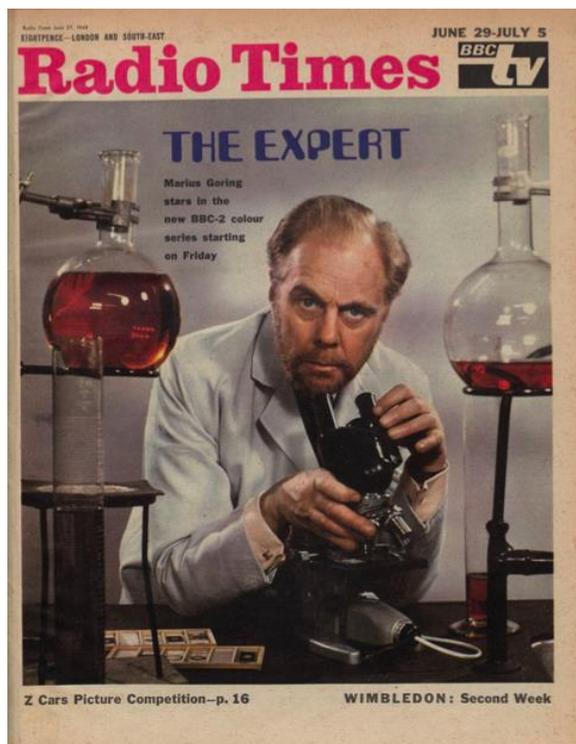


# Television Drama: the Forgotten, the Lost and the Neglected



Conference

Royal Holloway,

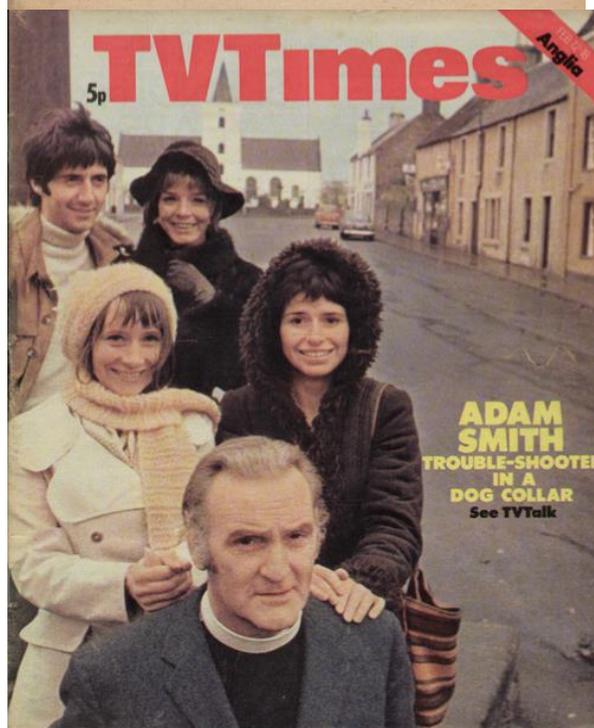
University of

London:

Wednesday 22 –

Friday 24 April

2015.



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## **The History of Forgotten Television Drama in the UK**

- is an AHRC-funded research project that runs from September 2013 until August 2016.

The project investigates the history of forgotten television drama in the UK by looking at productions that are largely unknown, either because they were produced live and not recorded, or because they were recorded but subsequently wiped, junked, mislaid, or lost. It will also examine dramas that exist, either in part (e.g. as individual episodes within a series or serial) or complete, but which have rarely been seen, if at all, since their original transmission. The project will explore the production of television drama in the regions and nations of the UK (the English regions plus Northern Ireland, Scotland and Wales), from both regional BBC production centres and regional ITV companies, and will consider dramas that may have just been transmitted in their region of production, as well as dramas that were networked. These 'forgotten' dramas, where they exist, may well not have been seen since they were first broadcast.

The period to be covered by the project is from 1946, when BBC television resumed after the Second World War, to 1982, when the BBC/ITV duopoly was ended by the arrival of Channel 4 and a new era of television broadcasting began. In 1946 all drama was broadcast live and no recordings were made - in fact it was another seven years before the primitive system of recording live television resulted in the earliest surviving television dramas. By 1982 nearly all drama was pre-recorded and the practice of wiping and junking recordings, which occurred on a regular basis during the 1960s-70s, had ceased.

The specific objectives of the project are:

- To uncover a 'lost' history of forgotten television drama in the UK
- To produce an alternative history of television drama in the UK that will add to our knowledge of television history, challenge ideas concerning the television drama 'canon' and encourage awareness of the regional diversity of television drama production
- To collaborate with regional and national archives in order to establish the existence and availability of regionally-produced dramas in regional and national archives and to make this drama better-known and more accessible (through publications and public screenings).

Among the questions explored by the project are:

- What has happened to the many lesser-known plays, series and serials produced between 1946-82 which are not mentioned in TV histories and which have not had subsequent screenings? Do these dramas still exist? If not, does their lack of existence, or their unavailability if they do exist, account for their 'invisibility' in histories of television drama?
- What constitutes the 'unknown' or 'forgotten' in British television drama? By what criteria might a drama (single play, serial or series) be designated 'unknown'? Is it an absence from television histories? Poor reviews? A lack of repeat screenings? Unavailability of a viewing copy? The absence of well-known actors, writer or director? Or a combination of these? There is also the question of whether a series or serial is likely to be better known than a single play, especially if that play was broadcast live, in black and white rather than colour, or was a studio play rather than one shot on film.
- To what extent were these 'forgotten' dramas produced by regional BBC production centres and regional ITV companies? Is there a correlation between 'forgotten' drama and regional production?
- Were these dramas networked, or only shown in the region in which they were produced? If they were networked, were they partly or fully networked? Were they transmitted at different times in different regions? Did the distribution and scheduling of these dramas contribute to the degree of their 'invisibility'?
- To what extent did these 'forgotten' dramas reflect the regional identity and culture of the region in which they were produced? If so, does their 'parochialism' account for their subsequent 'invisibility'?
- What happened to recordings of these dramas? Were they kept in the archives of regional BBC production centres and regional ITV companies? What happened to these archives when the centres closed or relocated, or when the ITV companies were taken over by other companies? Has the nature of their archiving contributed to the 'invisibility' of these forgotten dramas?

The research team consists of Professor John Hill, Doctor Lez Cooke and Doctor Billy Smart based in the Department of Media Arts at Royal Holloway, University of London.

## Conference Schedule

### Wednesday 22 April

1.00-2.00 Registration (Arts Building foyer/ ABG024)

Tea

2.00-3.15 (Arts Building: Arts Lecture Theatre 1) *Chair: John Hill*

Introduction: **John Hill** (Royal Holloway)

Keynote Presentation: **James Chapman** (Leicester): The forgotten history of the television swashbuckler

3.15-3.45 Tea (Arts Building foyer)

3.45-5.15 Panels 1

**Panel 1A. Early Television** (Windsor Building: Windsor 1-02) *Chair: Lez Cooke*

**John Wyver** (Westminster/Illuminations): Looking for Fred: What can we know of the lost television of producer Fred O'Donovan?

**Derek Johnston** (Queen's, Belfast): Repositioning *The Quatermass Experiment* (BBC, 1953): Predecessors, Comparisons and Origin Narratives: *Stranger From Space* (BBC, 1951-3)

**Richard Wallace** (Warwick): John Cura: Pioneer of the Television Archive

**Panel 1B. Classic Crime** (Windsor Building: Windsor 1-03) *Chair: Douglas McNaughton*

**Mark Aldridge** (Southampton Solent): Agatha Christie's Early Adventures at the BBC

**Denise Gardner** (Nottingham): Douglas Wilmer: The Forgotten Holmes?

**Richard Hewett** (Salford): A Study in Neglect: The Strange Case of Sherlock Holmes at the BBC

5.15-5.45 Tea (Arts Building foyer)

5.45-7.00 (Arts Building: Arts Lecture Theatre 1)

Interview (Convenor **John Hill**): The forgotten 1970s drama of Granada Television – **John Irvin** and **Jonathan Powell**

7.00-8.00 (Founders Building: Picture Gallery)

Drinks reception

Book launch for *British Television Drama: A History* (second edition) by Lez Cooke.

8.00 (Founders Building: Senior Common Room)

Dinner

Private bar and The Kaleidoscope Viewing Room

## Thursday 23 April

9.00- 9.30 (Arts Building foyer)

Tea

9.30-11.00 Panels 2

**Panel 2A. Scotland** (Windsor Building: Windsor 1-02) *Chair: Billy Smart*

**John Cook** (Glasgow Caledonian): 'A View from North of the Border': Scotland's 'Forgotten' Contribution to the History of the BBC Single TV Play

**Jonathan Murray** (Edinburgh College of Art): Alliteration, Auteurism and Anomie: the television drama of John Byrne

**Douglas McNaughton** (Brighton): "Def-i-nitely back": the rise and fall, and rise and fall, of *Charles Endell Esquire* (ITV/ STV, 1979)

**Panel 2C. Adaptation** (Windsor Building: Windsor 1-03) *Chair: John Wyver*

**Natalia Martínez-Pérez** (Carlos III, Madrid): Bringing back women's drama: Pilar Miró's literary adaptations in Spanish television.

**Lez Cooke** (Royal Holloway): 'Regional British Television Drama: From Stage to Screen – The Television Plays of Peter Cheeseman's Victoria Theatre Company in Stoke-on-Trent'

**Stewart Anderson** (Brigham Young): Francis Durbridge, West German Television, and European Reconciliation during the 1960s

11.00-11.30 (Arts Building foyer)

Tea

11.30-1.00 Panels 3

**Panel 3A. London Weekend Television in the 1970s** (Windsor Building: Windsor 1-02) *Chair: Leah Panos*

**Mary Irwin** (Northumbria): “Say Goodnight Clara”: London Weekend Television’s *No – Honestly* (ITV, 1974-5)

**Ben Lamb** (UEA): *New Scotland Yard* (ITV/ LWT, 1972-4): A bygone era?

**Sally Shaw** (Portsmouth): Missing from the canon of television plays concerning 1970s black Britain - The case of *Gloo Joo* (ITV/ LWT, 1979)

**Panel 3B. History** (Windsor Building: Windsor 1-03) *Chair: John Cook*

**James Jordan** (Southampton): ‘I cannot believe that this play has a foundation in fact.’ *Skipper Next to God* (BBC, 1951) and the ‘Hidden’ Holocaust on Post-war British Television

**John Hill** (Royal Holloway): Dominic Behan and the emergence of ‘Troubles’ TV Drama in the 1970s

1.00-2.00 (Arts Building foyer)

Lunch

2.00-3.30 Panels 4

**Panel 4A: The 1970s: Regions and authorship** (Windsor Building: Windsor 1-02) *Chair: Vicky Ball*

**Matthew Kilburn** (Oxford): News of *The Paper Lads* (ITV/ Tyne Tees 1977-8): Struggling with the contemporary and with regional and youth identity in children’s television drama

**Vanessa Jackson** (Birmingham City/ Royal Holloway): “Nothing was being done about it, and there weren’t any writers” – A case study in Tara Prem’s *A Touch of Eastern Promise* (BBC2, 1973)

