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FORTY YEARS OF TELEVISION



The cover shows dancer Carlu Carter and cameraman Max Cleary on location at Long Reef Beach, 1961.

We were shooting at Long Reef with George Greech playing a Steinway grand piano on the beach, and Bill McGrath and Carlu Carter dancing to 'Tara's Theme' from Gone with the Wind. I offered a shot to director Peter MacLanane that he could not refuse: a long silhouette with the pounding waves in the background. But Bill had to run, artistically, up the entire hill towards his love. A couple of years ago Bill reminded me that art can come at a price. All those artistic runs for rehearsals and takes damn near killed him.

MAX CLEARY

This was the first time a dance routine had been filmed on location. I was wearing ballet slippers... Poor Bill had to run up this long hill to meet me and then support me on the way down so I didn't slide. He said, 'Don't slip, we can't afford to do too many takes.' We were both exhausted when we'd finished. The crew were exhausted too — they had to carry those heavy studio cameras up and down the cliffs. Then when we'd finished and packed up all the gear, we went back to the studios to rehearse for the next show!

CARLU CARTER



FORTY YEARS OF TELEVISION

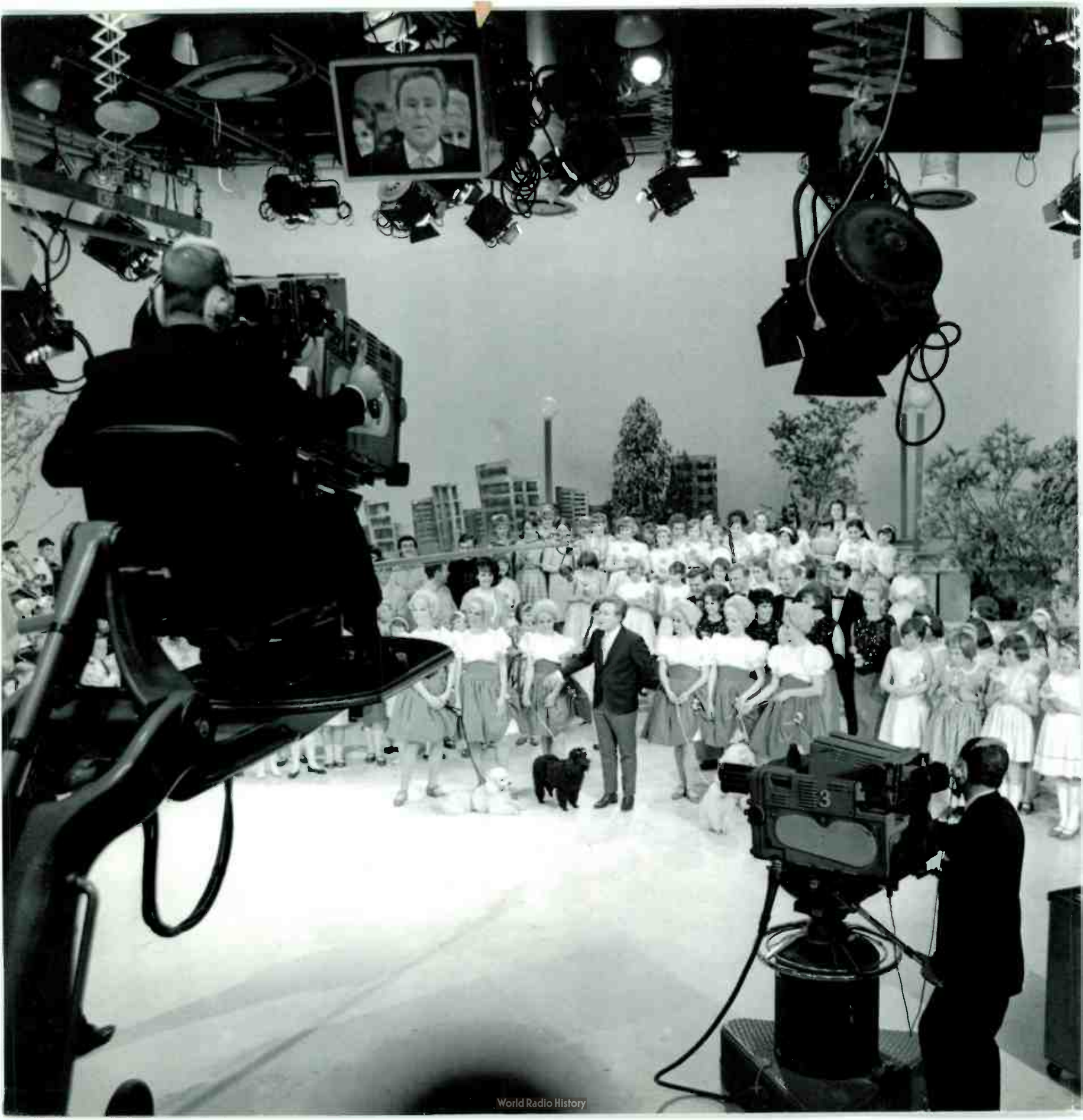
The Story of ATN 7

Compiled by Julia Morrell

Text by Helen Everingham and Simon Francis







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Like many Australians, my first experience with television was peering through a store window watching flickering black-and-white images. It was Melbourne, November 1956. I was standing at the front display window of Myer in Bourke Street watching Seven broadcast the Olympic Games. In Sydney, Seven was only a few weeks away from commencing regular television broadcasts.

But back then, in those early days of a new technology that was to change our lives, Seven knew what made great television. Quality Australian programming. Strong sports coverage. A commitment to news and current affairs.

Channel Seven Sydney was truly a pioneer in the development of television in Australia. The first nightly current affairs program, the first drama program, the first breakfast program and the first station to use videotape, rank among many of its achievements. And then there are the landmark programs such as *Revue '61*, *The Mavis Bramston Show*, *My Name's McGooley — What's Yours?*, *Pick-A-Box*, *The Great Temptation*, *A Country Practice*.

Driving Seven's achievements over the past 40 years have been the commitment and creativity of a group of Australians who came together in a pioneering spirit to produce television programs.

This commitment and creativity are vividly brought to life through the words and images in this book.

Looking towards the future, and as we meet the challenges of rapid changes in the communications landscape, we know with confidence that Seven is well placed. Just as in those first days of Channel Seven Sydney, the commitment and creativity of our people will ensure that Seven continues to be a leader in Australian television.

They say the more things change, the more things stay the same. It is true.

Like those early days of television, Seven's future will be determined by what appears on the television screen — quality Australian programming, strong sports coverage and a commitment to news and current affairs.

And just as Seven brought Australians images of the Melbourne Olympic Games, Seven will be there in 2000 as the host broadcaster for perhaps the greatest event in this country's history — the Sydney Olympic Games.

KERRY STOKES AO
Chairman, Seven Network Limited



Foreword



ongratulations on your 40th birthday Channel 7!

I dabbled with you before the *Bramston Show* — guest appearances with Ray Taylor and the Toppanos at breakfast time — but when I joined you for the *Bramston Show* in October of '64, Australian television directors had at last learnt that television pictures were more than 'feet, knees and in-the-distance'.

The spirit of creativity and excitement was rampant: from Jimmy Oswin, the General Manager on the first floor, through actors, musicians, make-up, wardrobe, cameramen, receptionists and even the canteen staff.

The Mavis Bramston Show was a watershed; with ratings still unbeaten, the first prime-time all-Australian show to have all-Australian sponsorship. Icons were created. Audiences (if they are old enough) still talk about it in detail!

I then had the privilege of following up in *My Name's McGooley* — *What's Yours?* which was the first successful prime-time Australian situation comedy.

Everyone was too busy basking in success to consider or analyse in depth what we were all doing. It is only now, in retrospect, that we realise Channel 7 was laying the foundations of its leadership in Australian television and, especially, Australian comedy.

I don't doubt there will always be as much entrepreneurship and enthusiasm at Epping as there was then — and, with many others, thank you for the opportunities Channel 7 has given many of us in these last 40 years.

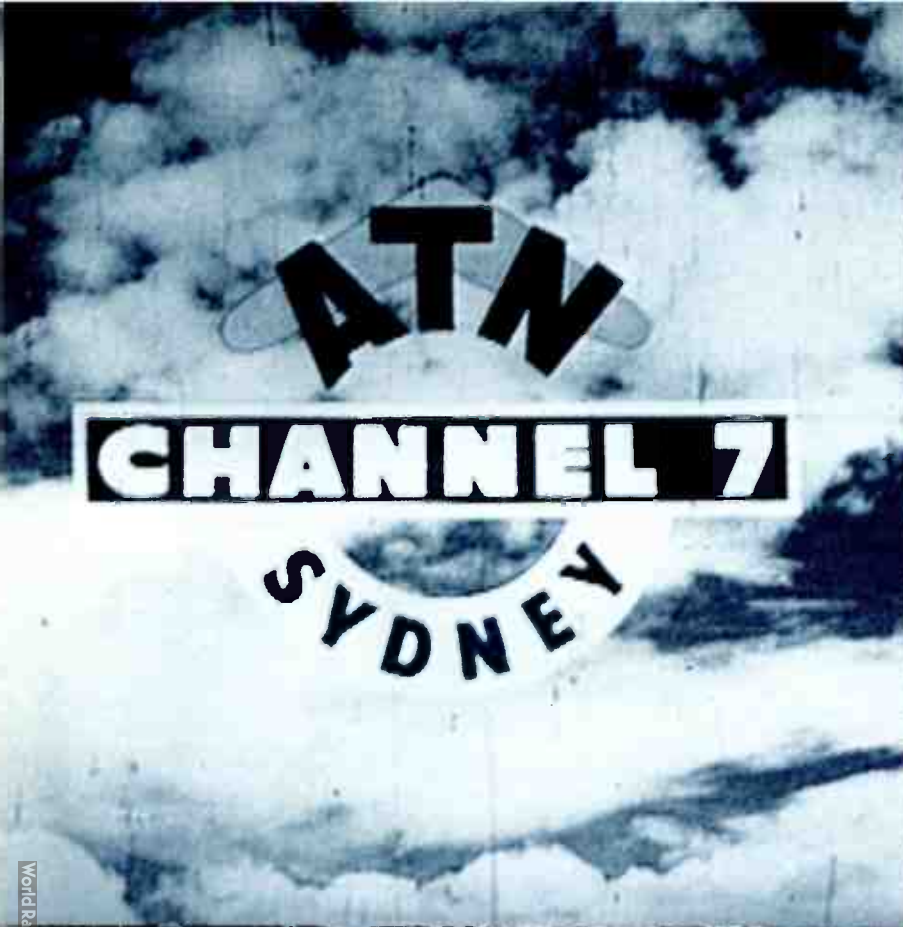
GORDON CHATER

THE FIRST DECADE

From 1956







They were big, they were blue, they were beautiful.



It was like nothing we had ever seen before. It was television. And way back then, little did we know what impact the new medium would have on our lives. At the time, radio dominated. We went to the movies a couple of times a week. Life seemed simpler.

But in 1954, locked away in a small room in the Sun building in Elizabeth Street, Sydney, a group of people were making plans for a television station that in two years would broadcast its first program. The plans were ambitious. Not only would the station feature the latest technology and the most extensive production facilities in the country, but it would also set in place a commitment to reflect the lives of Australians — an initiative which would see the station produce many of Australia's leading television programs.

In December 1956, those early plans came to life with the opening of Amalgamated Television (ATN) Sydney. To be sure, there was a shortage of equipment. Only one studio was fully operational and a severe thunderstorm nearly knocked the station off air on its first night. But ATN made the broadcast. Most of the early ATN programs went live to air, many of them represented a first for Australian television: Keith Walshe in the first Tonight show, *Sydney Tonight*, Howard Craven in the first nightly current affairs show, *At Seven On 7*, Ray Taylor with the first breakfast show, *Today*, Del Cartwright in the first 'women's program', *Your Home*.

In its first twelve months, ATN brought Bob Dyer and Jack Davey to television, produced the first quiz program, *The Price Is Right*, and the first soap opera, *Autumn Affair*. And then there was the first television

musical, *Pardon Miss Wescott*, and the landmark *Shell Presents* anthology which presented dramatic plays live to air.

ATN's ambitious production schedule was matched by the station's drive for technological excellence. First, the completion of Studio A — at the time, the largest studio in the country. Then the pioneering microwave link between Sydney and Canberra to allow ATN to screen the visit of Queen Elizabeth II. Next, ATN was involved in building new videotape recording equipment which was to revolutionise the industry, and 1959 saw the installation of the first videotape equipment in Australia. In that same year, ATN established the live link between Sydney and Melbourne for the broadcast of test cricket from the Sydney Cricket Ground.

In the first ten years ATN launched landmark programs: *Beauty and the Beast*, *Romper Room*, *People in Conflict*, *Pick-A-Box*, *Seven Days*, *Revue '61*, *Revue '62*, *Studio A*, *Curtain Call*, *Musictime*, *Startime*, *The Johnny O'Keefe Show*, *Sing, Sing, Sing* and *The Mavis Bramston Show*.

An exciting move in sports programming came when Rex Mossop convinced the rugby league authorities to grant ATN exclusive rights to the match of the day. Then in 1963 came the station's three-camera broadcast of a motor race from Bathurst which, from humble beginnings, was to become one of the biggest sporting events in Australia.

In 1956, ATN was a single studio with ambitious plans. Shortly after that first night, it was home to the production of many of the country's leading programs, and highly regarded for its commitment to innovation and creativity.



< *ATN's Opening Night took place in Studio B, the only one completed. An electrical storm in the afternoon led to a blackout. Rain leaked through the roof causing a problem with the lighting console. The only solution was to shine car headlights into the studio so the actors and musicians could rehearse for the show that night. VIPs had to wade through deep mud on the construction site to get to the studios. No one forgot that night.*

ALLAN MEWTON, Head of Production



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2 December 1956. The ribbon is cut to open Studio B and ATN 7.



- < Executives of ATN on set include Len Mauger (second from left) James Oswin (fourth from left), Murray Stevenson (seventh from left) and Brian Wright (ninth from left).



- ^
2 December 1956. Opening night celebrations.



