

A
**Tony Hancock
Appreciation Society
Publication**



Tony Hancock

at the

Cinema

Compiled by Jeff Hammonds





Tony Hancock is
Lieutenant Cartroad
in
ORDERS ARE ORDERS



Tony Hancock is
Anthony Hancock
in
THE REBEL



Tony Hancock is
Wally Pinner
in
THE PUNCH AND JUDY MAN



Tony Hancock is
the detective
in
THE WRONG BOX



Tony Hancock is
Harry Popperwell
in
**THOSE MAGNIFICENT MEN IN
THEIR FLYING MACHINES**

Tony came to see cinema films as the medium which would give him the chance he wanted to become internationally recognized, although circumstances prevented him from making more than five feature films.

GROUP 3 Presents

BRIAN REECE - MARGOT GRAHAME
RAYMOND HUNTLEY - SIDNEY JAMES

ORDERS ARE ORDERS

with **CLIVE MORTON - PETER SELLERS**
 and **TONY HANCOCK**

Screenplay by Ian Hay, Geoffrey Herring
 Scenario by David Fike, Geoffrey Herring
 Produced by DONALD TAYLOR
 Directed by DAVID DWYER

DISTRIBUTED BY BRITISH LION

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BRIAN REECE - MARGOT GRAHAME
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CAMPAIGN SHEET

LAUGH IS THE COMMAND!

ORDERS ARE ORDERS

with **BRIAN REECE - MARGOT GRAHAME**
 and **PETER SELLERS**

A Great British Comedy
 in the Tradition of
 "Private's Progress"

DISTRIBUTED BY BRITISH LION

ORDERS ARE ORDERS

1954

In the summer of 1953, Hancock made his first film, *Orders are Orders*. It was a reworking of a breezy British farce - a skit on film-making - first filmed twenty years earlier under the title *Orders is Orders*, and Hancock did not enjoy working on it.

The picture's campaign brochure, circulated to cinema managers by distributors British Lion, promised 'one long laugh from beginning to end' with 'word-of-mouth publicity paying great dividends at the box office'. The plot outline made only slightly more sense than the film itself:

The story - as if it matters, with such a load of talent - is about a film unit entering an Army barracks for the purpose of shooting scenes for a picture about invaders from Mars. Unfortunately, they arrive without permission from the colonel in charge. He is won over, however, and even consents to make a film test himself.

The barracks is soon in a chaotic state with glamorous lovelies dashing here, there and everywhere, the producer issuing orders to everyone, and soldiers hastening to help. Into the midst of all this chaos comes a visit of inspection from the General Commanding the Division. The impact of his sudden and unexpected arrival has to be seen to be fully enjoyed.

Made at Beaconsfield Studios, *Orders are Orders* redeemed itself only by the number of established and up-and-coming stars among the credits. Sid James is cast as Waggermeyer, the barking, rasping American film director; Peter Sellers plays Private Goffin, a bored and bloated steward in the officers' mess at Bilchester Barracks, and Eric Sykes - curiously credited with additional dialogue but with no cast entry - is bandsman Private Waterhouse. The film's official new celebrity is Tony Hancock, 'introduced' to cinema audiences as the despairing bandmaster, Lieutenant Cartroad. Its true star is Sellers who, unwittingly, follows Sid James's maxim and underplays to perfection his role as barman to the officers of the 1st Battalion, Royal Loyals. 'Hancock in *Orders are Orders* is fat, slouched and liverish ... A little of his round shouldered grimacing, when the musicians hit duff notes, goes a long way.

Panned by the critics, the film was dubbed by Sid James a 'bit of a stinker'. Hancock would tell, soon after the film's 1954 release, how he had sneaked into the cinema where it was showing and asked if there were any empty seats in the circle. 'A seat?' the box office girl replied. You can have the first fifteen rows.



