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National Media Museum, Bradford

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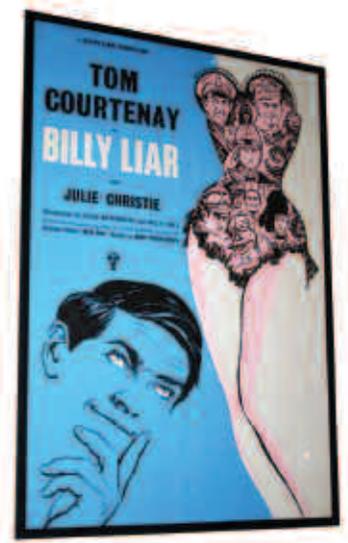
## Introduction

Bradford seeks to become the first City of Film in the UNESCO Creative Cities Network. Home to some of the earliest pioneers of cinema and the celebrated location of many classic films, Bradford can trace a proud and accomplished film making heritage. Now, the city's film related stakeholders have devised a vision that draws on this history and acknowledges the vital role film plays in the social and cultural life of this ethnically diverse city. The aim is to put film at the very centre of Bradford's regeneration.

City of Film will, with regional and national partners, foster an exciting film culture in Bradford by:

- enhancing opportunities for film viewing and participation in film related activities
- delivering projects of international standing including film festivals, film seasons and cultural events
- supporting local film makers and creating an environment that welcomes film makers to the city
- celebrating the city's film heritage from its technical pioneers to the classics shot locally
- putting film at the very core of Bradford's regeneration.

W E Berry's film poster *Billy Liar* (1962)



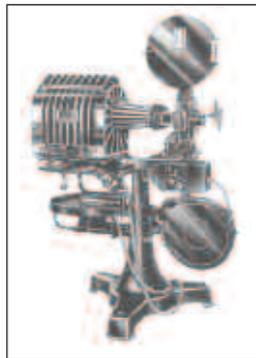
As well as its technical pioneers and classic locations, Bradford has other key links to the world of film. Before the advent of television, over 45 cinemas flourished in the city and it is now the home of the hugely popular National Media Museum (NMeM). Bradford has been the birthplace of a whole range of international film talent and it plays host to one of the most diverse film festival programmes in Europe. Bradford City of Film intends to build on more than a century of achievement in film, ensuring that the city's rich heritage is preserved and celebrated while addressing its current economic, social and cultural challenges.

This volume presents an overview of the film history and heritage with relation to screenings and cinemas, film businesses and entrepreneurs, and film making in Bradford City of Film.



Above: Riley Bros' Kineoptoscope

Right: Wray's Cinematograph



## History of film screenings in Bradford

Bradford's cinema history can be traced back to the 1890s. The first 'movies' were shown at the Kineoptoscope Parlour in Town Hall Square in 1894 using single viewer machines, while the first projected film images onto a large screen followed in 1896 with the Lumière Show at the People's Palace Theatre. Soon these were being included as part of the regular music hall bill.

In 1896, a demonstration of Wray's Kineoptoscope was given to Bradford Photographic Society in the Unity Rooms in Sunbridge Road. A week later, Richard Appleton, a local photographer with his own studio, demonstrated his Cieroscope version of projected films at the Mechanics Institute. Edison apparatus was shown at St George's Hall and experimental films were to follow at regular intervals.

In 1901, Sidney Carter established New Century Films, showing regular seasons of films in St George's Hall before setting up similar ventures across the north of England. The renowned Mitchell and Kenyon films were also shot in Bradford and shown at St George's Hall to capacity crowds.

For the next ten years more and more Bradford halls were used for film shows including The Empire Theatre and Lister Park. Various fairground sites also hosted travelling 'fit up' shows.

Following the Cinematograph Act of 1909, many more converted or purpose built picture halls sprang up across the city. The first purpose built picture hall was The King's Hall, built in 1911.

In 1910, The Temperance Hall experimented with 'talking and singing', showing films crudely accompanied by a horn gramophone. Pathé Frères opened their Electric Theatre de Luxe in 1911 and four large roller skating rinks were converted into cinemas. The giant Towers Hall also had a film studio in the rear of the building which was the headquarters of The Captain Kettle Film Company and, later, Pyramid Films.

The Imperial Film Company used top floor studios in the town centre. Its films were shown in Bradford cinemas and in an

early form of film rental, circulated to other halls in the surrounding area.

Co-op Halls in the city centre and the suburbs were also used for showing films. Developed as an entertainment for shoppers, the idea was used as a means of corporate advertising promotion well into the 'talkie' era.

St George's Hall and Temperance Hall can claim to be the birthplace of 'full time' cinema in Bradford, while The Theatre de Luxe was the first to introduce 'continuous' programming by Pathé Frères which was soon adopted by most other town cinemas.

## Growing popularity

Bradford's cinema traditions built up steadily over time:

- by 1923 Bradford had 42 licensed cinemas with five in nearby Shipley
- by 1929 sound 'talkies' were introduced
- by 1934 there were 40 talkie cinemas in Bradford
- the peak of cinema attendance was during the Second World War (1939-45) when there were 44 cinemas operating in Bradford and Shipley
- by 1962 this had dramatically reduced to 22 as a result of the growth of television and the demolition of large areas of terraced housing.



The Savoy Cinema, Darley Street in the 1920s

Bradford's cinema history can be traced back to the 1890s. The first 'movies' were shown at the Kinetoscope Parlour in Town Hall Square in 1894 using single viewer machines, while the first projected film images onto a large screen followed in 1896 with the Lumière Show at the People's Palace Theatre.

## Super cinemas

The 1930s saw the building of city centre 'super' cinemas, large venues with extra facilities such as an organ, stage shows, cafe, restaurant and lavish ballroom.

Bradford's jewel in the crown was its massive New Victoria Theatre (later Gaumont/Odeon triple) which had 3,500 seats, a huge stage with dressing room, rehearsal and band rooms, a Wurlitzer organ, ballroom, restaurant and tearoom. It had a resident orchestra and showed all the latest talkies. Of classical design and luxuriously furnished, it was 'the wonder cinema of the North' and a cinema experience worthy of what was, at the time, a hugely prosperous wool trade city.

