

▼ Jules at the GTC Awards 2012 with wife Cindy and son Dan



# Jules Greenway

# A job well done

The recipient of this year's top GTC Award, the Television Cameraman's Award (TCA) is a very popular and well-known cameraman, Jules Greenway. His long career spanned nearly five decades and took Jules through the cycle from BBC to ITV to freelance. Along the way he witnessed multiple changes of technology and work practices, while amassing a credit list of iconic TV programmes featuring a roll call of major stars. Shortly after Jules had visited Birmingham to pick up his GTC Award, he sat down with friend and fellow GTC member, Paul Baldwin, for a chat during which Paul drew out of him many recollections of a life well spent in TV.

**Paul:** So, Jules, where do we start? You had such a long and interesting career. How did it all begin?

**Jules:** Well, I replied to an ad in the Radio Times, which was amazing really. I wouldn't be here today had my father not seen the ad, as I hadn't spotted it. He said, "Look at this, why don't you try for it?" and I decided to give it a go.

I went down for that fantastic interview, in the boardroom with four people and me timidly sitting on a chair opposite. It was funny really because I was one of those – you have probably come across others – who, having got through this frightening board with the four people, then attempted to leave via the broom cupboard! There were two doors in the corner, one on each wall – one was

the exit and the other the cupboard. I discovered later, chatting to colleagues, that several of us had tried to go through the broom cupboard. We always joked that it was one of the reasons they chose us!

**Paul:** And what was your first job?

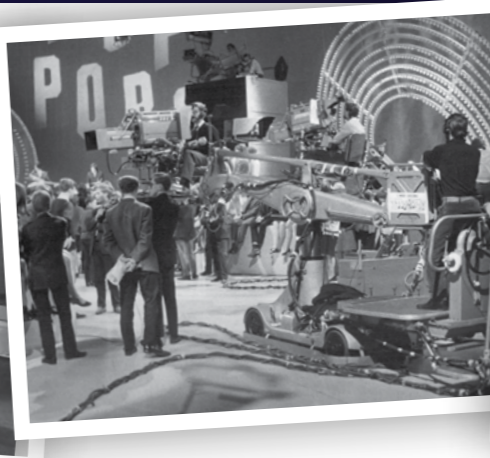
**Jules:** We started with a week's induction course, during which we

visited every BBC building in London and were then treated to a series of lectures, the most memorable of which was 'What would happen in the event of Nuclear War?', delivered by a very upright military gent who issued dire warnings about the aftermath of such an event and the need to shelter from 'the foul insidious dust'!

Then you went straight to Television Centre (TVC) and joined a crew for



▲ Tracking the Heron with Ron Green on camera and The Tremeloes performing



▲ Swinging the Mole crane on Christmas Top of the Pops 1965, with The Kinks. Ron Green is on the front with Keith Salmon on Camera 2 on the Heron



▲ Location drama was fun – seen here, a complicated set-up for Growing Rich, which entailed circling around a two-hander several times in each direction

training (the official training at Wood Norton came six months later by which time, of course, you knew everything and gave all the lecturers a hard time).

Your first task on the crew was to learn to 'eight' a cable, which doesn't sound very much, but it was quite a skill to acquire, especially with the

**Jules:** Yes, the great thing was that the crews had so many people. There was a senior cameraman, three other cameramen, numbered two to four, and two dolly operators known as trackers. Then there were a couple of dog's bodies at the bottom (like me), who would do general duties – cable-bashing, assisting or whatever.

My first crew was that of the legendary Jim Atkinson, father of the idea of using a pedestal to execute camera moves on drama, as opposed to just being a means of moving to a new position

big, thick, heavy camera cables in those days. We also learnt how to attach a thinner cable, like a video cable, by wrapping it round in alternate directions so it can be removed easily – I'm always amazed when new recruits have not seen this simple technique! So, you literally joined the crew as a general dog's body, called 'Crew Relief'.