^

Howard Craven on the set of Australia's first current affairs show, *At Seven On 7*, which premiered at 7.00pm on Monday, 3 December, 1956. Howard studied acting at the Independent Theatre in 1938, then moved into radio, beginning a 50-year career on Sydney's airwaves. Producing and acting in dramas, hosting quiz shows and music programs, Howard introduced the first 'live' teenage rock'n'roll show to Australian radio, *Rumpus Room*. For many years, Howard read the Sunday comics on radio as 'Charlie Chuckles'. Howard also appeared on ATN in guest roles on *Homicide* and *My Name's McGooley — What's Yours?*.



^

Del Cartwright presented Your Home live-to-air. During a lead-up to Fathers' Day, Del, trying to promote gift ideas, said 'Don't forget, ladies, there is nothing a husband likes more than a cool tit... (pause) ... tool kit.'

ALLAN MEWTON, Head of Production





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Alan Herbert (left), as the children's favourite character Captain Fortune, began on Monday, 3 December, 1956. Over the years the jolly captain's show featured 'Uncle Reggie' (Reg Quartly), magician Clifford Warne (right) and his puppets, 'Constable Careful', Roy Kinghorn, 'Mr Seppelzidle' and 'Uncle Monty' with his pets' corner. Much of the scripting for *Captain Fortune* was done by the budding young writer, Chris Beard.

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- < Writer and performer Chris Beard hosted the children's show *Smalltime* in 1956 as well as scripting much of *Captain Fortune*. In 1961 Chris teamed with Digby Wolfe, Alan Kitson and Ray Taylor to write sketches for *Revue '61*.

I started as a booth announcer and host of Smalltime on the same day! Newsreader Charles Cousens introduced me to the booth and told me he'd come back to help me from time to time. I never saw him again! I had to learn it all from scratch. I'd introduce Smalltime from the booth, then run upstairs to the studio. I used to read Dr Seuss books to the kids, in conjunction with Richard Letts on piano, sometimes augmented by other 'beat' jazz friends. My version of Smalltime was probably the first be-bop kids' show ever. The kids loved it!

CHRIS BEARD



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Brian Wright was ATN's first Chief Newsreader, presenting Seven's opening night News. In 1957 Brian moved into management, becoming Program and Production Manager and the following year, Director of Public Relations and Special Events. During the late 50s and early 60s he was Executive Producer of the first soap, *Autumn Affair*, the serial *The Story of Peter Grey*, and drama series *Shell Presents* and *The General Motors Hour*. Brian presented ATN's first live Outside Broadcast newscast in 1960 during the Simmonds/Newcombe manhunt in the Graham Thorne kidnapping. He was the first Sydney personality to appear live on Melbourne television in the first microwave interstate hook-up.



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Keith Walshe hosted Australia's first 'tonight' show, *Sydney Tonight*, which premiered on Monday, 3 December, 1956. Featured on the show were Les Welch's band, regular vocalist Johnny Gredula, with Milton Saunders at the piano. Once a week the ballet from Chequers nightclub performed on the show. In 1957 the show featured the music of Tommy Tycho who had taken over as ATN's Musical Director. Keith, like so many of television's early personalities, had come from radio and the show's successful format was adopted by many 'tonight' shows that were to follow.



< Kevin Sanders, on the News set in ATN's smallest studio, Studio D (originally known as Studio C), was one of ATN's earliest newsmen and featured on news bulletins of the late 1950s and early 1960s. Kevin was regarded by his colleagues as an extraordinary newsman, renowned for keeping his cool amidst the most trying delays and newsroom storms. In 1970 Kevin left Australia for the United States where he established a successful news and current affairs service. He is currently head of Special Projects of the War and Peace Foundation at the United Nations.

You could always count on Kevin to be calm and in control, no matter what. One night while he was reading the evening news a couple of the floor crew decided to find out just how in control he was. They crawled under the desk and proceeded to remove his trousers — Kevin kept reading the news, he didn't miss a beat!

BOB READ, Audio Operator

Just a word or two of belated apology and explanation for a few of the most bizarre weather forecasts in the history of television. Now it can be told!

Back in 1960 I made an idle boast to the ATN news staff one night that I could find a way to smuggle any given word into the weather forecast. Just for fun, we took a dictionary onto the news set each night and, during the commercial break before the forecast, someone would open the dictionary and point to a word at random. I would have to use it. It was a bad idea. After a few nights of increasingly eccentric weather forecasts, some viewers thought I was losing my mind. As I recall, the prank ended when I somehow contrived to use the word 'polyandry' in the forecast. I had never even heard the word before. When the News Director found out what was behind all the apparent madness, he ordered an immediate halt. I'm grateful they didn't fire me. My years at ATN launched me on an exciting life adventure ending up here at the United Nations where I am now working on a new worldwide information TV network called Earthspan, to be up by the year 2000. And I promise not to use the word 'polyandry' again unless it's absolutely necessary. Thanks to you all.

KEVIN SANDERS



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Studio Control Room, 1964.



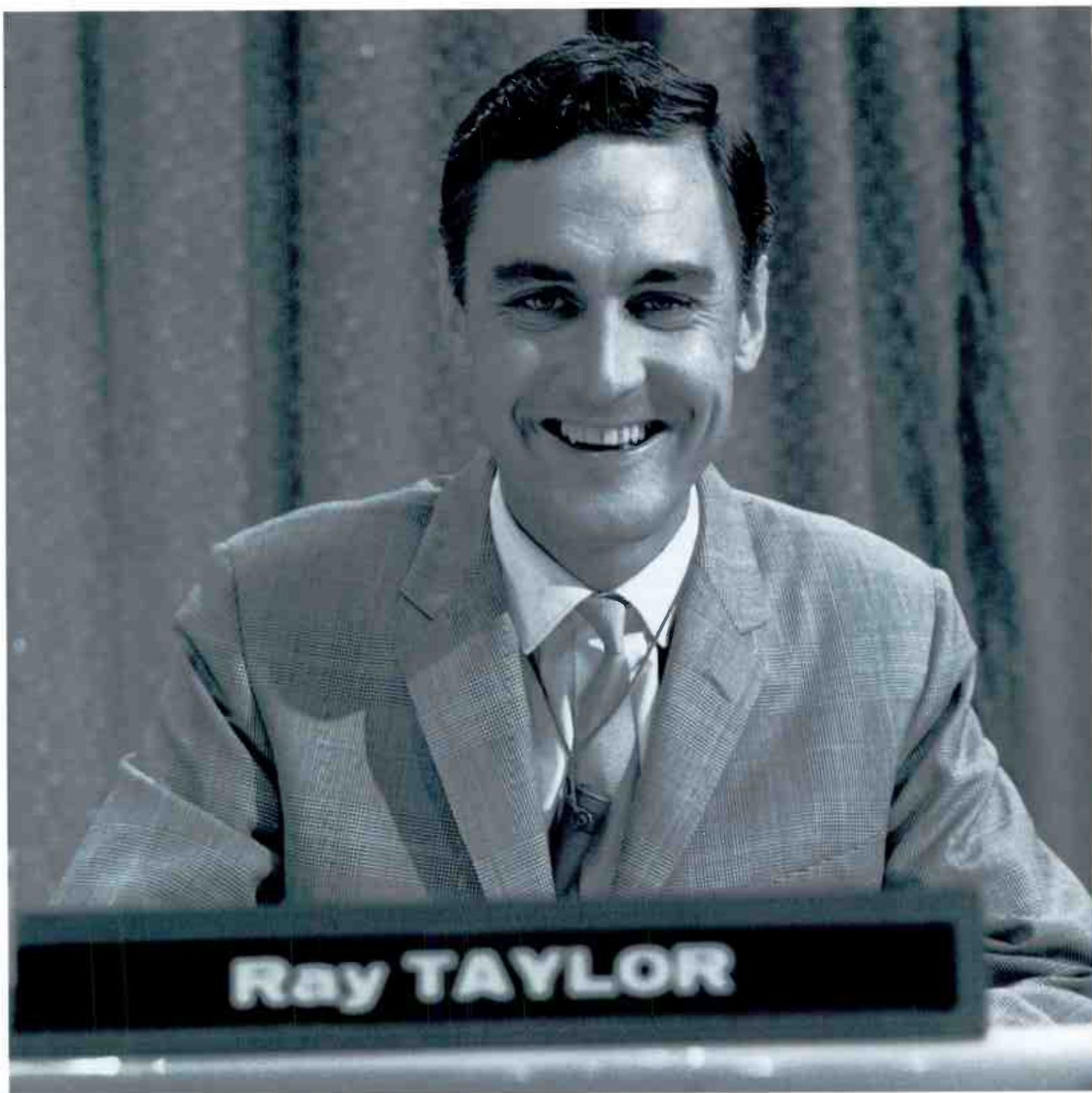
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1961 *Juke Box Jury*, Tony Withers with Bert Newton. *Startime*, John Laws.

- > Ray Taylor was a guest panellist on the pop music show *Juke Box Jury* in 1961. Ray first appeared with Roy Hampson on his *Tonight* show in 1959. That year Ray's *Today* show premiered. It was ATN's first breakfast show which went to air live every weekday morning for two and a half years. Ray also wrote many comedy scripts for *Revue '61* and *Revue '62*. Entertainer, humorist and satirist, Ray went to the US in the early 1970s and wrote for major comedy shows, movies and for many stars in America.

The Today show was the messiest, most slapdash amateur show ever to be seen on TV. It was also undoubtedly the hippest. Even the parrot wore shades. For that couple of hours each morning we used it as a workshop exploring all the forms: news, monologues, interviews, sketches, discussions, OBs (Outside Broadcasts), to the accompaniment of the Modern Jazz Quartet and Dizzy Gillespie.

RAY TAYLOR







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Tommy Tycho was ATN's Musical Director from 1957 to 1972 at a time when variety, revue and tonight-style shows dominated Australian television. Tommy was the pianist for the opening night show in 1956 and many productions during 1957, taking over as Musical Director from Les Welch. The results of his remarkable musical talents, which included a great many original compositions, were a feature of such shows as the first musical comedy *Pardon Miss Wescott* (1959), *The Bob Crosby Special* (1960), *Revue '61* and *Revue '62*, *Studio A* (1963) and *The Mavis Bramston Show* from 1964 to 1968.

< *In my long and fortunately successful career, one of the most happy times was my 15 years at Channel 7 — an incredibly busy and creative period when I was able to learn and improve my craft and perform with a legion of international and local stars, all of them good friends to this day.*

TOMMY TYCHO



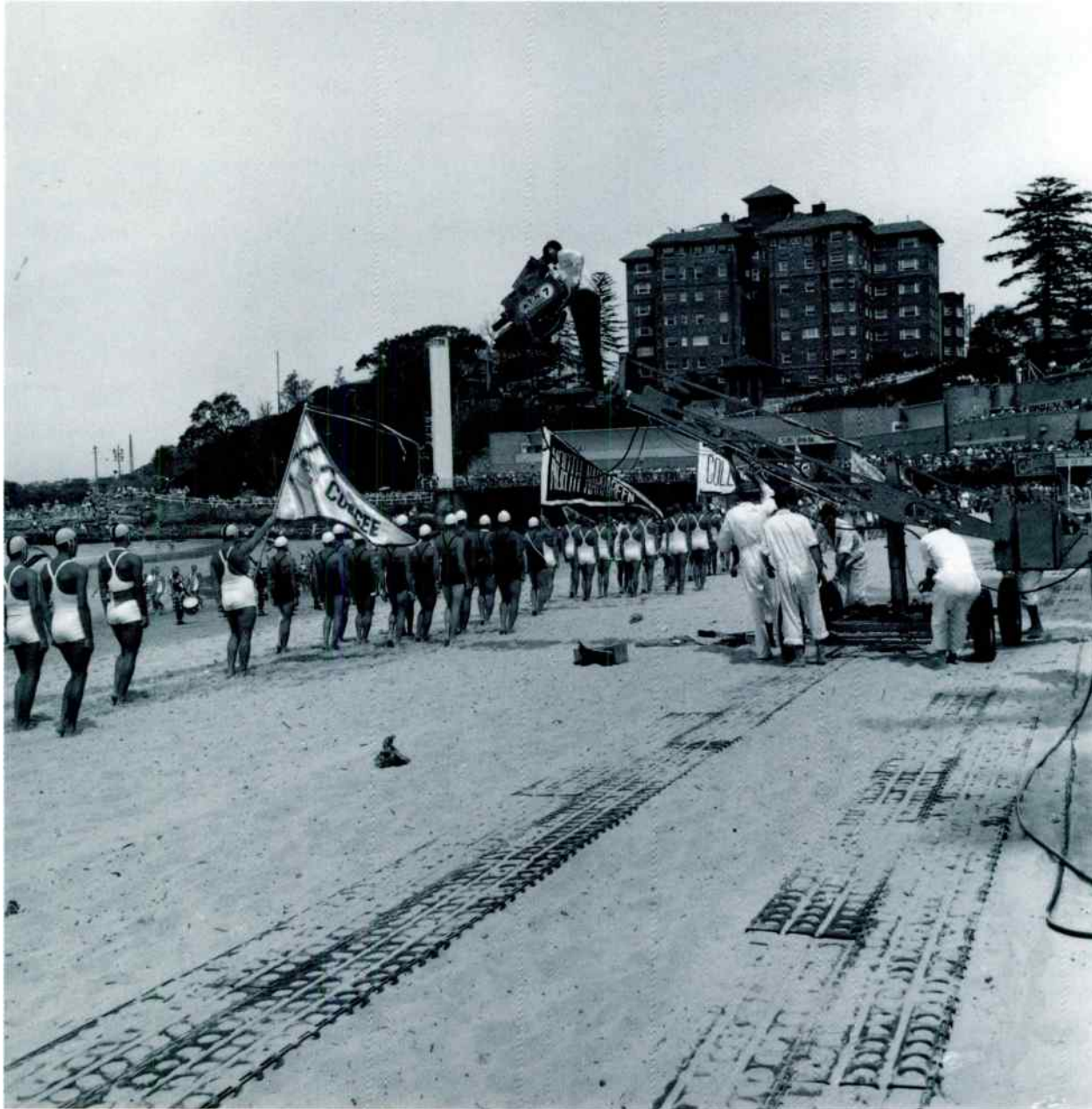
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As an engineer, I recall two events which were milestones in the development of television in Australia.