The rival ABC and Odeon bosses (Maxwell and Deutsch respectively) realised they too had to offer something special to compete. Odeon erected a 2,713 seat cinema which was larger than its flagship in Leicester Square, London. ABC followed suit with its 2,037 seat Ritz cinema complete with Compton organ, erected on a prime city-centre site. Both cinemas were the ultimate in luxury features and comfort.

Bradford was now a cinema-goer's paradise. It had three luxury super 'first-run' cinemas within walking distance of each other offering 8,350 seats in total between them which were all regularly filled.

## Centre for Bollywood film

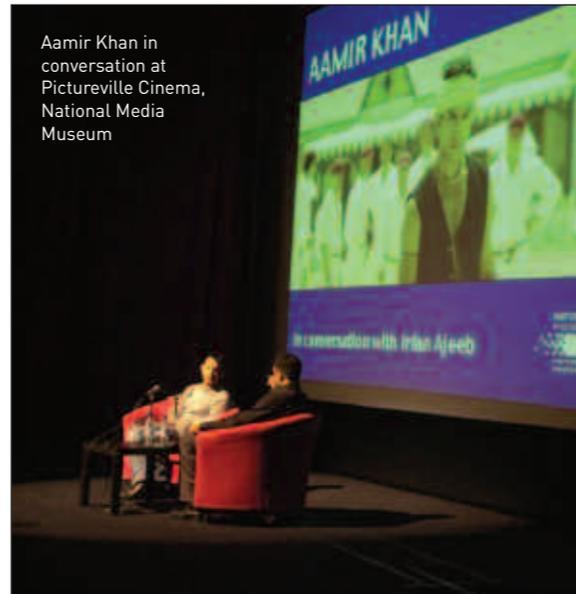
From the late 1950s, Bradford has been a centre for the exhibition of South Asian films and the city can claim to have been ahead of its time in catering for its ethnic minority groups.

"In 1958 I heard somebody had a cinema, Western Talkie Theatre, on Park Road, Little Horton area it was. That became a cinema for Asian films. Gradually from 1958 more and more cinemas became Asian cinemas, because in something like '56 or so television came to UK. Once television came British cinema was declining.... When I came to Bradford in 1965 people used to run Elite cinema, that was on a weekend basis. Royal Theatre, Marlboro' Cinema, Roxy Cinema, Kashmir Cinema on Wakefield Road. There used to be a cinema on Manchester Road by the name of Tower Cinema and Arcadian Picture House. Majestic Cinema was where the Alhambra is now. They were running every weekend, and then some became daily cinemas, three shows a day, seven days a week, showing only South Asian films. Sometimes a variety show with a singer and so on used to come, not often but it did happen once a year or so. Because Bradford has always been a centre for Asian community in UK, namely the Pakistani community, it was known as 'Little Pakistan' in them sort of days. Manchester people would come to Bradford. Sheffield, Leeds, Stockton, Newcastle. All the cinemas had a variety of films, some people used to come to one cinema, twelve o'clock, come out three o'clock and go to the next one."

Oral history quoted by Irma Imran et al, 1994

In the 1960s and 70s, South Asian entrepreneurs bought up cinemas destined for closure following the rapid growth of television. During this period Bradford had six or seven cinemas showing exclusively Indian films, far more than other cities. Bradford cinemas included Essoldo, Arcadian, Sangeet, Marlboro, Royal and Towers Hall. There was no professional circuit of distributors then; instead cinema owners would contact businessmen based in London and Birmingham who had connections with film companies in India to acquire prints.

Many of Bollywood's best known actors and actresses came to Bradford where their films received UK premieres in the city. Stars included Dilip Kumar, Dharmendren, Sunil Dutt, Vijayanthimala, Asha Parekh and Om Prakash.



Aamir Khan in conversation at Pictureville Cinema, National Media Museum

Many famous playback singers have also performed at St George's Hall in Bradford, including Kishore Kumar and Mohammad Rafi. Legendary Indian comedy actor Johnny Walker also performed at St George's Hall.

In 2000, Bradford businessman Nirmal Singh, one of Bradford's richest men, bought Marlboro cinema as part of a consortium with Sunrise Radio Bradford. After a major refurbishment programme, the cinema reopened as the North's first dedicated Bollywood cinema. However, it has since closed down.

The tradition of showing South Asian films continues today through screenings at the commercial (multiplex) cinemas, as well as at the NMeM and at the annual world cinema festival, Bite the Mango.

In the modern era, with greater competition for leisure time, Bradford, like other cities, is no longer able to sustain the number of cinemas and screens that it once had. However, film will remain an important part of cultural life in the city with the people of Bradford continuing to enjoy film through a range of media: at the multiplexes and independent cinemas, at festivals, and streamed via the internet or mobile phones.

## Bradford's picture pioneers and businesses

Bradford played an important role in the early days of moving pictures, its pioneers diversifying their businesses between film making, technological development and exhibition. Some of the key names in Bradford's early film scene included such legends as R J Appleton, the Riley Brothers, Henry Hibbert and Cecil Wray.

One of the most important events was what is thought to be the first provincial demonstration of the Lumière Brothers' Cinématographe. This took place on 6 April 1896 at the People's Palace Music Hall, now the site of the NMeM. Bradford businessmen Hibbert and Riley are thought to have been instrumental in bringing the Lumière machine to London as well as in staging this event in Bradford. They, along with notable others, played important roles in the development and promotion of film technology and content in Yorkshire and beyond.

### Picture pioneers

#### R J Appleton

R J Appleton and Co Photographic and Lantern Outfitters were established in 1856 in Little Horton Road in Bradford and later moved to Manningham Lane with branches in Leeds and Halifax.

