

8 June 2010

Interviewer: Mike Dick

Interviewee: Joy Cuff

Camera Ruth Bolland

Roll 2

0:00:00.0 MIKE: The copyright of this recording is vested in the BECTU History Project. The name of the interviewee is Joy Cuff, something Matt Artist. The name of the interviewer is Mike Dick, 8 June 2010, and this is tape two.

Joy, tell me when you first met Stanley Kubrick.

0:00:20.7 JOY: My first day is, you know, going through the gates and in, you were told which stage to go to and you arrive on the stage. And [...] talking to other, other people who the artist director and people like that. And then three guys walk in. And they're all almost dressed the same; you know scruffy-looking, navy blue. [...] And I just, I didn't know, quite what Stanley Kubrick looked like, and he was quite young he was in his was he 35 something, 36, and they were all about the same age. And [...] thankfully [laughter] one of them said 'Oh Stanley this is, you know' and

so I knew that which one was Stanley and he just 'Hi!' you know he comes over and shook my hand, looked at looked at the set being worked on and nodded and was talking to, it was Con Pedersen and Doug Trumbull. Who I used to call his henchmen because, he was nearly always when he came round he was nearly always with them because, you know, they discussed all the special effects together, because...

0:01:25.9 MIKE: What was their roles then?

0:01:27.8 JOY: [...] Well I mean, Doug was they were both their right at the beginning, and he was a designer. And they, [...] they were very much into the design of not necessarily designing the craft themselves but...

0:01:49.1 MIKE: You said it's the look and the feel of it all

0:01:50.9 JOY: Yeah yes but, [...] because subsequent this is just an aside, subsequent to that I remember, right at the end of after the moon sets were almost almost finished, they were doing the extra terrestrial stuff. And they went through quite a long phase of trying to design extra terrestrial beings, extra terrestrial landscapes, which really didn't that didn't work because there's nothing so good as what in your memory, what's in your brain. You know your mind. [...] And one of, I think it was

1966, there was a Giacometti exhibition up in London, and I I love Giacometti so I went to see that and I got very influenced by Giacometti, and I made made these Giacometti figures, which stood about [...] two foot six, I would think. Two foot two-two foot six. And we made these puppets, it was Roger Dicken and I, and they were made out of balsa wood, but all lovely elongated head and body and hands and that. But I mean they did look a bit ridiculous you know [laughter], because they were puppets. [...] And then years later on, what was the film, Close Encounters of the Third Kind, [...] out from the space craft comes these, Giacometti figures. So I mean different, but they were they were an, I just looked at them and thought 'they're my Giacometti figures', and then, I saw it on the screen Doug Trumbull had worked on that film, so we all get influenced by each other don't we? But I mean, we never we could never keep our original drawings, or what happened to the puppets I don't know, they're models so anyway they they everyone used to laugh at rushes and they just didn't work, and you could see what what they did in the film in the end was just brilliant. At work you know we called it the Slit Scan , I mean all that, fast-moving through different shapes and, and then the purple-hearting of the, of the landscapes which we'd done, over, well even some where done in Scotland, you know in Iceland, and all different places like that. And there what they call 'purple-hearting' so, [...] the colours as you will remember, broad highly-coloured, and if you

had a, and they reversed colours as well so it made things look really weird. Weird and wonderful.

0:04:24.3 MIKE: Yeah they went to Arizona I think, and the Hebrides I think.

0:04:27.8 JOY: Yes they did, yes, yes. Yeah they're just brilliant. Yes I mean they did recces all over the place and then out in Africa but Stanley didn't go on them, he just sent people off to do all these [laughter].

0:04:40.3 MIKE: Because he didn't like flying?

0:04:40.8 JOY: Nope, he wouldn't fly. Well when he went, when he went back to America he edited the film on the boat. And they had editing suites on the boat. It takes about it used to take about six days didn't it to get back to America. I mean that's just amazing.

0:04:57.0 MIKE: Can I just take you back a bit? Just to your first impressions.