 R. K. O. PRESENTS

 BRUCE REECE HARRIET GRANGER

 RAYMOND HUNTLEY GUYNETT JAMES

ORDERS ARE ORDERS

 PETER SELLERS TONY HAWCOCK

 PRODUCED BY BRUCE REECE

 GETTING LAUGHTER WHEN A FELLOW

 SOLDIER TAKES OVER AN ARMY BARRACKS!

 WEEKDAYS Continuous from 10:30



ANCOCK'S DRAWING LONDON'S BIGGEST QUEUES!

THE
REBEL

... and Oh,
what a picture
he's
made!



TONY HANCOCK **THE REBEL** GEORGE SANDERS PAUL MASSIE MARGIT SAAD GREGOIRE ASLAN
DENNIS PRICE RAOUL JOHNS LE MESSIAER FRASER NEWMAN BOAL BURKE

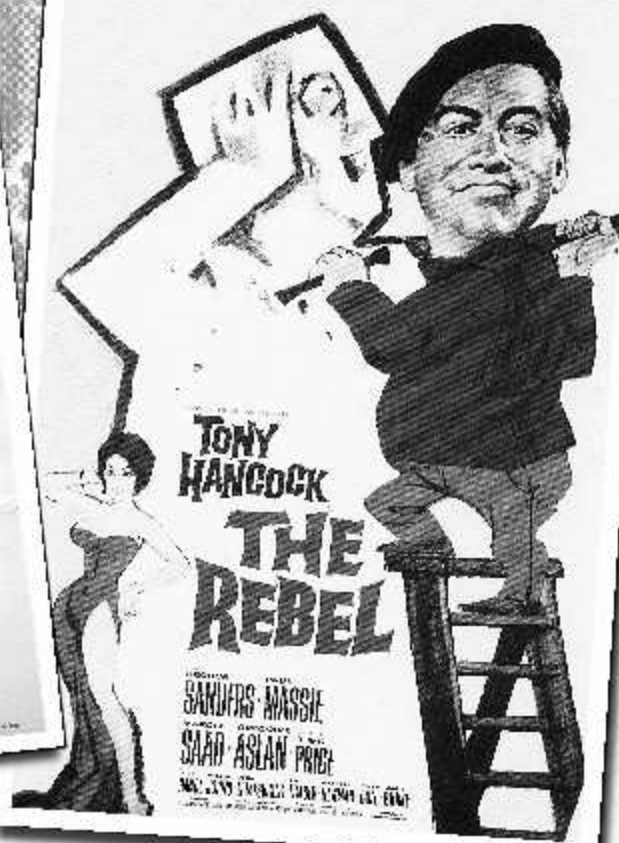
From London's
"Bowler-Hatted" Conformity
to Paris' Left Bank
Madness!

"Call Me
Genius!"



TONY HANCOCK in "CALL ME GENIUS"

GEORGE SANDERS PAUL MASSIE MARGIT SAAD GREGOIRE ASLAN DENNIS PRICE
RAOUL JOHNS LE MESSIAER FRASER NEWMAN BOAL BURKE
TECHNICOLOR



TONY
HANCOCK
THE
REBEL

SANDERS MASSIE
SAAD ASLAN PRICE

THE REBEL

1960

THE REBEL, Great Britain, 1960

Cert.: U. dist: Warner-Pathé, p.c.: Associated British, p: W.A. Whittaker, d: Robert Day, se: Alan Simpson, Ray Galton, story: Tony Hancock, Alan Simpson, Ray Galton, ph: Gilbert Taylor, col.: Technicolor, ed: Richard Best, a.d.: Robert Jones, paintings: Alistair Grant, m: Frank Cordell, m.d.: Stanley Black, s.d.rec.: Leonard Abbott, Len Shilton.

Tony Hancock (Anthony Hancock), George Sanders (Sir Charles Brouard), Paul Massie Paul, Margit Saad (Margot), Gregoire Aslan (Carreras), Dennis Price (Jim Smith), Irene Handl (Mrs Crevatte), Mervyn Johns (Manager of London Art Gallery), Peter Bull (Manager of Paris Art Gallery), John Le Mesurier (Office Manager), Liz Fraser (Waitress), Nanette Newman (Josey), Marie Burke (Madame Laurent), Sandor Eles, Oliver Reed, Garry Cockerill, Neville Becker (Artists), Marie Devereux (Yvette), John Wood (Poet).