In 1897, R J Appleton used a cine-camera to take 'living pictures' of Queen Victoria's Diamond Jubilee Celebrations in London. These pictures were then rushed to St Pancras station and taken by train to Bradford where they were prepared for public viewing that night. The film development took place in a special coach that acted as a dark room and was labelled the 'Bradford Daily Argus Photography Laboratory'.

At this time, there was a turf war raging between rival papers The Argus and The Telegraph and this was a publicity stunt on behalf of The Argus. The pictures were shown at The Argus building for three nights running. On 26 June, the crowd was estimated to total 10,000, the biggest audience for moving images ever recorded. This record was unchallenged until a 1999 screening of *The Fifth Element* in Battersea Park, London also recorded a 10,000 crowd.

### Riley Brothers

Based in Godwin Street, the Riley Brothers built a successful business in the 1890s supplying and exhibiting lantern slides. In the early days, the firm's founder, Joseph Riley, toured Methodist chapels giving 'Illustrated Lantern Lectures' and by 1895, the company claimed to have the largest collection of lantern slides in the world.

The company began to make its own slides from life models and it was a natural progression to develop an interest in film. The Riley Brothers developed a commercial relationship with the Lumière Brothers in France and were invited to attend the first public demonstration of moving pictures in France in 1895. The Riley Brothers are thought to have been instrumental in bringing what is thought to be the first provincial demonstration of moving pictures in the UK to Bradford in April 1896.

The Riley Brothers later collaborated with Bradford-based engineer and inventor, Cecil Wray, and were responsible for the commercial production of Wray's patented Kineoptosope with the patent being registered just days before the demonstration of the Lumière machine in Bradford.

Involved in everything from content creation, to exhibition and distribution of equipment, the Riley Brothers were vitally important figures in the early development of film.

### Henry Hibbert

Henry Hibbert started out as a printer with an interest in photography. Like Riley Brothers, Hibberts was another Bradford company involved in all aspects of the early days of film.

Hibbert's initial interest was through his association with the Temperance Society and, throughout the 1880s, he travelled extensively with the London Polytechnic Institute. He developed a role as a lanternist and promoter of animated picture shows before going to patent. Hibbert was one of the group who patented, with Oulton, Shaw, Adams and Wraythe, the revolutionary 'Ebor Machine'.

Hibbert's role in film was primarily in promoting film showings in various public venues using Riley Brothers' equipment. After the 1909 Cinematograph Act, Hibberts Pictures Ltd took off and, with its headquarters in Temperance Hall in Chapel

Street, Bradford, the company established permanent cinemas in locations around West Yorkshire.

In addition to his role in exhibition and cinema operation, the multi-talented Henry Hibbert also translated French films into English

### Cecil Wray

Cecil Wray was a partner, with Henry Hibbert, in Ebor Works, a camera and projection works in Leeds Road. It was here that they developed the designs for their moving picture camera known as the Ebor Machine.

Wray was an engineer by trade. He set up a partnership with an optician, Cecil Baxter, and together they ran Baxter and Wray Manufacturing Opticians and Electricians at Borough Mills in Manchester Road, Bradford.

Despite his involvement in the 1896 patent of the Ebor Machine, Wray later reverted to promoting an improved version of his previous Kine-Optograph design (patented 1895), in association with Riley Brothers.

Cecil Wray was also involved in the supply of film, setting up Wray's Film Agency in 1911 which was in business until the First World War.

## Related businesses

### W E Berry Ltd

The firm of W E Berry Ltd, one of the most important producers of film posters, was set up in 1888 at 13 Curren Street, Bradford, by William Berry, before his son William Edward took over in the early 1900s. After a split from his father's business partner, William Edward set up on his own as W E Berry. During the 1920s, William Edward was introduced to Fred Martin of Paramount and the pair started a business relationship that cemented W E Berry's position as one of the leading producers and distributors of film posters. Berry's printed most and distributed all of Paramount's posters.

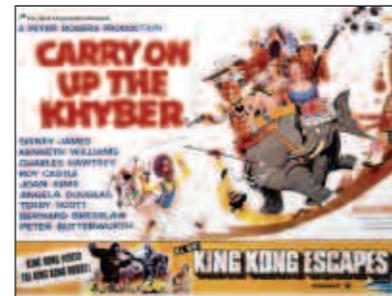
Notable litho posters from the early period were for the railway companies and for Bertram Mills Circus. The posters were hand-drawn onto the stone by a team of freelance artists, working from original artist designs.

Once the landscape 'quad' was established as the standard British size for film posters, W E Berry was one of a handful of printers with significant market power in this business. They printed most of Rank's overseas posters and had major contracts for Disney and Columbia. By the late 1990s Berry's was a flourishing business employing around 140 people. However, heavy losses in 2000 and 2003 put Berry's into financial difficulties and the business folded in 2004.

Unfortunately most of Berry's early posters - up until the 1970s - were lost on the move from their old premises to a site at Baildon. However, the NMeM has a substantial collection of both complete posters and fragments in its collection. These were donated by the firm's managing director, Peter Lee and by the widows of some of the artists who worked for the firm.

Some of the film posters that Berry's produced include: *The Ten Commandments* (1923), *Wild Beauty* (1946), *Oliver Twist* (1948), *It's Not Cricket* (1949), *Carry on up the Khyber* (1968), *The Way of the Dragon* (1972), *The Getaway* (1972), *Kidnapped* (1973), *The Island at the Top of the World* (1974), *The Sweeney* (1976), *Confessions of a Driving Instructor* (1976), *The Shootist* (1976), *Star Wars* (1977), *Warlords of Atlantis* (1978), *Flash Gordon* (1980), *Raiders of the Lost Ark* (1981), *Breathless* (1983), *The Terminator* (1984) and *The Emerald Forest* (1985). One of the last film posters printed by Berry's was for Sam Raimi's black comedy *Crimewave* (1986).

The presses on which these posters were printed, along with some of the printing blocks, are in the collection of Bradford Industrial Museum.