The first was in 1958, when HM Queen Elizabeth visited Canberra. The TV stations were interested in coverage of the events but each had only enough equipment to cover the distances involved in getting the TV signals from Canberra to Sydney. Faced with the problem, ATN Engineering found that signals could be brought to Sydney by using a devious route with only two repeater points — one at Mount Black Jack, southeast of Canberra, and another on The Gih near Bowral. The successful result gave ATN exclusive coverage of the Royal events in Canberra, but in view of the importance of the occasion, the program segments were made available to competing TV stations in Sydney.

The second was in late 1959, when ATN introduced videotape recording to Australia by setting up a newly invented videotape recorder made by AMPEX in California. Engineers from other TV stations in Sydney and Melbourne were invited to see the new recorder in operation, but showed little interest at the time. That all changed as the equipment was improved and it became clear that film would eventually become obsolete.

MURRAY STEVENSON, Chief Engineer, 1954–1974



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An early Outside Broadcast of a Surf Lifesaving carnival at Manly Beach.



- < On 12 July 1962 production began on the historical drama series *Jonah* starring Brian James, Hilary Bamberger and Neil Fitzpatrick — the story of Jonah Locke, a merchant trading between Australia and New Zealand in the mid-1800s. Premiering on 15 October that year, there were 20 half-hour episodes produced with a budget of £3,000 an episode.

- > Queenie Ashton (third from right) starred in the musical *Pardon Miss Wescott* in 1959. Queenie appeared in the serial *Autumn Affair* on ATN in 1958. She also guest-starred in *People in Conflict*. Later, she appeared on ATN's *Rafferty's Rules* and in the recurring role of Lillian Coote in *A Country Practice*. In 1980 Queenie received the Member of the Order of Australia.

It was very exciting to be involved in Australia's first television musical comedy, Pardon Miss Wescott. My memory these days is not quite what it was — I am now 92 — but I still remember the melody and the words of my song in that show, 'Our Own Bare Hands'. It's hard to believe 40 years have passed.

QUEENIE ASHTON



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Story of Peter Grey.





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Digby Wolfe first appeared on ATN with Red More and Kathy Lloyd in *Curtain Call* in 1960. He is best known as the host of the variety shows *Revue '61* and *Revue '62*. *Revue '61* was a landmark in Australian variety shows, bringing together the remarkable talents of innovative producer and director Peter MacFarlane, Musical Director Tommy Tycho and writers Digby Wolfe, Chris Beard, Alan Kitson and Ray Taylor. In the early 70s, Digby was responsible for the co-creation of the US comedy hit *Rowan and Martin's Laugh-In*, later inviting Chris Beard to join the writing team of the series. Digby Wolfe returned to ATN to host *This Is Your Life* in 1976. He is currently Professor of Screen and Playwriting at the University of New Mexico.

We all like to believe that we dance to the beat of a different drum, but only once in a lifetime do you get the chance to actually be the drummer.

DIGBY WOLFE



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Revue '61 was a production well before its time. Our director in the early days was Peter McFarlane — a perfectionist. Never before or since has a variety show been rehearsed for a week and then shot (although taped) as a 'live' show. And never before or since have I seen musicians run and be on time — if McFarlane said 'We start at 9,' then that's the time we started — with or without latecomers.

PAUL FLANAGAN

There are times, just a few times in life, when what was and what could be seem to intersect, in the same way that even the most insignificant planets take on a momentary radiance simply because they are in alignment. I think that's what happened to us on Revue '61.

DIGBY WOLFE

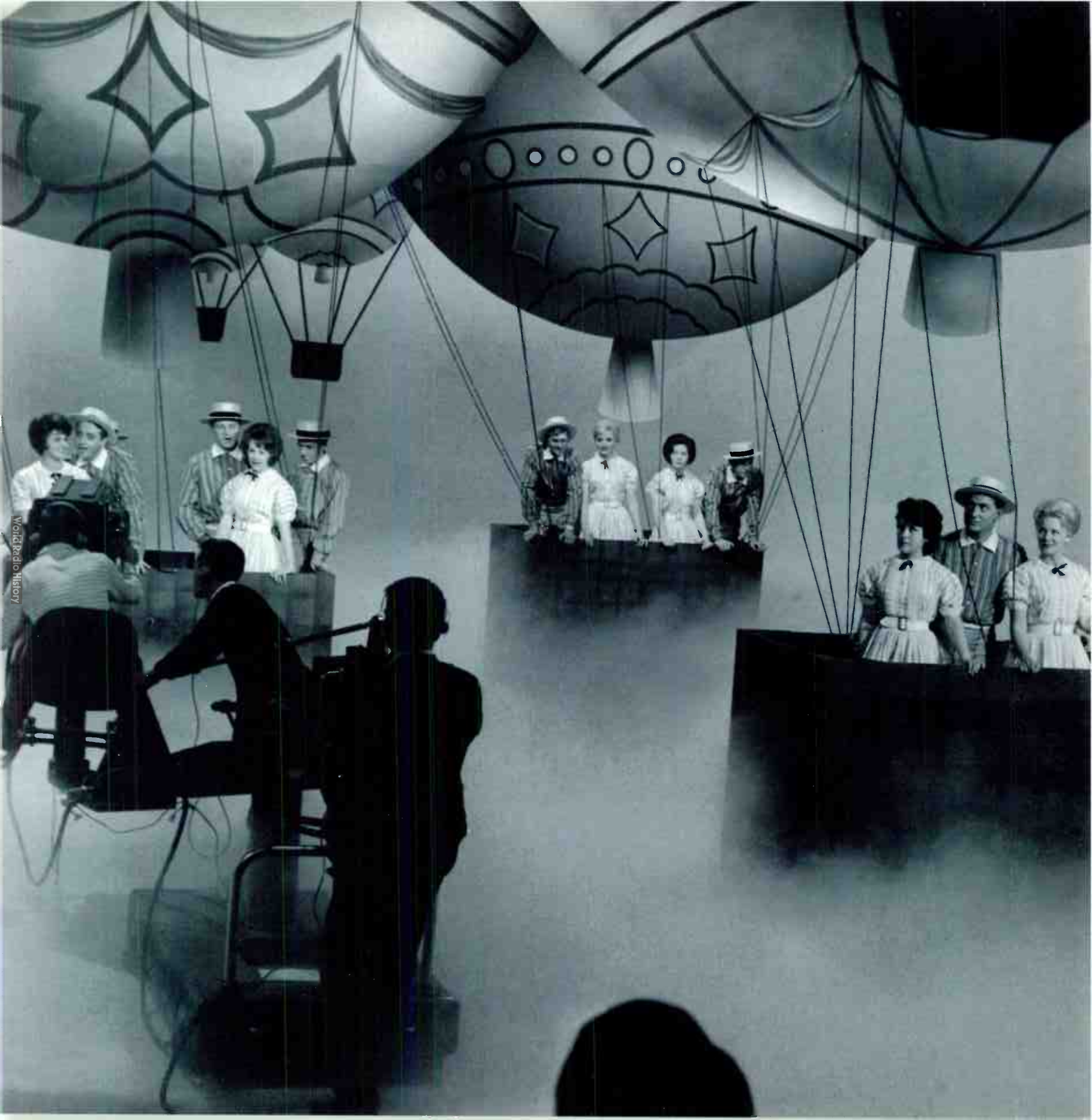


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Part of the success of *Revue '61* and *Revue '62* were the Revue 20, a group of singers and dancers, some of whom went on to be solo performers. Men (left to right): John Wickham-Hall, Barry Wayne, Arthur Payton, Colin Wilson, Paul Flanagan, Peter Flanagan, Wynton Prisk, John Heffernan, Roger Blake and Peter Fox. Women (left to right): Adrienne Lamb, Janita Newton, Margaret Flanagan, Doris Dale, Annette Davison, Claire Poole, Margaret Goldstone, Hazel Phillips, Judy Johnson and Jodie Day. The Revue 20 grew to 28 over the years and counted many other performers such as Helen Zerefos among its members, featuring in such shows as *Studio A*, *Sing, Sing, Sing* with Johnny O'Keefe and *The Mavis Bramston Show*.

> *There had never been such an elaborate production with a large orchestra, a twenty-voice choir, a distinguished host and top overseas guest artists each week. We felt we were indeed both honoured and privileged to be part of it.*

CLAIRE POOLE



World Radio History



^

Ethel Merman pauses for a moment with the crew in Studio A.

- > *A designer created a set which consisted of about 12 tall, thin, and rather unstable columns. Dancers Carlu Carter and Bill McGrath were doing their routine live-to-air when Bill spun around and hit a column with his arm. The column began to teeter until it fell onto the column behind it and that one fell onto the one behind it, in what was probably the first live-to-air domino effect in the world. The whole set lay in a heap on the floor. However, the funniest thing was Bill desperately trying to save the set and ending up underneath the whole mess.*

STEVE MUIR, Art Department





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Romper Room commenced its long run on ATN in 1963 with Miss Susan (Jamieson). Tens of thousands of Australian children learned to be good 'Do Bees', to 'bend and stretch' and to 'come with me and gallop' over the next 25 years. Six Miss Romper Rooms followed in Miss Susan's footsteps until the show's final episode in 1988.



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Country and western singers, Tom and Ted Le Garde, were guest artists on many ATN shows during the late 50s and early 60s including *Revue '61* and *Revue '62*. In 1963 they hosted the country and western variety show *Country Style*. The same year Tom and Ted featured in their own segment, *Twincerely Yours* on *Studio A*.

In 1963, we were rehearsing Country Style in the shop front in the Herald building on Broadway. There was an argument about some 'wrong notes' and the band walked out. They were followed by a furious Tom and Ted and a lot of shouting as they walked out the front door. The traffic on Broadway was waiting for the lights to change when all this commotion spilled onto the street — a group of angry, shouting musicians clutching their instruments, exchanging insults with two red-faced men in cowboy suits. When the lights turned green, not a single vehicle moved, no one tooted — Broadway was at a standstill — it was mind-boggling to watch.

TONY CULLITON, Director





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One Saturday morning we were setting up The Johnny O'Keefe Show and Roland Storm brought in a young singer from the Maroubra Surf Club dancers to audition for J. O'K. She was tiny, only 14, and stopped the studio crew dead in their tracks. Little Pattie was on the very next show.

TONY CULLITON, Director

< In 1961 *The Johnny O'Keefe Show* saw teenagers screaming for their idol (and studio hands enduring frequent trappings). In 1962, *Sing, Sing, Sing* featured J. O'K. and Australia's leading rock 'n' roll performers. In 1986, ATN commissioned *Shout: the Story of Johnny O'Keefe*, a mini-series highlighting the life of the man who changed Australian music.

Johnny O'Keefe was a guest on my 2UE radio show Rumpus Room when I received a call from Len Mauger, my At Seven On 7 producer. He said there was no one available for interview that evening. Not one to miss an opportunity, Johnny said he and the band would play on the show. I explained it wasn't a musical program, but he was so persistent I relented, agreeing to interview him and then the band would play. That was the first of many successful appearances of Johnny O'Keefe on television.

HOWARD CRAVEN



- > Bob Dyer, with his wife Dolly on his left, was a radio favourite when he made the transfer to television in 1957. His first show on ATN, *It Pays To Be Funny*, ran for twelve months, but the format for *Pick-a-Box*, adapted from his radio show, proved extremely popular and ran for a record 14 years. Bob won Gold Logies in 1960, in 1967 as Quizmaster of the Decade, and in 1970 a special Gold Logie in recognition of his remarkable career.
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- < The quiz show's longest-serving contestant (from 1960 to 1968) was Barry Jones who was to become Federal Minister for Science in the 1980s. *Pick-a-Box* finished on air in June 1971 — a 23 year run on radio and television.

For me the best insight into Bob Dyer came from Robert Altman's great film Nashville (1975) which described the world he came from: the hillbilly Tennessee tradition, poor whites and the Grand Ol' Opry.

In my period on Pick-a-Box, intermittently between 1960 and 1968, I saw Bob Dyer in a completely artificial context, surrounded by people, mostly journalists, television and advertising heavies, so that it would have been impossible and, indeed, improper, to develop a one-to-one personal relationship.

I came to know him better after I left the show and I had some meals with Bob and Dolly.

He was immensely capable and hard working, with very good judgement, a complete professional. I had great faith in his integrity. He was a most considerate husband — a rare quality in show business — and his relationship with Dolly was a model of love and mutual support. I believe they never spent a day apart from their marriage in 1940 until his death in 1984.

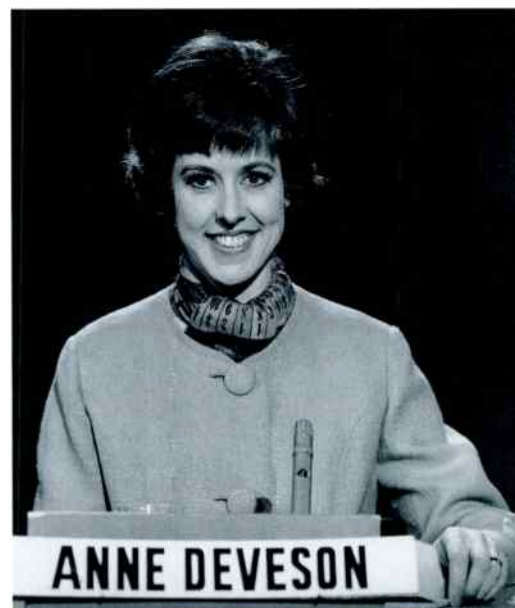
BARRY JONES





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Eric Baume was an outspoken columnist and radio broadcaster who made the transition to television as host of *This I Believe* which first went to air on Monday, 3 December, 1956. As the original caustic Beast of *Beauty and the Beast* in 1963, Baume was the bane of many Beauties, including Maggie Tabberer, Dita Cobb, Hazel Phillips, Anne Deveson and Pat Firman. He presided over the panel for three years until his death in 1966.



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Beauty and the Beast was looking for a 'nice little housewife type' to join the panel. I rang a babysitter and pressed my only good outfit. No time for a hairdresser — in desperation I buried my hair under a black fake fur ski hat — not a good look. The meeting with Producer Grahame McPherson and Director Kevin Burston went well. They both shared my rather bizarre sense of humour so I felt instantly at ease. As I was about to leave, Grahame (in that voice like a classy fog horn) called after me: 'Just one point, Patricia — do you have any hair?' I got the job and knew I'd be very happy working with this man.