My first crew was that of the legendary Jim Atkinson, father of the idea of using a pedestal to execute camera moves on drama, as opposed to just being a means of moving to a new position. Working with Jim, you were his personal cable-basher, tea boy and – believe it or not – cigarette hider. He smoked in the studio (strictly against BBC fire regulations) and had a cunning way of holding the lit ciggy inside his cardigan pocket if he saw a fire officer approaching. If the cardigan had been removed for comfort he would slip the cigarette to you and you then had to stroll nonchalantly into the scene dock with it hidden from view!

**Paul:** The crew system was a wonderful way to learn though.

There were 20 crews and each crew specialised in a particular area, like drama or light entertainment. In a normal week you would do one of the crew's speciality programmes – either a big drama or episode of a series, or similar production for light entertainment – and then for the other couple of days, you would do what we called the 'run of the mill' stuff: current affairs, children's programmes, and so on.

With the crew being so big, the senior cameraman could crew from the bottom on these programmes. So you would get to do a camera on shows like *Jackanory* or *Tonight*, while the senior guys would do the assisting and tracking etc. It was a brilliant way of learning. *Playschool* was particularly good – the opening shot involved tracking in and pulling focus on the clock, then tilting down/pulling focus again to see what was on the roundabout. Or, if you were on Camera 3, you had to zoom through the round, square or arched windows!

Most of the current affairs programmes were live, which was great discipline for learning your craft. I remember I was once on Camera 3

on a *Money Programme* with a trainee director. I had a repo that had to happen during a VT insert but she got herself in a muddle with where each camera was and cued me to move. I didn't, because I could see what would happen, but when screamed at thought 'Oh well' and dutifully trundled across shot behind the presenter! In those days we couldn't speak directly to the gallery. During rehearsals if you needed to converse with the director you gesticulated to the nearest boom op and he would position the mic near your face.

**Paul:** Can you remember the first programme you worked on?

**Jules:** I can't actually remember but I think it was one of the current affairs shows. I know it was in 1963. And my very first job, apart from all the cable-bashing and so on, was tracking a motorised Vinten with the senior cameraman on the front. This was a very steep learning curve, because it was literally my first week. He pointed at it and said "Right, you're driving

that today." It was brilliant really, you got to drive all these fantastic cranes and things.

**Paul:** Do you think people miss out by not tracking those dollies, the Heron, and so on?

**Jules:** I think so, because it was a very good discipline. Even though you weren't doing the camera or looking through the viewfinder (although you usually had a monitor so you could see the shot), the discipline you learnt was positioning the camera in exactly the right place in order to achieve a particular shot. And, of course, the cameraman might have, depending on the size of the programme, reams of shot cards. So, your job was to put him in exactly the right place. You had to come up with your own system of marks on the floor so that you knew where to put the dolly. There was also a bit of intuition involved because, if the actors didn't hit their marks precisely but you were on the ball, you could alter the position of the dolly so that the cameraman was in the



▲ Jules collects this year's TCA from GTC President Dick Hibberd. Jules is the fourth member of the legendary Crew 7 to receive the Guild's top award





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▲ Z Cars in the studio, 1963: James Ellis as PC Lynch and Colin Welland as Graham, in Z-Victor 2 which is in front of moving back projection

## Z Cars was brilliant because it was all done live, with film inserts... it was a great discipline for the actors and everybody on it

right relationship to the subject even though the dolly was slightly off its mark. It was quite a skill to do that and a very good way of learning about being in the right place to achieve a certain shot.

**Paul:** Tell us about the iconic programmes you worked on: Z Cars, the early Doctor Who's and so on.

**Jules:** I never did a camera on Doctor Who, but I was sometimes in the studio assisting and cable-bashing. It started in 1963 with William Hartnell as the first doctor. My crew didn't actually do that programme but you would be sent round to work with other crews and fill in for people who were on leave and so on.