**David Rolinson** (Stirling): Drama as science documentary – Alan Plater’s banned *Horizon: The Black Pool* (BBC, 1978)

**Panel 4B. Genres** (Windsor Building: Windsor 1-03) *Chair: Sally Shaw*

**Jonathan Bignell** (Reading): Television and the invisible James Bond

**Sofia Bull** (Warwick): Forgotten Forensics: The Technocratic Pioneers and Gentleman Experts of 1960s Crime Television

**Joseph Oldham** (Warwick): 'This is the 80s – death by violence counts as natural causes': Forging a 'paranoid style' for the early 1980s in *Bird of Prey* (BBC1, 1982)

3.30-4.00 (Arts Building foyer)

Tea

4.00-6.00 (Arts Building: Arts Lecture Theatre)

Screening & panel

*Second City Firsts: The Actual Woman* (BBC2, 1974)

*Second City Firsts: Pig Bin* (BBC2, 1974)

Panel (Convenor **Lez Cooke**): *Second City Firsts* (BBC2, 1973-8) – **Philip Jackson, Tara Prem, Philip Saville** and **Jack Shepherd**

7.00 (Founders Building: Senior Common Room)

Dinner

Private bar and The Kaleidoscope Viewing Room

## Friday 24 February

9.30-10.00 (Arts Building foyer)

Tea

10.00-11.00 (Arts Building: Arts Lecture Theatre 1) *Chair: Lez Cooke*

Keynote Presentation: **Christine Geraghty** (Glasgow): "But what about... *Coronation Street?*": Remembering and forgetting in Television Studies

11.00-11.30 (Arts Building foyer)

Tea

11.30-1.00 Panels 5

**Panel 5A. Writers** (Windsor Building: Windsor 1-02) *Chair: David Rolinson*

**Vicky Ball** (De Montfort): Writing women into histories of British television drama: Adele Rose

**Billy Smart** (Royal Holloway): "Half-hour studies in resentment": Howard Barker as television playwright, 1972-4

**David Forrest** and **Sue Vice** (Sheffield): Retrieving Barry Hines's Archive

**Panel 5B. Cancellation, Failure and Obscurity** (Windsor Building: Windsor 1-03) *Chair: James Chapman*

**Max Sexton** (Birkbeck): *Tripods* (BBC1, 1984-5): The Problem of the Interrupted Television Series

**Victoria Byard** (Falmouth): *Wail of the Banshee* (ITV/ Central, 1992): The death cry for ITV children's television?

**Andrew Fox** and **Bianca Mitu** (Huddersfield): *Truly Vexed* (BBC2, 2010-2): How an innovative television drama failed

**Panel 5C. Memory and Broadcasting** (Windsor Building: Windsor 1-04) *Chair: John Hill*

**Ken Griffin** (Ulster): Lost and forgotten: Exploring non-existent television drama

**Rachel Moseley** (Warwick): The Art of Child's Play: The Forgetting (and Remembering) of Stop-Motion Animation for Children

**J.P. Kelly** (Royal Holloway): A Vast Digital Wasteland: The Economics and Ephemerality of Digital Television

1.00-2.00 (Arts Building foyer)

Lunch

2.00-3.30 Panels 6

**Panel 6A. Ambitious 1970s BBC Studio Experiments** (Windsor Building: Windsor 1-02) *Chair: Jonathan Bignell*

**Leah Panos** (Reading): Celebrating 1970s Fringe Culture: *Full House* (BBC2, 1972-3)

**Ian Greaves** and **John Williams**: "Must we wait 'til Doomsday?": The making and mauling of *Churchill's People* (BBC1, 1974-5) **(40 minutes)**

**Panel 6B. Series: The 80s and 90s** (Windsor Building: Windsor 1-03) *Chair: J.P. Kelly*

**Georgia Aitaki** (Gothenberg): Greek television comedy and the construction of the 'modern Greek': The case of the early 1990s

**Daryl Perrins** (South Wales): 'We see the world through welder's goggles': Boyd Clack and the neglected sitcoms of Wales

3.30-4.00 (Arts Building foyer)

Tea

4.00-5.15 (Arts Building: Arts Lecture Theatre 1)

Interview (Convenor **Billy Smart**): The BBC1 Classic Serial (1981-8) -  
**Terrance Dicks**

5.15-5.30 (Arts Building: Arts Lecture Theatre 1)

Closing: **John Hill**

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## Abstracts

**Mark Aldridge** (Southampton Solent): Agatha Christie's Early Adventures at the BBC

In recent years, adaptations of Agatha Christie stories have been a mainstay of British broadcasting, including such long-running series as ITV's *Poirot* (1989-2013). However, what the audience has later come to accept as inherent traits of Christie's works on television (adaptations with high production values, covering a particular selection of works) do not always apply to earlier appearances of her stories on the medium.

This paper explores the appearance of Agatha Christie's stories on television during its early years, which saw several individual attempts to adapt Christie's work for the medium, starting with a 1937 adaptation of her Poirot short story *Wasp's Nest*. Although adaptations continued until the late 1950s, over time they became less frequent before eventually ceasing altogether as she professed a dislike of television. This resulted in two distinct 'eras' of Christie's work on the medium and these early, small-scale, live productions offer a contrast to the prestigious adaptations that would follow her death.

In some respects, much of the Agatha Christie canon is ideally suited to the nature of early television, as the live productions utilised limited sets and a small cast in short, but tightly plotted dramas. This formula has much in common with many of Christie's mysteries, especially short stories and the mysteries written specially for the stage. However, this paper will show that her personal suspicion of broadcasting – particularly television – made an impact on how her works were seen by the viewing audience. Using original documentation from the BBC and Agatha Christie archives, this research explores Christie's own relationship with the BBC, as well as looking at the often striking and distinctive early television productions of her work.

**Stewart Anderson** (Brigham Young): Francis Durbridge, West German Television, and European Reconciliation during the 1960s

This paper examines West German television adaptations of prolific British author Francis Durbridge's crime novels. In Britain, the Durbridge television programs remain firmly in place within the BBC's institutional memory (and, to a lesser extent, within the public's collective memory). Collective memory of the author's impact in Germany is somewhat different. Produced by the WDR station in Cologne, some instalments reached over 90% viewership levels. Today, however, these thrillers have become obscure, replaced in viewers' collective memories by long-running, German-made productions such

as *Stahlnetz*, *Blaulicht*, and *Tatort*. Even professional historians in both the German and Anglo-American academies tend to marginalize the broadcasts' importance, primarily referencing them as evidence of the viewers' demand for pure entertainment. But the Durbridge thrillers deserve a second look. The initial impulse to adapt British crime fiction was, at least in part, connected to the post war German project of European integration and reconciliation. The West German television system consciously modelled itself after the BBC, and criminal thrillers were an overt attempt to highlight this connection. In my paper, I will explore the institutional ties between Britain and West Germany, as well as the way in which crime drama played a pivotal role in shaping and negotiating social norms and values in both countries. Moreover, while the German programs' simple moral distinctions between right and wrong (and criminality) have, like the broadcasts themselves, become invisible, I claim that they play an important role in attempts to confront and overcome the perceived moral vacuum left behind by the Third Reich.

**Vicky Ball** (De Montfort): Writing women into histories of British television drama: Adele Rose

The AHRC-funded project, A History of Women in British Film and Television, commenced in January 2014. The project focuses on women's creative contributions to the British film and television industries between 1933-1989. Whilst minorities of women have worked in 'above-the-line' roles (directors, producers), thousands have been employed in 'below-the-line' roles as hairdressers, continuity 'girls', production assistants, and negative cutters, yet their history has barely been studied. Much of women's work - in both above and below the line roles - has been undervalued by academic scholarship, and its study hampered by scarce archival sources. This research project looks at the historical relations between women and production by exploring women's contribution through a range of primary materials including ACT/T trade union records, BBC staff lists, trade journals, production files and oral history testimony.

In this paper I present some of my research-in-progress regarding Adele Rose, a writer of British television drama between 1961 and 1998. Adele Rose is perhaps most well known for her work on *Coronation Street*, where she is credited with having written more episodes of the soap opera (457) than any other writer over its fifty-year history. However, Rose also created and wrote the drama series *Second Chance* (YTV 1981), situation comedy *Girls About Town* (ATV 1969-1971) and children's television series *Byker Grove* (BBC and Zenith Productions 1989-2006) and contributed to a large number of other popular series and serials across her 37 year career. This includes crime series *Z Cars* (BBC 1962-1978) and *Special Branch* (Thames TV 1969-1974); courtroom dramas *Crime of Passion* (ATV 1970-1973) and *Crown Court* (Granada 1972-1984); situation comedies *The Dustbinmen* (Granada 1969-1970) and *Robin's Nest*

(Thames TV 1977-1981); science fiction series *Counterstrike* (BBC 1969) and *Big Brother* (LWT 1970); medical drama *Owen M.D* (BBC 1971); children's TV series *Island* (Channel Television 1996-1997) as well as a number of other 'feminine' dramas: *Helen: A Woman of Today* (LWT 1973) *Within These Walls* (LWT 1974-1978) and *Angels* (BBC 1975-1983). Despite Rose's long and diverse career in television drama, her work - akin to other female writers of popular television drama - has received very little critical attention. Drawing on archival research and oral history interview material, this paper will consider Rose's creative contributions to television drama as well as her experiences of writing for television between the 1960s and 1990s.

**Jonathan Bignell** (Reading): Television and the invisible James Bond

Film adaptations of Ian Fleming's Bond novels are well known, but this paper explores the neglected story of James Bond's early life in television. There were numerous approaches made to Fleming about adapting his Bond novels for television, both for the US and for British audiences. In 1954, the US network CBS broadcast *Casino Royale* as a live studio-shot drama in their *Climax Mystery Theater* anthology, but for decades this remained a 'lost' programme and is little-known today. In 1956, Fleming wrote a TV pilot, *James Gunn – Secret Agent* for a planned episodic television film series that was never made then reworked it into the Bond novel *Dr No*, which would become the first cinema adaptation in 1962. The success of the film led to the cycle of British and American television series in the 1960s that drew on Bondian iconography and narrative tropes, such as *The Avengers*, *Danger Man* and *The Man from UNCLE*. These were, in a sense, echoes of an absent television Bond who never appeared on British television because of a long series of failures to gain legal rights, and displacements from television to literary or film representations of the character. The paper focuses on this 1950s and 1960s period to analyse how James Bond moved between the media of novel, screenplay, television play, television series and cinema film, centering on a television Bond who was more or less 'lost' and invisible.

**Sofia Bull** (Warwick): Forgotten Forensics: The Technocratic Pioneers and Gentleman Experts of 1960s Crime Television

Largely thanks to the immense worldwide success of *CSI: Crime Scene Investigation* (CBS, 2000–), the forensic crime drama subsequently grew to become one of the pivotal genres of the 2000s. Academic studies of this subgenre usually point out that it first emerged in the UK in the mid-1990s, with a succession of programmes such as *McCallum* (ITV, 1995–1998), *Dangerfield* (BBC, 1995–1999), *Silent Witness* (BBC, 1996–) and *Waking the Dead* (BBC, 2000-2011). Furthermore, it is commonly argued that this innovative "forensic turn" had three significant predecessors: the fictional figure of Sherlock Holmes and the American crime shows *Craig Kennedy: Criminologist* (Weiss Productions, 1952) and *Quincy M.E* (NBC, 1976–1983).