0:05:01.1 JOY: Yes. I just thought he was so quiet. Incredibly quiet. Because he hardly said a word to me. I mean but subsequent to that,

thinking of him what I thought and he was, [...] very thoughtful. I mean just a lot, lot of thinking, a lot, lot of, you know he's quiet he lets other people, in meetings he'd let other people talk. And I mean I always use the word humble when I say, I mean he actually used to ask you what you thought, what you thought, and you think well you know he's the big Stanley Kubrick and he asked you what you thought. And I think that's quite amazing because, [...] he then all, well that's what he did. He has surrounding him all these people with you know top of their profession, etc. etc., and he takes a bit from everybody. And he puts it together.

0:06:00.8 MIKE: How would he work with someone like you then, for example?

0:06:03.3 JOY: Well, it was always it was always, I mean I used to go to the meetings, and we used to talk about the next shot and how he'd like the table top to look like. I mean he's even done little tiny I mean I got something almost on the size of a [...] a theatre ticket, well the old theatre tickets not the ones now [laughter]. Two inches by one inch. He'd do just a little diagram and what he wanted, like you know I want the horizon about there and I want some large craters here. And perhaps I want to see something up the side, and so I'd go away, and we'd, I'd start it. And he would come in, at odd times, and have a look, and see how it was getting

on. But not make any criticisms until it was actually at the finished stage, and shot. Because they used to do movie shots to start with, but I mean on how the film was done in the end they were all stills. Usually black and white stills.

0:07:13.9 MIKE: Great.

Just tell me, you're settling yourself in to this great movie, what was your... Go on.

0:07:26.4 JOY: And then, I I do remember when Bob and John arrived. John Detroy[??] was in the March, so I hadn't been there very long. And it was just, I mean it was just lovely to know these two people that were so good at their job. And they had the one shot to do, because it was the matting all together of the live action which was done at Shepperton, on the H Stage which was kept in the can. And so this was quite, I mean the...

0:07:59.2 MIKE: Which sequence are we talking about here?

0:08:00.9 JOY: Oh this is the iconic shot of the pit. As they go down into the pit. And it happened to be shot on H Stage as it happens to be the

biggest stage in Europe. And they'd finished that and that was gone, by, Christmas. So now, they'd got in the can what what they'd been shooting. I mean they could have, if it had been an absolute disaster there was a possibility of duping stuff. But, but they had this 10 minutes of live action, in the can. And, John and Bob's job was to put it together. And how you, you see, with a, with a glass, when you do a painting you delineate it. Because it's a special camera, but you could say but how could you project to the camera but you do because you have a special, it's a mitchell[??]. And you put your, your live action shot which then is blown up onto your glass. And you delineate it. That means you just draw round it. So you know where your split scene is going to be. But it's slightly different with the model, because you've got to get your, your diorama effect of squashed perspective. But you get your live action and then you start doing formers in cardboard, or and decide how you want it to look. And then you drape it with scrim[??], dipped in plaster, and you build it up from there. And you can see as you build it up as you start to build it up you can if you're making mistakes in your perspective, or whatever.

0:10:00.0 MIKE: How big, again the scale of it, describe the scale of it.

0:10:04.5 JOY: It's amazing, it is so small. I mean can I just pick up my book. Now, [...] this is just this is just amazing, because...

0:10:16.4 MIKE: What are we looking at here then?

0:10:18.0 JOY: Now this is a book I didn't realise I got 40 years later. And it's got notes on terrain models and a great 'private' across it, [laughter]. And I just I looked at it this is what I found the other night, I'd forgotten I'd even written this. Effects through, this is the terrain effects, through guided luck, for small models. And I think that just sums it up actually. I mean you do you do obviously plaster is a fantastic medium, and I worked in it quite a lot for building things, modelling. But, it was a learning process as well really. I must, I mean this is just, I've said it's the most, it is a sympathetic medium, for the rock terrain, as its characteristic is very rock-like anyway. And we were we were thinking of using alabaster, or alabaster, at one point. But it's it's very slow in going off, so that's not very good, and it also expands, so you know it's not as inert as plaster. And I just I obviously I kept copious amounts, which I don't remember doing, but it is my writing.