Z Cars was brilliant because it was all done live, with film inserts. So again, it was a great discipline for the actors and everybody on it. Because of that, you would occasionally get hiccups and I remember one classic one. As you probably know, it was done in sets and everybody moved around from set to set during the film inserts. On this particular episode, it all got out of sync, or the film broke or something, and there was this classic shot of everyone moving from one set to the next, with Frank Windsor in shot standing behind the set waiting to come on. On another occasion, Frank was standing and talking through the passenger window to some characters seated in one of the cars, when the back projection

started to move too soon, giving the impression that the car was moving. Spotting this, Frank brilliantly started to do a 'cod' walk to try and get round the problem. I'm not sure how convincing it was but at least he tried! Those sorts of memories stick out.

**Paul:** Do you think TV has lost some of its magic by not having so much live content nowadays?

**Jules:** I think so, because it was such a good discipline. Although, even when recording came in, the good directors would still try to do shows as if they were live, only stopping if something went really wrong. Of course, a lot of programmes still are done live, particularly sports events and big national events, those sorts of things.

**Paul:** You later moved to ITV. What would you say was the big difference between the BBC and ITV, bearing in mind that, at the time, these were the only two major TV organisations in this country?

**Jules:** A big difference was the BBC training set-up. One of the reasons the Beeb took on so many people was that ITV had started up and it was encouraging people to go there with better pay and so on. The BBC hierarchy was always at pains to point out how much they had spent on training you; obviously they didn't want you to leave. They used to take people on in batches of 40 or 50

a year in Tech Ops (for sound and cameras). ITV relied on the BBC to do all the training for it. That changed later on, and the good ITV companies developed their own training schemes, although they took far fewer people on, maybe one or two at a time.

**Paul:** So can you recall any 'cringe-worthy' moments that you are prepared to reveal?

**Jules:** One springs to mind! It was in the early days as a tracker down at the BBC's TV Theatre. The line-up involved a Mole crane that went up and down the aisle in the middle and then there was another crane – a motorised Vinten – which ran parallel to the stage. This went in roughly to the middle and then out again until its back was against the wall. I was tracking on this particular show – I can't remember what it was, I've probably wiped it from my memory – with a very nice number two cameraman called Brendon Carr on the front. We had a very fast repo, having been in the forward position, to get out of the way of Camera One's shot from the Mole. For those who don't know the Vinten motorised dolly,

it hurt! The result was the stopping didn't happen and we crashed into the wall. There was a tinkling sound from inside the camera, and the cameraman looked round and said, "I think the tube is broken". Everything stopped and the engineers came whistling out from their little cupboard. Actually it was amazing because there were no recriminations, the BBC was very good like that.

**Paul:** What would be your favourite dolly that we don't use as much now?

**Jules:** The Mole crane definitely. The Mole was in regular use. You usually had one on any big show, whether it was a drama or something else. Occasionally, much bigger cranes came in, particular when TC1 got up and running. It was such a big studio, they could use really big film cranes – the Chapman Hercules and the Titan – which were fantastic things to work on. This usually took more people; you would have two people to swing them because the arm was so big. And later there was the Nike, which took over from the Mole as a slightly bigger, more streamlined version of the Mole. It could do more and had a bigger



▲ With colleague and best mate Paul "Biffo" Baldwin and the stars of The Chief, Tim Piggot-Smith and Anne Archer

it had a very funny brake arrangement, which was split in two bars. These worked in conjunction with each other but there was one for your right foot and one for your left; you could stand on either, whichever took your fancy. Anyway, we did this fast repo, which meant pulling the lever flat out backwards and then standing on the brake to stop. I stood on the brake with my right foot but unfortunately my left foot was stuck underneath the other bar, so as I pressed the brake down all it did was hurt my left foot... and the harder I pressed the more

range of height and so on. Those cranes were great fun to work on.

**Paul:** I'm sure. Is there anything you would do differently, if you could go back in time?

**Jules:** That's a difficult one. Not as regards the actual working, I don't think. I have pretty much enjoyed everything I've done, which is good to be able to say.