Feeling that England has nothing to offer him, that his landlady misunderstands him and office routine is crushing his spirit, Hancock moves to Paris to pursue his career as a painter. His work is childishly terrible, but a bogus intellectual set takes him up and confirms his confidence in his genius. He becomes so patronising to Paul, the unsuccessful painter with whom he shares a studio, that the latter goes dejectedly back to England, leaving his paintings behind. Sir Charles Brouard, art critic and dealer, sees Paul's paintings, takes them for Hancock's, and promotes a highly successful exhibition. Suspicion only creeps in when Hancock, commissioned to sculpt a bust of a rich patron's wife, produces a work as hideous as it is deplorable. Sir Charles has organised a London show for Hancock, who calls on Paul in the hope that he can produce the necessary paintings. Paul, who is now painting in the Hancock manner, is acclaimed as a brilliant artist after a confession scene at the gallery; and Hancock returns to his landlady, his favourite statue, and his conviction that one day his talent will be recognised.

Tony Hancock, the funniest of the television comedians, has made the dangerous transition to the larger screen rather more happily than most. The script, by his TV writers, keeps the element of brave fantasy, the conviction of unrecognised grandeur; and Hancock at work, chipping away at his appalling statue, squirting paint with bland optimism over his action painting, is a fine figure. One misses, though, his anchor-man, the astringent Sidney James, and the whole background of down-at-heel respectability. The more prosaic the setting, the funnier Hancock seems; transplanted into a conventionally silly screen art world, he is submerged among the other grotesques. The Rebel gives its hero some agreeably deflationary dialogue; but the director, Robert Day, lacks the confidence to allow humour to take its time in developing and continually tries to force it by over-emphasis. The scene of office routine and the beatnik party in Paris are cases of thin material made to look thinner by the handling. All the same, enough of Hancock's gloomy truculence and shabby splendour come through; he makes his paint-crazed insurance clerk very likeable.

THE BRITISH FILM INSTITUTE - MARCH 1961

The Rebel, made in 1960 was Tony's first film under a new contract with Associated-British Films. Galton and Simpson wrote the screenplay, making good use of their experience with the character, and Hancock gave a sustained performance which was highly successful; indeed the film had a greater success than any other first starring feature for a British comedian, at any rate in the postwar period.

The film was very successful in Britain, although much less so in America, where the title was changed to *Call Me Genius*.



THE REBEL (Behind the scenes)



Each scene - each line - was vetted by Hancock for its international appeal. If he couldn't lose the bizarre British 'Ancok he would set him down amid the artistic community of Paris, a place which had attracted the American imagination for almost a century. Prime sections of Galton and Simpson dialogue were cut because 'they won't understand that in America'.

Another suggestion was rapidly axed. The writers wanted a Rebel cameo role for Sid James, in the same way Bing Crosby continued to make brief appearances in Bob Hope's solo films after their Roadmovie partnership ended. There were various suggestions: one had James surfacing from a swimming pool, winking, and then disappearing; another had him playing the part of a customs officer towards the end of the film. Hancock rejected both ideas as 'old-fashioned', fearing any suggestion the old partnership might be revived.



THE REBEL (London Premiere)

The Rebel was a major success in Britain. It became one of the most popular 'star comic' films of the post-war era, out-grossing the established high earners of British cinema such as the year's two Carry On films - Constable and Regardless - and the latest additions to the Doctor and St Trinian's series. To Hancock's dismay, however, The Rebel failed to set the international film world alight.

Guests included

*Hattie Jacques, Charlie Drake,
Terry Thomas, Jon Pertwee,
Bill Kerr, Alan Simpson and
Sidney James*



Hancock rebels again!

