fell apart really. But as far as I'm

concerned, brilliant. I got into Ruxley Lane in Ewell. So I did 2 years... 3 years?... Yes, 3 years there and then I got into Kingston. I mean I left school when I was 15 because I was quite young in my year but I was just 16 when I went to art school, because now you have to be 18 with at least 5 O Levels I think. I had 2 O Levels and one was Pottery and one was Art [laughing]... and I did NDD which is National Diploma of Design which now I think is DPD, isn't it? I had 2 years intermediate... yes, 2 years foundation and 2 years intermediate and then you get your NDD so it's a 4 years course.

0:04:29.9 MIKE: So how did you get into the film and television industry?

0:04:32.0 JOY: Well, I didn't want to be directed to education and teachers because that's what they used to do... that's the only only route that if you went to art school you were sent down but my dad worked... by now he was working for Ogilvy & Mathers which is now... no, it was Mather & Crowthers and now it's Ogilvy & Mathers . So he was doing adverts and I remember chatting to him about... All I wanted to do is use my art so I wanted to go into the art department of whatever... perhaps it was an studio or live action studio but I'm trying to think...

0:05:28.6: [Cut Tape for thinking purposes]

0:05:33.2 JOY: Because at my final year of art school I just knew what I wanted to do, I went to St. Martin's for evening classes on set design and actually it's Steven Bundy, I just remember his name, he worked for the BBC. Do you remember him? No..? [laughing] He was a set designer and so I did a year of that so the I had that behind me so I started going... I applied to the BBC and I remember the letter, which I don't have anymore, but it said: I'm sorry, you don't have any experience therefore, you know... well I had an interview! They looked at my work. "You're a good little artist but you've got no experience" and I'm thinking well you've got to have a job to get experience, right? So where do I go? I then went around different studios because once you have one interview, well inn those day it was like this, they'd say "Go and say so-and-so", you know, Merton Park or Pinewood Studios. Well actually I went to Merton Park which burnt down in... actually it burnt down when we were there one night in the 1970s..? I can't remember now. Something like that. But I was there and I think it was Peter Mullins, somebody called Peter Mullins, who was an art director or assistant art director and he looked at my work and said again "ooh yes, you're a nice little artist", you know,

and we looked at the board to see what was going and of course you have to be, it's a closed shop then so you could only get a job if nobody else had actually filled the space, and on the board there was a job. AP Films. It didn't say Thunderbirds. It said AP Films, Modeller. Well, although I did Pottery, I also did Modelling and I did painting and illustration and so I'm actually turning my hand to many things. So off I go to ring up and they... I think you'll find you've got the letter, I don't know whether or not you've got the letter from AP Films. So I get an interview and they gave me... the heads were about that big, right? [indicates circular shape with fingers] And they gave me this forma made in polystyrene and you model it in plasticine and they gave me Patrick McGoochan because everything was done from Spotlight so I had two weeks to do Patrick McGoochan and get him back and she looked at it... It was Sylvia Anderson and it was "yes, yes, I think you'll do" and so I started... Because I left art school in July and I started in...

0:08:42.3 MIKE: Which year was this? '64?

0:08:44.9 JOY: Well yes. Was that '64? That right because I was art school '60 to '64. And worked for about 18 months. I have got...

0:08:58.2 MIKE: Show me some examples, yeah... I mean, I'm starting to get the scale of these Thunderbird models now. How...

0:09:04.0 JOY: Two foot. Two foot high. But of course, with puppets, if you do the right proportions to a person, they look really really weird. So they have to be slightly, you know, the heads are slightly bigger...

0:09:19.2 MIKE: What sort of characters were you doing then?

0:09:20.7 JOY: Well I did the character characters because all the main characters were all done and every week you did an episode and I did the baddies and the policemen or... the most fun one I ever did, which I really liked, which was right up my street, was Ma Tuttle and they were the hillbillies. That's not a very good reproduction of it but I've got...

0:09:56.9 MIKE: It gives us an idea of it

0:09:58.0 JOY: yeah, I've got some nice slides there because that's a very very old colour photocopier so I mean they're terrible, they were terrible

0:10:09.9 MIKE: So the turnaround would be a week then. I mean, what would that be...