PAT LOVELL



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The Mavis Bramston Show's Carol Raye, Gordon Chater, Barry Creyton and June Salter. In its four-year run, *The Mavis Bramston Show* featured some of Australia's greatest comic talent including Ron Frazer, Barbara Wyndon, Reg Livermore, Al Thomas and overseas performers Miriam Karlin, Ronnie Stevens, John Bluthal and Peter Reeves.

- > Carol Raye worked in theatre and television in England and Kenya before moving to Australia with her family in 1964 and joining ATN as a producer and special assistant to General Manager Jim Oswin. Gordon Chater and Barry Creyton had been signed for the pilot of *The Mavis Bramston Show*, and Carol, unable to find an available female performer, appeared on camera, with every intention of resuming her role as producer. Carol is pictured here in a skit from the pilot singing about Canberra — to the tune of 'Camelot'. Carol left the show at the end of 1965 but returned for a brief stint in *Mavis* at the beginning of 1967.

It seemed as though the whole of Australia was watching on Wednesday nights to see what Mavis was going to say. We were told QANTAS pilots tried to arrange their rosters to be home on Wednesday nights. ATN was asked by Canberra shopkeepers to reschedule the program as Wednesday was late-night shopping in the ACT and everyone was staying home!

CAROL RAYE





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Barry Creyton was one of the three original stars of *The Mavis Bramston Show* in 1964. Carol Raye, acting as 'talent scout' when *Bramston* was in pre-production, saw Barry's performance at the Music Hall and immediately signed him for the show.

I listened to Jim Fishburn, Michael Plant and Jon Finlayson as they outlined the Bramston format ... cutting political satire, close-to-the-bone comment on social iniquities, criticism of moral and religious issues ... all of it much braver than anything seen hitherto (and perhaps since) on Australian television. I expressed great interest but secretly, I was convinced this was one pilot that wouldn't get off the runway!

BARRY CREYTON

- > June Salter appeared on ATN's opening night, Sunday, 2 December 1956. In 1961 she featured in the 'live' Australian play, *They Were Big, They Were Blue, They Were Beautiful*. A theatre revue performer in the 50s and 60s, June guest-starred on the first *Mavis Bramston Show* in 1964, and became a permanent member of the cast in 1965.

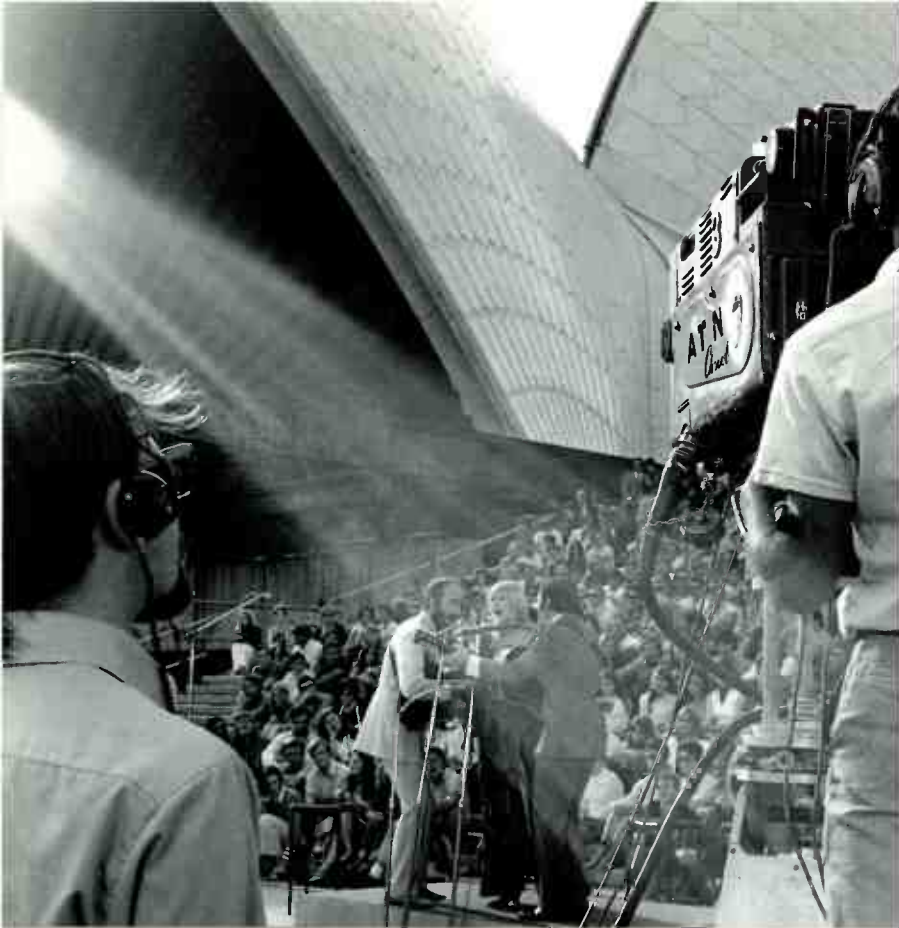




THE SECOND DECADE

From 1966





Long live the revolution!



It has been said that Australia grew up during the 1960s. It was a time of change: The Beatles, flower power, the war in Vietnam, political turmoil, changing social values, the first steps by man on the Moon. Television brought these dramatic upheavals into people's homes.

Seven reflected these transformations and major events as the station created programs which brought a new realism to television — biting satirical comedy, controversial dramas and increasingly sophisticated entertainment programs. And late in the second decade of ATN, a new dimension was added to television — colour.

The Mavis Bramston Show led ATN into the station's second decade and inspired the production of this country's first situation comedy, the landmark *My Name's McGooley — What's Yours?*

Rita and Wally further strengthened ATN's comedy production credentials along with *The Gordon Chater Show* and *A Hard Day's Week*.

Just as *McGooley* tackled Australian life, ATN was to develop a number of drama series which reflected contemporary Australia. *You Can't See 'Round Corners* set new benchmarks, with storylines underpinned by this country's involvement in the war in Vietnam, while *The Battlers* drew on the social drama of inner-city life.

Variety programs were also very important to ATN. Towards the end of the 1960s, the station brought a number of tonight shows to the screen, featuring Tommy Leonetti, Stuart Wagstaff, Bob Rogers, and Rex Mossop in his *Club Show* on Saturday nights.

Seven's innovation was also evident in daytime with the launch of a new information current affairs program, *The Sydney Today Show*, and *Maggie*, hosted by Maggie Tabberer.

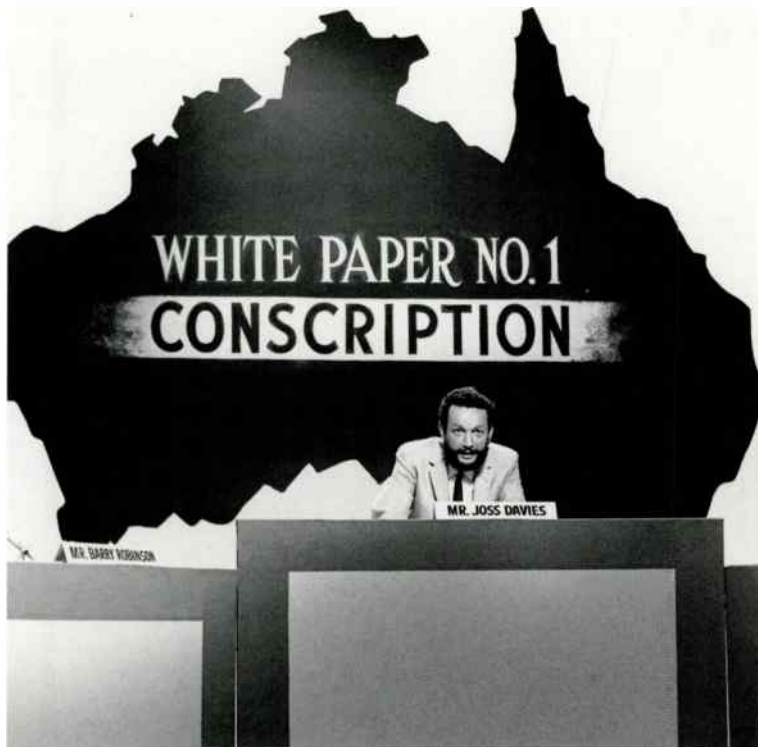
And in the middle of all this, Seven had a revolution of its own! The first person to appear on Australian television, Bruce Gyngell, joined ATN. His first move was *The Seven Revolution* — a new programming and marketing strategy which took ATN to leadership.

In comedy, Gordon Chater was joined by a young Garry McDonald in *Snake Gully with Dad and Dave*, while Ron Frazer and British comedian Hugh Lloyd featured in *Birds in the Bush*. The early 1970s also saw the production of two new drama programs, *Catwalk* and *Boney*. *Boney* was one of the early Australian successes on international television.

For many years, Reg Grundy was recognised as the leader in the production of quiz programs. In 1974, ATN commissioned a new drama series, the first from Grundy. *Class of '74* was a five-night-a-week drama, designed for an early evening time slot. Another first for ATN.

Joining Seven around the same time was Paul Hogan — later to achieve international success with *Crocodile Dundee*. The impact of his ground-breaking specials once again confirmed ATN's expertise in comedy.

In news and current affairs, David Frost was brought to Australia to host *Frost Over Australia*. And late in the station's second decade, Michael Willesee joined ATN to develop and host new programs. His first assignment was a weekly current affairs program, *Willesee*. He was also to be the founding host of *This Is Your Life*.

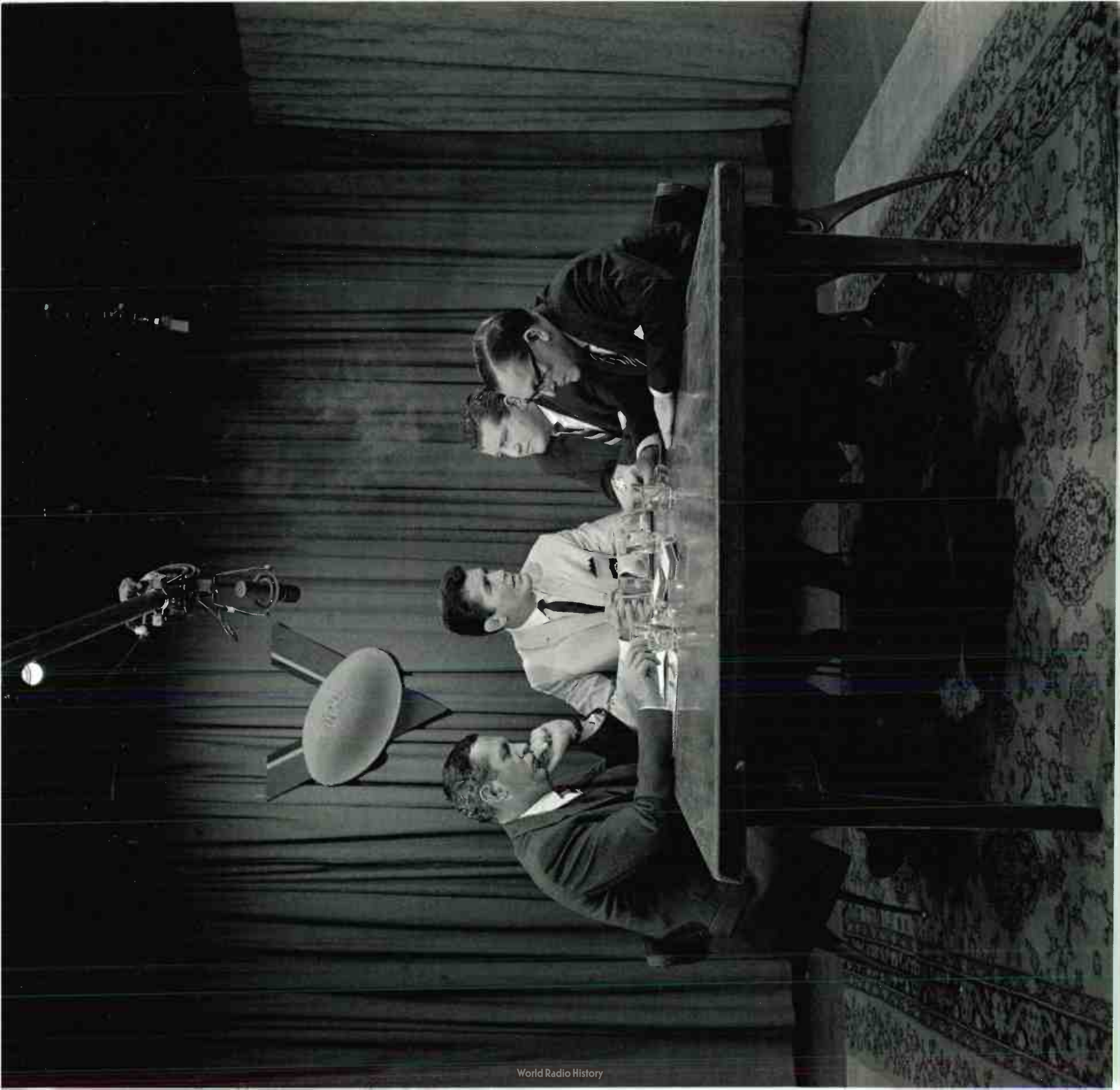


< Joss Davies presented a series of 'White Paper' specials during the 60s and 70s featuring controversial issues of the day. These were produced under the direction of the Sunday morning educational program *Television Tutorial* which began in September 1964. Joss, the Assistant Director for Adult Education at Sydney University, was producer and host of *Television Tutorial* for many years, often chairing panel discussions and interviewing guests, until his death in 1978. The show, initially live-to-air from 7.00 to 9.15am each Sunday, completed its run in 1980.

> Former Rugby Union and Rugby League International Rex Mossop was appointed ATN's Sports Director in 1963, a position he held for 23 years. In 1964, Rex persuaded the NSW Rugby League to grant ATN exclusive rights to televise half a game live each Saturday afternoon. Seen here in the popular 'Controversy Corner' segment which began on air in 1967 are (from left) Allan Clarkson, Rex, Ferris Ashton and Jack Pollard.