TONY HANGOCK SYLVIA SYMS
RONALD FRASER BARBARA MURRAY

THE PUNCH & JUDY MAN



JOHN LE MESURIER HUGH LLOYD
MARIO FABRIZI

STORY BY PHILIP JONES AND JOHN PUNCELLA
SCREENPLAY BY PHILIP JONES AND JOHN PUNCELLA
DIRECTED BY JOHN LE MESURIER

Hancock Hilarious!



ASSOCIATED BRITISH
A HANCOCK PRODUCTION

TONY HANGOCK SYLVIA SYMS
RONALD FRASER BARBARA MURRAY

THE PUNCH & JUDY MAN

RELEASED THROUGH WARNER-PATHE

Hancock Hilarious!



ASSOCIATED BRITISH
A HANCOCK PRODUCTION

TONY HANGOCK SYLVIA SYMS
RONALD FRASER BARBARA MURRAY

THE PUNCH & JUDY MAN

RELEASED THROUGH WARNER-PATHE

THE PUNCH AND JUDY MAN

1962

THE PUNCH AND JUDY MAN, Great Britain, 1962

Cert: U. list: Warner-Pathe, p.c.: Macconkey, p: Gordon L. T. Scott, d: Jeremy Summers, sc: Philip (fakes), Tony Hancock. Based upon an original idea by Tony Hancock, ph: Gilbert Taylor, ed: Cordon Pilkington, a.d.: Robert Jones, In: Derek Cull t, Don Banks, ot.d.: Stanley Slack, sd: Eric Bayman, Len Shilton.

Tony Hancock (Wally), Sylvia Syms (Delia), Ronald Fraser (Mayor), Barbara Murray (Lady Jane), John Le Mesurier (Sandman), Hugh Lloyd (Edward), Mario Fabrizi ('Nevil'), Pauline Jameson (Mayoress), Norman Bird, Peter Vaughan, John Dunbar (Committee Men), Walter Hudd (Clergyman), Brian Bedford (1st Escort), Peter Myers (2nd Escort), Eddie Byrne (Ice Cream Assistant), Russell Waters (Bobby Bachelor), Kevin Brennan (Landlord), Nicholas Webb (Peter).

The summer season at Piltown, a little seaside town in the South of England, is almost over. On the beach Wally Pinner, the Punch and Judy Man, Nevil, the street photographer, and the Sandman, with his monumental groups sculpted in sand, go their independent ways as seaside entertainers. In the town hall the Mayor and councillors plan Piltown's ceremonial jamboree, the switching on of the illuminations by Lady Jane Caterham, and deplore the humbler diversions of the beach. Wally's wife, Delia, who runs a local gift shop, longs for the social acceptance her husband despises, and sees her chance when the Mayoress invites the Punch and Judy Man to perform on the gala evening. Delia accepts on Wally's behalf, although their frayed relationship can hardly stand the strain of a major quarrel. Angrily and under moral pressure brought to bear by the Sandman, Wally agrees to do the show. But fine evening disintegrates into chaos, with the guests firing bread and soda water across the tables at each other, and in the course of the confusion Delia lands a firm right to the jaw of her idealised Lady Jane. Wally and Delia have lost their chance of establishing themselves as solid citizens of Piltown; but in doing so have come together again as allies.

The question of Tony Hancock's "image" as a comedian has lately been much to the fore. The old Hancock of East Cheam got along without one; the new Hancock (or the post-Galton and Simpson Hancock) is clearly much concerned with the question, and this film, along with his recent TV series, must be regarded as part of the process of self-discovery. Hancock's own uncertainty about just what he wants to do with his truculent, abrasive, likeable screen other self seems to hang over *The Punch and Judy Man*; and the young director, Jeremy Summers, has been unable to provide the firmness lacking in the script. But, botched though the film often is, its faults (and its virtues) are never wearily conventional. The whole tone of the comedy is quiet, understressed, a little melancholy, from the rainswept setting of the beach itself, through the Punch and Judy shows in which Wally takes out his rage against Delia by battering the inoffensive Judy, to the little scene in which Wally calls on the Sandman in his cabin under the pier and is obliquely instructed in his obligations to Delia. In the first few minutes Hancock dressing, to the chilling accompaniment of the BBC, and eating a glum breakfast at which the stirring of tea and the crunching of toast reverberate like storm signals—the film establishes its mood. Nothing that follows is quite as good, and set-pieces (the gala night; the scene in which an ice cream concoction is methodically constructed and eaten) suffer most from indecision in the direction, a failure to sustain and build comic tempo. At some time, in someone's mind, *The Punch and Judy Man* existed as a distinctive and very engaging comedy. It hasn't come through on the screen quite like this, but one warms all the same to its performances (Hancock himself; John Le Mesurier as the sad Sandman; Barbara Murray as the desperately bored Lady Jane) and to its little, lugubrious jokes.