0:11:41.8 MIKE: What sort of would you write, jotted down in there then?

0:11:43.2 JOY: Well I mean I actually I did I mean things like using wet plaster, splashing with water, either flicked or thrown. If you throw water up in the, if I get a handful of water up in the air, and when it splashes down it does craters. All different sizes. But you have to wait until the plaster gets to a certain point of going off so you have to know at the time, because if it's too wet then you find blobs everywhere. And of course if it's dry it won't do it properly. But as it's it gets to a point when plaster goes warm it starts going warm as well, and so you know you learn.

0:12:26.2 MIKE: So it's a real, you know, sort of experimental, you're just testing it all out.

0:12:28.4 JOY: It was, oh yes. Because they'll be the kind of the crisp craters, which you have, which you use with fresh splashes of water. With far, far-gone plaster. So that's when it's actually really almost gone off but if you pressed it, the whole of the surface would go, so it wouldn't your finger wouldn't sink right in. So water is quite heavy; if you really throw it up high, quite hard, or there's old eroding, oh old eroding craters. So you used plenty of water and repetition of [laughter] splashes. And of course there's also air bubbles in the plaster, which is brilliant, because an

air bubble if you, if you [...] if you pour plaster and as it's going off you lift it and bang it. Mind you we couldn't do it on the set, we had to do it away from the set and then add it to the set, because you couldn't lift up a, the model is about six by three. Well actually I did find a list, and I wonder if it's in here, I'll have a look. I didn't realise I'd even kept a, here we are, list of sets. And there's a, there is a six foot square one, and it's a flat-desert lunar terrain. There's a 25 by 4 foot one, which is a long lunar landscape, which you could see through the airbus. So you never got, you didn't having like a rolling loop or anything you know like you often get it this and that[??], or there's goes that canyon again, or whatever. And then you've got a 5 by 3.

0:14:08.0 MIKE: Sorry can I just stop you at that point and get you to describe how that shot was achieved, then through the moon bus then.

0:14:15.1 JOY: Oh well it's quite interesting, because the actual it was the two the 25 feet one wasn't straight, it was a slight V, or it's a V the other way so it's a V towards you, like an arrow a flat arrow. And, if you understand what parallax is, and parallax is if you're travelling on a train, and you're looking out across fields, and you see a church steeple. And the church steeple hardly moves. But everything in front of you is whizzing by. And as you're going along, the bit perhaps it's some houses

between that and the, and they're moving slowly so you have to get this kind of this movement. And they got it by the fact they did a... the camera was on a dolly which had curved tracks, and they, it just worked, it was brilliant. So the, the moonscapes in the distance practically stayed still. You could see it as the camera moved round. But the foreground went through faster. I don't know whether that really was shown very well, you could see it but it was all there, you know, through the on the moon bus.

0:15:29 MIKE: I was watching it very carefully, I must admit.

0:15:31 JOY: [Laughter]

0:15:34 MIKE: Sorry at this point again I want to, you know, we're talking 1966 the moon landings haven't happened yet.

0:15:41 JOY: No.

0:15:42 MIKE: So where do you get your inspiration from in terms of what you're trying to achieve there?

0:15:46 JOY: Well, there was a lot of talk about what, what the moon surface is really like. I mean is it soft, is it complete dust? Will somebody land on the moon and just disappear? Or is it really hard, like pumice stone ? And what colour is it? You know, and is it shiny, is it matte? It was, and it was talk about that all the time. Then I remember gradually we why we decided it was very, very, a mid-grey. We decided on a mid-grey. And it was to look dusty, but it was hard. And I can remember the day, when they the first landing of the spacecraft on the moon, and I think it was in the papers the front pages of papers it had the arm, and the foot, and there's the foot, and it's it's on the moon. And there are so excited, because there was I don't know hundreds of thousands of feet of film, behind them, which had got hard surface on it and it was it was matte. We used to put what was called Matting agent into the, into the emulsion that that you sprayed on. So it really, was, it was extra-matte. I mean that was an exciting day, because it was it was right.