There is, however, a cluster of earlier British crime procedurals from the 1960s that is usually missing from this established canon. This paper aims to exhume the programmes *Police Surgeon* (ITV, 1960), *Silent Evidence* (BBC, 1962), *Thorndyke* (BBC, 1964) and *The Expert* (BBC, 1968–1976); partly because they can function as fruitful points of comparison to later forensic crime dramas (highlighting the historical specificity of discourses on forensic science) and partly because they provide us with a more complete image of the 60s crime television landscape in Britain. I will argue that these programmes attempted to launch the forensic scientist as a progressive hero of the technocratic revolution. However, their tendency to cast the medico-scientific investigator as a traditional upper class gentleman detective clashed with a simultaneously growing trend in 60s crime dramas to focus on the everyday work of ordinary policemen, which meant that most of them were received as less pioneering than their producers hoped.

**Victoria Byard** (Falmouth): *Wail of the Banshee* (ITV/Central, 1992): the death cry for ITV children's television?

Following the 1990 Broadcast Act and the subsequent 'franchise affair' of 1992, the structure of ITV changed radically, as did the ITV companies' production and organisation of children's television. Not only were the bounds of ITV regional franchises being destabilised but responsibility for commissioning and scheduling for children's television was also being devolved to a central Controller of Network Children's and Daytime. Ultimately the Network Children's Subcommittee, which had previously acted as gatekeeper and scheduler for Children's ITV, became moribund in 1993. During this time of flux, the children's fantasy drama, *Wail of the Banshee* (1992), passed without much critical or popular attention.

*Wail of the Banshee* was a seven-part serial by Central Independent Television, filmed in studio and on location in Nottingham, Central's franchise area. Its child protagonists, Jubilee, Jason, Matt and Diz, battled an alien invasion of the Banshee with the aid of Merlin (Peter Angelides), a Samurai King Arthur played by David Yip, and a depressed Boggart (David Barber). However, despite its well-known cast, original narrative and inventive aesthetic, *Wail of the Banshee* attracted little attention and was subsequently 'forgotten'. While this oversight is one that often affects children's television as a whole, commonly regarded as a more trivial and ephemeral form than other programming strands, this paper will argue that the neglect of *Wail of the Banshee* can be attributed to institutional and industrial shifts within the ITV network at the beginning of the 1990s, and heralded a changing attitude within ITV companies towards children's television.

**James Chapman** (Leicester): The forgotten history of the television swashbuckler

This lecture will explore the history of one of television's most popular but critically neglected genres: the costume adventure series, popularly known as the swashbuckler. I will map the history of swashbuckling television from its origins in the 1950s to the present day. The success of *The Adventures of Robin Hood* in the 1950s has been acknowledged but not the extent to which the series provided the production and narrative template for a cycle of costume adventure series in the late 1950s. And later cycles of swashbuckling television have yet to receive their due in the standard histories of television drama.

I will discuss the reasons for the neglect of the swashbuckler, which, as its recent incarnations in the BBC's *Robin Hood* and *The Musketeer* show, remains a part of the landscape of popular television in the early twenty-first century. What emerges is a picture of a genre that has proved remarkably flexible in adapting its form and style to match the popular tastes of audiences.

**John Cook** (Glasgow Caledonian): 'A View from North of the Border': Scotland's 'Forgotten' Contribution to the History of the BBC Single TV Play

The history of the original single TV play at the BBC has been much written about and analysed within scholarly accounts of British television drama. Less well considered, however, is the part that Scotland played within that history. While there has been previous scholarly acknowledgment of the work of Peter McDougall, the Scottish-born TV playwright produced from London in the 1970s (his 1975 Glasgow-set *Play for Today* 'Just Another Saturday', directed by John Mackenzie, won the Prix Italia for the BBC), less considered or remembered is the fact that during several stages of the history of the BBC single TV play, notable contributions were produced directly out of Scotland. This paper will discuss two such instances in the history of the BBC TV single play: the contributions of then Head of BBC Scotland Drama, Pharic Maclaren, to the famous *Wednesday Play* strand in the 1960s, alongside the more recent, but largely now 'forgotten' history, of how, with the demise of *Play for Today* and the rise of a film policy within BBC TV's London drama department during the 1980s, Scotland took up the cause of 'traditional' single TV play production at the BBC through its *Play on One* summer strand of original TV plays, produced by BBC Scotland's drama department for the network between 1988 and 1991. The paper will argue that by examining such previously unacknowledged or 'forgotten' contributions by the UK 'nations and regions', this helps enlarge and enrich our understanding of the overall history of the original single TV play at the BBC as well as of British TV drama more

generally. The paper will end by arguing that Scotland's contribution to the history of British television drama is a particularly rich one and that it is important this continues to be remembered in light of Scotland's current eclipsing in TV drama production terms through the rise and rise to prominence of BBC Wales, in the wake of the success of the latter's revival of *Doctor Who* (2005- ).

**Lez Cooke** (Royal Holloway): 'Regional British Television Drama: From Stage to Screen – The Television Plays of Peter Cheeseman's Victoria Theatre Company in Stoke-on-Trent'

From 1967-1974 the Victoria Theatre Company in Stoke-on-Trent produced four plays for television, three of them adaptations of the work of local author Arnold Bennett, plus an adaptation of one of the company's famous 'documentaries' on local issues. Each of the four plays were produced for television companies based in the Midlands: BBC Midland and its successor BBC Birmingham, and the two regional ITV companies: ABC and its successor ATV. Peter Cheeseman's theatre company was one of the leading regional repertory companies in the 1960s-70s, with a firm commitment to local culture and local issues. The television plays produced by the company highlight the ways in which regional theatre interacted with regional television in the 1960s-70s to produce screen plays that were seen by the nation. With the consolidation of the regional ITV companies and the tendency to produce less 'parochial' television in an era of globalisation the opportunities for producing such regional television drama today have all but disappeared.

**David Forrest** and **Sue Vice** (Sheffield): Retrieving Barry Hines's Archive

In this paper, we argue that Barry Hines' extensive oeuvre has in general been 'forgotten', for a combination of reasons. These include, paradoxically, the great renown of his novel *A Kestrel for a Knave*, filmed in 1969 as *Kes*, as well as the priority accorded to directorial rather than writerly auteurs: even *Kes* is most often recalled as a film by Ken Loach.

The Barry Hines Papers at the University of Sheffield reveal the richness and diversity of Hines's writing, totalling 27 works, of which 10 were never published or filmed. Here, we will focus on three television dramas which have now vanished from public memory: two *Plays for Today*, *Billy's Last Stand* (John Glenister, 1970) and *Speech Day* (John Goldschmidt, 1973), and *Two Men from Derby* (John Glenister, 1976), an episode of *Centre Play*. As part of the project of retrieving Hines's work, we argue that, although each play evidences the concerns of its forebear *Kes*, including the educational and work opportunities of working-class youth, they also reveal a specifically northern imaginary. While the dangers of life as a miner are presented in the *Godot*-like form of a protagonist who never arrives in *Two Men*,

in *Speech Day* class hierarchies are revealed dramatically by having the main characters view a school prizegiving from the sidelines, and *Billy's Last Stand* represents a dark parable of ruthless capitalism, as the innocent working life of the play's eponymous protagonist is corrupted tragically by a manipulative outsider.

**Andrew Fox** and **Bianca Mitu** (Huddersfield): *Truly Vexed* (BBC2, 2010-2): How an innovative television drama failed

This presentation analyses a forgotten British television drama, *Vexed*. *Vexed* was first shown on BBC2, in 2010, and is a good example of how commissioners were willing to take a risk in producing edgy comedy drama. However, schedulers were unwilling to place the show in a prime time slot on BBC1, despite its high production values, preferring instead to see if an audience was to be found through the lesser-watched BBC2.

*Vexed* can be compared to the American comedy drama *Moonlighting* insofar as it employed irreverent comedy as well as crime along with a male and female lead who demonstrated personal and sexual incompatibility.

We intend to demonstrate that *Vexed* represents how current UK broadcasters are unwilling to let new styles and formats of television drama develop an audience and evolve character traits. For example, *Moonlighting* had a run of five seasons between 1985 and 1989, producing 67 episodes. *Vexed* on the other hand has, to date, had two seasons, but only a total of nine episodes. There was also a two-year gap between seasons one and two. Season two was shown at the same time as the 2012 London Olympics. At the time of writing this proposal there are no plans for a third season. We intend to show that *Vexed* is a smart, witty forgotten television drama which did not even achieve cult status. Our analysis will show why this occurred, and how in a different time the show would have been given more chance to succeed.

**Denise Gardner** (Nottingham): Douglas Wilmer: The Forgotten Holmes?

Audiences, fans and scholars are currently debating the matter of which actor gives the finest portrayal of Sherlock Holmes. Books such as Lynette Porter's *Sherlock Holmes for the 21<sup>st</sup> Century* focus on the modern interpretations and Amanda Field's *Britain's Secret Weapon* on the Rathbone era. But one name missing in the debate is Douglas Wilmer, described by many in the Sherlock Holmes Society of London as the best to take on the role. With his 1965 television series to be issued on DVD in March 2015, I will be examining the contributions of Wilmer as a television actor of the period and his legacy to the Holmes genre. For this paper I will focus on the following points:

- The 1965 BBC series of *Sherlock Holmes* – its inception, production, context and reaction. The background to this programme's commissioning is also interesting as it was originally piloted as part of an anthology series but was deemed popular enough to be given a series in its own right.
- Wilmer's interpretation of the role – a Conan Doyle fan himself, Wilmer brought a darker intensity to the role that hadn't been previously seen. I shall be linking this to the constraints of a television show that was recorded 'as live'.

I shall argue that this forgotten BBC adaptation is a significant addition to the Holmes canon, but also that it provides an insight into the production circumstances and context of television shows of the period.

**Christine Geraghty** (Glasgow): "But what about . . . *Coronation Street?*": Remembering and forgetting in Television Studies

The funded project, 'The History of Forgotten Television Drama in the UK', and this conference arising out of it, raise a myriad issues in relation to how we, as television scholars, produce and explain the history of television drama. Questions about archives, memory and the creation of a canon are clearly at stake along with practical questions about access, audience awareness and broadcasting restrictions. In this session, which I hope will allow for discussion of these and other topics, I would like to frame the debate in the context of the history of British television studies. I will argue that the rhythms of forgetting and remembering have helped shape the development of television studies since the 1970s and that definitions of television offered by television studies scholars have suggested that a tolerance for or even an instigation of forgetting is a characteristic of the medium. If a case can be made that almost any television drama has been or will be forgotten (and remembered and forgotten again), what does it mean to produce an alternative history of television drama and what claims can be made for the forgotten, the lost and the neglected texts which are thereby reinserted into the narrative?

**Ken Griffin** (Ulster): Lost and forgotten: Exploring non-existent television drama

Prior to the 1980s, a sizeable proportion of all UK television drama output was destroyed after transmission as a result of cost saving initiatives operated by all broadcasters. This situation created a category of television drama which is not merely forgotten but also non-existent.

Such dramas have often been overlooked by television studies, a discipline that has generally focused on the analysis of surviving works rather than excavating material fragments from the lost. The result has been an established canon of UK television drama, which is

skewed towards complete works to the exclusion of landmark non-existent productions.

This paper demonstrates the potential of approaching television drama in a more materialistic and archival driven manner. It focuses on the non-existent Northern Irish play, *Boatman Do Not Tarry* (ITV/UTV, 1967), which was the first drama produced in that region to be broadcast nationally.