THE PUNCH AND JUDY MAN (Behind the scenes)



It soon became obvious, even to its creator and star, that *The Punch and Judy Man* was plummeting to disaster. 'I would have liked to quit the film in the middle,' Hancock later confessed to Sid James, 'but by then we'd gone too far and I had to finish it.' When it was completed he said: 'I just wanted to go away and dig ditches or something; anything; go to France; be a beachcomber; anything to get away from it'



THE PUNCH
AND
JUDY MAN (Film launch party)

1962



Tony Hancock



Mario Fabrizi and Hugh Lloyd



Philip Oakes and Sylvia Syms



Philip Oakes and Barbara Murray



Tony Hancock



20th CENTURY FOX Presents

Those Magnificent Men in their Flying Machines

— as how they flew from London to Paris in 25 hours and 11 minutes



Starring
 SARAH MILES STUART WHITMAN JAMES FOX ALBERTO SORDI ROBERT MORLEY
 GERT FRÖRE JEAN-PIERRE CASSEL IRINA D'AMICO ERIC SYKES
 and TERRY THOMAS

Produced by STAN MARSULITS Directed by Winton J. Wood Produced in Colour by
 XEN ANNAVIN JACK DAVIES and KEN ANNAVIN TOGO-40 TECHNICOLOR

Co-starring
 BENNY HILL YUPEO ISHIHARA
 FLORA RUBSON BELI SAGITON
 KARL MICHAEL VOGLER SAM WAGMAN
 and TORY HANCOCK

Cinema managers were issued with a campaign book for each
 Hancock was one of more than twenty stars appearing in *Those Magnificent Men in their Flying Machines*



THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES

1965

Those Magnificent Men in Their Flying Machines, or How I Flew from London to Paris in 25 Hours and 11 Minutes, is a knockabout comedy with the dubious distinction of featuring as many top-name stars as words in its title. Hancock had been hired to play Harry Popperwell, an eccentric inventor who not only designs some of the aircraft but takes part in the 1910 air race. However, with less than a month before shooting, Hancock apparently tripped and snapped his ankle. Waiting in agony for his foot and leg to be set, he was informed by a doctor he had both broken and dislocated his ankle, a classic Pott's fracture. The name, once the pain killers took effect, tickled Hancock's sense of whimsy. 'This is a Pott's fracture...' he bragged sniffily, as if the break was as rare as his blood group in *The Blood Donor*, '... named after Sir Percival Pott, 1780.' No one was quite sure how the accident had happened.

Hancock as Harry Popperwell, who proposes to enter the London to Paris air race of 1910 by flying backwards ('less air resistance'). He is last seen heading in the direction of Scotland.

Walking with his foot encased in plaster to the knee was awkward and excruciatingly painful, but Hancock refused to pull out of the film contract and shuffled through his brief part in *Those Magnificent Men*, fortified with equal measures of pain killers and alcohol. It was a mishap too good for the film's publicity machine to ignore. When Twentieth Century-Fox issued its campaign book to cinema managers, the colour brochure boasted:

The plaster cast on Tony Hancock's foot in *Those Magnificent Men in Their Flying Machines* was not put on by the studio make-up department but by an M.D. The popular comedian broke his foot just before he was due to start his role of Popperwell, the eccentric plane inventor, and figured he would have to bow out of the part. However, producer Stan Margulies had a new scene written which provides an alibi for the plaster cast. Through the picture Hancock hobbles around with cane and cast and while these may have added to his discomfort they added to the humour in some of the comedy action.