One small thing I would definitely do is keep a diary – a record of everything I worked on, because you

tend only to remember the highlights. It would be great to be able to look back at every single week and see all those things you actually worked on. I know one or two colleagues who have done that, and it is very nice when they look at it and say, "Did you know you worked with me on such a programme, on such a week?"

**Paul:** You've seen a lot of changes in the equipment – you started off with turret lenses obviously.

**Jules:** Yes, it was interesting when I first joined. The BBC was gradually updating its studios, even though TVC was only a few years old in 1963. I think they had four or five different makes of camera, including one studio down at Lime Grove that still had the

regular uses was on Playschool. It meant you could zoom through the appropriate window, square, round or arch. The zoom lenses came in gradually at first but then they became the norm with the advent of colour (and not everybody may not know the reason behind this). On turret cameras, the focus worked by moving the tube backwards and forwards towards the back of the block behind the lens, and you couldn't do this with three- or four-tube colour cameras. So zooms came in and became the norm pretty much over night.

**Paul:** Why did you decide to leave the BBC and go to Anglia?

**Jules:** The main reason for the move was a personal one. It was 1968 and

## If a zoom lens was needed on a particular show, the director had to specifically ask for it... we young chaps had to go and fetch it from stores (and woe betide you if you didn't have the right paperwork!)

oldest cameras, the CPS Emitrons. It was funny when you went down there because everything was round the other way. The focus and pan bars were swapped over, so you had to work the other way round.

A couple of the studios had Pye Mark 6s, which had a motorised lens turret. Us new boys thought this was brilliant because it seemed very new and modern. You just pushed the switch and round went the turret. Of course, the old hands poo-pooed this and said you couldn't do a lens change as quickly as you could manually. Actually, they were right, because they could do lightning fast lens changes with the old turret!

Part of noting down your shots was not just the obvious thing of what size it was – a two-shot, close-up or whatever – you also had to note which way to turn the handle to achieve the next shot. That in itself was quite a discipline.

Zoom lenses were only just coming in, so if a zoom lens was needed on a particular show, the director had to specifically ask for it. We young chaps had to go and fetch it from stores (and woe betide you if you didn't have the right paperwork!), then rig it on the camera ready for the shot. One of

my wife Cindy and I wanted to settle down and buy a house. This was pretty well impossible for us in London at that time so we decided to move. It was a bit of a wrench to leave the Centre because there was so much going on there but we decided to move anyway and I got the job at Anglia, which was brilliant.

One big difference was that, working at TV Centre, you didn't get a look in at any outside broadcasts but going to Anglia, you got a very nice mix of studio programmes and outside broadcasts. This was a whole new thing to learn about, going out and rigging on location and doing sports events, which I had never done before. I went to a football match for the first time in my life, and loads of other things. Of course, Anglia also had a big name for drama, so there was lots of work on drama as well.

**Paul:** Any particular ones?

**Jules:** In the early days there were a lot of studio dramas – big productions with some huge names like Sir John Gielgud, David Niven, Sir John Mills, Alan Bates, Joan Collins... wonderful people like that. Those were mainly in the studio, but then Anglia saw




▲ 'Skateboard Cam' used to track down the centre of a boardroom table with Jules perched on top

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## My all time favourite memories are of working with Peter Cook and Dudley Moore... they were such good fun

the sense in branching out and doing some dramas on location, which was absolutely brilliant because you went to loads of different places. It was always good fun setting up in all sorts of different locations, out in the open or in a country mansion or something like that. We did lots of *Tales Of The Unexpected* and the P.D. James crime drama serials with Roy Marsden as Commander Dalgliesh. He was a wonderful chap to work with. Then there was *The Chief* with Tim Pigott-Smith and later Martin Shaw.