The play, written by John D. Stewart, centres on the battle fought by a boatman on a remote peninsula against the Northern Irish government's plans to construct a new road bridge, a development that would deprive him of his livelihood.

Utilising surviving fragments, including 16mm film material, the paper explores Stewart's rural farce as an allegory for conflicts within Northern Irish unionism during the mid-1960s. It discusses how the play provided an incisive commentary on the long-standing disconnects between the Unionist Party and its rural support base.

**Richard Hewett** (Salford): A Study in Neglect: The Strange Case of Sherlock Holmes at the BBC

Currently enjoying a renewed lease of television life in the form of Benedict Cumberbatch, Sherlock Holmes is one of literature's most adapted figures. The detective has, however, featured in comparatively few British television series (as opposed to singles and serials), the best remembered of which are arguably Granada's productions of the 1980s and early 1990s, with the late Jeremy Brett. Less frequently recalled are Holmes' earlier appearances courtesy of the BBC, who in 1951 mounted the first-ever televised series of adventures, featuring Alan Wheatley. A second outing came in 1965 when, following a successful entry in anthology series *Detective*, a series of twelve adaptations was broadcast with Douglas Wilmer as Holmes and Nigel Stock as Watson; this production returned in 1968, now starring Peter Cushing. Each series prided itself on its fidelity to the original texts, due partly to producers' desire for accuracy, but also dictated largely by the demands of the Conan Doyle estate. The results, while achieving impressive Reaction Indexes upon initial transmission, have since faded from popular memory, and are little referenced in academic writing. Drawing upon files from the BBC's Written Archives Centre, this paper will unpack why the Corporation's versions have not matched the Brett series in longevity. Determining factors include: non-preservation and archive losses; failure to find a US audience when originally broadcast; the difficulties of adapting certain of the tales for television; and the very real possibility that the estate's mantra of fidelity in fact alienated potential viewers unfamiliar with the originals.

**John Hill** (Royal Holloway): Dominic Behan and the emergence of 'Troubles' TV Drama in the 1970s

Prior to the onset of the 'troubles' in the late 1960s, there were relatively few television dramas set in Northern Ireland and virtually no exploration of the political, ideological and religious tensions existing there. The arrival of armed conflict at the end of the decade led to a rapid upsurge in media coverage but also encouraged competing discourses about how such events were to be understood and, in the case of television drama, competing forms of visualisation and dramatisation.

This paper will look at some of the first television dramas to emerge in the modern era of the 'troubles'. Focusing on Dominic Behan's plays *The Patriot Game* (1969), *Carson Country* (1972) and *The Folk Singer* (1972) in particular, the paper will consider the methods that they employed to address the politics of place and identity in Northern Ireland as well as the controversies that they generated.

**Mary Irwin** (Northumbria): "Say Goodnight Clara": London Weekend Television's *No – Honestly* (ITV, 1974-5)

*No-Honestly* (1974-5) is one of London Weekend Television's now largely forgotten but once extremely popular situation comedies. Written by husband and wife team Terence Brady and Charlotte Bingham, it featured another married couple John Alderton and Pauline Collins as actor Charles Danby and children's writer Clara. Each week they reminisced about the ups and downs of the first year of their married life in mid-1960s London. Superficially, yet another feather-light 1970s sitcom about the low-level triumphs and disasters of comfortably-off middle-class people, the intricate theatrical construction of *No - Honestly* which synthesised varying levels of performance from intimate naturalism to high artifice with an underlying knowing intertextual allusion to classic fifties US television comedy of George Burns and Gracie Allen make this a rich complex text worthy of serious reconsideration and future reinstatement within histories of British television comedy. This paper will explore the televisual style of the series which presents Charles and Clara giving a scripted introduction to the week's inserted 'episode', simultaneously offering spontaneous reaction both to the live studio audience and the gaze of the television camera, all the while playing with the nuances of their status as both a fictional and real couple on and off screen. At the same time, consideration will be given to the series' implicit interrogation of popular assumptions around the burgeoning permissiveness of 'swinging' London through Brady and Bingham's depiction of Charles and Clara's courtship and marriage, largely based on their own life experiences as young fashionable people of the period.

**Vanessa Jackson** (Birmingham City): “Nothing was being done about it, and there weren’t any writers” – A case study in Tara Prem’s *A Touch of Eastern Promise* (BBC2, 1973)

Why should we worry about television dramas from the 1970s and 1980s being lost, forgotten or neglected? In this paper I will argue that certain dramas, whilst perhaps not critically acclaimed, nor part of the traditional canon, mark significant moments in defining how television reflected changing British society.

One such little gem of a play, *A Touch of Eastern Promise*, enabled the succession of a string of multicultural dramas to come out of BBC Pebble Mill, including: *Black Christmas*, *Empire Road*, *Gangsters* and *Come to Mecca*. It influenced how the diversity of British society was and is, seen on screens both large and small.

Screened on BBC2 in 1973, the 30-minute play was the first television drama in Britain to have an entirely Asian cast. The film was repeated in 1974, but has been gathering dust in the BBC archives since. Being shot on film, the play, luckily, does survive, unlike many of its studio counterparts.

This paper draws on a video interview I carried out with Tara Prem, the writer of *A Touch of Eastern Promise*, excerpts of which will be included in the presentation.

In the early 1970s Tara Prem was a script editor working in the English Regions Drama Department at BBC Pebble Mill, under the auspices of David Rose. Being half-Indian she was anxious to reflect what she saw in the changing make-up of inner city Birmingham. Despite having little screenwriting experience, with no Asian writers to be found, she set about originating a script herself.

**Derek Johnston** (Queen's, Belfast): Repositioning *The Quatermass Experiment* (BBC, 1953): Predecessors, Comparisons and Origin Narratives: *Stranger From Space* (BBC, 1951-3)

While there has been a growing acknowledgement of the existence of earlier examples of television science fiction, the typical history of the genre still privileges Nigel Kneale’s *The Quatermass Experiment* (1953) as foundational. This was a significant production, and an effective piece of television drama, but it was not the first piece of British television science fiction, nor the first British television science fiction serial, nor even the first such serial to have a sequel. This paper will draw upon the early history of British television science fiction, particularly focusing on comparisons between the *Quatermass* serials and the first British TV SF serial, *Stranger From Space* (BBC, 1951-3), in considering the factors that lead to the ‘forgetting’ of particular productions, including marketing, adaptation and target audience. *Stranger From Space* was produced as ten-minute episodes within a children’s magazine programme, and written by Hazel Adair and

Ronald Marriott. It was thus not associated with ‘serious’ programming for an adult audience and, while a novelisation was published, the serial was not recorded or adapted for the cinema, meaning it had very little afterlife, unlike *The Quatermass Experiment*. Despite Adair’s subsequent long career as a television writer and producer, *Stranger From Space* lacked a capable self-promoter and mythologiser like Nigel Kneale, whose presentations of British television before him have become important to television history, despite editing out key material, including his own pre-*Quatermass* adaptations of science fiction material. This paper will thus also engage with the wider issues of the construction of history.

**James Jordan** (Southampton): ‘I cannot believe that this play has a foundation in fact.’ *Skipper Next to God* (BBC, 1951) and the ‘Hidden’ Holocaust on Post-war British Television

Analysis of Britain’s post-war cultural relationship with the Holocaust seldom looks to television, and when it does the incorrect assumption tends to be that there was little engagement with the topic until the trial of Adolf Eichmann in the early 1960s. This is in part because of an ignorance of television’s output, the limitations of broadcasting after the war, and the paradoxical reluctance on behalf of British scholars of the Holocaust to consider television as a serious medium even though the televising of the Eichmann trial in 1961 is considered pivotal. This paper will examine how BBC drama did in fact engage regularly with what would become known as the Holocaust, providing an overview to the productions and focusing on a case study of the adaptation of Jan de Hartog’s *Skipper Next to God* (tx. 7 October 1951), a play which told of the voyage of the ‘Little Nellie’ and its Captain’s attempts to deliver his ‘cargo’ of 146 German Jews to safety in the United States. In keeping with much early productions, it was already a successful stage play, originally having been produced in England in 1945 (and by Oct 1951 having been played in 17 other countries), but it is a remarkable production in both its subject matter and bold attempt to recreate the scuttling of a ship.

**J.P. Kelly** (Royal Holloway): A Vast Digital Wasteland: The Economics and Ephemerality of Digital Television

Television has long been characterised by its ephemerality but the gradual introduction of digital media technologies over the past couple of decades has created a greater potential for permanence. Unlike many analogue media, digital files can be copied and (re)distributed without loss of quality. They can, in theory, be stored for longer and in far greater quantities. As Matt Hills (2007) has demonstrated, the effects of this transition on our understanding and engagement with the canon of television history are already evident; the DVD box set, for instance, has helped resurrect programmes from the past, creating greater access for scholars and audiences alike. However, to paraphrase Newton N. Minnow’s now infamous dictum, this transition

has also created a vast digital wasteland in which choice is often overwhelming, where access or ownership is increasingly temporary, and where many paratextual elements of television are ultimately forgotten. Whilst Minnow was addressing the *quality* of programming, this paper is more concerned with issues around *quantity* and *accessibility*. As such, there will be a particular critical focus on how current developments in the industry might shape our understanding of television history in the future.

Despite the potential for greater permanence, this paper argues that a number of economic logics are ultimately creating a more ephemeral connection between viewer and content. Key among these is the move from a model of permanent ownership of television content to an industry eager to push more temporary, and therefore more lucrative forms of access. Through case studies of online streaming services such as Netflix, this paper will examine these industrial logics and consider the broader implications such shifts might have on production practices and our memory of television itself.

**Matthew Kilburn** (Oxford): News of *The Paper Lads* (ITV/ Tyne Tees): Struggling with the contemporary and with regional and youth identity in children's television drama

Although released on DVD in 2013, *The Paper Lads* (ITV/ Tyne Tees, 1977-1978) inhabits a category of drama series that remains forgotten: the contemporary children's series produced in an ITV region not hitherto associated with drama. *The Paper Lads* began a succession of youth programmes from Tyne Tees Television which built a reputation in the late 1970s and 1980s for an imaginative and even aggressive grasp of youth culture and problems, from *Barriers* in drama to the sometimes controversy-seeking magazine *Check It Out*, children's pop music series *Razzmatazz* and its grown-up offspring *The Tube* and the ill-fated *The Roxy* which brought the strand to an end.

*The Paper Lads* acts as a bridge between these later, more agitational series and earlier traditions, across a current of imperatives that guided ITV programme content in the 1970s. Among these is the need for drama output to reflect and indeed promote the region, one reason for the 'rounds' of its eponymous protagonists the paper lads being implausibly vast for those familiar with its Tyneside locations. Its depiction of Tyneside wavered between the dawn of the post-industrial era and more established narratives about shipyards, mines, escape through football, and a plot about greyhound racing which might be untransmittable today as it could be interpreted as endorsing animal cruelty. Though articulating modernity through addressing the decline of the traditional newsagent and asserting the right of a girl to have adventures and careers associated with boys, its principal location was a network of terraced streets shortly to be demolished. Its imagery and scripts pointed outwards to the concerns in cultural and identity

politics and narrative shown by its writers in their other works, especially William Corlett. An exploration of these themes will show how *The Paper Lads* articulated the uneasiness of late 1970s Tyneside and ITV's problems with depicting urban childhoods on children's television.

