

Cinema's sad loss

THE cinema industry will be saddened by the death on September 16 of Michael Klinger, one of Britain's favourite film producers.

He had the ability to form an instant rapport with all who knew him. His story-telling and sense of humour were a tonic, and he never forgot his

roots. Tributes have arrived from stars such as Michael Caine, Roger Moore, Charlton Heston, Micky Rooney, and scores of British artists.

Michael Klinger's memory will live for many years through his oft-repeated films.

I know. He was my brother-in-law and friend.

Syd Loman, Edgware, Middx

Michael Klinger

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Those who knew him personally will recall Michael's humour, business sense and drive above all else. He was one of Britain's greatest post-war producers, and he combined business know-how with an artistic sensibility that garnered many awards.

Some people, when putting him down, would only recall that Michael's first foray into film production was *Naked as Nature Intended*, or that in the 70s he was the executive producer on *The Confessions*... series. They tend to forget he also was responsible for *Repulsion*, *Cul de Sac*, *Get Carter*, *The Penthouse* and other seminal films of their time.

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Perhaps like in the USA you are as good as your last picture and we too now put aside impressive track records and check the latest box office returns.

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How many other producers can say the same? He employed some of Britain's outstanding technicians and I know from their reactions how much he will be missed. My Dad could make us all laugh and his films will remain a fitting tribute to an outstanding talent.

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It was my Dad who told me that I should learn to be a technician before thinking about being a producer, which he became only at the age of 41. I joined as an assistant editor in 1968 and I will be forever grateful to him for having made me learn my craft technically, so that now as I begin to produce seriously I have a thorough background knowledge of most technical grades.
Tony Klinger

Arthur Trickey

Arthur Trickey died on 2 February aged 65. Only nine months before, he had retired from Mike Fraser Negative Cutting Limited where he was known to many film editors who needed their cutting copies logged ready for an overnight negative cut. He had worked the evening shift for nearly 20 years and colleagues and customers alike had become incredibly fond of this lovely man. He had known for some time that his health had not been all that it had seemed and he will be sadly missed by us all. ■

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Bob Turner

Bob Turner joined Visnews in 1959 as a cameraman, one of a small team helping to get Visnews through its infant days.

In 1979 Bob took over the job of technicolor facilities controller — a very demanding and time-consuming job, and dealt with camera crews all over the world. He was dedicated to his profession, and a true gentleman.

During the war he was with the Army Film Unit and saw all the action; he also worked with AP Reuters stills unit, and later joined British Movietone News before moving to Visnews.

Bob retired in 1988 but did not have the time to enjoy the retirement he so richly deserved with his wife Pam. He died after a very short illness on Christmas Day.

We all at Visnews pay tribute to a great man, and wish his widow and family health for the New Year. ■

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Secretary, 1935 Club Visnews

John Hann-Campbell

Over the years our paths had crossed many times, but it was not until I invited John Hann-Campbell to join me in Manchester as music editor on Granada's *Lost Empires* that I really got to know him. He loved Manchester. It was here before the Second World War that his career in the film industry began and he spent many hours telling of his early adventures working the cine-

ma circuits. He loved the showmanship, alas, long since gone. After the war he worked for the BBC and then, with the arrival of commercial television, for Rediffusion.

During the 1960s John went freelance and had his own successful production company until 1975, when he accepted a supervisory position at Thames. However, he found the staff mentality too overbearing so he returned to the freelance fold, editing for many independent producers and companies, including Anvil Films, a company he always held in high esteem. In latter years he had his own cutting rooms at Pinewood.

John Hann-Campbell, a true professional, a trooper, a character and above all, a gentleman. I am sure our paths will cross again. Until then, Dear John, have an extra large double on me and enjoy the rest.
Norman Cole

George Provis

At the time of his death George was living with his daughter Pam in the USA and took great pleasure in seeing his grandchildren growing up.

He began life in the industry as a carpenter at the old BIP studios at Elstree some years before the war. He moved on from construction to become a highly practical art director.

He worked through the difficult days for films in England including the so called 'Quota Quicky' period and the war until he eventually joined Sidney Box in the highly successful series of films he made at Hammersmith studios.

When Sidney Box was invited to take over control of Rank Productions at Lime Grove, George moved with him and was appointed Supervising Art Director over those already under contract to the studio. When production was moved to Pinewood to make way for television he continued in his position until Rank went out of active production. George reverted to freelance work, and was still involved in several films until he more or less retired, but by then he had lost his wife Hilda and became rather lonely with his daughter living in the States. Yet he was always a cheerful soul, with many, many friends who miss his generous, happy company. ■
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