Some of the W E Berry posters:

*Flash Gordon* (1980)

*Star Wars* (1977)

*Carry on up the Khyber* (1968)

## Bradford's films

### The early years

Films have been made in and around Bradford since the very beginnings of cinema. There is famous footage of the city of Bradford's celebrations of Edward VII's accession to the throne in 1902.

"A good starting point for any work on the British Empire and the place of the monarchy at the turn of the century, this shot was one of several filmed in Bradford City Centre, showing the city's celebrations of Edward VII's accession to the throne. Filmed by the Mitchell and Kenyon firm, and screened locally within days, this roll succinctly summarises the place of Empire - within publicly staged versions, at least - in Britain's sense of national identity. Two very different parts of the Empire, Canada and India, appear in the procession represented by ethnic stereotypes before banners for the four nations making up the United Kingdom itself appear: England, Ireland (all of it then part of the UK), Scotland and Wales."

British Film Institute

Some of the earliest depictions of the city in film were made by James Kenyon (1850-1925) and Sagar Mitchell (1866-1952). Kenyon and Mitchell formed their highly successful partnership at the end of the 19th Century and made films together until 1913. They released films under the trade name of Norden and were one of the largest British film companies in the 1900s, producing a mixture of topical, fiction and 'fake' war films. Based in nearby Blackburn, Mitchell and Kenyon made several trips to Bradford to film public and sporting events.

Some of these early films of Bradford are still in existence. The British Film Institute (BFI) includes a film from 1903 showing a rugby match between Dewsbury and Manningham Rugby club who, in 1903, switched allegiance to the round ball and re-formed as Bradford City.

The Mitchell and Kenyon films have recently been celebrated through the BBC three-part television series, *The Lost World of Mitchell and Kenyon*, and are regarded in film circles as an unparalleled visual record of late Victorian and early Edwardian British life.



Bradford Coronation Procession, Mitchell & Kenyon (1902)

Other early films of Bradford include a 1923 film of Edward, Prince of Wales visiting Bradford during his tour of the North. This was filmed by Hutchins, Yates and Taylor of the Topical Film Company. Another was the 1948 production, *Trottie True*, starring Jean Kent and James Donald which featured a scene in the Alhambra Theatre in Bradford.

Bradford's indigenous film industry beginnings can be traced back to the years around the First World War, when two pioneering companies had studios in the city.

The Captain Kettle Film Company was formed in 1912 by Henry Hibbert and CJ Cutcliffe. The company made a clutch of silent two-reelers in the pre-war period as well as thrillers, melodramas and even westerns, with woodland, off Manningham Lane, doubling for the Wild West frontier. One of their stars was Kitty Vernon, who received the not inconsiderable sum of £1 a day to act in titles such as *Scales of Justice*.

After the First World War, William Phillips formed the Bradford Animated Picture Company. Phillips capitalised on the burgeoning interest in moving pictures and shot newsreel of local events that he then screened to paying audiences at the former Regent Cinema in Manningham Lane.

### Classics and the kitchen sink

Bradford has been the location for several classic movies, such as *Room at the Top*, starring Simone Signoret and Laurence Harvey, and *Billy Liar*, starring Sir Tom Courtenay and Julie Christie.

These greats of British cinema have been followed by a string of hugely successful film and television productions such as *Yanks* starring Hollywood heart-throb Richard Gere, *The Railway Children* with the beautiful Jenny Agutter, *The Dresser* featuring Oscar winner Albert Finney, Monty Python's *The Meaning of Life*, *Rita, Sue and Bob Too*, *Fairytale: A True Story*, *Private Function*, *My Son the Fanatic*, *L.A. Without a Map*, *Blow Dry* and *Like Minds*. Harvey Keitel, Dames Maggie Smith and Vanessa Redgrave and Australian Toni Colette are among the acting heavyweights who have lent their talents to films made in Bradford.

Many of the classic films linked with Bradford have in fact been made on its borders in Skipton, Keighley, Ilkley, Shipley, Steeton, Baildon and Haworth within the wider area covered by City of Film. In many cases the same locations have been used repeatedly. Keighley Station can be seen to memorable effect in John Schlesinger's *Yanks*, Charles Sturridge's *Fairytale: A True Story* and Beeban Kidron's *Amy Foster*. Undercliffe Cemetery, the atmospheric Victorian necropolis that looms over the city centre, was the backdrop to *Billy Liar* and *LA Without a Map*.

In 1944, playwright Rodney Ackland made a documentary in Ilkley called *The New Teacher* (aka *The New School*) for the Ministry of Information (Moi). The film featured Peter Cushing but, as the Moi considered it subversive, it was banned and became a 'lost' title in the Cushing filmography. To this day it has never been seen. In the same year, Beverley - born Ken Annakin made *We of the West Riding* for the British Council.

In the late 1950s, the social-realist explosion in British cinema known as the 'kitchen sink', provided Bradford with its leap into the movie big time. *Room at the Top*, starring Laurence Harvey, Simone Signoret, Heather Sears and Sir Donald Wolfitt was based on the controversial novel of the same name by Bingley - born John Braine and told the story of a cold-hearted and ambitious working class lad's grab for success. Brilliantly made and critically acclaimed, *Room at the Top* changed the face of the modern British film. In 1965, many of the same cast and crew returned to Bradford to make a sequel, *Life at the Top*, again based on Braine's novel.

Another classic would follow three years later. *Billy Liar*, adapted by Keith Waterhouse and Willis Hall from



Scenes from the film classic *Billy Liar*, starring Sir Tom Courtenay and Julie Christie (1963)



Waterhouse's original novel, created a cult film icon in the character of the slim, floppy-haired, congenital liar Billy Fisher, played by Yorkshireman Sir Tom Courtenay. The film also featured *Avengers* star Honor Blackman and Jean Simmons, coming out of semi-retirement at 36 to replace Heather Sears.

In the BBC documentary *The Lost City*, made in 1958, the writer JB Priestley lamented the 'slow death' of Bradford, the city that had once been his home and inspiration.