**Ben Lamb** (UEA): *New Scotland Yard* (ITV/ LWT, 1972-4): A bygone era?

Most historical studies of British television drama cite the 1970s as being an era where film technology dominated the police series genre. As Alan Clarke states, action series such as *The Sweeney* (ITV/ Thames 1975-8) and *The Professionals* (ITV/ LWT 1977-83) which used 16mm film cameras on location meant 'police procedurals had been shaken out of the "drama documentary" format of slow moving narrative and static camerawork'. There is no disputing that both of these series were very popular. However, there were many more studio-shot police dramas broadcast in the 1970s that have traditionally been neglected in television criticism.

*New Scotland Yard* (ITV/ LWT 1972-4) is such a programme that requires examination as it can help us to reevaluate the 1970s, and the police genre as a whole. *New Scotland Yard* was transmitted for an equal amount of series as *The Sweeney* and its last episode was aired seven months before the first episode of *The Sweeney* was broadcast. Therefore, what this article will address is whether *New Scotland Yard* represents the demise of an old type of police series outdated by *The Sweeney* and *The Professionals* or whether it predates and influences highly popular studio-shot series including *Juliet Bravo* (BBC1, 1980-5), *The Gentle Touch* (ITV/ LWT, 1980-5) and even *The Bill* (ITV/ Thames 1983-2010). Analysing how *New Scotland Yard* compares to *The Sweeney* in terms of its visual and narrative aesthetics, subject matter and ideological agenda is the first step required to reassessing this fruitful period of British studio-shot television drama.

**Natalia Martínez-Pérez** (Carlos III, Madrid): Bringing back women's drama: Pilar Miró's literary adaptations in Spanish television.

This paper examines the TV dramas directed by the Spanish director Pilar Miró during the sixties and seventies. The aim is to analyse her literary classics adapted for television -public broadcaster Televisión Española (TVE)- in different productions such as *Novel* (TVE1, 1962-79), *Studio 1* (TVE1, 1965-85), *The Usual Theatre* (TVE2, 1966-72) and *11 Hour* (TVE2, 1968-74). These works, which have been forgotten, allows us not only to analyse the beginnings of literary adaptations on television, but also to consider the History of Television in Spain and its canon.

Some years before Dictator Franco's death in 1975 TVE performed the important pedagogical function of communicating to Spanish audiences the virtues of democracy despite censorship. Within this context, Spanish women started working behind the camera; Pilar Miró, Cecilia Bartolomé and Josefina Molina were the first generation of female directors to graduate from the Official Film School of Spain.

Pilar Miró (1940–1997) worked in the Spanish public broadcaster *Televisión Española* (TVE), First Channel and Second Channel, since the early sixties. She worked in fiction programs where she directed over a hundred dramas. At the same time she wrote and directed several films like *The Cuenca Crime* (1979) or the awarded *The Dog in the Manger* (1996) and held political office. The ultimate goal of this study, therefore, is to propose that Pilar Miró is a television auteur. By narrative and visual experiments she created a feminist discourse that reflected the political and social transformations that in that moment began to arise in Spain.

**Douglas McNaughton** (Brighton): “Def-i-nitely back”: the rise and fall, and rise and fall, of *Charles Endell Esquire* (ITV/ STV, 1979)

*Charles Endell Esquire* (ITV/ STV 1979) was a spin-off of London Weekend Television's *Budgie* (ITV, 1971-2). The *Budgie* series came to a premature end in 1972 but the character of Charles Endell (Iain Cuthbertson) was resurrected by Scottish Television in a six-part 1979 series in which the Endell character leaves prison and returns to Glasgow. STV produced little drama at this time, so this was a major undertaking for the company and was broadcast on the UK's ITV network.

This paper therefore positions *Charles Endell Esquire* as a significant neglected text in British television drama, within the wider contexts of the neglect of Scottish identities in television drama and in television scholarship. It examines the way in which the series exploits and subverts classic tropes of Scottish identity in order to construct a liminal narrative and generic space between comedy and drama. Using Bakhtin's chronotope, the paper examines the ways in which the series' use of location sets up a structuring paradigm between gritty urban Glasgow, and the rural kailyard of the Scottish countryside. The paper draws attention to the importance of regional identity as a key component of this hybrid comedy-drama, but also suggests that the representation of a historically specific regionality was instrumental in the show's cancellation within both cultural and institutional frameworks.

In conclusion, the paper argues for the importance of *Charles Endell Esquire* as a key 'missing link' in the development of British television drama, showing clear evolutionary connections between London-based LWT and Euston Films series such as *Budgie*, *The Sweeney* (ITV, 1975-8), and the long-running *Minder* (ITV, 1979-94). Bringing

*Endell* into alignment with such dramas allows us to gain a better understanding of the broad contours of British television drama of this important transitional period and usefully expands the critical canon of representation of regional cultures and identities.

**Rachel Moseley** (Warwick): 'The Art of Child's Play: The Forgetting (and Remembering) of Stop-Motion Animation for Children'

While they remain powerfully present in national popular memory, through television's remembering of its own history as well as via fan websites and, now, remakes, stop-motion animated children's programmes of the 1960s and 1970s are still remarkably absent in scholarship. While programmes such as *Camberwick Green* (1966), *The Herbs* (1968), *Clangers* (1969), and *Bagpuss* (1974) often make it into nostalgic, celebratory volumes looking back on television's past, and despite the fact that most of those who grew up with television in this period can probably recite 'Pugh, Pugh, Barley-McGrew, Cuthbert, Dibble, Grubb' (*Trumpton*, 1966), historians of both television and animation as wider fields have consistently 'forgotten' the programmes of Postgate and Firmin's Smallfilms, Gordon Murray Puppets and FilmFair. In this paper, I explore the reasons for this 'forgetting' of children's television stop-motion animation across the academy and, taking the programmes of Oliver Postgate and Peter Firmin's Smallfilms production company as a case study, I argue for the importance of writing this body of highly innovative, imaginative and experimental work back into histories of both children's television and animation. Drawing primarily on examples from *The Pingwings* (ITV, 1961) and *Pogle's Wood* (BBC, 1965) I will suggest a framework for theorising the enchantment and 'lurching charm' of children's stop-motion television animation, one which depends upon an understanding of the 'aesthetics of the hand-made', the qualities of movement and the complexity of the temporalities produced by the stop-motion process.

**Jonathan Murray** (Edinburgh College of Art): Alliteration, Auteurism and Anomie: the television drama of John Byrne

Creative polymath John Byrne (1940- ) enjoys a secure and substantial international reputation within the fields of fine art painting and theatrical dramaturgy. Yet his periodic forays into writing and/or directing for the screen, whether small or silver, are much less well known or -loved. Unlike *Tutti Frutti* (BBC1, 1987), his most widely seen and celebrated television work, Byrne's other television dramas - a 1979 *Play for Today* adaption of his theatrical *Slab Boys Trilogy*, the six-part cowboys on Clydeside serial *Your Cheatin' Heart* (BBC1, 1990), and the feature-length single dramas *Normal Service* (BBC1, 1988) and *Boswell & Johnson's Tour of the Western Isles* (BBC2, 1993) - remain commercially unavailable and largely overlooked within British television drama criticism and history. This paper attempts to discern the central dramatic, literary

and representational characteristics of Byrne's occasional televisual practice, considering in particular their relationship to questions of national identity, both Scottish and British.

**Joseph Oldham** (Warwick): 'This is the 80s – death by violence counts as natural causes': Forging a 'paranoid style' for the early 1980s in *Bird of Prey* (BBC1, 1982)

As a topical paranoid thriller, *Bird of Prey* (BBC1, 1982) stands as a precursor to later acclaimed conspiracy dramas such as *Edge of Darkness* (BBC2, 1985) and *A Very British Coup* (Channel 4, 1988), yet in comparison it has been substantially overlooked by academic accounts. I will suggest that this is due to its early timing, making it difficult to situate within common historical narratives of the 'strong state' under Margaret Thatcher's government, and also its use of a more traditional production style than its 'prestige' successors, shot largely on video and in the studio.

However, I will argue that analysis of this serial can provide an illuminating perspective on generic, aesthetic and technological shifts in British television drama in this period. I will examine some particularly striking tonal shifts, which illustrate its growing limitations of its production technique by the 1980s, with filmed exteriors that facilitate action sequences and the expressive use of locations, and comparatively static interiors with wry, comic tone anchored more in dialogue and performance. I will consider how it develops a 'paranoid style' rooted more in the 'free economy' facet of Thatcher's ideology than the 'strong state'. Finally, I will explore the serial's central engagement with the emergence of the personal computer and the lasting effect this has had upon the kinds of narratives available to espionage-themed dramas, introducing new possibilities for infiltration on the part of sinister forces and conversely empowering a new type of institutionalised white-collar protagonist.

**Leah Panos** (Reading): Celebrating 1970s Fringe Culture: *Full House* (BBC2, 1972-3)

The BBC2 arts programme *Full House* (1972-73) was recorded in front of a live audience in Television Centre, running for over two hours on a Saturday night. It presented an eclectic line up of music, poetry, performance art, comedy, exhibition coverage, interviews with writers and artists, and audience discussions. In addition short plays by contemporary and classic writers were a weekly feature, usually performed live in the studio though occasionally shot on film. This paper gives an overview of the programme, considers its status at the BBC at the time, and suggests why it has been forgotten.

While analysing the character and tone of the programme, this paper will argue that it was distinctively 'of its time' in its unconventional agenda, left-leaning politics, emphasis on the live event, and desire to communicate with the in-house audience. Combining a preoccupation with alternative and fringe culture with coverage of well-established artists, its dominant characteristic was its surprising mixture of high and low, traditional and modern art forms. Drawing on internal BBC documentation, the paper also assesses perceptions of the programme within the corporation, where concerns about its mode of presentation and elitism were expressed. It concludes with some thoughts about why *Full House* and its successor, *Second House* (BBC2, 1973-6) are rarely cited in discussions of the arts on television and appear not to be well-remembered by the public.

**Daryl Perrins** (South Wales): 'We see the world through welder's goggles': Boyd Clack and the neglected sitcoms of Wales

In June 1997, the year Wales voted narrowly for a devolved government, the Welsh dramatist, television producer and erstwhile film director Ed Thomas speaking in *The Observer* called for a re-imagined 'Wales with attitude' to now emerge, claiming that the 'Old Wales is dead. The Wales of stereotype, leeks, daffodils, look-you-now boyo rugby supporters singing Max Boyce songs in three-part harmony while phoning mam to tell her they'll be home for tea and Welsh cakes has gone....' The paper will argue however that despite Thomas' best efforts (most recently through the Welsh Nordic Noir *Y Gwyll / Hinterland* (S4C/ BBC Cymru Wales), 'the Wales of stereotype' stubbornly refuses to go away and in fact is resurgent in comedies that place a recognisably traditional Welsh working class centre stage. The work of Ruth Jones in *Gavin and Stacey* and *Stella* is well known to a UK audience appearing on BBC 1 and Sky One respectively. However the Boyd Clack sitcoms *Satellite City* (BBC Wales: 1996-1999) and *High Hopes* (BBC Wales: 2002-2008) remain puzzlingly perhaps Welsh regional delicacies only. This paper will propose that contrary to the post-devolution re-imagining of Wales proffered by Thomas, the dark and often absurdist comedies of Clack use the classical form of the sitcom to create a Welsh version of the genres strategic retreat into what Stephen Baker when discussing *Early Doors* has called a 'working class idyll'. And that far from orientalist caricatures that slavishly reflect how the coloniser sees us as Thomas' quote can be seen to imply, these are tellingly insider portraits of social determinism that represent a Wales that lacks the cultural capital and/or desire to take part in this new 'Wales with attitude'.