0:10:14.3 JOY: No, they used to actually... I'm trying to think... They did 26 episodes or something didn't they? No, so it was more than a week.

0:10:25.6 MIKE: Can you talk through the process from your point of view as...?

0:10:28.8 JOY: Well we used to get the forma of the head and you'd pick the eyes and the eyes were made by a place in Kingston I think but they were actually real eyes. I mean real glass eyes for people who need real eyes for their eyes to be replaced so you'd pick the colour of the eyes and then they went through the back of... that's right... into the back of the head, sorry, because you had to wig it as well but that was the last thing you did. And they're attached to strings coming out the side [indicated position with hands on own head] so you could make the eyes go either

side. And of course you also had blinking. And eye lure eyelashes, you'd put real eyelashes on. So I had lots of those because people, they wear them now don't they? And you build up the plasticine, working on the model, and then once you've modelled it, to make it really smooth and skin-like, you can use turps and a very fine sable brush so it's really smooth. And then you coat it in emulsion and, with a flat modelling tool, you can rub it down so it's really really smooth and there's no finger marks in it. One of the funniest things is, you see, because you have to go and have it ok-ed by Sylvia, when it gets to this point, before you put the emulsion on, you know, otherwise you've got to cover, well, it's difficult to change it. Anyway, she had very long fingernails and it always used to come back with digs in it, because she'd point, you see, "and I think this bit should be..." [laughs] and you'd have this figure with nail marks in it so you'd get those out and, of course the other thing, I don't know if I should say this but, you know, sometimes people always have to criticise, they can't say "Gosh, yes, that's just right", you know? And you'd get "Well, I think you might be, if you do it this way..." so you'd go away and you'd have a cup of tea and you'd go back again. It was fine. Our little secret. And you actually get to that point and you start using oil paint because oil paint's lovely and fine and you start getting fresh colours and if it needs stubble, you put stubble around and you put your eyelashes on.

And then you have to wig it. And that was, that was... you'd put little tiny bits at a time.

0:13:17.1 MIKE: What were the wigs made out of then? Do you remember?

0:13:19.3 JOY: Well, it was hair. I'm sure it was real hair because it was very fine. I think it was real hair. So you'd get a long strain of hair and you'd just cut the bit because sometimes they had a slight curve in them and you'd just cut the bit you wanted and you'd start at the bottom to wig it up.

0:13:41.3 MIKE: And how many would be in the team?

0:13:44.5 JOY: Umm, let me think. There was one... There was John Brown, John Blundle, there was me and then later on there was, somebody else joined us. There was four model makers. There was two people, two women in wardrobe and honestly it was, we had the workshop, which was quite small, and then there's almost like a cupboard, I'm sure it was a cupboard and they got the door off it and

there's these two women sitting with their sewing machines and there's hardly any room to move [laughs]. And you had two stages, an A stage and a B stage and there was a live action stage, well, that's what they called it and then special effects and then there was the Art Department and the Editing room and then round the front, where Gerry and Sylvia were and you know...

0:14:38.5 MIKE: What was Gerry's role in all this then?

0:14:41.3 JOY: I didn't really have much to do with Gerry, it was Sylvia really. I know the other side of our workshop, the other side of the wall was the Rushes theatre, a little tiny Rushes theatre which was quite sweet and of course, being the only female in the workshop I remember being told off once because I'm always giggling, laughing. I mean, I can work and giggle and laugh at the same time but they didn't seem to think this, you see. Evidently, they had somebody in there they were showing and I was told off then, they thought it was a bit loud and...

0:15:19.6 MIKE: How old were you at this point?

0:15:22.1 JOY: I was twenty when I went there, yes.

0:15:25.4 MIKE: I mean, what was life like for you at this point?

0:15:30.7 JOY: Well, I moved into digs in Maidenhead. In actual fact, my landlady was Joan Rice, you know? Joan Rice of Robin Hood, Robin Hood of the 1950s so that was quite interesting actually because we had a kind of, you know...

0:15:46.7 MIKE: Because you're living away from home for the first time and you're in this new job but I mean, quite prestigious series, I mean, it's huge.

0:15:53.8 JOY: I know! My dad couldn't believe the fact... I think I... what did I earn? £12.50 a week I think. I mean, he was just gobsmacked. I couldn't have earned that much could I? It must have been £10.00. I was either £10 or £12. I know it wasn't any less. No, it must have been a tenner. I t must have been.