General Manager Jim Oswin asked me to suggest sports which we could televise on ATN. I naturally went with my belief that rugby league was the sport with the greatest potential. Oswin was not easy to convince. However, to his credit, he allowed me to approach the NSW Rugby League. Over a period of three weeks, I confronted the general committee, consisting in those days of 44 people. Against strong opposition from some sources, I was able to convince a sufficient number so that ATN was given the exclusive rights to cover half a game live each Saturday afternoon. We paid £500 for our rights per game.

REX MOSSOP





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Stuart Wagstaff is best remembered as the most charming Beast on *Beauty and the Beast*.

I had never addressed a camera before, all my TV work had been as an actor ignoring the camera. Doug Hampson, senior cameraman on Studio A, took me aside quietly and told me to look through the lens to my best mate who I enjoyed telling dirty stories with, and work just to him. Bingo, it worked and I have been at ease with a camera ever since. Thanks, Doug!

STUART WAGSTAFF

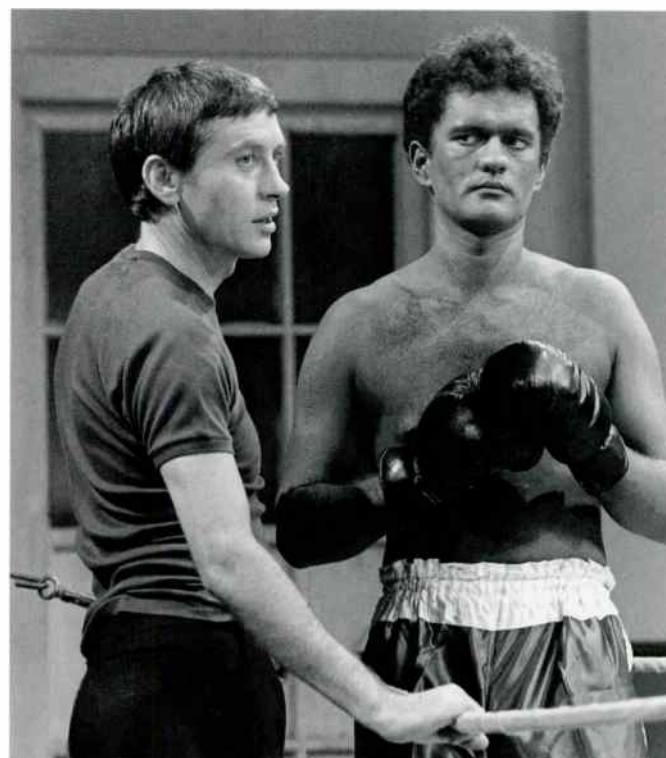


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My memories of Beauty and the Beast were all about handling with kid gloves the talented and highly volatile team of Maggie Tabberer, Ena Harwood, Pat Firman, Pat Lovell, and of course Stuart Wagstaff. They were strong-minded people, with short fuses, to whom a spade should always be treated as a shovel! They were great fun to work with.

GEOFF STONE

Beauty and the Beast I mainly remember for the challenge of trying to work out what shirts could stand being worn back-to-front to help with the relentless changes of wardrobe!

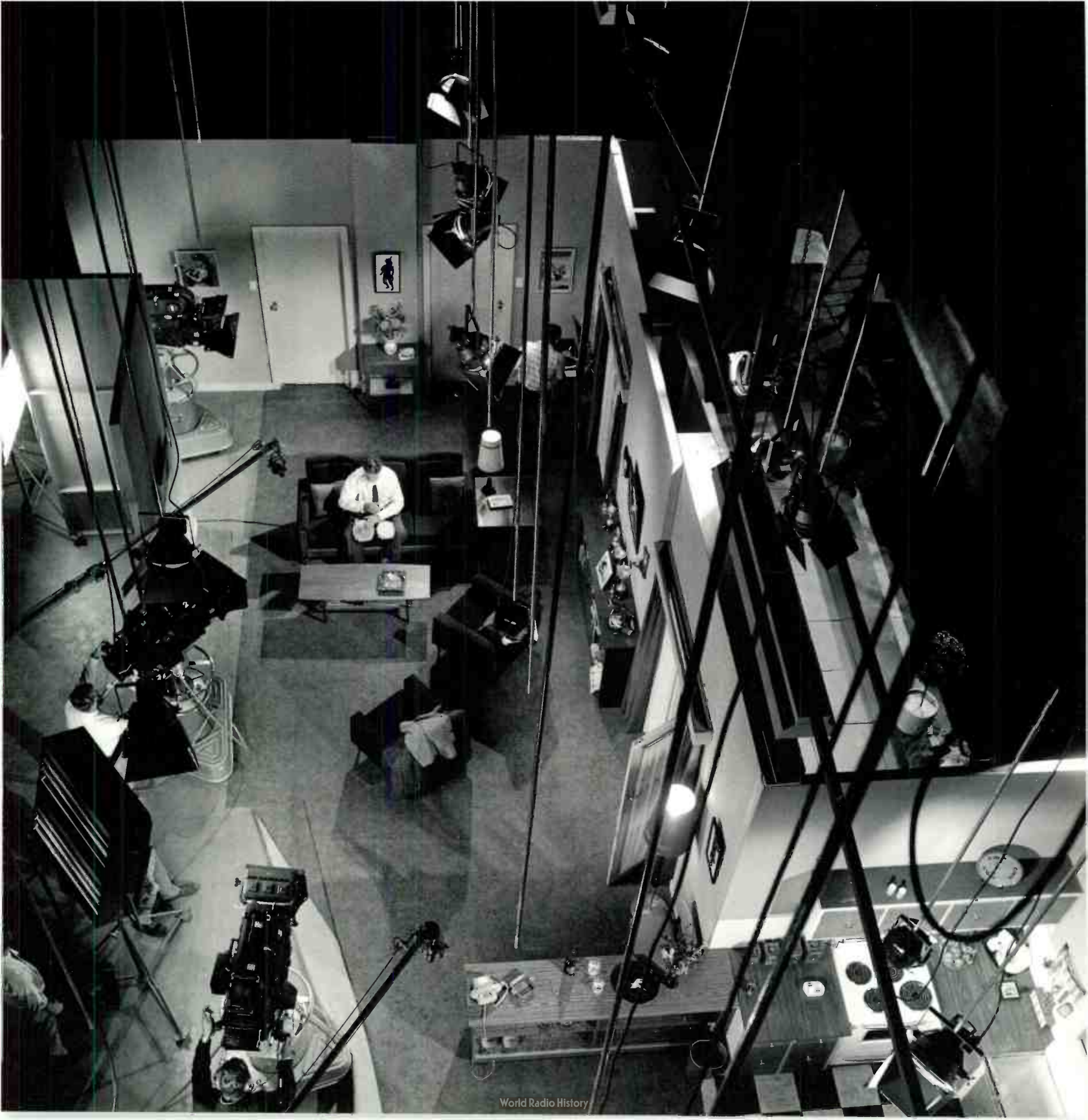
MAGGIE DENCE



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Al Thomas was known affectionately as 'King of the Kids', when his popular afternoon kids' program *Al's Place* went to air during the 1960s. Al's sense of fun was a great drawcard to children, but he was also a comedic and dramatic actor in theatre and television, featuring many times on *The Mavis Bramston Show* and in a new drama series in 1968. This was, *The Battlers*, another 'inner city' drama produced by ATN, starring Mark McManus and Vincent Gil (both above right), Carmen Duncan, Bill Hunter, and Gordon Glenwright.

> The set of *The Battlers*.



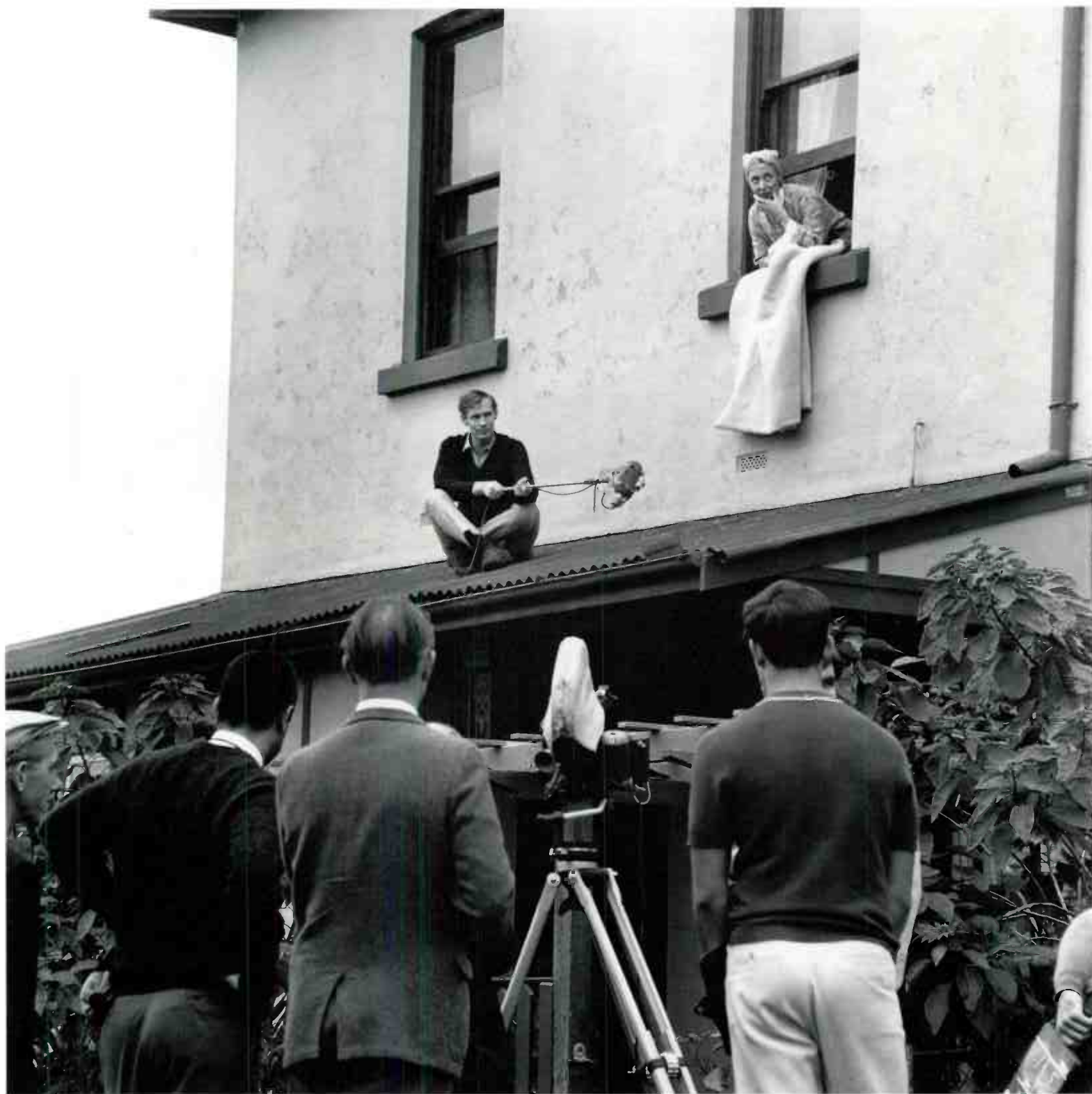


< Judi Farr and John Meillon.

Being only six years old when McGooley premiered on Channel 7 — in a timeslot that was past my bedtime — my earliest recollections of my father's performance come from the stories I was told at school by other students who were allowed to stay up and watch. The lovable larrikin that was Wally Stiller was portrayed to me as being a real working man, short-tempered, a bit nasty at times, and never without a can of beer. Ultimately I was able to watch the show and found that everything that I had been told was indeed true — with one addition. He was also very funny. It was impossible to go anywhere with him without scores of people crying out 'G'day Wally!' or 'Have the one, mate?', and I spent many an hour sitting outside various pubs slurping on pink lemonades while he took them up on their offer. To this day I am approached by people of all ages and from all walks of life who speak fondly of him and the show. More often than not their comments include the words, 'He was just so good, and I reckon it's the funniest Australian TV show I've ever seen.'

JOHN MEILLON, JNR

> *My Name's McGooley – What's Yours?* in production.





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McGooley had a production team of four, Director Ron Way, Production Assistant Lynne Boyce, Floor Manager Peter Redvers and myself as Producer/Writer. From this small unit there emerged a national television program which broke a weekly 30s rating for some three years. It was the recipient of Logie Awards, Australian Writers' Guild Award and the coveted Henry Lawson Grenfell Award. I was later presented with the AWG Fred Parson's Award for my contribution to Australian comedy.

RALPH PETERSON, Producer and Writer

> *My Name's McGooley — What's Yours?*

Prevailing through the McGooley years — the buzz in the corridors — actors, technicians, directors, designers, wardrobe and makeup artists, all growing in an environment where creativity was encouraged and nurtured by the powers that be 'upstairs'.

JUDI FARR





< Rowena Wallace first appeared on ATN in the controversial drama series *You Can't See 'Round Corners*.

I feel a great kinship to Seven and my association with the productions You Can't See 'Round Corners, Sons and Daughters and, later, the World Vision project. The number 7 is my number and I have been lucky to be involved with the Seven Network and will always have a great affection for it.

ROWENA WALLACE

> Walter Sullivan, Brenda Senders and Ross Higgins in the 1968 drama serial *Motel*.

I was involved in one of the original soaps — Motel. I think about 1967–8 was the time, and I played the part of an Anglican cleric called Mr Larcombe. Jack Thompson was the juvenile lead, and an interesting cast included Walter Sullivan, Brenda Senders, Jill Forster, Noel Trevarthan, Tony Bazell, Gregory Ross, Harold Hopkins, Stuart Finch and Enid Lorimer.