0:17:21 MIKE: Because it was one of those myths that actually went around at the time that Kubrick actually, you know that the whole moon landing was a fake, and that Kubrick had actually...

0:17:29 JOY: [Laughter] I know I know, it's just, I mean it's quite

0:17:32 MIKE: But I think what it is testament to the kind of research, and the way people like yourself developed these techniques. You know through trial and error and experimentation.

0:17:42 JOY: Yes, yes. But yes, it really was that was quite incredible. Shall I carry on...

0:17:50 MIKE: Please do.

0:17:51 JOY: Then there was, that was the 25 foot one there was a three foot by five foot. There was another three foot by five shot, canyon shot of moon surface. Yes because there was there was one with a high canyon on one side. There was a three by four landscape, there was a couple of those. And there was a 10 foot square one, with a large crater, and that's that's, you can see that one, the moon bus goes over that one. And they could shoot it from they actually had it vertical and they shot it all different angles it was quite interesting that was very versatile that one. Then there was a four foot six by three foot one. [...] And there was two, a flat aerial shot three foot square [mumbling whilst reading to herself]

0:18:50 MIKE: Can I ask you a question at this moment about you said you mentioned the moon craft, at what point do you marry the two together then, you know with the models.

0:18:59 JOY: Well that came, a long time afterwards. Because, they originally started to shoot and get this on film, each set, but I think in the end they decided they did really beautiful, bromides which is the black and whites. And then did well split screen, they did split screen on a rostrum camera really, which would can be all different angles it can be looking down it can be looking across. And some of them were maybe three shots at once because you had the moon set, [...] do you know I've suddenly thought I thought it was three but it's probably not because when we made the star backing, they probably shot the star backing with, the model the model of the moon landscape. Because that can all be lit together because the star backing is lit from the back, after making it with all the little pin holes in the right places.

0:20:10 MIKE: Describe that, because that's something we talked about this morning. You know how they constructed that affect.

0:20:16 JOY: Well it's funny, it's almost like Heath Robinson[??] how you make that [laughter] how these things are made. The backing would

be up behind the set, and it would just be black. And you go round the back of it, and you just flick [...] a colour, and as with the human brain, can't do... what did I say it was? I've forgotten now.

[CUT]

0:20:53 JOY: When they when they shoot the, the actual moon landscape, the star backing which you could see it on the behind, it also has to be created. And you go round the back, and you flick, paint, which splatters all over it. Now the human brain can't be random, doesn't matter if you decide oh I've got to do it like, you know randomly, ooh but they're much too close together I'm going to move them apart. And there's one over there all by itself you can't have that. And the brain can't think like that you see. So you just go around and you prick every little splash, and sometimes they're clustered together, and there's another little star all by itself in the corner, and that's how you do it. And then it's shot, you know there's a big 10k behind it, and it's just it's nothing. That's not a real sky it's the backing. Least I'm sure that's I'm sure they didn't use [??] when I'd finished when I'd gone. Perhaps they did, but I don't think you can really go out and shoot skies, can you? I mean well you couldn't in the sixties anyway.

0:22:04 MIKE: You couldn't do it now, the light, too much excess.

Fantastic right. What sort of tools did you use in your work then?

0:22:17 JOY: Ah. Well I arrived with my, my little bag of, lots of modelling tools. And some are metal, and some are wood. But of course using plaster, and of course I also used to carve with a Stanley knife. But I had a couple of chisels that's all I had. And so I'm asked would you like anything? Ooh yes I wouldn't mind a few chisels please. Thinking well you know well you're going to, bash the hell out of the chisel into plaster you don't want really expensive ones, and it was me my brain always thinks you know must do it as cheap as you can. And so back comes the runner, with a set of six footprint. Now in those days, don't know about now, footprint was the top of the range, and it went from two inch right down to quarter inch. Six of them. I gasp and yes thank you, and I've still got one of them which is unfortunately the others got stolen out of not because they were from 2001 but somebody stole our, our tool bag out of our old London taxi. So I had those, and I had a mallet, Stanley. Stanley knife. And you used to get a hack saw. Hack saw blades that's something else. Scrim, Kleenex tissues. Think what else, I'm going to have a little look here, because I'm sure I made a list of what I actually. Is it a lot of it you can't, you mustn't have it looking mechanical. So a lot of it is making plaster move as it's going off, you can have it you can hold it

onto scrim and then gradually, fold it over the mountain range you'd done.