### Bradford's best loved

Undoubtedly one of the best loved films to have been filmed in the Bradford district is *The Railway Children*, which used Oakworth Station, home of The Keighley and Worth Valley Railway (KWVR), as the railway track at the heart of E Nesbitt's book. Other principal locations included the Brontë Parsonage as the home of Dr Forrest, and Bents House, in Oxenhope on the moors above Keighley, as Three Chimneys where the children lived.

The KWVR, a small, volunteer run five mile stretch of railway track, played a significant part in the success of *The Railway Children*. In the



Original film poster and stars from the hit 70s film *The Railway Children*

early 1960s the line had been closed and was only re-opened two years before writer/director Lionel Jeffries made his timeless film. The enthusiasts running the line were struggling to attract visitors but all that changed with *The Railway Children*. Passenger figures doubled within months as visitors flocked to Oakworth, Oxenhope and Haworth to see where the movie had been made. Nearly 40 years later, they're still coming.

The residents of Keighley will never forget the filming of *Yanks* in 1979. A \$10 million World War II epic, it was based in the town for six weeks and enlisted scores of locals as willing extras. Two sequences stand out: hundreds of GIs leaving in a convoy of army trucks, and the film's emotional finale as Richard Gere and his buddy climb aboard a packed locomotive en-route to the south and to D-Day.

Eighteen years later another drama was played out at Keighley Station, this time set during the First World War, with a little girl and her father setting out on a journey for London and a meeting with Sir Arthur Conan Doyle. The film was *Fairytale: A True Story* (originally known as *One Golden Afternoon*) directed by Charles Sturridge.

Less than a year after that, director Beeban Kidron brought her production of *Amy Foster* to Keighley, proving that some locations eventually take on a life of their own.

Bradford's majestic Alhambra Theatre was chosen to represent a typical provincial theatre of the



**Top:** On location at Keighley station in the World War II epic *Yanks*

**Middle:** Scene from *The Dresser* filmed at Bradford's Alhambra Theatre

**Bottom:** The cast of Monty Python came to Bradford to film scenes for their controversial film classic, *The Meaning of Life*

1940s for Peter Yates's brilliant film of Ronald Harwood's smash hit stage play, *The Dresser* which was based on Harwood's experiences on tour with grandiloquent actor-manager Sir Donald Wolfit. The Alhambra received a multi-million pound refit in 1984.

In 1983 the cast of Monty Python came to Bradford to film scenes for their controversial film classic, *The Meaning of Life*.

Michael Palin returned to Bradford in 1984, to lead a stunning cast of England's finest actors including Maggie Smith, Denholm Elliott, Richard Griffiths, Tony Haygarth, John Normington, Bill Paterson, Liz Smith, Jim Carter and Alison Steadman, in Alan Bennett and Malcolm Mowbray's *Private Function*. Ilkley Moor and other Bradford and Yorkshire locations provided perfect settings for the film.

### Changing times

More success followed in the 1980s and '90s with *Rita, Sue and Bob Too*, an unflinching portrait of life on an inner city estate which was released in 1987, the 1995 football hooligan drama *i.d.* and *My Son the Fanatic*, the story of a Muslim father's romance with a white prostitute, released in 1996.

Another major hit was *East is East*, based on Ayub Khan-Din's semi-autobiographical stage play and featuring hilarious set pieces such as the family trip to Bradford (or Bradistan as the city's graffitied sign reads) and a jolly Bollywood pastiche set in the backyard of the family fish and chip shop.

The film productions coming out of Bradford now reflect a different time and culture, but the city is still punching above its weight as a film location and centre for production.

Some of the most recent films connected with Bradford are shown in the following table; some may become the classics of the future.

DESCRIPTION	LOCATION	PRODUCTION COMPANY/DATE
<b>Quick Slip Me A Bride</b> (feature film) - Set in Yorkshire and India, the son of a retiring priest is dumped by his fiancée and decides the only way to avoid impending priesthood is an arranged marriage.	Yorkshire (including Bradford) and India	Eyeline Productions, Scheduled for 2008
<b>Spooks: Code 9</b> (TV drama series) - Modern day spy drama following the work of MI5 spies based at Thames House. The popular series has run to three series with a fourth in production. Primary showing on BBC 3 and shown in the USA as MI5.	Use of Bradford Police Station and other Bradford locations	Kudos (2003 - 2008) Screening May/June 2008
<b>White Girl</b> (TV drama) - This is the inspirational story of 11 year old Leah McNeil and her family's relocation to an entirely Muslim community in Bradford. A touching and emotional drama, which explores the hope as well as the tension that can arise when two very different cultures collide. White Girl was part of a season of documentary and drama on BBC2 focusing on the white working class in modern Britain.	Leeds and Bradford	Tiger Aspect (2007) Screened March 2008
<b>Wild Child</b> (feature film) - Was supported by Screen Yorkshire's production liaison department. The feature film tells the tale of a rebellious Malibu princess shipped off to a strict English boarding school by her father. The cast is led by up and coming young American actress Emma Roberts (niece of Julia). Film makers drafted in local school children to take the roles of extras. Due for release in Summer 2008.	Yorkshire including Haworth	Working Title (2007)
<b>Brideshead Revisited</b> (feature film) - Screen Yorkshire invested £250,000 in the feature film through its Production Fund and also provided extensive production liaison support. Set during the golden age before the Second World War, Brideshead Revisited tells the story of Charles Ryder's infatuation with the Marchmain family and the rapidly disappearing world of privilege that they inhabit.	Locations in Yorkshire including Bradford	Ecosse Films (2007)
<b>Housewife 49</b> (television drama) - Is based on the wartime diaries of Nella Last. Shot at North Light Studios in Huddersfield and Keighley & Worth Valley Railway. Written by and starring English actress and comedian Victoria Wood, it follows the experiences of an ordinary housewife and mother in the Northern English town of Barrow-in-Furness during World War II.	Keighley & Worth Valley Railway	Granada (2006)
<b>Mischief Night</b> (comedy drama) - Two families (one white, one Asian) come together on a night of carnival trickery. Screen Yorkshire invested £250,000 in the production.	Leeds and Bradford	Verve Pictures, 2006
<b>Britz</b> (TV feature) - A contemporary thriller about a hunt to uncover an active terrorist cell in mainland Britain. Written and directed by multi-award winner Peter Kosminsky.	Trinity Rd, Russell St, Carlton St, Melbourne Place Bradford	Menthorn, 2006
<b>Private Life</b> (short film) - Yorkshire, England 1952: Ruth Ackroyd leaves the monotony of father's textile mill and secretly takes the train to Manchester.	Dalton Mills in Keighley	Mad Cat Films, 2006
<b>Like Minds</b> (feature film) - A forensic psychologist (Toni Collette) is tasked with determining whether or not a minor should face murder charges.	Bradford Grammar School	Lumina Films, Bluewater Pictures, Gunpowder Films, Tempo Productions Ltd, 2005
<b>North and South</b> (drama series) - Elizabeth Gaskell's classic story of a middle class southerner forced to move to the northern town of Milton.	Dalton Mills in Keighley	BBC, 2004
<b>Yasmin</b> (feature film) - A young Muslim woman living in Britain campaigns for the release of her immigrant husband from his detainment in a holding centre. Supported by Screen Yorkshire.	Keighley	Paralax International, 2004