**David Rolinson** (Stirling): Drama as science documentary – Alan Plater’s banned *Horizon: The Black Pool*

*The Black Pool* is doubly forgotten: firstly as a drama within a science documentary strand (*Horizon*) and secondly as a programme that was never broadcast. Commissioned in 1978, writer Alan Plater dramatized an “autobiographical document” by a doctor who had murdered three children. Its makers discussed the most appropriate form for a case history of paranoid schizophrenia that could function as evidence for *Horizon*, aware of issues of affect and ethics: as Plater counselled, “We shall be answerable”. However, BBC executives withheld the finished programme. Other “banned” dramas from the period are, ironically, among the least “forgotten” programmes because of their notoriety and attempts by their makers to keep them visible. However, this paper will shed light on a largely untold story, drawing from previously unpublished documents, new interviews and access to the unbroadcast programme.

**Max Sexton** (Birkbeck): *Tripods* (BBC1, 1984-5): the Problem of the Interrupted Television Series

The paper is interested in *Tripods*, a children’s science fiction series transmitted in the UK on BBC1 between 1984-5. *Tripods* was expected to take over from *Doctor Who* as the BBC’s most successful science fiction export when a decision was taken not to produce the final (third) season. The fact that the second series of *Tripods* was budgeted at more than £1 million, hitherto representing the BBC’s biggest investment in science fiction, makes the decision not to complete the series more puzzling.

The failure of the *Tripods* series has similarities with other telefantasy and sci-fi shows such as *Survivors* (BBC1, 2008-10), which can be used to discuss how unfinished programmes affect the possibility of constructing a television canon. *Tripods* was able to engage a general, as well as a genre specific audience, whose annoyance with television executives about the decision to discontinue *Tripods* demonstrates that such decisions rely on a complex decision-making process. These include a tension between the macro-features of generic definitions, meanings, and hierarchies that are used to construct a programme, and the micro-instances of a production that resists such coherences.

Rather than a single site of power, a look at how BBC employees and the audience understood the production of *Tripods* reveals the discontinuities and irregularities that affected the show’s future. Such an approach to the understanding of how genre on television operates can be used to help explain why a rupture exists between an unfinished series and a canon-based historiography. A further understanding of a cult television programme demonstrates how the

notion of an 'interrupted' show complicates the idea of a canon in British television science fiction.

**Sally Shaw** (Portsmouth): Missing from the canon of television plays concerning 1970s black Britain - The case of *Gloo Joo* (ITV/ LWT, 1979)

In the 1970s, the single television play provided an important platform for black voices on the screen. As such, the single plays that black practitioners including Michael Abbensetts, Barry Reckord and Horace Ove authored are often held up as examples of the most concerted opportunities for black self-expression on the television during the decade. Moreover, the single play afforded black actors such as Norman Beaton, Carmen Munroe, Thomas Baptiste and Horace James strong roles which allowed for nuanced and varied explorations of diasporic lives during a period of conflicted race relations in Britain. In this way, single television plays including, among others, *In the Beautiful Caribbean* (BBC1, 1972), *The Museum Attendant* (BBC2, 1973), *Road Runner* (ITV/Thames, 1977), *Black Christmas* (BBC2, 1977) and *A Hole in Babylon* (BBC1, 1979) can be regarded as forming part of an important 'canon' in television history. Conspicuously absent from this constructed 'canon', is *Gloo Joo* – the picaresque tale of Meadowlark Warner, a Jamaican 'illegal immigrant' threatened with deportation (ITV/ LWT, 1979). Whilst *Gloo Joo* had a white author (Michael Hastings), it starred Oscar James and T Bone Wilson (both of whom had backgrounds in radical black theatre and enjoyed high-profile careers in film and television), and was filmed partly on location in Brixton's Coldharbour Lane. Despite these seemingly 'authentic' credentials, the radical black publication, *Race Today*, described *Gloo Joo* as 'essentially racist'. This paper draws on archival material and close textual analysis of the television play and argues that 'problematic texts' cannot be ignored by the television historian; indeed, the airing of *Gloo Joo* during a time of heightened racial tension is, I suggest, worthy of further exploration.

**Billy Smart** (Royal Holloway): "Half-hour studies in resentment": Howard Barker as television playwright, 1972-4

Although recognised as a major living playwright, Howard Barker's uncompromising approach to dramaturgy has led to his being a marginalised figure in British Theatre. Barker's plays are characterised by investigation into the psychopathologies of capitalism and patriarchy, realised through non-realistic speech that juxtaposes public postures and private desires in theatrically inventive, grotesque scenes.

Barker's early career as a television playwright is little known. The BBC produced four Barker Plays in the 1970s: *Cows* (*Play for Today*, 1972), *The Chauffeur and the Lady* (*Thirty Minute Theatre*, 1972),

*Mutinies (Centre Play, 1974)* and *Prowling Offensive (Masquerade, 1974)*.

That four Barker plays were produced for television at this time can be accounted to the combination of two historical circumstances; the institutional status of the single play and openness towards the production of unconventional drama at the BBC, as well as a willingness on the part of the young Barker to alter and tailor his work to make it appropriate for broadcast. This state of affairs was short-lived, with *Prowling Offensive* (in which a pimp compromises a minister at a fancy-dress ball) recorded, but untransmitted, and Barker's subsequent commissions for television plays through the 1970s unproduced.

This presentation considers Barker's four forgotten television plays, and, through this, reconsiders the climate of drama production and thinking about the potential form and content of the television play at the BBC in the 1970s.

**Richard Wallace** (Warwick): John Cura: Pioneer of the Television Archive

This paper will examine the work of John Cura, a television engineer and freelance photographer. Between 1947 and 1968 Cura took over 500,000 photographs (called Tele-snaps) of television programmes directly from his television screen using a modified camera. These photographs, where they exist, provide a detailed visual record of thousands of hours of British programmes, many of which, for various reasons, no longer exist in the archives.

Although Cura's work is well known within certain fan communities (particularly in relation to *Doctor Who*) his work has wider implications for television historians. As well as highlighting his work I wish to explore two key things that it, and the papers relating to it, can tell us about television archiving practices and the construction of television history. Firstly, the scope of Cura's work is extensive and papers relating to it provide an alternative history of value in relation to the archiving of early television in Britain. Secondly, the question of why virtually no academic research has been done on Cura speaks to a historical approach that prioritises certain programmes over others. Given Cura's significant contribution to the reconstitution of *Doctor Who*'s missing past, the answer to the question of why this work has been done for very few other programmes can, perhaps, tell us a great deal about why much television drama has been, and remains, 'forgotten'.

**John Wyver** (Westminster/Illuminations): Looking for Fred: What can we know of the lost television of producer Fred O'Donovan?

Fred O'Donovan (1889-1952) is credited as producer on more than 60 BBC television dramas made at Alexandra Palace between 1938 and

1952. His productions included scripts by J. M. Synge, W. B. Yeats, Bernard Shaw and Sean O'Casey as well as O'Neill, Chekhov and Molière. Among the actors with whom he worked were Wendy Hillier, Angela Baddeley, James Mason and Alastair Sim.

In early television the 'producer' directed the studio cameras, and Fred O'Donovan became known for a highly distinctive style. He would invariably use just a single camera to shoot very lengthy scenes, often lasting 20 minutes or more. 'One-camera production,' wrote John Swift, associating the technique with O'Donovan, 'demands the highest degree of precision and when perfect co-ordination is achieved between cast, cameraman and producer the result is often a smoother and more polished presentation than the more complicated many-angle technique.' (*Adventure in Television*, London: John Lehmann, 1950, pp. 167-8) In a short obituary notice in *Radio Times*, O'Donovan's colleague Michael Barry recalled that 'by reducing the mechanical complication to a minimum he obtained a smoothness and a serenity that became the O'Donovan hallmark upon the screen.' (1 August 1952, p. 35)

O'Donovan died in the year before the BBC began tele-recording studio programmes, and in part as a consequence of this, no moving image trace of his celebrated television work exists. Nor does he have any significant presence in the literature about television drama. He is truly a forgotten figure, perhaps even – given his studio style – a 'lost' television auteur.

How might O'Donovan's productions be recovered? How can they be understood against what we know of other early television drama? And how can we re-construct and re-imagine O'Donovan's work today? Based on research at the BBC Written Archive Centre, on press reviews and other contemporary writings, this paper asks what – and how – we can know of O'Donovan's lost television, and of the lost dramas of his peers?

## Biographies

**Mark Aldridge** is a senior lecturer in Film and Television Studies at Southampton Solent University. His research interests cover film and television history and television drama, with publications including *The Birth of British Television* (Palgrave Macmillan, 2011) and *T is for Television: The Small Screen Adventures of Russell T Davies* (with Andy Murray, Reynolds & Hearn, 2008). He is currently researching and writing a new book, *Agatha Christie on Screen*, which will be published by Palgrave Macmillan.

**Stewart Anderson** is an Assistant Professor of History at Brigham Young University (USA). Broadly defined, his areas of interest include postwar German history, media history, and collective memory. His work on German television history has been published in several forums, including *Critical Studies in Television* and the *Journal of European Television History and Culture*. He is also the co-editor of a recent volume entitled, *Modernization, Nation-Building, and Television History* (2014).

**Vicky Ball** is Senior Lecturer in Cinema and Television Histories, De Montfort University. She has published articles on gender and British television drama and is currently writing a book about the British female ensemble drama to be published by Manchester University Press, 2016. She has co-edited (with Melanie Bell) 'Working Women, Women's Work: Production, History, Gender', a special edition for the *Journal of British Cinema and Television* (July 2013). She is co-investigator on the AHRC funded project 'Women's Work, Working Women: A Longitudinal Study of Women Working in the Film and Television Industries (1933-1989)' and a member of the Executive Committee of the Women's Film and Television Histories Network: UK/Ireland.

**Jonathan Bignell** is Professor of Television and Film at the University of Reading. He has led teams of researchers on five major projects funded by the Arts and Humanities Research Council to study the history of British television drama, first 'The BBC *Wednesday Plays* and Post-War British Drama' (with Stephen Lacey) and most recently 'Spaces of Television: Production, Site and Style'. He is the co-editor of *A European Television History, Popular Television Drama: Critical Perspectives* and *British Television Drama: Past, Present and Future*, and has written extensively about television, film and media. His work includes articles on film and television secret agents in *Media History, Symbolism*, and in the collection *British Science Fiction Film and Television*.

**Sofia Bull** has a PhD in cinema studies from Stockholm University. Her thesis examined discourses about science, genetics and corporeality in *CSI: Crime Scene Investigation*, which she compared to those in earlier US and UK forensic crime dramas. She is currently a postdoctoral researcher at the Department of Film and Television Studies, University of Warwick, where she is working on a project studying how genetic and reproductive technologies figure on contemporary television across a range of popular genres and cultural contexts.