0:16:1.64 MIKE: Of course, that would have been very good money for that stage, for somebody of your age, yeah...

0:01:15.0 JOY: I know. Because when I was on 2001, I know in '66 the average wage was, I think, £14.50 so I think I only must have been earning a tenner. Because my digs were £4.10.

0:16:35.0 MIKE: So you were living in Maidenhead and they were based in Slough, wasn't it?

0:16:41.5 JOY: Slough, yes. Stirling Road, Slough and it was next to the Mars factory so that the kind of sickly smell of Mars bar chocolate and what goes into it in the morning was quite [makes noise as if to be sick]. But yes, we seemed to be, I think we were at the end of Sterling Road, the end of the road. I mean, it was just fun. We really had quite a lot of fun. And I met Sylvia in Richmond in about 1980. It was an opening of something that happened in Richmond and I said "Do you remember me?" and "Oh yes!" she said and we started talking about Thunderbirds and she said "We didn't realise what we had", you know, it was just something... What they wanted to do was live action. And they thought

puppets, you know, we'll do a bit of children's television and it just took off.

0:17:40.2 MIKE: Because they had... oh, sorry...

0:17:42.9 JOY: No, sorry, I was saying Lou Grade had money in and so they aimed it at the American market and that's when it took off.

0:17::50.7 MIKE: Because they had Fireball XL5 and Supercar..

0:17:54.2 JOY: Yes, yes. Supercar, Fireball XL5, Four Feather Falls I think was their first one and yes, I don't know, not one before Thunderbirds, was there, but they did make a couple afterwards but yeah, I mean, it's been a money-maker ever since, hasn't it? And I think they must have really regretted what they threw on their skip outside but they keep on unearthing bits and pieces.

0:18:23.9 MIKE: So happy memories there?

0:18:25.6 JOY: Yeah, yeah, yeah, you know, I mean, there was lots and lots of young people. I met Brian Johnson there and Brian Loftus who I...

0:18:36.6 MIKE: Describe their role there then.

0:04:17.2 JOY: Well, Brian Johnson was working with Derek Meddings doing the models and that's always been his thing and Derek was the Special Effects Director. I hear he's got a very good reputation in the industry. So has Brian but Brian was a youngster then. And you never really had much time to go in and see what was going on because, you know, you went in at 8 o'clock and it was head down and you worked but sometimes I used to go in next door because really it was so exciting to see these little models on the sets of these special effects, you know, and the rolling road and they had the burning inferno and all this and I mean, they used to set fire to it, as you know, they've got to burn it down, so it's just one take and that's it. The funniest bit was, I remember, they had one of these things which was, a set took a long time, perhaps half a day, to actually build and assemble, and they had one on a craft up with the wire all ready and I think they had to set fire to it. I'm sure Brian would remember this, he'd tell you in better detail but because it's shot six times the speed so then you switch on, there's a camera, and then it has to get

up to speed so somebody shouts speed and then they have to camera jam and then it was cut. Well, they were going to say Cut... they shouldn't actually use that word, should they?... But cut, the guy standing over where the wire was was to cut the wire. So it goes, you know, camera actions, speed and it's cut! So he cuts the wire and of course, there's no camera [laughter] so, you know, the set's kind of going up in this, you know, so it was a bit of an oh dear, we've got to have a retake tomorrow because everything was on absolute shoestrings so you couldn't actually make any mistakes but, you know, we laughed and rebuilt it, as you do. I know when they had crowd scenes, because they had two puppeteers, everybody in the workshop used to have to go up in the gantry and you used to have to make people, make them breathe, you see. So if you just look at the crowd scenes, they're so funny because you'd turn the heads and you'd just keep them breathing. That was quite funny.

0:21:08.8 MIKE: But again a great training ground for all the people you've mentioned, as well as yourself, yeah.

0:21:14.4 JOY: Absolutely, yes, yes. Because Brian Loftus was on camera and I mean, he worked for Bowies and so did Brian and then we all met up again on 2001.

0:21:24.8 MIKE: Great. That's lovely. That's really nice. Ok, let's move on.

0:21:30.9: Turnover... Recording.