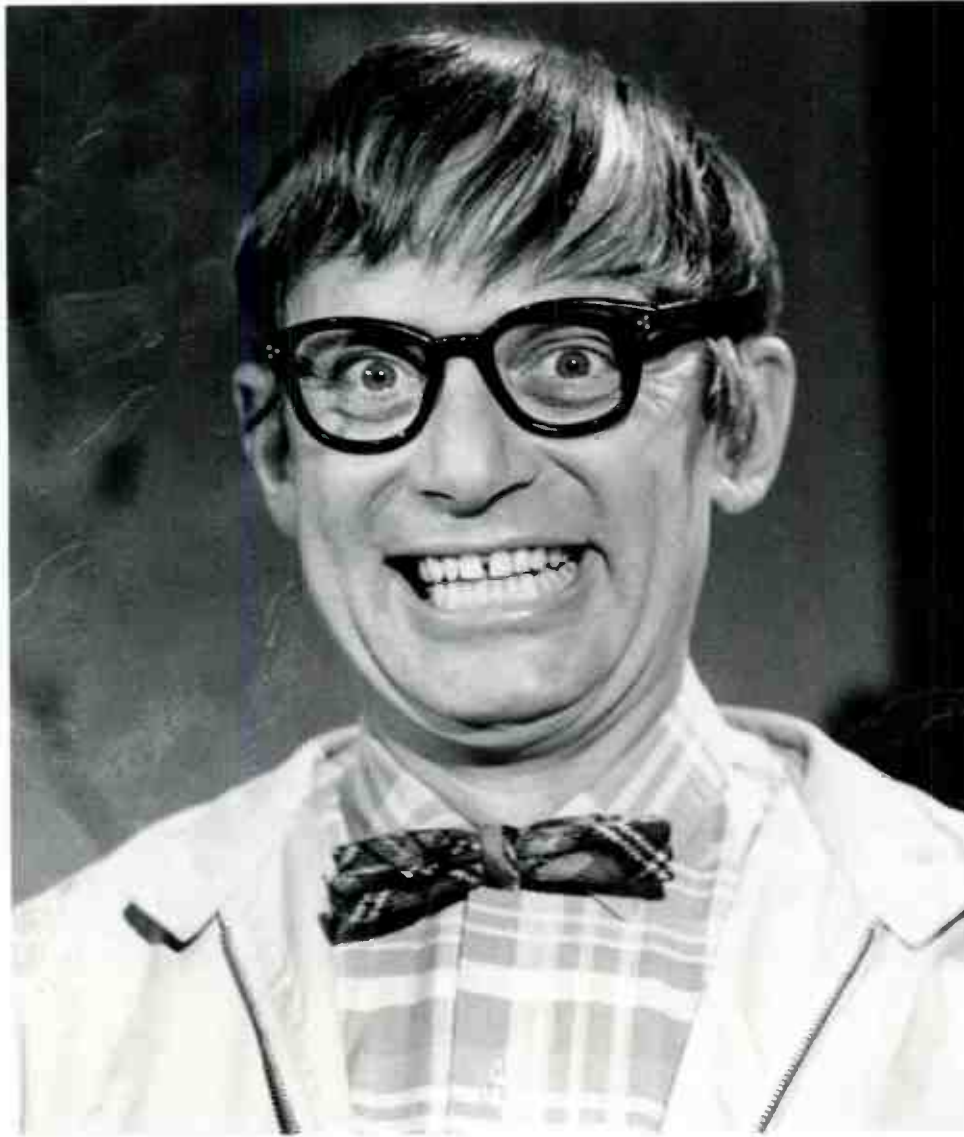
ROSS HIGGINS





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June Thody, Noeline Brown and June Salter in *The Mavis Bramston Show*.

Noeline Brown started with ATN as the Thursday Weather Girl, and played the original 'Mavis' character before joining the regular cast of *The Mavis Bramston Show* in 1966. A panellist on *Beauty and the Beast* during the 1960s, Noeline starred in the satirical *Anything Goes* and featured in the comedy *Rita and Wally* which followed the *McGooley* series. In 1977 Noeline, Ross Higgins and Kev Golsby brought the radio and stage hit *The Naked Vicar Show* to television. In 1978 she won a Logie for Most Popular Female Personality.



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Ron Frazer joined *The Maris Bramston Show* in 1966. Like his colleagues, Ron had come from stage revue and wrote many of the skits and gags for *Bramston* before joining the permanent cast. Ron was first seen with Pat Firman on *Penthouse* in the late 1950s. He made regular appearances on the musical revue show *Studio A* in 1963. Renowned for characters such as 'ocker' and 'second-best friend', Ron starred in *Bramston* and *The Gordon Chater Show*. Ron featured in the comedy *Birds in the Bush* in 1972, and *Father Dear Father* in Australia in 1978.



^
The Gordon Chater Show, 1968: (left to right) Ron Frazer, Barry Creyton, Gordon Chater, Miriam Karlin and a young Dame Edna Everage (Barry Humphries).

In terms of professionalism, precision, energy and sheer courage, Gordon Chater was an object lesson to a young actor, and I'm forever grateful to him.

BARRY CREYTON

> Penny Ramsay, Barbara Wyndon and Reg Livermore. *The Mavis Bramston Show*, 1968.





> Australian Olympic Appeal, 1968.

< (Left to right) Geoff Stone, Alan Wilkie, Bruce Webster and Pat Lovell presented *Sydney Today* show from 1969. The show went to air between 7.00 and 9.00am Monday to Friday, and was the training ground for many future authorities: astrologer Richard Sterling, money man Bruce Bond, sportswriter Max Presnall and consumer-watcher Cliff Ryan. In the early 1970s the show became *Network 7 Today* with Bruce, Pat and Andrew Harwood.

It was a period of political upheaval and dramatic technological change. In Australia, the end of 23 years of Liberal Government and the coming of Gough Whitlam. There was the Kemlani Affair and Ainslie Gotto. Today covered in detail the Apollo Space Missions from the first Moon landing. The unit mounted a 'special' from midnight till dawn when Apollo 13 faced disaster before safely returning to Earth. Going to air live every Monday to Friday, it's estimated that more than 10,000 people were involved as interview subjects, demonstrators or entertainers.

BRUCE WEBSTER

> Geoff Stone presented ATN's main evening news bulletin from 1965 to 1968. From 1966, for the next five years, he was 'moderator' of the popular afternoon advice program *People In Conflict*. Geoff produced *Beauty and the Beast* with Stuart Wagstaff for 12 months. In 1969 Geoff joined Bruce Webster, Pat Lovell and Alan Wilkie for the morning show *Sydney Today*.

On People in Conflict, the role playing was realistic. I remember one actor, a club singer and comedian, played the part of a wife beater. He did his job so well that the next time he did his club act, a little old lady wielding an umbrella beat him about the head shouting 'I'll teach you to beat your wife ... take that!'

GEOFF STONE





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Pat Lovell appeared on ATN for many years before turning her talents to film and television production – most notably *Picnic At Hanging Rock*. As one of the first Beauties on Eric Baume's *Beauty and the Beast*, Pat featured as a guest panellist throughout the program's nine-year run. In 1969 she joined Bruce Webster, Geoff Stone and Alan Wilkie for ATN's informative *Sydney Today*, continuing with the program when it became the first network breakfast program, *Network 7 Today*.

I was lucky enough to join Bruce Webster, Geoff Stone and Alan Wilkie on ATN's Today show which I now know was my lead-in to becoming a film producer.

PAT LOVELL



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Bob Rogers (left), with guest Sir Robert Helpmann, hosted his own popular tonight-style show. *The Bob Rogers Show* premiered in August 1969. A well-known radio personality since the 1950s, Bob was heard on Radio 2UE from 9.00 to 12.00 every day during the time his show was on ATN.

To launch our first show, we had a Ford car as a major prize. A lady from the audience was given the correct key to check that it opened the car. The correct key was then placed in a small barrel containing 250 keys, none of which would open the lock. We spun the barrel quite a few times, asked her to dip in and pick one key and try to unlock the door with it. To our horror, she'd picked the very key! Horror because we'd expected to get quite a few weeks' publicity for the sponsor!

BOB ROGERS



< Patricia Bird, *Romper Room* 1970.

> Maggie Tabberer with Tommy Leonetti. Maggie was first seen as a young fashion model on Del Cartwright's *Your Home* in 1957. One of the original Beauties to Eric Baume's *Beast* in the mid-sixties, Maggie worked with many Beasts including Stuart Wagstaff, Noel Ferrier and Ron Frazer. In 1969 Maggie hosted her own magazine-style afternoon program.

I was one of the original panel on Beauty and the Beast and I stayed with the show for 8 years. Then on a long overseas holiday I sent a postcard to Jim Oswin (then running the Network) saying 'Think Maggie, Think Maggie.' It worked — I came back to my own 5-day-a-week lunchtime chat show Maggie, for which I won two Gold Logies — the second after being 'off air' for six months. I was replaced by a quiz show. That obviously had bigger financial gains for the Network!!! As Hinch would say: 'That's Life.'

MAGGIE TABBERER

Genial American singer Tommy Leonetti starred in his own music and variety show in 1969. Regulars on the show were Diane Horder, The Tambourine Bay Set dancers and the Bill Burton Orchestra. Each week local entertainers and visiting overseas artists performing at the Chevron Hotel's Silver Spade room appeared as guests on *The Tommy Leonetti Show*. For many years 'My City Of Sydney', which Tommy co-wrote and sang, featured as ATN's nightly closing theme.





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Ron Frazer and Britain's Hugh Lloyd in *Birds in the Bush*.

- > Comedy veteran and character actor Willie Fennell in a skit from the satirical revue show *A Hard Day's Week* in 1969. Willie's career spanned more than 40 years on radio and stage, and in movies and television. He has appeared in many productions including *Riptide*, *Glenview High*, *Sons and Daughters*, *Butterfly Island* and *Rafferty's Rules*. From 1982 to 1990 Willie featured in many roles in *A Country Practice*, in particular as Skeeter Martin in 1989–1990.