0:24:19 MIKE: You also had dry, loose powder as well didn't you?

0:24:22 JOY: Oh yes well, we collected if you're chiseling you collected everything. So I'd actually all my chippings, and you'd grade those as well. So, so that you'd have the bigger chips at the front, as you'd go and find is it scree[??] going down a mountainside. You'd just drop it down so it landed, well as it landed it stayed there. Now to keep everything from perhaps moving, I then used to spray everything with it was Evo-Stik, in the colour you know, the grey. And the matting agent. And I only got rid of it the last bit of matting agent a few years ago because we didn't quite know if it was toxic because you didn't know what you were using. I've kept this polythene bag for like 30, 40 years, and it's really funny stuff. It's almost wax-like. So what's, you put that in, a suspension and put it through an air-gun. And spray everything. And, it should stay.

0:25:33 MIKE: Which leads me beautifully to thinking about working conditions, what were working conditions like then?

0:25:41 JOY: Well, on the big stage this huge stage but they make a little area, which we worked inside because it was so cold in the winter. And you'd be all by yourself, because I often I was working by myself for quite a time, and odd times. Because I worked with Bob and John, we did that shot well I mean Bob lead the shot obviously and that's how I learned my craft of actually how mattes work. And once that was finished, they were off, because, they were Bobby's. Bobby's not actually he did he said he wasn't a model maker mind you he did the models but you know I mean that's Bob. Very modest [laughter]. And I was like oh you're not going to leave me, and he said to me you'll be fine, you'll be fine, you're great. No it's alright, you'll be alright. And so I just I worked alone quite for quite some I'm not sure how many months but quite some time. But then, I mean there was a lot of being the only female, on the set really, well I was the only female on that stage. And on the main stage, which was the, because the two stages back-to-back, so where I was as big as where the centrifuge was. But hardly anybody was allowed through, I mean Stanley use to come through, and people from his you know like Doug and Con and people. But you didn't get many visitors. I really thought about it subsequently and thought it's because he wanted to actually he didn't really want anybody to see, how the moon sets were made because it was all a big secret. Because I think they were all destroyed at the end of the film. There's just, just nothing of them. But, I

got more and more people like you know the plasterers, the electricians, the grips, they were always coming in and out, because I mean they are part of MGM crew. And they were, actually, you had to sign that you never spoke to anybody outside about what you were doing, how it was done, etc. etc. So I expect they had that as well. And the chippies built, in front of my set when I'm busy chipping away by myself, they built a leaning rail. It's the same as they used to have in cowboy films, to tie the horses up to. So they could come and just lean and watch me working and make rude remarks you know. And I'm very good at just you know, I don't rise to anything like that. Carry on working. And I think, they, as the days went on, I think, they thought this is not on, we can't rile her. And one it was after lunchtime because the guy had been drinking because he smelled of drink, and he came onto the set and I was working. And I was bending over the set, ignoring everybody. And he went and touched me up my bum. And I turned around and smacked him round the face. And all the blokes just laughed. And then it went silent. And he stormed off and I realised I was just told then that I just, I just hit the NATKE shop steward right around the face [laughter]. So the first point everybody thought oh great, you know, that's brilliant. Then it was ooh ah, so. And then it was, I was blacked, and everybody out. So I wasn't allowed, and he said you know. Unfortunately being enraged I didn't keep the letters which went backwards and forwards. I was referred to as

