

After leaving the Regal I put an advert in a trade magazine and was offered a job in Piccadilly Circus. I was there for eight weeks as a projectionist. I was then moved to Boreham Wood.

I went to the ABC studios and asked to speak to the chief projectionist. When he came down I asked him if he had got any jobs. He wasn't happy and told me that if I wanted a job I needed to go to the union office to apply. What I didn't know at the time was that the projectionists were trying to get more pay and although there were jobs they weren't recruiting to them as a way of forcing the management to pay more. I was lucky by the time I went to the union office the management had come to an agreement and I was given a job.

I was the most junior of 15 projectionists.

Working in films

I gradually worked my way up and eventually became a dubbing mixer for the sound on films. I must have done something right because when Stanley Kubrick was producing the film *A Clockwork Orange* in 1971, he asked for me to work with him. Stanley Kubrick was a great man to work with. He knew exactly what he wanted and would always get it. Bill Rowe and I were the dubbing mixers on that film. We sat together with Kubrick working long hours, seven days a week until it was completed. Everyone should see that film, because it represents quality.

One of the other highlights for me was working with Barbra Streisand on the film that she produced, directed and starred in, *Yentl*, in 1983. She is a lovely person, always polite and kind. I never saw anything bad about her.

When the film was completed and she was leaving I asked her if she would mind if I gave her a fatherly kiss. She said nothing so I lent over and gave her a peck on the cheek. She just smiled.

Where to find information about film clubs and cinemas

Whitstable no longer has its own cinemas. The closest cinemas can be found:

The Gulbenkian Cinema: University of Kent at Canterbury, Canterbury, CT2 7NB - 01227 769 075

Odeon Canterbury: University of Kent at Canterbury, Canterbury, CT2 7NB - 01227 769 075

Kavanagh Cinema, Herne Bay: University of Kent at Canterbury, Canterbury, CT2 7NB - 01227 769 075

Royal Cinema, Faversham: 9 Market Place, Faversham ME13 7AG—01795591 211

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CINEMA My Life in Film



by Ed Haben

Sounding Out Your Heritage

Early days

As a child I lived in Brighton, just a few yards from the sea front. Brighton used to be the 'London of the seaside' and lots of people used to come. I used to go to Sunday school every week dressed in my best suit. After Sunday school I would run off with my friends and we used to sit under the Palace Pier and sing. We would then call out 'send it over sir' and people would throw money down to us. I used to get into trouble back at home for the state of my suit.

I remember the deck chair ladies on Brighton beach. I would help them at the end of the day put the deck chairs away. They would then give me some pennies which I would spend on riding the Volks railway along the sea front (it's still there).

From the age of eight I wanted to work in the cinema. My parents bought me a magic lantern and after that I knew that's what I wanted to do.

At 16 I got a job in a travelling cinema which worked all round the rural villages. The first film that I played was Gracie Field's *Sing As We Go*. I got the job through Brighton's Juvenile Employment Exchange.

I remember when I used to have to go to Brighton railway station to collect the cans of film that would arrive. I would then have to jump on a tram back into town to rush the films back ready for showing. The cans were heavy. It's not like that today.

When I was 18 I got the sack. My boss told me that he couldn't keep me because I would be called up for war. So I went to work for ABC in Hove, and I was called up!

View taken from Palace Pier
(now known as Brighton Pier)
towards East Brighton



My war

When I was called up I joined the Royal Airforce. The training was great. You got the chance to get to know people and to make friends. You needed to trust and get on with those you flew with, and our training gave us the opportunity to pick those you would like to be with.

Before we could be allowed to go on to active duty we had to have a series of vaccinations. When I had mine I felt a bit funny at the time, but when I walked out I passed out on the street. So the start of my war was spent in hospital with concussion for two weeks!

I was assigned to the Mediterranean and rotated around the countries of the Mediterranean. Our job was to spot airmen that had gone down in the sea. If a plane went down we would be dispatched to try and find them. If we found them we would call either the rescue boats or the amphibian planes that would go out and pick them up.

I ended up in Cyprus for a bit. I was lucky that my leader became an officer. Crews with an officer in their plane always got the best!

After the war

After the war I moved to St Leonards-on-Sea, near Hastings. I went to work at the Regal Cinema in the London Road. The Regal was the first purpose built cinema in Hastings, and was opened on 6 August 1932. The General Manager was a Mr EV Delorme.

The Regal had closed in 1940 for the duration of the war. It re-opened in 1946.

The Regal was a venue for live performances as well as for films and I used to do the variety performances with the people of the day.

The Regal Cinema - photo
from *That's all Folks!* by Nick
Prince



The Regal had a seating capacity of 1,616.

I was transferred away when the Regal closed in 1956. the last film shown there was *Destination Gobi*.

The Regal was demolished and a 12-storey office block now stands on the site (see right).



What is a dubbing mixer?

Today a dubbing mixer would be called a re-recording mixer. When all the actors and other people involved with the actual filming have finished and gone, this is when the dubbing mixer starts his/her work. The first task for the dubbing mixer on films is usually mixing the soundtrack for audience previews. This is usually an intense period of time of about three days spent in the dubbing studio, where they work at large mixing consoles, mixing and smoothing out the sound, often adding a temporary music soundtrack prepared by the music editor. Dubbing mixers have to work quickly, to very high standards.

After the audience previews, there are often more mixes to be done and after the final approval is given the dubbing mixers pre-mix the sound, reducing the number of tracks, so that the final mix can be completed.

The process can take anywhere between two and 12 weeks depending on each film's scale and budget.