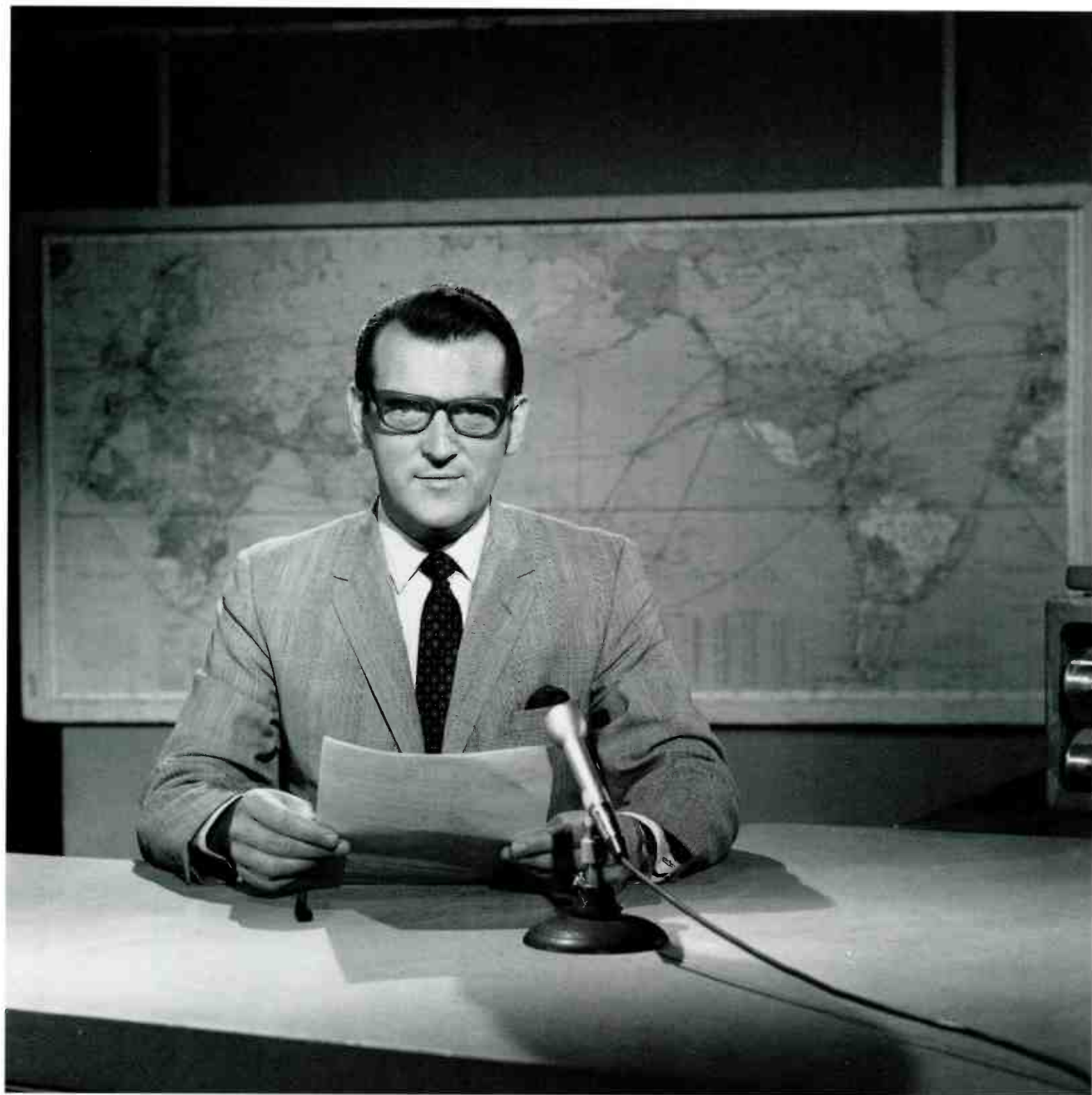


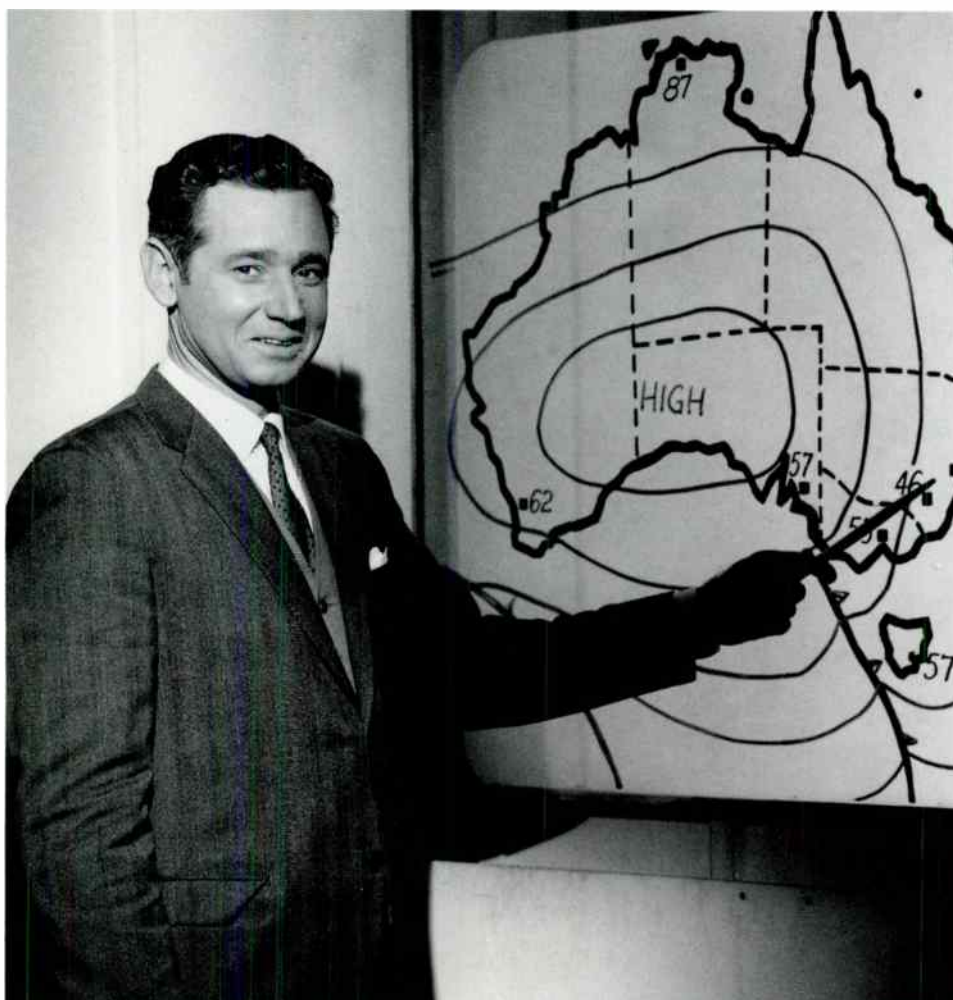
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Cornelia Francis, John Wood, Cecily Polson and June Salter in *Cutwalk*.

- > The characters of Dad, Mum, Dave, Mabel and Bill Smith came from the popular radio show of the 1930s and were adapted for the 1972 comedy, *Snake Gully with Dad and Dave*. Standing left to right: Robert McDarra, Diane Craig, and Garry McDonald. Seated: Gordon Chater and Marion Edward.







^
Alan Wilkie, 1968.

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- < Roger Climpson was ATN's senior news presenter from 1968 to 1981. A graduate of RADA in London, Roger worked in radio and on stage in Sydney in the 1950s, and in the early days of television became a well-known face and voice on commercials. Roger took over the newsreading chair from Geoff Stone in 1968, and from 1977 to 1980 also compered the popular *This Is Your Life*. In 1982 Roger left ATN to produce and host shows for stage, radio and television. In 1989 he returned to ATN as principal news presenter. Roger retired from ATN in 1995.



^
1972 News team.



^
ATN 7, 1972.



^
ATN 7, 1975.



NEW WORLD
temptation

- < Tony Barber hosted *Temptation* in 1970. The program proved so popular in an afternoon time-slot that a night-time version, *The Great Temptation*, followed in 1971 and continued for three years. In 1972 Tony won the Gold Logie Award.

I was pleased to be part of the Channel 7 'Revolution' under Bruce Gyngell with Temptation being the top-rating daytime strip program and Great Temptation the No. 1 night-time strip program.

TONY BARBER

- > Andrew Harwood hosted *It's Academic* from 1972 to 1978. Joining ATN as a booth announcer in 1971, Andrew did voice-overs on commercials and promos, and read daytime news bulletins. He joined Bruce Webster and Pat Lovell on weekday mornings for *Network 7 Today* and hosted *Jeopardy*.

- > From 1970 to 1972 Graham Webb compered the quiz show *Jeopardy*, beginning a 19-year career at ATN which included producing, hosting, announcing and promo voice-overs. First seen between 1957 and 1959 doing live commercials, Graham hosted the weekday show *Scene at 5* in 1974. The same year *The Graham Webb Sat-Today Show* first went to air. In 1975 the show's format changed to the world's first pop-clip show: *Sound Unlimited* with Donnie Sutherland as host and Graham as executive producer. Changing its name to *Sounds* in 1980, the show became a Saturday morning institution.

It was in 1974 that we developed the pop-clip show format which was subsequently to become Countdown, MTV, Rage, etc. Another first for ATN.

GRAHAM WEBB





^
Noel Ferrier as the Beast, with Beauties (left to right) Ena Harwood, Karen Brady, Freda Lesslie and Pat Firman, in *Beauty and the Beast* in 1969. With a background in theatrical drama, comedy and revue, Noel was host of Australian TV's first live variety show on HSV 7 Melbourne in 1957. Noel has guest-starred in many dramas and comedies on ATN including *Boney* (1972) and *Cash and Co* (1975), *Kingswood Country* (1984), *Rafferty's Rules* (1988) and *A Country Practice* (1992).



^
(Left) Ena Harwood, Freda Lesslie, Pat Lovell and Pat Firman with Rex Mossop.



(Right) Ron Frazer with Ena Harwood, Pat Lovell, Freda Lesslie and Pat Firman.



^
David Frost interviews Gough Whitlam.

During the 1970's, ATN brought David Frost and Dave Allen to Australia to host a series of interview programs featuring prominent Australians.

> Dave Allen interviews John Gorton, 1976.



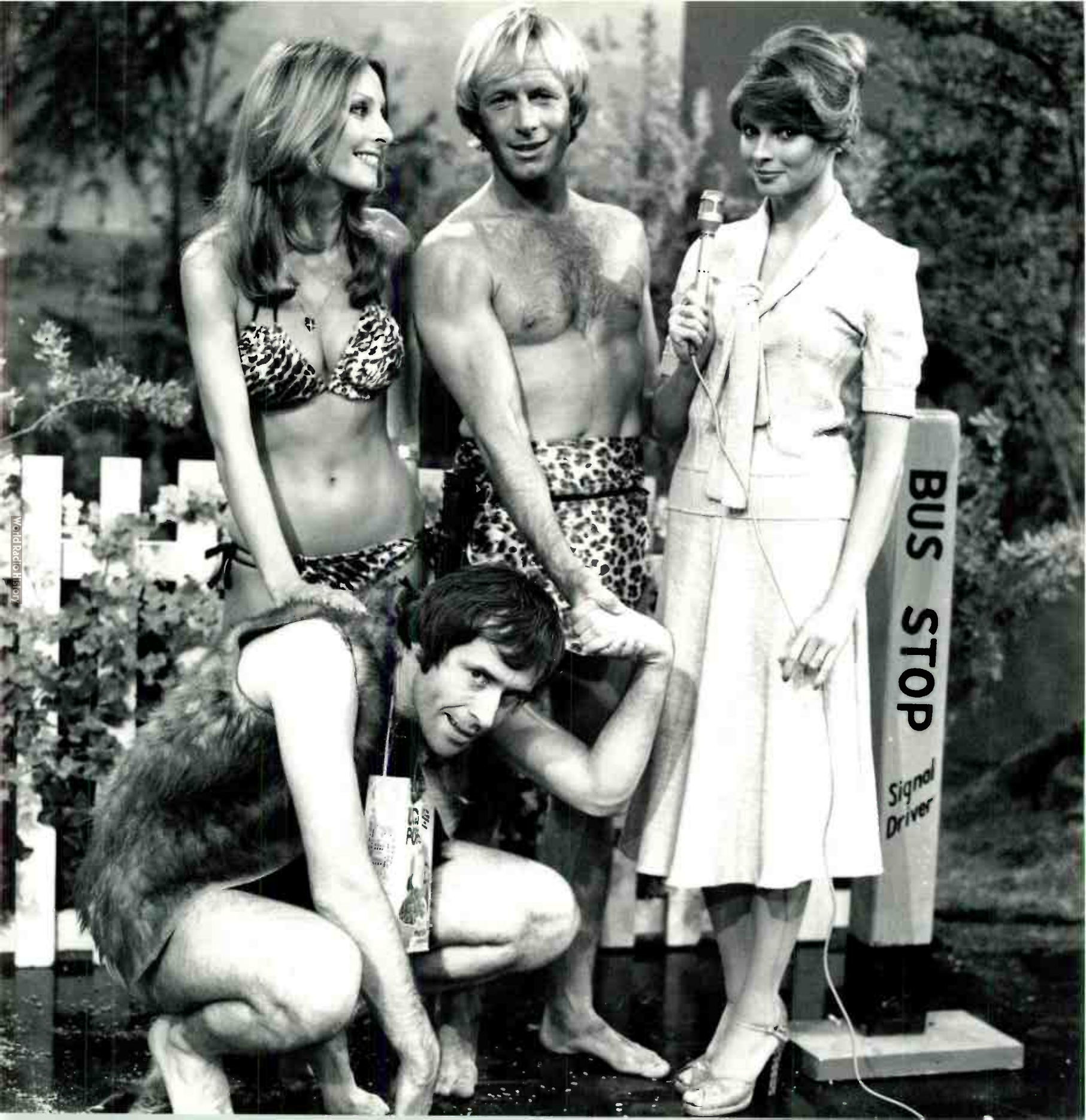


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John Cornell and Paul Hogan.

From his days as a rigger on the Harbour Bridge, Paul Hogan developed the 'Hoges' persona: shorts, sleeveless shirt, work boots, Australian drawl and a unique view on life. Paul's comedy talent was groomed and produced by John Cornell who also appeared as Hoge's sidekick, Strop. Paul and John wrote and starred in 20 specials on ATN, and went on to achieve international fame in the movie *Crocodile Dundee*.

> Andrew Harwood, Paul Hogan, Delvene Delaney.



BUS STOP
Signal Driver

World Radio History



^
Seven Revolution — Pat Lovell.



^
Bruce Webster.



^
Noel Ferrier.



^
Rex Mossop.



^
Bruce Gyngell speaking for Channel 7's Telethon of 1970. This television event lasted over a day and a night, was Seven's fifth Telethon, and raised tens of thousands of dollars for the Children's Medical Research Institute. There were three more on behalf of the Institute in 1971, 1972 and 1976. In 1980 Seven's Telethon raised over \$1 million for the Royal Alexandra Children's Hospital, and the Telethons of 1983, 1986 and 1990 raised funds for the benefit of the Hospital and CMRI. The 1990 Telethon achieved the grand total of \$1,690,359.