The film's English and 'French' coastal sequences were shot overlooking the Channel in Kent. In one scene, John Le Mesurier plans a French painter whose sand dune studio and nude model are overflowed by the racing aircraft, so Hancock took the opportunity of driving down to Folkestone to meet up with his old friend.

The film would not be issued for another eight months. Hancock's cameo, no matter how entertaining, was lost among the blur of other international actors and actresses - all of whom were overshadowed by the film's real stars. The British Film Institute's review noted:

As pretty playthings, old aeroplanes have rather more to offer than old cars like *Genevieve* or old trains like the *Titfield Thunderbolt*, and yet one hardly expected an international cast to be so totally eclipsed by authentic reproductions of early flying machines. The main reason for this is the script, which goes back further than 1910 for most of its humour, and which tends towards the assumption that wogs begin in Calais ... Still it's all good fun.



20th Century-Fox presents

Magnificent Men in Their Flying Machines



from

and minutes



Two days into the shooting of **MAGNIFICENT MEN** Hancock had the misfortune of breaking his leg while off the set. Rather than replace this wonderful comedian the director had the broken leg and cast written into the script and so we see him maniacally loping along throughout the picture.



Annakin and Hancock play a bit in preparation for the forthcoming scene.

TMAN - SA
Guest Star
minutes - Co
roduced by

TION L
UNTER L
ON W.C.2.





THE WRONG BOX

1966

Tony Hancock and Peter Sellers first appeared on screen together some thirteen years earlier - in *Orders Are Orders*. *The Wrong Box* brought them together one final time.

Released in 1966 and directed by Bryan Forbes, *The Wrong Box* was based on a splendidly comic novel by Robert Louis Stevenson, and although the film tended to spoil matters by overdoing many of its jokes it still had many good comic moments. The involved plot revolved round the last two survivors of a Tontine a strange form of lottery in which the total takings go to the last surviving subscriber. The venal nephews of one of the survivors - played by the already established comedy duo of Peter Cook and Dudley Moore attempt to hush tip the apparent death of their uncle because they believe (wrongly) that the other survivor is already dead and they want to claim the money. The complications mount as they try to dispose of the corpse they believe to be their uncle (but which is in fact that of a notorious murderer). The plot finally resolves itself into a chase involving the corpse, the money, three hearses and the main characters, all hotly pursued by an increasingly suspicious detective, played by Hancock.

Hancock made the most of his short role, as the detective becomes more and more exasperated when faced with the bedlam caused by the resolution of the chase, repeating his bewildered 'And who are you?' as each character is added to the final affray.

It was his last film appearance, and the hoped-for international recognition never came. Eric Sykes comments: 'It was a great pity that he never got the film that would put him on the international map. When you think of somebody like Dudley Moore who is very funny and has tremendous charm and charisma - well so had Tony, and I think if Tony had had the same chances as Dudley Moore I think Tony would have been an international star. Of course Dudley has a lovely twinkle in his eye, whereas Tony was a bit austere. Dudley Moore, because he was small, tended to get a lot of sympathy people wanted to cuddle him. I'm not sure that people wanted to cuddle Tony - Tony was always an arm's length away.'



Tony Hancock - whose appearance is restricted to the final fifteen minutes of the film - is the detective who attempts to unravel the convoluted plot. He attacks his part with gusto, but tends to be warped by the inclination of the writers to 'improve' the original by the addition of a wide variety of intrusive comic devices.