**Victoria Byard** is a lecturer in the School of Film & Television at Falmouth University. She received her BA in English Literature from the University of Liverpool, and went on to complete her MA in Science Fiction Studies there as well. Her PhD was part of the AHRC-funded project, 'Spaces of Television', a joint initiative managed by the Universities of South Wales, Reading and Leicester, where Victoria studied. She has previously taught on world cinemas, B-movies and British television history before moving to Falmouth to teach on BA(Hons) Film and BA(Hons) Television. She has previously published on *The Sarah Jane Adventures* in *British Television Drama: Past, Present and Future* (2nd Ed.), and 1950s children's television in *The Historical Journal of Film, Radio and Television*, and the *Doctor Who* 50th Anniversary for *Foundation*. Forthcoming publications include a chapter in the edited collection *Time Travel in Popular Media* on time travel in 1970s children's drama, and a chapter on Scottishness in *Doctor Who*. She has presented her research at the International Conference for the Fantastic in the Arts, and the International Media and History Conference.

**James Chapman** is Professor of Film Studies at the University of Leicester and editor of the *Historical Journal of Film, Radio and Television*. His books include *Saints and Avengers: British Adventure Series of the 1960s* (I.B. Tauris, 2002), *Inside the Tardis: A Cultural History of 'Doctor Who'* (I.B. Tauris, 2nd edn 2013) and *Swashbucklers: The costume adventure series* (Manchester University Press, forthcoming July 2015).

**John Cook** is Professor of Media at Glasgow Caledonian University. He has researched and published extensively in British television drama, including on key aspects of TV drama history, TV science fiction, the works of Dennis Potter and Peter Watkins. In 2008, he published one of the first critical surveys of the overall history of TV drama in Scotland (for the volume *The Media in Scotland*, edited by David Hutchison and Neil Blain, EUP) and since then, has been involved in a number of projects designed to disseminate more widely the largely 'forgotten' history of TV drama production in Scotland.

**Lez Cooke** is Senior Research Officer in the Department of Media Arts at Royal Holloway, University of London and Co-Investigator on the

AHRC research project, 'The History of Forgotten Television Drama in the UK'. He is the author of *British Television Drama: A History* (BFI, 2003), *Troy Kennedy Martin* (MUP, 2007), *A Sense of Place: Regional British Television Drama, 1956-82* (MUP, 2012) and *Style in British Television Drama* (Palgrave, 2013). A second edition of *British Television Drama: A History* (BFI/Palgrave, 2015) has just been published.

**Terrance Dicks** read English at Downham College, Cambridge. After working as an advertising copywriter for five years, he became a radio dramatist and then television writer, penning episodes of *The Avengers* and *Crossroads*. From 1968 to 1974 he was script editor of *Doctor Who*, instrumental in the introduction of Jon Pertwee as the Doctor, the earthbound military UNIT storylines and the creation of the Master. Since retiring as script editor he has continued writing for *Doctor Who*, creating five television stories, over 70 novels and two stage plays. He is a leading author of children's fiction, having published over a hundred titles. In 1981 he became script editor of the BBC1 Classic Serial, working on, amongst others, *Great Expectations* (1981), *Jane Eyre* (1983), *Dombey and Son* (1983), *The Invisible Man* (1984) and *The Pickwick Papers* (1985). In 1985 he succeeded Barry Letts as producer of the Classic Serial, where his productions included *Oliver Twist* (1985), *Alice in Wonderland* (1986), *David Copperfield* (1986), *The Diary of Anne Frank* (1987) and *Vanity Fair* (1987).

**David Forrest** is Lecturer in Film Studies in the School of English at the University of Sheffield. His research focuses mainly on social realism in film and television, and his next book (written with Sue Vice) is a study of Barry Hines.

**Denise Gardner** graduated from University of Kent in 2001 with BA (Hons) Comparative Literary Studies and English. For the next few years she attended part-time courses including Archaeology, Film and Social History. She worked for the University of Kent as an administrator from 2005 to 2013 and is now employed at Imperial College London in the School of Medicine. She started a part time MRes in Film and Television with the University of Nottingham in September 2014.

**Christine Geraghty** is an Honorary Professorial Fellow at the University of Glasgow. Her first analysis of television serial narrative appeared in the BFI's monograph *Coronation Street* (Dyer et al (eds)) in 1981 and *Women and Soap Opera* (Polity, 1991) was published ten years later. She has continued to write about television, as well as cinema, and her more recent work on adaptations includes the BFI TV Classic, *Bleak House* (Palgrave' 2012). Her reflections on the beginning of her work on soap opera appear in 'The BFI women and film study group 1976 - ?', (*Renewing Feminisms, Radical Narratives, Fantasies and Futures in Media Studies* H. Thornham and E. Weissmann (eds) I

B Taurus 2013). In the 1980s, she sat on the Management Committee of the Society for Education in Film and Television and rather more briefly on the Screen Board. She is now on the editorial board of the *Journal of British Cinema and Television* and sits on the advisory boards of a number of journals, including *Screen* and *Adaptation*. She regularly blogs on television for *Critical Studies in Television*.

**Ian Greaves** is an independent researcher with a wide range of interests in radio, television and theatre history. He has devised documentaries for BBC Radio 4 on Douglas Adams and Dudley Moore, written or contributed to books about Chris Morris, *Week Ending* and *Z Cars*, and has appeared in programmes about radio comedy and police drama series. He also leads on BSB programme recoveries for Kaleidoscope and acts as archivist to the estate of playwright N.F. Simpson. In May 2015, Oberon Books will publish his co-edited collection of Dennis Potter's non-fiction, *The Art of Invective*.

**Ken Griffin** is a freelance postdoctoral media researcher who specialises in regional television, media historiography and archival silences. He has a particular interest in missing programmes and has located almost 200 to date, including *The Scandalous Parson* (1967), the earliest surviving Northern Irish television play. He is currently working with the Ulster University on a project focused on preserving interstitial material, which is part-funded by the Broadcasting Authority of Ireland.

**Richard Hewett** is Lecturer in Media Theory at the University of Salford's School of Arts and Media. His PhD thesis, *Acting for Auntie: From Studio Realism to Location Realism in BBC Television Drama, 1953-2008*, was completed in 2012 at the University of Nottingham. He has published in *The Journal of British Cinema and Television*, *The Historical Journal of Film, Radio and Television*, and *Critical Studies in Television*.

**John Hill** is Professor of Media at Royal Holloway, University of London, and PI on the AHRC-funded 'History of Forgotten Television Drama in the UK' project. He is the author of a number of books, including *Cinema and Northern Ireland* (2006) and *Ken Loach: The Politics of Film and Television* (2011), as well as the co-editor of various collections including *Big Picture, Small Screen: The Relations between Film and Television* (1996) and *The Oxford Guide to Film Studies* (1998).

**John Irvin** initially worked as a documentary filmmaker after studying at the London School of Film Technique. He began directing for television in 1965 and moved into drama in the 1970s when he directed a range of material at Granada including *The Ferryman* (1974), *Possessions* (1974), *The Nearly Man* (1974-5), *Hard Times* (1977), *You Are My Heart's Delight* (1978), *Alphabetical Order* (1978) and *Power Struggle* (1978). Following the success of *Tinker Tailor Soldier Spy* (made for the BBC in 1979), he moved into feature film

production. His credits include *The Dogs of War* (1980), *Turtle Diary* (1985), *Hamburger Hill* (1987), *Eminent Domain* (1991), *Widow's Peak* (1994), *City of Industry* (1997), *The Fourth Angel* (2001) and *The Garden of Eden* (2008).

**Mary Irwin** is a lecturer in Media at Northumbria University. She specialises in television studies with particular interests in television history, television comedy and drama, and genre and gender. She has published widely in the areas of historical and contemporary television, and is currently writing a monograph on television romantic comedy *Love Wars: Television Romantic Comedy*.

**Philip Jackson** has had a long and celebrated career. His films include: *Scum*, *High Hopes*, *Brassed Off*, *Little Voice*, *Mike Bassett*, *England Manager* and *My Week with Marilyn*. TV credits include *Margaret Thatcher*, *the Long Walk to Finchley*, *Margaret*, *Crooked House*, *Fanny Hill*, *The Queen*, *Place of Execution*, *Funland*, *Chekhov Shorts*, *Pete versus Life*, *Cuckoo* and *Ragged*. He is currently working on two comedy series: *Boomers* for BBC1, and *Raised by Wolves* by Caitlin Moran for Channel 4. He is well known to millions for his role as Chief Inspector Japp in *Poirot*. In the theatre he played Willy Loman in *Death of a Salesman* at West Yorkshire Playhouse and has also played leading roles in *King Lear*, *Ice Cream* and *Rat in the Skull* at the Royal Court. He has appeared in many new plays at the Bush Theatre, and was Bottom at the RSC. He has also recorded many plays for Radio 4, including *Life and Fate* by Vasily Grossman and as King Edward I in *The Plantagenets*. He is also a regular as Jaz Milvane in the comedy *Ed Reardon's Week*.

**Vanessa Jackson** is a former BBC series producer, and now course director of the BA (Hons) Media and Communication, and degree leader of Television at Birmingham City University, teaching practical television production skills to undergraduates. She is studying, part-time, for a practice based PhD at Royal Holloway, in television historiography, under the supervision of Professor John Ellis. Her research interests include the history of television, as well as the uses of social media in community history projects. She has also published on the use of social media in enhancing student employability, and student engagement.

**Derek Johnston** is Lecturer in Broadcast Literacy at Queen's University, Belfast. His research is primarily into the history of genre television, with his doctoral thesis exploring the origins of British TV science fiction during the BBC monopoly. He is currently working on the idea of seasonality in television, particularly as regards seasonal horror.

**James Jordan** is Karten Fellow at the University of Southampton. He is currently researching the role and representation of Jews in British television and working on a related project on the Holocaust and the

BBC. He is the author of *From Nuremberg to Hollywood: The Holocaust in the Courtroom of American Fictive Film* (2015) and editor of the journal *Holocaust Studies*.

**J.P. Kelly** is Lecturer in Film and Television at Royal Holloway, University of London where he currently teaches courses on the history of TV and the media industries. Prior to this he was an associate lecturer at the University of Derby where he taught the theory and practice of film and television, and has also worked in the editing department at the London Film School. As such, his work is informed by an interest in and experience of the intersection between theory and practice. He has published work on the emerging economies of online TV in *Ephemeral Media* (BFI, 2011) and on television seriality in *Time in Television Narrative* (Mississippi University Press, 2012). He has also written articles for a number of popular websites including *In Media Res* and *The Conversation*. His current research focuses on two interrelated areas: memory and nostalgia in digital media, and the economics of the contemporary television industry.

**Matthew Kilburn** is a research officer of the History of Parliament Trust, working on the history of the House of Lords 1660-1715. He is a former research editor of the Oxford Dictionary of National Biography, has contributed to it and to the History of Oxford University Press, and has a doctorate in eighteenth-century British history from the University of Oxford. He contributed to several books and publications, academic and general, concerning *Doctor Who* and written blog pieces about television drama, and here talks about the depiction of his native north-east England in children's television drama.

**Ben Lamb** is a lecturer in media studies at the university of East Anglia where he specialises in teaching theoretical approaches to analysing television and new media. His published research examines historical television drama, the polices series, issues surrounding gender, notions of genre, and the studio production technique.