the girl, I was never referred to by name. He actually, he put in writing he wouldn't have let me through the gates if he'd known I was coming in. But I did have a ticket, he didn't think I had a ticket but I did. So that saved me there. And then I shouldn't be using plaster, because it was demarcation. But then, that's my medium I'm using and I'm a sculptor from the art department but no, I was using it on the stage, I could use it somewhere else but not on the stage. So, and I remember Brian Johnson actually was, he must have been our rep because he came to my rescue and said you know he went, well he went to meetings, I didn't even go to any of the meetings, I mean I was just the girl. Just, no mention of the fact he'd actually sexually harassed me, and actually that I said I could smell drink on him anyway. So, I think it was two weeks I didn't work and Hawk Films paid me for two weeks, while they sorted this out. And they sorted it out by, giving me a plasterer. A labourer, plaster's labourer, not actually a plasterer plasterer. Because, to start with I had to have a plasterer and a labourer. Now the labourer makes up the plaster, mixes it up, and then the plasterer uses the plaster. But I want to get my hands in the plaster and know sometimes I'd put lots of plaster in and make it a really stiff mix, or sometimes I wanted a weak mix. And there are little things like you can make it with cold tea so it goes off slightly slower so you have a bit more time to work it. Or you make it with warm water and

it goes off really fast. And all these things make different, the different you know...

0:31:28 MIKE: You've got to feel that.

0:31:29 JOY: Absolutely. You've got to feel it. So it was a bit of a struggle. And this, I think it was. I just, I can just see this guy with the fag hanging out of his mouth all the time, so he was a chain smoker. Roll ups. And he was the plasterer. But what he what was he going to do? But he had to stand there and watch me work. And in the end they decided that, I think they were a bit short of plasterers, on another set or something, but he disappeared slightly. He used to go 'Are you alright to...?', it was Gordon Isold . I remember the name young guy, he went off and, or he went back to the plasterers shop and did something else. But Gordon was very sympathetic and, also had quite a good knowledge of plaster, and we'd talk it through and, because you never knew who was. Because it was it was dark but it was so big the stage that you, you know someone could be standing over there watching you in the dark, because you're only lit where you're working. So you had to be really quite careful. But, that was a funny episode.

0:32:38 MIKE: What about, you were working obviously in a big studio complex, what else was going on around about you, other productions that were going on?

0:32:46 JOY: The Dirty Dozen was done next door I remember that being done. And you know meeting, these amazing American stars walking down the corridor who say 'howdy' to you and you'd nod and [laughter] walk past. It's just it's just I always found it very funny. Patrick McGoohan also was, what would he have been on? Probably, was Danger Man...?

0:33:09 MIKE: Danger Man was around then.

0:33:10 JOY: Yes Danger Man, Patrick McGoohan was next door. Now Patrick McGoohan had a fight with, oh who was the other, who was the Welsh man who...

[CUT]

0:33:21 MIKE: Joy, you've just discovered this notebook. Tell us a bit about the notebook.

0:33:26 JOY: Well, when I was on 2001 I made copious notes about what I was doing in all the sets and I realised thinking back now I do do that; whenever I'm working on something I it's almost like a diary. So I know, when I did it, what I did and I don't through anything away. Well, until such times as you don't need it anymore, in cases certainly . But this, so it's 40 years old, and it must have been put away, and my studio was, when did Paul first build it? In 77 I think, 78? So for 30 years, it went up there, in the bottom drawer of my double-elephant plan chest [laughter], which is huge. So I hadn't seen it for.

0:34:13 MIKE: And it also contains some of the original drawings you made at the time as well?

0:34:15 JOY: Oh yes, and I didn't realise, yes, yes. In here, and I'm only just looking through it now. Not only has it some of the original drawings it's got, it's also got some negatives as well, with it. So, do you want me to hold it up?

0:34:33 MIKE: Oops.

0:34:35 JOY: It's underneath your...

0:34:36 MIKE: Don't stand on it.

0:34:38 JOY: No, don't [laughter]. There we are. There we are.

0:34:41 MIKE: So what are these then? These are the...?

0:34:42 JOY: Well these, these are actually the, the sets. Now that says, moonscape, Chesley Bonestell. Now Chesley Bonestell was an illustrator in about the forties, and Stanley quite liked his work. And so he actually picked out lots of his designs, and we based our designs on them. Now this was a 3 by 7, block-board, so 3 by 7 tabletop.