0:21:32.4 MIKE: So you came to the point when you were leaving the Anderson's. What was the reason for that? What happened?

0:21:41.5 JOY: I don't think about...

MIKE: No? Ok. We'll skip over that.

JOY: No, I don't need to say that...

0:21:52.1 MIKE: So you moved on?

0:21:54.0 JOY: Yes, I moved on but I forgot about... Because I got friendly with Brian and we used to just, I mean, he had a little mini cooper and we used to go off at lunchtimes, especially cold winters, go skating around Buckingham Lanes, you know? And his mum worked at Bowie Films. She was on reception. Hilda. Anyway, they were shooting 'She'. Well, they weren't shooting, they were doing special effects because Bowie, Les Bowie is another person who's an amazing special effects guy and Bob was working there so I was wandering around. Bob Cuff, that's where I first met Bob Cuff in '65 and they wanted a medallion of John Richardson to go around Ursula Andress' neck, you see. So I just said yes, I can do that! And because I was working on the heads, you see, they thought yes, she can model alright, so I did that. I never went on the set or anything, I just did it. Dirtied it down, made it look old and battered, well, I modelled it looking old and battered because that's what it had to look like. And then I sent it off, or took it round to Bowie Films who were also on the Slough trading estate actually, they were right on the edge of Slough trading estate. So that's my first meeting with Bob. Very quiet, lovely man.

0:23:31.8 MIKE: Tell me about Bob in terms of those days then. What was he doing?

0:23:34.9 JOY: Well he was an amazing Matt Artist. He worked at Shepperton. I think that was his first job which, you know, he worked there for years and John Mackey was there under Wally Veevers but he was doing work for Les and I mean, he worked on so many films. Actually you could find his obit on Erik the Viking.

0:24:00.9 MIKE: It just so happens... I've got his obit if you want to use that as an aid.

[CUT]

0:24:09.1 MIKE: Right, so we were talking about Bob Cuff.

0:24:10.9 JOY: Right, so I met Bob Cuff. Now Bob Cuff was a very humble, modest man. He never talked about what he did. He always kind of shrugged his shoulders and you'd say God, that's amazing Bob and, you know, so he didn't talk about what he did.

0:24:28.7 MIKE: What had he done?

0:24:30.7 JOY: No, I didn't realise until I got to know him because in those days, he didn't get a credit as Bob Cuff working at Shepperton. He was just working under Wally Veevers. Not in many of his films. I mean, he didn't get a credit on 2001, did he?

0:24:54.5 MIKE: No, no.

0:24:56.6 JOY: No. And he did that iconic shot, you see.

0:24:56.1 MIKE: But at that time he was working on things like Richard III, Hobson's Choice...

0:25:03.7 JOY: Yeah, I mean, I didn't know he was! You know, because [laughter] he was, no, he really was a very modest man and so much so that you just didn't know what other things he was doing. And recently, the last few years, one of his younger sons was trying to get together all the films that he's made to make, actually that's how we got the obit

together, and it was really sometimes oh no, oh I didn't like that film, ah did he work on that film? Yes. And it was...

0:25:36.1 MIKE: So he never kept a list of all his films?

0:25:40.4 JOY: No, no, he never kept anything, no. And when he stopped, his last film was Erik the Viking, which I worked with him on, that was it. He never painted again. He went into his garden, beautiful garden. Yeah, a lovely family man. I mean, he was just a gentle, lovely family man but... sorry [sobbing] so no, he's got no memorabilia's, nothing in the house so David, which is his younger son, had tried a few years to get him to remember things.

0:26:12.0 MIKE: So you met him in the '60s then?

0:26:16.2 JOY: '65 I met him, when Bowie Films were on 'She', that's when I met him. I'm actually, sorry, this is all wrong. '64. I met him in '64 actually when I started with Thunderbirds, then they took me, then Brian, it wasn't '65, it was '64. That's when I first met him. And they were making 'She'.

0:25:44.6 MIKE: And where did that lead to? What was the next sort of stage then?

0:26:49.6 JOY: Umm... the next stage was...

0:26:54.5 MIKE: I mean, you worked on Fahrenheit 451. Tell me about that experience.