The cinemas offered more than just an opportunity to enjoy films, they were central to the social and cultural experience. South Asian people from all over the North of England came to Bradford to meet friends and family and to take in a Bollywood movie.

## Film and Bradford's South Asian community

As Bradford's population has shifted, so has the emphasis of its films and film makers. Film has emerged as an important element in the lives of many of the city's South Asian population. According to the Commission for Racial Equality, Bradford has the largest South Asian population outside of London in the UK. More than 88,000 of the city's 468,000 residents are South Asian (approx 19%). Of this group, 68,000 (77%) are of Pakistani origin with nearly half of all South Asians living in Yorkshire and Humber living in Bradford. There are also over 12,000 Indians (about 2.7% of the city's population) and 5,000 Bangladeshis (just over 1%). The Black population is comparatively small with just over 4,000, less than 1% of the population. 16% of Bradford residents are Muslim, compared to the national average of 3%.

In the early days of immigration to Bradford, film screenings provided an important social meeting place for the new immigrants to the city.

"Cinemas were great places for social gatherings because people worked those days in mills. You hardly saw anybody that was unemployed. Being unemployed is part of the culture now, those days there was hardly anybody who was on the dole or claiming unemployment benefit. So people worked and people used to have one day a week, like Sundays or Saturdays. And that's what people did. People used to get up on Saturdays and dress themselves up, put on a nice suit and then go out or go to visit each other, and then go to see a film. In the cinemas you could buy teas and kebabs and samosas and things. They had canteens of their own, and you saw each other through the breaks or afterwards. It provided that social need because people didn't go to pubs, they'd go to cinemas instead."

Oral history quoted by Irma Imran et al, 1994

The cinemas offered more than just an opportunity to enjoy films, they were central to the social and cultural experience. South Asian people from all over the North of England came to Bradford to meet friends and family and to take in a Bollywood movie. In recent years, as with British cinema generally, the rise in home video and DVD plus the increase in choice of entertainment and leisure options, has seen the role



Crowds gathered in Centenary Square, Bradford

of cinema diminish. However, film continues to very popular among Bradford's South Asian communities.

The work of local photographer Tim Smith and local social historian Irna Qureshi has recorded the impact of migration to the UK, and specifically Bradford, from places like Mirpur, a district of Kashmir which accounts for nearly 75% of Pakistanis in Britain. *Here to Stay* (1995) used interviews together with archive and contemporary photographs to chart the history of Bradford's South Asian communities. *Home from Home* was produced in 1997 to mark the 50th anniversary of Partition.

## Indian film and Bollywood

Bradford has long enjoyed a connection with the Indian film industry which is of course the largest in the world. The city has hosted many UK premieres of epic Bollywood productions and has been visited by some of India's most prominent film directors. In 2007, Yorkshire was the setting for the International Indian Film Awards (IIFAs), sponsored by famous Bollywood actor, Amitabh Bachchan.

Indian cinema produces more than 1,000 films every year with at least half the major films being shot in overseas locations.

Film plays a very important role in Indian, Pakistani, Bangladeshi and Sri Lankan culture. Indian cinema (and Bollywood, in particular) attracts audiences that are equal to or greater than those for Hollywood or other Western films.

## Language of Bollywood as a unifying force

India is a country with 17 major languages and six major religious denominations. Its ethnic minority communities are the same size as entire Eastern European countries. Bollywood is a unifying thread amid the diversity of this vast nation with movies helping to bridge the language divide. They perform a similar role here in the UK. Pakistanis are Punjabi speakers and enjoy the same films as those who speak Hindu and Urdu.

When spoken, Urdu, Hindi and Punjabi are largely the same language although their unique scripts distinguish them. The ability to speak any one of these means being able to understand the other two. This makes film accessible to more people.

Bollywood movies are produced in a mixture of Urdu and Hindi

languages, and increasingly in a mix of Hindi and English, known as Hinglish. This is why Bollywood films are equally accessible to Bradford's Hindus, Sikhs and Muslims. Recent trends are for Bollywood films to be subtitled into English making them yet more accessible to mainstream audiences.

"It's kind of inherent in Indian genes isn't it that you kind of watch Bollywood as you're growing older so I don't think you can measure how big a fan you are because it's been part of your culture in a way. It does almost attach you to your roots in a way."

Oral history quoted by Irna Qureshi, 2007

## Cultural importance of Bollywood

With the advent of formats such as DVD and internet downloads, Indian cinema is an ever growing part of South Asian culture. This translates into other areas such as music and fashion and acts as a unifying force among the younger generations.