0:35:12 MIKE: And some of the notes you've got on there, I think on another page there as well which is actually...

0:35:17 JOY: Yes. And this one is a, now this, that is one of Chesley Bonestell's work as well. That's a picture of, out of a book, of his. But I've got I've got some more on the side.

0:35:35 MIKE: I think it's further back.

0:35:36 JOY: Is it this side? Now here they are, yes.

0:35:39 MIKE: Describe what you've got there. Sorry, I'm going to have to cut two seconds

[CUT]

0:35:45 MIKE: Ok Joy, you've got your notes here, what are these drawings you've got here?

0:35:50 JOY: Well these are quite amazing because, these are just quick sketches from this one's from a Chesley Bonestell painting. And Stanley had said what he wants. He wanted one called 'the great wall'; they all had names, and this is 'the great wall'. That one. And as a matter of fact I've noticed I think they've flopped it. For the actual shot. Doesn't matter does it? And this was the, this was built on a 7 by 5 foot rostrum , top. Completed the 13th March [laughter]. And there's the, the burial site one, this was a different one, because it was it was like 4000 years before you know the, the men were on the moon. And it was a 4 by 6 foot, and that's the, the burial site one. Which, as I've as I've explained before, you have to do everything in forced perspective, and when I get all the chippings from, and graded all the chippings, from what, what I've been building. That had, sand grains, and it was grey sand, which I'd got from Butlins in

Wimbledon. And it was graded sand so you ask for different, I think I got three or four different grades. And then you had to grade it on the, on the actual burial site. So it really looked like a great long pit, which was covered up. And, as I've also said about, everything must be fixed, in case it moves. Because if you have a retake and it's a bit different you know, that's not on. So I sprayed it with the Evo-Stik, and you have to spray it right from a distance really carefully so you didn't blow the sand at the same time. And it's all waiting to be shot, in the afternoon. And along comes young runner, and walks up to the set, and he goes 'oh, God'. I mean it did look amazing, it really did because the grading of the sand, and he put his hand out and he touched it. And it all stuck to his hand. And he took his hand out, and I just, I was so mortified I walked off the set. I don't quite know what else I did, I think I went home, I just... Because you start, start work at 8 o'clock in the morning and, I know the trolley comes around with tea, I didn't, I never really stopped, I used to carry on. And there's me I'd probably go through my lunch hour if I wanted if I could, but the electricians used to come around and put the breakers out, so you had to go off for an hour. And then you'd come back and work until six. And then inevitably, if something had to be done you'd work, overtime. And the shot of the pit, that was done on a Sunday, you know and you worked all day Sunday. That was, it took a long time, many hours to shoot that. And they wanted, wanted it done on a Sunday

so there was nothing else going on in the rest of the stages in case there was a flux in the electricity. But that's just, I just remember that. I remember being very cross. And I can't remember when I came back, either it was the...

0:39:13 MIKE: How long would it have taken you then, that particular piece of work then?

0:39:18 JOY: Well it's just that I must have finished although the, just doing the pit. I'd probably worked on it all morning. Being told we were shooting in the afternoon. So by the time it was the middle of the afternoon and it was all ready, and they were setting up the cameras, I mean no way would I have been able to do it because I have to clean it all down, because he's ruined it. You used a, because also had the falling of the, of the sand as though it's been filled in. You know how you fill in a grave really, really hard edges. I mean maybe I, I can't remember I just went off and had a cup of tea or whatever I did. But I know I just walked off the stage.

0:40:06 MIKE: And a good cry I would think.

0:40:07 JOY: Probably [laughter]. I don't know I think he disappeared as well [laughter].

0:40:14 MIKE: Because you would regard that as a work of art, no?

0:40:18 JOY: Well yes, you know you created it. That. And what's so weird, and I always get this feeling, even when I look at those great big photographs I've got of them. I can't actually believe I did it. And I can't really remember, I could talk about how it's done but I can't really, did I really do that? I can't quite remember. You know, and it's complete. Once it's a completed picture, because they all look... well, it's unreal but they look quite real. It's a very unreal feeling.

[CUT]

END OF ROLL 2