**Natalia Martínez-Pérez** is Ph.D. fellow at the Department of Journalism and Media Studies at Universidad Carlos III de Madrid where she is a member of the research group “Television-Cinema: Representation, Memory and Industry” (TECMERIN). She is the author of “Masculinity roles in the Cinema of the Transition to Democracy: José Sacristán” (*Icono* 14, 2011), “Narratives of desire and madwomen in the attic: an approach to Lola Salvador as television auteur during Spanish Transition” (*Studies in Spanish & Latin American Cinemas*, 2013) and “Female representations and feminist discourse in the early television adaptations by Josefina Molina” (*Acotaciones*, 2014). Recently, she has contributed to *A New Gaze: Women Creators of Film and Television in Democratic Spain* (Cambridge Scholars Publishing, 2015). Her research lines focus on Spanish Television History, Film

History, Gender Studies and Culture and Media in Spain.

**Douglas McNaughton**'s research interests include the political economy of television production and representations of space and place in British screen cultures. His research focuses on the 'developmental model' of television drama, interrogating critical paradigms around the evolution of British television production and aesthetics. His interests include British television drama, telefantasy, screen technologies and the sociology of space. He co-organised Queen Margaret University's *Becoming Scotland: Screen Cultures in a Small Nation* conference in August 2014 and also the *Book Cultures, Book Events* conference at Stirling University in 2012. He was project manager for Edinburgh Unesco City of Literature's award-winning *Great Scott* campaign, producing a book and exhibition in Edinburgh's Waverley Station in autumn 2014 to mark the 200<sup>th</sup> anniversary of Sir Walter Scott's novel *Waverley*. As a lecturer at the University of Brighton, he teaches on a range of undergraduate courses including Screens and Society and International Screen Industries. Recent publications include articles on the multi-camera television studio as production space in *Journal of British Cinema and Television* and *Historical Journal of Film, Radio and Television*, and a book chapter for Palgrave on television melodrama.

**Bianca Mitu** is a Lecturer at the University of Huddersfield, UK. She has a PhD in Media and Communication Studies, and was a Visiting Scholar at CAMRI, University of Westminster, Faculty of Arts, Media and Design, London, in 2011. Her research interests lie in media and communication studies, with a specific focus on digital cultures, television studies, media sociology. She has an outstanding international scientific background, and has published in international journals from the UK, Italy, Germany and USA. She is an active member of important international scientific associations, including IAMCR, ECREA, MeCCSA and the UK Social Policy Association, and an active editorial board member of *Journalism and Mass Communication Journal*, *Interpersona*, *International Journal of Communication and Health*, and *Management Dynamics in the Knowledge Economy*.

**Rachel Moseley** is Director of the new Centre for Television History, Heritage and Memory Research in the Department of Film and Television Studies at the University of Warwick, UK. She has published widely on popular television and film, with a particular interest in questions of history, address and representation. Her book *Stop-Motion Animation for Children in Britain, 1958-1976* is forthcoming from Palgrave. She is also currently working on questions

of region and representation in film and television through a case study on Cornwall.

**Jonathan Murray** is Senior Lecturer in Film and Visual Culture at Edinburgh College of Art. Amongst other publications, he is the author of *Discomfort and Joy: the Cinema of Bill Forsyth* (Peter Lang, 2011) and *The New Scottish Cinema* (I.B. Tauris, 2015). He is currently the co-editor of *Animation Journal* and a Contributing Writer on the permanent staff of *Cineaste* magazine.

**Joseph Oldham** recently completed his PhD at the University of Warwick with a thesis entitled "Serial Narratives of the Secret State in British Television Drama", and is now an Associate Fellow in the Department of Film & Television Studies. He has published in the *Journal of British Cinema and Television* and the *Journal of Intelligence History*

**Leah Panos** is a Post-Doctoral Researcher on the AHRC-funded project 'Spaces of Television: Production, Site & Style', based at the University of Reading. Her research concerns the history and aesthetics of British television drama. She is currently co-writing a book on *Space and Place in 1970s Television Studio Drama* with Billy Smart for Palgrave Macmillan's 'Close Readings in Film and Television' series.

**Jonathan Powell** joined Granada TV where he worked as a script editor and producer after studying English Literature at the University of East Anglia. Programmes in which he was involved include *Crown Court*, *A Family at War*, *Sam*, *The Eagle Has Landed* (1973), *Once Upon A Time* (1973), *Occupations* (1974), *The Nearly Man* (1975) and *Parole* (1976). He subsequently joined the BBC where he was responsible for a series of prestigious adaptations including *The Mayor of Casterbridge* (1978), *Testament of Youth* (1979), *Tinker Tailor Soldier Spy* (1979), *Pride and Prejudice* (1980), *Smiley's People* (1982), *The Barchester Chronicles* (1982) and *The Old Men at the Zoo* (1983). He then went on to become Head of BBC Drama when he oversaw the launch of both *EastEnders* and *Casualty*, as well as major dramas such as *The Singing Detective* and *Edge of Darkness*. This was followed by spells as Controller of BBC 1 and Director of Drama at Carlton TV. He is now a Professor in the Department of Media Arts at Royal Holloway, University of London.

**Tara Prem** is a producer of film and television drama. At the BBC she was in charge of the *Second City Firsts* series of new dramas, which brought Alan Bleasdale, Willy Russell and Ian McEwan, among others, to television audiences and also produced early work by directors Stephen Frears, Mike Newell and Mike Leigh. She produced Paul Greengrass's first feature film *Resurrected* (1989) and Jimmy McGovern's award-winning drama series *Hearts and Minds* (1995). Her own screenplay, *A Touch of Eastern Promise* (1973), was the first

television drama to deal with the lives of an ordinary Asian family in the inner city.

**David Rolinson** is Lecturer in Film and Television at the University of Stirling. He is the author of *Alan Clarke* (MUP, 2005) and co-editor of Dennis Potter's *The Art of Invective: Selected Non-Fiction 1953–94* (Oberon, 2015) with Ian Greaves and John Williams. His work on British television drama has appeared in various journals, books such as *British Social Realism in the Arts since 1940* (Palgrave, 2011) and *Shane Meadows: Critical Essays* (EUP, 2013), and DVD releases including *Red Shift* (BFI, 2014) and *Tales out of School* (Network, 2011). He edits the website [www.britishtelevisiondrama.org.uk](http://www.britishtelevisiondrama.org.uk).

**Philip Saville** is a British actor turned television director/screenwriter, active in the genre since the mid-1950s. During the 1960s he directed several important television plays, such as Harold Pinter's *A Night Out* (1960) for ABC's *Armchair Theatre* anthology series, and *The Madhouse on Castle Street* (1963) for the BBC. The latter production became famous as the first acting appearance of the American folk singer Bob Dylan, whom Saville had flown over to the UK specifically to take part in the play. Other notable programmes on which Saville worked include *Hamlet at Elsinore* (1964), *The Machine Stops* (1966) for the BBC's *Out of the Unknown* series, *Gangsters* (1975) for *Play for Today*, *Boys from the Blackstuff* (1982) and *The Life and Loves of a She Devil* (1986). In film Saville directed *The Fruit Machine* (1988, released as *Wonderland* in the USA), *Metroland* (1997) and *The Gospel of John* (2003).

**Max Sexton** is a lecturer at the University of Surrey, having previously worked at the University of London, where he currently teaches film theory and British cinema. After working in British television, he ran his own production company for several years, and worked as a journalist, before completing an MA History of Film and Visual Media (with distinction) and a PhD at Birkbeck, University of London. His PhD thesis was on the specificity of 16mm and 35mm film on television as an example of a production and textual strategy in Britain and America. He is currently interested in adaptation and other inter-medial areas between film and television, including debates about the use of live performance and special effects. He is also researching how the performance, presentation and representation of magic and illusion can suggest new ways of thinking about the relations between film and television.

**Sally Shaw** has recently completed an AHRC (open competition) doctoral research project on the social and cultural history of black Britain in 1970s television and film at the University of Portsmouth. Within the thesis, key emphasis was placed on uncovering 'lost texts

and voices', using extensive archival research and oral testimony. Sally currently teaches Sociology and Politics.

**Jack Shepherd** has enjoyed a distinguished career as an actor, playwright and director, working in film, television and the theatre since 1968. Early film roles include *All Neat in Black Stockings*, *The Virgin Soldiers* and *The Bed-Sitting Room* and he appeared in episodes of *Softly Softly: Task Force*, *Budgie* and *Churchill's People* before starring as the aspiring Labour politician Bill Brand in Trevor Griffiths' 11-part series, having previously appeared in Griffiths' *Occupations* and *All Good Men*. Other 1970s television appearances include *Ready When You Are*, *Mr McGill*, Renfield in Philip Saville's *Count Dracula* and Thomas Becket in *The Devil's Crown*. Shepherd also wrote several plays during the 1970s and 80s including, for BBC English Regions Drama, *The Actual Woman* (1974), *Underdog* (1979) and *Clapperclaw* (1981). His television work in the 1980s and 90s includes *Blind Justice* (1988) and *Shoot to Kill* (1990) but he is probably best known for his role as Detective Superintendent Wycliffe in the long-running Cornish police series, *Wycliffe* (1994-98). More recently Jack Shepherd has appeared in *The Jury* (2002), *The Other Boleyn Girl* (2003), *God on Trial* (2008) and *The Nativity* (2010).

**Billy Smart** currently works as Research Officer on the AHRC-funded 'Forgotten British Television Drama, 1946-82' at Royal Holloway, and from 2010 to 2013 worked on the 'Spaces of Television: Production, Site and Style' project at the University of Reading. His book (co-written with Leah Panos) *Space and Place in 1970s Television Studio Drama* is due to be published by Palgrave Macmillan. Work has included studies of the role of the director, representations of lesbianism in early British TV drama, the development of drama made on Outside Broadcast in the 1970s, the work of the BBC Audience Research Unit, the changing visual form of soap opera and how the theatrical conventions of Brecht, Chekhov and J.B Priestley were altered by studio practice when adapted for television.

**Sue Vice** is Professor of English Literature at the University of Sheffield. She has written on such topics as the work of Jack Rosenthal and Claude Lanzmann, and her most recent book is *Textual Deceptions* (2014), a study of literary hoaxes and false memoirs.

**Richard Wallace** has research interests in aspects of British film and television history, particular the ways in which historical research can cast light on contemporary technological, social and theoretical transformations. He is Research Fellow on the *Projection Project* at Warwick University where he previously co-ordinated the 'Voices of the University: Memories of Warwick, 1965-2015' oral history project. Richard has additional interests in the formation and use of television

archives, documentary, and screen comedy and has published in these areas.

**John Williams** is Head of Collections Management and Digital Library Services at Newcastle University Library. He has written extensively on television and cultural history, and he was editor of the popular television review website *Tachyon TV*. He was a regular contributor to the BFI's Mediatheque and Screenonline resources and his biography of dramatist Malcolm Hulke, *Mac*, will be published in 2015. Also, in May 2015, Oberon Books will publish his co-edited collection of Dennis Potter's non-fiction, *The Art of Invective*.

**John Wyver** is a writer and producer of arts documentaries and screen performance with his independent production company Illuminations. His broadcast programmes for BBC, Channel 4, PBS, NHK and others have been honoured with a BAFTA, an International Emmy and a Peabody Award. His television productions include *Hamlet* (2009), *Macbeth* (2010) and *Julius Caesar* (2012). He is Senior Research Fellow at the University of Westminster where he leads the AHRC-funded research project Screen Plays: Theatre Plays on British Television (2011-15). He is also Director, Screen Programmes for the Royal Shakespeare Company, for which he produces the *RSC Live from Stratford-upon-Avon* cinema broadcasts. He is the author of *Vision On: Film, Television and the Arts in Britain* (2007).