THE
WRONG (Behind the scenes)
BOX

1966

Tony Hancock arrives on set



John Mills with his home
movie camera



Michael Caine signs autographs

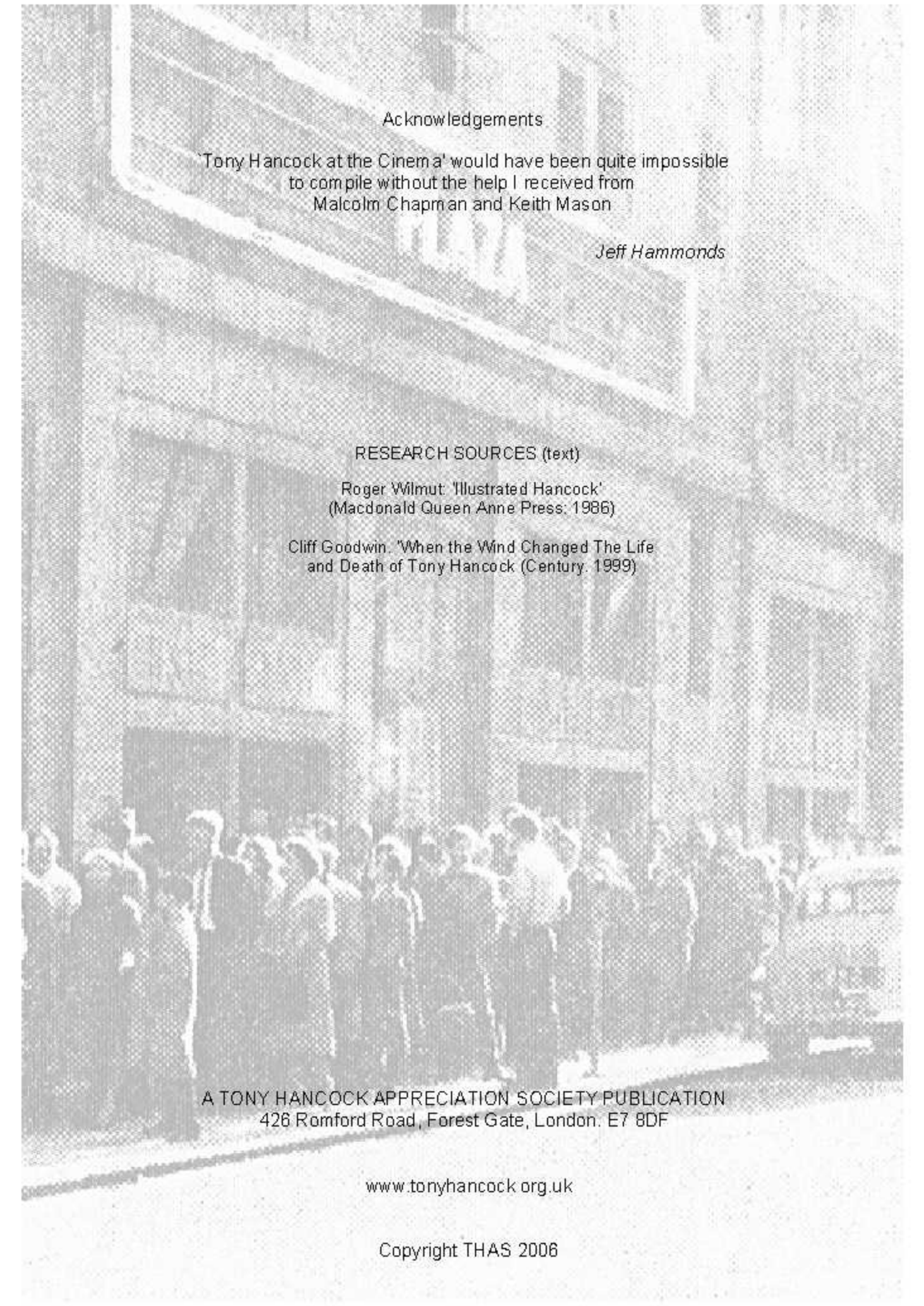


For insurance purposes, Tony is chained to the
Watneys beer dray



Tony leaves the set





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Jeff Hammonds

RESEARCH SOURCES (text)

Roger Wilmut: 'Illustrated Hancock'
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Cliff Goodwin: 'When the Wind Changed The Life
and Death of Tony Hancock (Century: 1999)

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