**Paul:** Oh yes, *The Chief* – we actually worked on Series Two of that together.

**Jules:** Yes, with that wonderful director Desmond Davis, who was an absolute hoot to work with. Very demanding, but very good. He knew what he wanted and had clever ways of achieving it. One amusing thing I remember: He came to us and said, "Tomorrow I want to do a shot tracking down the middle of a boardroom table. Can you do that?" And we thought "Oh, no". He went

on, "I saw one done once using a skateboard." So we literally went out with about £20, bought two skateboards and then got the props guys to make a little tracking dolly up from the two skateboards with the camera fitted in the middle, as low as it could go to the table. Because things like remote controls were in their very early days, we decided the only way to make sure the shot was what we wanted, was for me to crouch on top of this thing and be tracked down the middle of the boardroom table, with the props guys whipping out ashtrays and flowers etc from the table as we went along. It was really quite amusing!

**Paul:** And what have you been doing in more recent years?

**Jules:** Well, I was made redundant from Anglia, along with half a dozen or so others, in 1996. I went out into the big wide freelance world. Most of the work available was on sport OBs, and fortunately there was plenty of work around, as there still is in that

sort of area. So, it was lots of football, horse racing and cricket, that sort of thing. We even did basketball. Plus, there were the big national events – royal weddings, funerals, the Queen Mum's 80th birthday – that was a particularly nice one, great fun to do. As is often the way with those events, it was covered by both ITV and BBC, so you got to meet up with loads of old colleagues.

Latterly, I was asked to organise the camera crews for Channel 4 Racing, which I was very happy to do, and I did that for the last 18 years or so. It was a great pleasure to work on – a really, really nice team of people from the presenters right through the whole production team.

People who haven't worked on horse racing often say "Isn't it boring, same old horses running past?" Well, no, it isn't. Yes, the racecourses are visited on a regular basis, and yes, the races all have their specified distances and so on, but every day has a different story to tell, not least because of the varying weather conditions, and you can always rely on horses to do something unpredictable to keep the cameramen on their toes!

**Paul:** Do you have any particular high points from that part of your career?

**Jules:** Probably the biggest highlight of that era was when the Channel 4 team picked up a BAFTA for our

coverage of the 1998 Epsom Derby.

I also remember a lucky day when things worked out for me. I often did the Super Slo camera or the close-up finish which was sometimes called upon to concentrate on a particular horse throughout the race on ISO. It was usually chosen by the pundits or director, but if they hadn't chosen one you just had to pick a horse yourself. One day at Sandown on a 5-furlong sprint, I spotted a horse called Airwave playing up at the start and having to be persuaded into the stalls. "This could be interesting," I thought, "I'll go with her." When the stalls opened she came out dead last and I resigned myself to the fact that my shot would never see the light of day. However, once committed you stick with it. To everyone's amazement she caught up and went on to win and, needless to say, the shot was replayed over and over again from start to finish!

**Paul:** And then you finally decided you were going to retire. Quite a lot of cameramen say they are going to pack up, maybe when they leave a company, but then we see them around on the circuit for years to come. But you said, "I am going to retire"... and you have. For the last year we haven't seen you working at all. How did you reach the decision that you were going to hang the cans up, and that would be that?

**Jules:** It was a family decision really. We just thought the time felt right. We felt we had enough going on and, fortunately, enough of a pension, which is the main thing when you take this decision. As you know, I finished on a real high, at Goodwood in July 2011. It was a really, really good week with parties and all the rest of it.

And no, I haven't done anything since. The phone hasn't rung, and I don't want it to. We've been incredibly busy with lots to do at home. One of my hobbies, which I haven't mentioned, is tinkering about with old cars, so I have more time to do that. Also, our son Dan, also a cameraman, has moved up from London to live near us, which is wonderful. So we help him out with his old house and his garden. And best of all we have a new grandchild, our first one!

**Paul:** Fantastic, and what cars do you have?

**Jules:** We have a 1950 XK120 Jaguar, which is beautiful. We've had that a

very long time and I've completely restored it. Plus we've just acquired a 1931 Buick – a huge old Al Capone-style thing, which is great fun.