0:27:00.4 JOY: Well that was something else because I mean I was doing paintings and then going around studios again, hearing things, what's around. And again, someone just gave me, oh Francois Truffaut's over in Pinewood so I'm trying to think who I wrote to... I think it might have been Syd Cain. And so you arrive at the studio for an interview, say what can you do and I did some drawings at Thou Shalt Not Steal because obviously it's no written word. And also they had newspapers which they were reading, which were all in picture form. And I had to choose a colour so I think there was green for sport and red for war and, you know, purple for the weather or something and each page had to be hand-coloured but with a bias to a certain colour so I did about three of those.

Somebody had already actually drawn out and did it, designed the newspapers but I just, I mean, it's a lovely job, you just hand-colour them all and I did the drawings but before, I had to go and meet Francois Truffaut so sometimes you didn't ever see the Director or the Art Director, you just worked down the line. So what you did was obviously shown to them at one point but you never saw it being shown or any criticism but yes, I met Francois Truffaut and I sat on the set with him while he did the love scene of Oskar Werner and Julie Christie and all the stage has to be emptied and it all goes dark. He doesn't know English and I don't know French so we had to, it was a bit like showing it visual, what do you want me to do? I think he knew, understood when I asked a question like that. And then off I went to do it and came back and he just looked at them and said what he'd like.

0:29:21.4 MIKE: Would he draw anything at all?

0:29:24.1 JOY: No, no, he didn't do anything like that.

0:29:25.9 MIKE: So how did you communicate then?

0:29:26.2 JOY: I also had to communicate through a third person if I can remember rightly. He said very little to me but invited me to sit with him while he directed the scene, which was quite interesting.

0:29:41.4 MIKE: What was he like? How did you find him?

0:29:43.6 JOY: Charming. Very, very charming. And very quiet, not... you know, you often think directors are going to be noisy and emotional. I didn't find him that. Maybe he was on certain films, I don't know, but he was very gentlemanly, you know. And then I was invited to... I remember I was up in the Art Department when I'd done some of the drawings and then I was invited down to see the burning of the books set. That was incredible. And being just out of art school, because this was well, not far out of art school, and of course being poor and not being able to afford very expensive art books, I was appalled to find they were real books that he was burning. They weren't dummies. I really felt they should have been dummies but of course, like Stanley, Francois Truffaut always did the right thing so he was burning real books. And that was a one take because it was in that room with all the firemen standing around and that was quite amazing. Quite frightening actually to watch because when the flames started and they had to get all the action in because one of the old

women was there, wasn't she? She was burnt, oh yes. So I watched that one.

0:31:05.9 MIKE: But it's just nice that they would actually involve you because there's that danger that it becomes them and us, you know? It's nice that they actually felt ok, we want to involve people who are part of the making of the film.

0:31:18.9 JOY: And then I'd go and watch rushes and I sat next to Julie Christie in one of the days. I only saw rushes a few times. And I had this new bag with me because I was 21 then and one of my friends had another art student make a lovely, lovely bag which I've still got and she looked at it and she said ooh, I like your bag and she wanted one made for her. And she's actually carrying this bag when she's walking across a field in Fahrenheit. Because she can just sit next to you and chat, like suddenly chat to you about shoes you've got on or how you're looking today or how you feel. But some people are quite aloof but she's sweet.

0:32:09.0 MIKE: Excellent. Ok, well I think the next one I guess is '66 and the biggie so we're talking about early '66.

0:32:24.9 JOY: Yes, now this was early '66, very early '66 because from there, and I'm not quite sure, it was somebody else who that person was. It was another kind of oh, they're looking for people, model-makers. So by that time I'd been marked as a model maker because I'd done, although I'd done the drawings on two things on models, or I'd got my ticket by then because I went on Thunderbirds without a ticket because...

0:32:55.9 MIKE: This is a union ticket. Just describe this sort of situation because there are people who just won't know what it was like in those days.

0:33:03.1 JOY: Ok, yes. Well it was like a closed shop so it was open to members and then if they couldn't fill the vacancy then someone who was a non-member could start. And then you needed... I can't remember whether it was 6 people or 3 people to be your sponsors. And I know Bob, I think I asked Bob, I think Bob was one, Brian Johnson's another one... It must have only been 3... and I don't know who the third person, maybe it was Les Bowie or somebody from Bowie Films.