Britain is one of Bollywood's main overseas markets, with many Indian films scheduled for simultaneous release in India and Britain. Recent Bollywood storylines have even featured non-resident Indians (NRIs), to appeal to the huge number of expatriate Indian nationals living mostly in Canada, USA and Britain. This is an important market since the NRI audience can bring in over half of a Bollywood film's total earnings; for instance, a British NRI pays at least 20 times more for his ticket than a film goer in India.

With the growing media interest in Bollywood, non-Asians are looking for ways to access the genre.

"I don't go and see lots of Bollywood films because I don't think I've got a frame of reference really, so I think I just sort of need to get stuck in and find out more because it's becoming part of our cultural heritage and make-up isn't it? So you need to know more about it even if you haven't grown up on Bollywood."

Oral history quoted by Irna Qureshi, 2007

Such is its popularity in Bradford that the main multiplex, Cineworld, devotes five screens, and the Leeds Bradford Odeon at least four, to Bollywood films. The popularity among Bradford's non-Asian audiences is such that the local



Bollywood Academy IIFA Celebration at the National Media Museum



**Above:** Opening night spectacular show at IIFAs '07, Bradford



**left:** Bollywood star actress Aishwarya Rai Bachchan, at the National Media Museum

community radio station, Bradford Community Broadcasting (BCB) is already running a monthly 30 minute programme, Bollywood for Beginners, (assisted and hosted by City of Film Board members, Irna Qureshi and Mary Dowson) to help mainstream audiences understand some of the visual vocabulary of Bollywood.

### International Indian Film Academy Awards

In 2007, Bradford was one of the cities in Yorkshire (along with Sheffield, Leeds, York and Hull) to play host to the prestigious International Indian Film Academy Awards, known as the IIFAs.

The IIFAs, which attract a television audience of more than 500 million, began in 2000 in London and have since been held in different cities across the world each year. Past host cities have included London - UK, Sun City - South Africa, Genting Highlands - Malaysia, Johannesburg - South Africa, Singapore, Amsterdam - Netherlands and Dubai - UAE.

IIFA holds an underlying principle that:

'cinema is a key to open minds, building bridges across businesses, communities, nations and cinemas, creating one people, one world'

This is certainly part of the reason that Yorkshire was chosen to host the 2007 Awards. In their pitch to the IIFA directors, the bid organisers from Yorkshire (including Bradford) emphasised the positive impact in terms of image and the creation of a feel good factor among the local South Asian and Muslim population of Yorkshire and the UK as a whole. The IIFA awards for Yorkshire sent a message of Yorkshire multiculturalism as a positive force for the future. We have Zulfi Karim, one of the IIFA bid organisers, on the City of Film Board.

Yorkshire and the Bradford area in particular, with its dramatic and romantic natural scenery, was an ideal setting for the IIFAs.

"I know really clichéd, very surface things like lots of colour and massive dance scenes. Scenery's really important, isn't it, because I think that they're hoping that Ilkley Moor might be a good backdrop for the next Bollywood hit!"

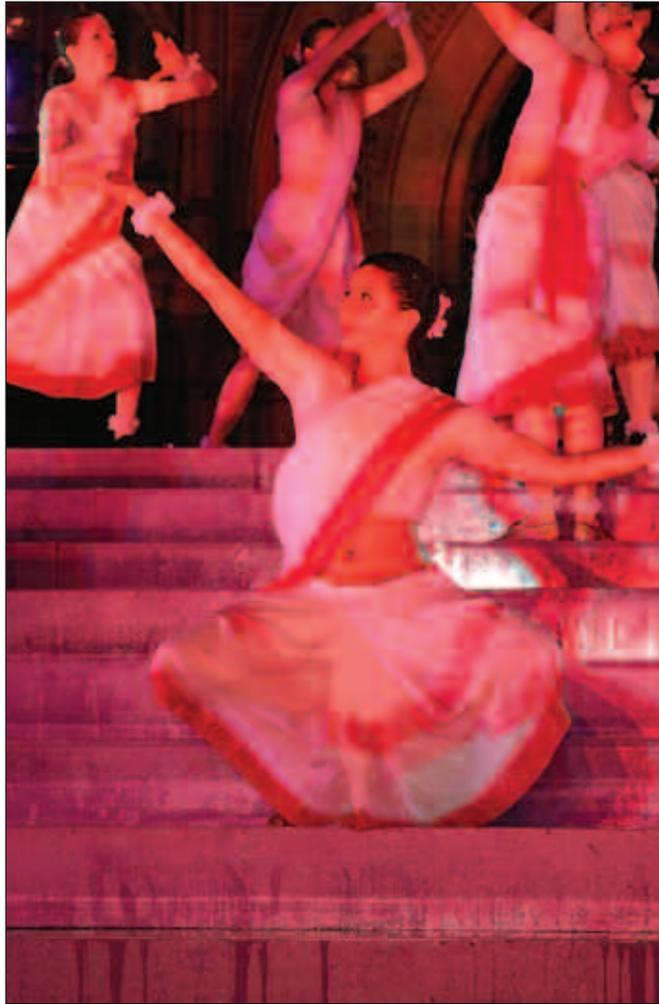
From interviews with IIFA attendees collected by Irna Qureshi, 2007

To coincide with the IIFAs coming to Yorkshire, there were several South Asian film related activities in Bradford itself including:

- NMeM's exhibition of poster art and photographs from South Asian cinema. The Museum aimed to record ordinary people's memories of how and when they first saw some of the classic movies, such as *Mother India*, *Sholay* and *Lagaan*, for use in the exhibition
- selected by guest curator Dr. Rajinder Dudrah, Senior Lecturer in Film and Media Studies at Manchester University, the top 16 films up for discussion included *Mother India*, *Pyaasa*, *Awaara*, *Sholay*, *Pakeezah*, *Dilwale Dulhania Le Jayenge*, *Amar Akbar Anthony*, *Umrao Jaan* (the one starring Rekha), *Lagaan*, *Kabhi Kushi Kabhi Gham*, *Veer Zaara*, *Pather Panchali*, *Chashme Buddoor*, *Company*, *Page 3* and *Being Cyrus*
- co-ordinated by the BD3 Partnership, the Bradford Moor Mini Mela brought people from all cultures and ages from the local community to a fun event for all the family. Activities included celebrity appearances, a celebration of South Asian cuisine, community displays, amusement stalls and performances on stage.