**Paul:** So, we can safely say you are enjoying retirement?

**Jules:** Absolutely, it is wonderful.

**Paul:** That's great. So, just to finish off, after a lifetime in television, are there any particular characters that you like to remember, whether they be stars or crew members?

**Jules:** My all time favourite work memories are Peter Cook and Dudley Moore. They were such good fun. I was lucky enough to work on a production of *Beyond The Fringe*, which we did out of the TV Theatre. It wasn't shown in the UK as it was done specifically for the American networks for when they took the show over to America. I think it was in 1964. Then, after that, there was *Not Only... But Also*. Crew 7 did the first two series of that and they were just hysterically funny to work on; we were just laughing all day. Sadly, only a few episodes survive. I always say when you see them – particularly the scenes with Dud and Pete, like the one in the art gallery, where Peter Cook is deliberately trying to make Dud corpse – you can hear Ron Green and me on the Heron

laughing along with everybody else.

They were such good people, as soon as the programme finished you'd go straight up to the club for drinks. I remember getting in the lift one time and Dud was in there. I can't remember how we got on to it, but he did this funny thing, which he could do blowing his cheek and going "Pwwwww". I was able to say, "That is amazing, you are the first person I have met who can do that, because I can do that as well!" and went, "Pwwwww". He said "Oh, that is brilliant Jules"... and off we went to the club for a drink. Fond memories.

**Paul:** Excellent. Anyway, very many congratulations on your recent award. There was something very significant about that award wasn't there?

**Jules:** Yes, it was absolutely fantastic. Obviously it came as a complete surprise. I'm very honoured to be in such company and the really amazing thing was the realisation that I am the fourth person from Ron Green's crew, Crew 7, to receive the TCA (the other three being Ron, John Henshall and Keith Salmon) which is extraordinary and also deeply pleasurable. I think Ron would be very chuffed!

**Paul:** Yes, a lovely man and I think he would be very proud. Thank you for talking to me for Zerb, Jules.



▲ Last day of work: at Glorious Goodwood

## Fact File

Below is a selection of just some of the many programmes Jules worked on during his long and fulfilling career:

### BBC 1963–1968

Playschool  
Tomorrow's World  
Blue Peter  
Top of the Pops  
Tonight  
Dixon of Dock Green  
Dr Who  
Kipling  
Sherlock Holmes  
The Likely Lads  
The Money Programme  
The Beat Room  
BBC-3 (an early BBC2 series with Ned Sherrin that few people remember!)  
Not Only... But Also

### Anglia TV 1968–1994

Tales of the Unexpected,  
PD James Inspector Dalgliesh Crime Series  
The Chief  
Fay Weldon's Growing Rich,  
Local content programmes – About Anglia, Farming Diary, Bygones  
OBs of all sorts  
Football (Anglia pioneered Match of the Week (done on three cameras!) which preceded Match of the Day by some time!  
State occasions, including royal weddings, the Queen Mother's 80th birthday, Pope's visit

### Freelance 1994–2011

Mainly sport OBs – football, basketball, motor racing including F1  
Funerals of the Queen Mother and the Princess of Wales  
Supervisor Channel 4 Racing, involving an OB from a different racecourse every Saturday of the year with an hour-long live preview show at 08.00, plus all the bigger meetings – Cheltenham Gold Cup, Glorious Goodwood, Chester, York, Newmarket, The Derby, Dubai World Cup, Arc de Triomphe, etc.

Contact Jules on: [jules@thegreen-way.com](mailto:jules@thegreen-way.com)



▲ Enjoying retirement: Al Capone-style Jules with his 1931 Buick

## It was a great pleasure to work on the Channel 4 racing – a really, really nice team of people from the presenters right through the whole production team



▲ The Channel 4 Racing team celebrating their BAFTA for coverage of the Epsom Derby, 1998