[CUT]

0:33:48.9 MIKE: Ok, 1966. How did you get the job on 2001?

0:33:54.6 JOY: Well, there you go, I can't quite remember who I met but I was told to write to John Hoesli who worked on [inaudible] and I wrote a letter in the October I think it was. Didn't hear anything.

[CUT]

0:34:22.7 MIKE: Ok, Joy. Just tell about the circumstance... How did you get the job at 2001?

0:34:26.2 JOY: Right, well somebody gave me John Hoesli 's name who was working at MGM at that time, 2001. So I wrote to him in the October. Heard nothing. You know, because you go for jobs and you don't hear anything, do you? And then on the 21st December 65, I get this letter which says we think we might find a little something that you might be able to do, or words to that effect, so please ring this number. So I rang

and went almost immediately. Perhaps I just went in the New Year but not before Christmas and met, now who did I see? I think I saw John Hoesli and there was Wally Gentlemen who was in the special effects. He was from the film board of Canada and I think also, he was on the letter as well. So having gone for an interview and chatted to them, I said yes, I think I can do it. I've always said whatever the job is...

0:35:43.6 MIKE: What were they asking you to do then?

0:35:45.4 JOY: If I could do moon, well they said landscapes but when I got there it was moon landscapes which is not, well it's moonscapes, isn't it? So I said yes, yes, so when I got back... I always say yes and I go and start researching. And when I have a job because being in the film industry, it's all freelance, I always buy something either for my library or to do with paintbrushes or something. I buy something on every job I go on so I gradually accumulate a nice shelf of books or objects, something like that. And I bought 'The Earth Beneath Us' which I've still got at home and it's fantastic photographs of all the wonderful landscapes we've got all over the world and so I'm looking at that and thinking about what I could do but then of course you arrive on the film and everything has

been designed anyway but it just gives you some knowledge of what you might be doing. And then I got a day to start, in February it was.

0:37:03.4 MIKE: What did you know about the film? What did you know about Kubrick at that time?

0:37:08.7 JOY: Nothing. Not really, I'd seen Spartacus. I knew he was a director at that point anyway but you know, I'd just met Francois Truffaut, hadn't I? [laughter] So I thought I wonder what Stanley looks like because in those days you didn't have them on the box all the time or in the papers. You just didn't see many portraits of them so I arrive, I'm told which stage to go on...

0:37:42.4 MIKE: So this is Borehamwood then?

0:37:44.4 JOY: This is at MGM.

0:37:45.4 MIKE: MGM, Borehamwood. Tell me about the first day then.

0:37:49.2 JOY: On the first day you've really got butterflies because you're on probation for 2 weeks to see if you can do the work anyway and a friend of mine, or one of my best friends from school was teaching up in North London and she had digs in Whetstone so that was lucky so she said ooh, you know, we've got a spare room there so I actually had digs straight away because I thought well when you go on a picture and it's long way away, it's like when I went on Thunderbirds, went there and got digs. And I'd got an old Hillman Husky so I'd drive over Arkley to Borehamwood and I'd land at this huge big studio and there's this great big car park and you'd have to go through security and you'd sign in and I was told to go to... I think it was Stage 6. 5 and 6 were the two stages. One was the live action and next door was the one that the moon sets were on. But huge stage and in the corner, it's all got black drapes hiding the set in the corner which was the iconic set of the pit. And they'd started that. Actually, no they didn't. Sorry, it was another... Somebody called John Rose who was an illustrator had started building the moon sets but because I didn't have the expertise of somebody like Bob who came in the next few, I think it was the next month or something, he came in March, it's the knowledge of false perspective, diorama, how the cameras would be, etc, etc. So I worked with John for a bit and nothing was really shot then because it wasn't quite what Stanley had in mind because Stanley knew in his mind always what he wanted and often, as the case,

you have to produce it and say is that right? No, no, it's not quite right. Is that right? Some people who don't actually create themselves, can't draw it themselves or build it themselves but they know what they want when they've seen somebody else draw or build it. And Stanley was actually into an illustrator called Chesley Bonestell and of course most of the sets had been designed before, people had been doing the storyboards and things. It's a bit of a blur those first few weeks...

[CUT]

END OF ROLL 1