NMeM's exhibition of poster art and photographs from South Asian cinema



**Above:** Bollywood Steps a spectacular outdoor dance and music extravaganza

**Top right:** Waiting for stars, photographer Osman Anwar

**Middle right:** IIFA Charity Cricket Match, Yorkshire, photographer Osman Anwar

**Bottom right:** IIFA Awards at NMeM, photographer Osman Anwar



- local artists Jo Coupe and Adam Hart presented a new collection of paintings inspired by the Bollywood Oscars at the National Media Museum. Jo Coupe's iconic paintings and Adam Hart's abstract artwork capture the vibrancy and visual imagery of Bollywood
- **Bollywood Steps** - Produced by Remarkable Productions, Bollywood Steps was a spectacular outdoor dance and music extravaganza with water and pyrotechnic effects, exciting dance numbers, outrageous props, smoke, glamour, courtship and a kaleidoscope of quick costume changes in the front of City Hall, Bradford
- **Bollywood Bazaar** - The heart of Bradford's city centre was filled with the sights, sounds and smells of the Indian sub-continent with stalls offering a huge array of foods, fashions, jewellery, accessories and textiles. Coupled with a programme of street entertainment over three days, the Bollywood Bazaar gave everyone the opportunity to sample the flavours of South Asia
- **BBC Big Screen** - There was an exclusive live broadcast from Centenary Square, Bradford of the IIFA Awards Ceremony from Sheffield as it happened. There was also an outdoor film festival on the BBC Big Screen with six free screenings of some of the biggest films from Bollywood
- **The Trouble with Asian Men** - The award winning company behind the popular film *East is East* lifted the lid on today's South Asian men in this hilarious show at Alhambra Studio, Bradford.

It is anticipated that the legacy of the IIFAs will be growing links with the Indian film industry. Bollywood producers are looking for more cost-effective alternatives to London for shooting film and have expressed in interest in Bradford as a potential location and source of extras.

### Beyond Bollywood

South Asian film in the UK extends beyond the thrills and romance of Bollywood. Film makers from Bradford have used film as a powerful medium to explore issues relating to the political and social environment they experience as UK Muslims:

- *Yasmin* (2004) - A topical drama told from the viewpoint of Yasmin, a strong and westernised South Asian woman

working in Britain while living in her traditional Pakistani culture. Shot in Keighley and broadcast on Channel 4, it contributed to the national debate on the social, religious and political aspects of being South Asian, Muslim and British

- *Bradford Riots* - In July 2001, following weeks of tension and activity on the part of the National Front and the BNP, the Manningham area of Bradford experienced what has been described as the worst rioting in mainland Britain for 20 years. Based on first-hand research within Bradford's Pakistani community, *Bradford Riots* tells of that night from the perspective of a group of young South Asian men whose lives have been defined and decimated by these events.

Film can give a voice to those wishing to explore issues such as the cultural stereotypes associated with Pakistani culture in both a comic and serious way. Hanif Kureishi's *My Son the Fanatic* (1997) and the highly successful *East is East* (1997) by Ayub Khan Din both used humour to address sensitive, racial and cultural issues.

The Aapna Channel, a Kashmiri channel with a focus on drama and human interest, has been broadcasting live from Bradford since April 2007 and aims to contribute to the voice of the Kashmiri community. Three of the channel's four directors and all of its employees are from Bradford, and the company has links with other major South Asian centres in the UK. It also runs its own production company, Vision Creative Enterprises, focusing on producing drama and other film productions for Asian broadcasting. Aapna is just one of many South Asian film and media companies based in Bradford.

The ethnic minority population within Bradford is not limited to those from a South Asian background. There are also many groups originating from European countries, as witnessed by the establishment of a Polish film society and interest expected from other national groups.

## Celebrating film into the future

Bradford's connections with film are long standing, from the pioneers of cinematic technology to the classic film locations, from the days when the city had over 40 cinemas to the era of the big screen and multi-platform exhibition.

Film is celebrated in Bradford through film festivals, the collections at the National Media Museum and through a variety of publications and special exhibitions that have taken place over the years. Two recent examples are:

- Bollywood in Love - curated in 2002 by Bradford based social historian Irna Qureshi, this exhibition featured specifically commissioned photography by Bradford photographer Tim Smith. It included photographs taken on the location of major Bollywood hits shot in the UK. The exhibition drew on the BFI's film poster collection, but also included Indian film posters from the NMeM and Cartwright Hall
- Lost City - At the Centenary celebrations of the Lord Mayor's Pageant, in October 2007, the city presented a free screening at Pictureville Cinema at the National Media Museum of the rarely-seen 1958 BBC documentary in which Bradford's famous literary son J B Priestley returns to his home town to revisit the places of his youth.

Bradford's achievements in film are also documented through the NMeM, Bradford Library Archives which are also a rich source of local history images and film clips, and the Yorkshire Film Archive (YFA). The archive which has recently moved into new premises that include specialist temperature and humidity-controlled film and video vaults, has the capacity to store approximately 30,000 cans.

Films in the archive are truly diverse covering civic, community and personal events. Some of those relating to Bradford include Jubilee Celebrations, the Bradford Pageant, the 700th Anniversary of Bradford's Market Charter, Royal visits, VE day and VJ day celebrations, villages and school events, floods and the annual car rally.

The City of Film project will help Bradford:

- continue to develop its film industry connections
- extend its role as a centre for diverse film exhibition, promotion and collaboration
- document and celebrate its history and achievements in film.

More details about the role of film in Bradford today and future plans are presented in the two accompanying volumes, City of Film – Setting the Scene and City of Film – Vision On.



Sir Tom Courtnay promotes Bradford's Cinema Trail



This year Bradford celebrated its 14th Annual Film Festival