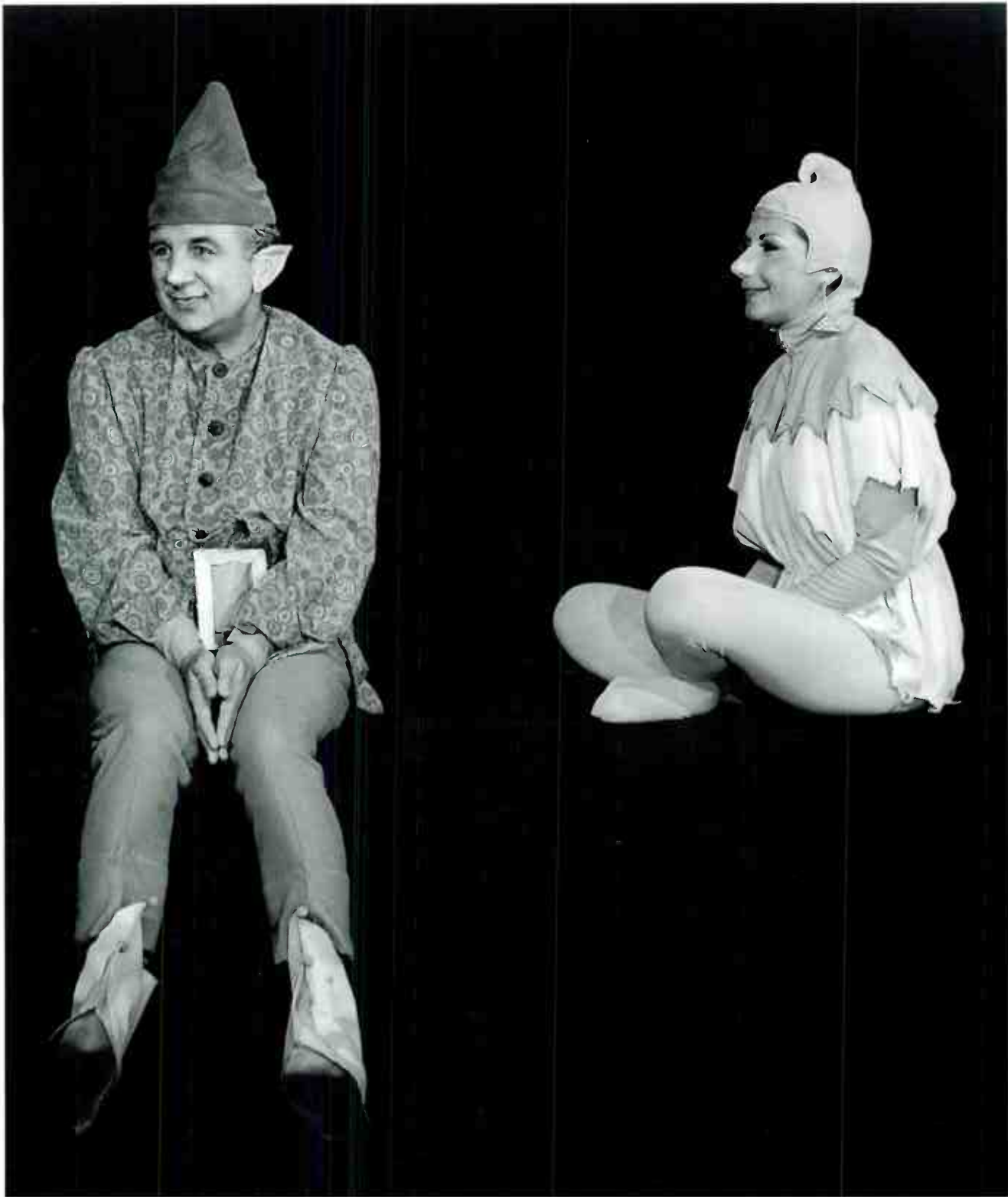


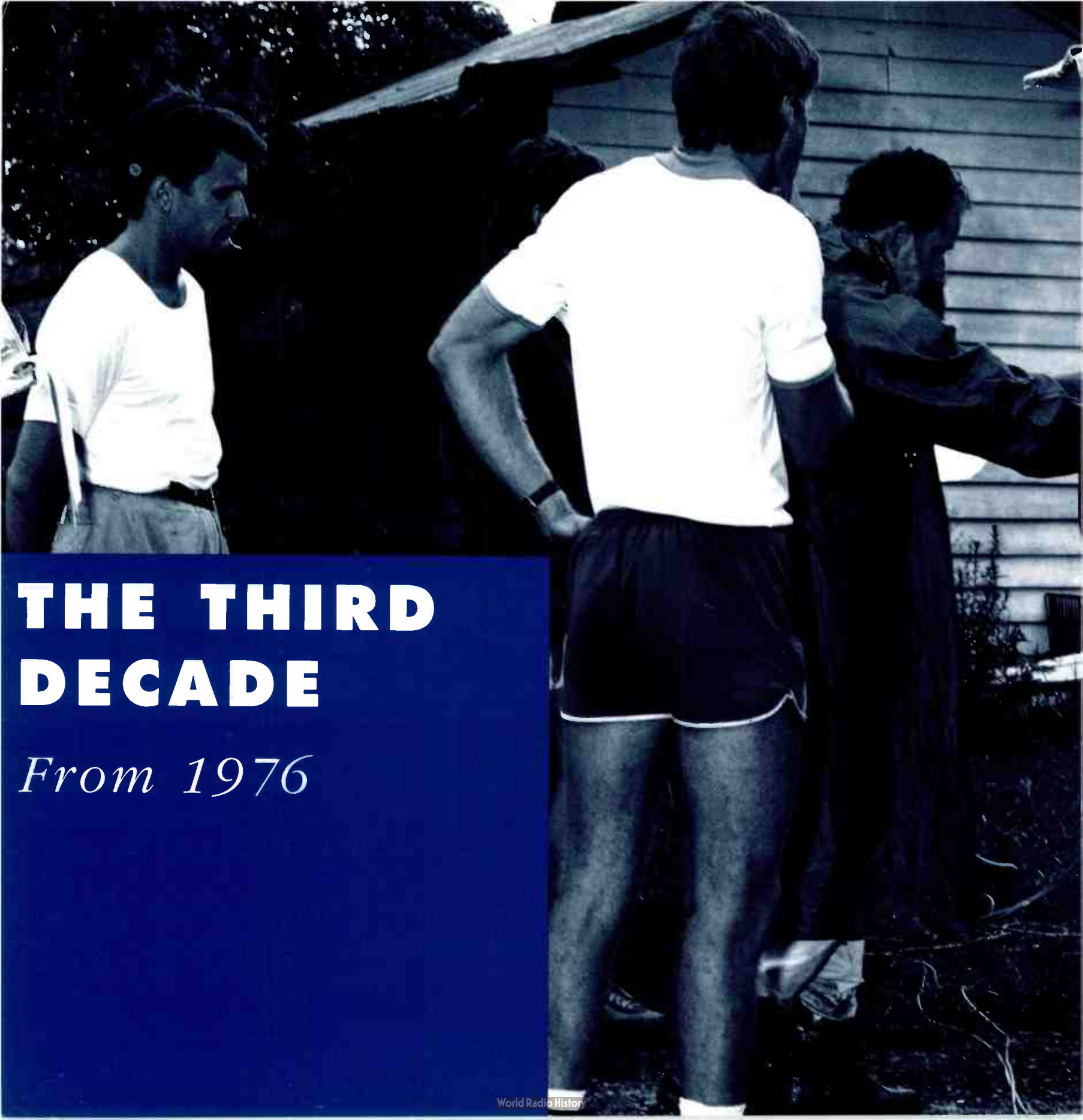
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From left: Carla Hooegeveen, Anne Lambert, Leonard Teale and
Megan Williams, from *Class of '74*.



^
Bill Collins, *The Golden Years of Hollywood*.

> Gordon Chater and Miriam Karlin, *The Gordon Chater Show*.





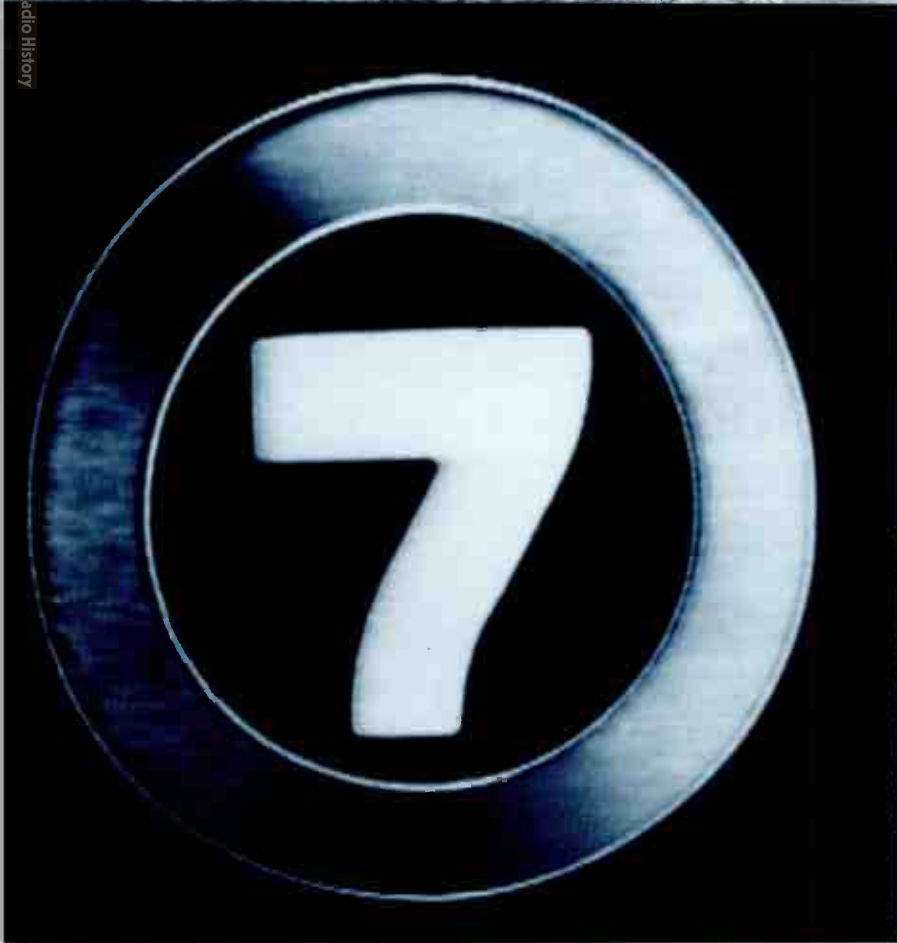
THE THIRD DECADE

From 1976





World Radio History



'Seven colors your world'



ust as *Pick-A-Box*, *Revue '61*, *The Mavis Bramston Show* and *My Name's McGooley* — *What's Yours?* defined ATN's first twenty years, the station's third decade was to be driven by programs such as *Willesee at Seven*, *A Town Like Alice*, *This Fabulous Century* and *A Country Practice*. The decade will long be remembered for some landmark mini-series. *Against the Wind*, the first locally produced mini-series, achieved extraordinary ratings and established a benchmark for quality episodic drama productions.

A Town Like Alice still remains one of this country's greatest television events. Not only does *Alice* continue to rank as one of the most watched programs in Australia, but the series also received this country's first international award for drama, an Emmy.

At this time the station took another ambitious step — the simultaneous production of two big drama series. *A Country Practice* and *Sons and Daughters* rank as two of the most successful, long-running series on the Seven Network.

Comedy continued to play a major role. Inspired by the success of *The Mavis Bramston Show*, ATN committed resources to the production of the highly successful *The Naked Vicar Show*. *Naked Vicar* prompted a spin-off sit-com, *Kingswood Country*, and the birth of a number of unique Australian colloquialisms, including, 'Not the Kingswood'.

And Garry McDonald, last seen on Seven in *Snake Gully with Dad and Dave*, rejoined ATN — as Norman Gunston. Norman featured in his own series of specials and later in *Gunston's Australia*, a unique travel documentary series featuring a DC3 that landed in some unusual places.

Peter Luck joined ATN to produce *This Fabulous Century*, a new documentary series which graphically captured Australia and its people over the past 100 years. Peter went on to produce for ATN the anthology series, *The Australians*.

Michael Willesee's nightly current affairs program, *Willesee at Seven*, broke new ground in public affairs programs and dominated the 7.00 pm timeslot for several years.

Sports coverage was also coming into its own. Seven became the first network to gain exclusive broadcasting rights to the Olympic Games, with coverage of the Moscow Olympics in 1980. Engineers at ATN developed Racecam, in-car camera technology which received an Emmy Award. It was highly sought-after by international television networks and revolutionised sports coverage.

A station which first broadcast on a windswept night in December 1956 had dramatically expanded into a six-studio complex, producing many of this country's most watched television programs and developing technology which led the world.



- < Michael Willesee joined ATN in 1975 to produce a weekly current affairs and interview program. He also hosted *This Is Your Life*. The following year he moved into the 7.00pm weeknight slot with *Willesee at Seven*. In 1982, he launched a documentary series for ATN with the story of Quentin, a young boy whose courage captivated Australian audiences.
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- > Michael Willesee with David Bowie and Gregory Peck, 1978.
-

- > Michael Willesee with Quentin Kenihan, 1982.





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In 1977, Kev Golsby, Noeline Brown and Ross Higgins brought the radio and stage hit *The Naked Vicar Show* to ATN. Also featuring Julie McGregor and Colin McEwan, the show was enormously popular, resulting in a second series of eight one-hour specials the following year. Written by RS Productions (Gary Reilly and Tony Sattler), *Naked Vicar* spawned some great characters including Ted Bulpitt, played by Ross Higgins. A spin-off series, *Kingswood Country*, featuring Ted and his wife Thel, was produced in 1980.

In the 1970s there were many series and specials that were 'star vehicles'. Naked Vicar introduced an ensemble style of sketch comedy. Channel 7 had been renowned for its satire in the 60s and Naked Vicar re-introduced satirical comedy in a style that paved the way for later shows like the D Generation and Fast Forward.

GARY REILLY, Producer



^
Julie McGregor, seen here sending up a popular television commercial in *The Naked Vicar Show* in 1977, became well known for her many zany characters such as 'Narelle the checkout chick'.



< Ross Higgins and Judi Farr in *Kingswood Country*.

Kingswood Country began as a series of sketches in The Naked Vicar Show. Noeline Brown played Thelma Bulpitt and Kev Golsby was cast in the unlikely role of Ted Bulpitt's son. (Ted and Thelma were named after my parents.) Some famous catchphrases arose out of *Kingswood Country* to become part of the Australian language — 'Not the Kingswood!', 'Leave the money on the fridge', and 'Pickle me grandmother'. Essentially the show's popularity reflected the changing of the guard in Australian society.

GARY REILLY, Producer

> The Logie Award-winning cast of *Kingswood Country*. (Left to right) Lex Marinos, Ross Higgins, Laurel McGowan, Judi Farr and Peter Fisher.



> Judi Farr and Ross Higgins with Graham Kennedy in a scene from *Kingswood Country*.

Returning 'home' in the 80s for *Kingswood Country*, the family frenzy and excitement felt subdued. The industry had grown and spread broader wings — the dressing rooms were bigger and obviously better but the feelings had changed — as we all change. Yet the reverence for Studio A and all the brilliance and delight grown behind its swinging doors will remain a treasured feeling.

JUDI FARR







^
The *Father Dear Father* production crew, 1978.

< *Father Dear Father* on location. Picnicking are (left to right) Sally Conabere, Sigrid Thornton, Noël Dyson and Patrick Cargill.

One night the audience was waiting, we were about to roll tape and we realised that Noël Dyson, who played 'Nanny', was not in the studio. After many anxious moments checking her dressing room, make-up, wardrobe, etc., we saw this little banky bobbing up and down through the air vent in her bathroom door. It seems the knob had come off and she had been marooned for about half an hour. After a quick bit of carpentry we were able to extricate her and get on with the show.

GORDON BROWN, Property Master



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Olivia Newton-John stands in awe of Norman's interviewing technique.



^

Garry McDonald was first seen on ATN in 1972 in *Snake Gully with Dad and Dave*. He is best known, however, for 'Norman Gunston'. Gold Logie in hand, Norman brought his tonight show to ATN in 1978. Three years later Norman took to the skies in his DC-3 for the travelogue *Gunston's Australia* (pictured). Garry was host for ATN's telecast of the inaugural *People's Choice Awards* in 1992, and in 1993 returned to ATN for *The Norman Gunston Show*. In 1996, Garry hosted the *Forty Years of Television* special with Magda Szubanski for the Seven Network.



< *Eleven AM* is the longest-running daily current affairs program on television. Pictured are three of the program's hosts, Vincent Smith, Roger Climpson and Ross Symonds.

The most important attribute any news presenter guards is credibility. Indeed, the public's perception of a trusted, credible, news person is not created overnight. It is built up and nurtured over many years of disciplined consistent commitment. But we are all human. We all have days when things do not go as well as planned. It was my wedding day — imagine the scene. Just at the most critical part of the ceremony, when I was about to place the ring on my wife's finger, the large congregation behind hushed with anticipation. Then Symonds' voice boomed forth with what was supposed to be a well-rehearsed, memorised line: 'I put this fmg upon your ringer'!! Naturally, Seven's cameras recorded all the embarrassing details and my production and editorial colleagues took great delight in replaying it to air a number of times.

ROSS SYMONDS





^
Mike Bailey, 1975.



.....
News team, 1980.



< *Weather people cop a fair share of buckets — but they're not usually full of water! Luckily, it worked on the first take — I mean, suits are expensive! This was one of many happy moments with an ATN crew that was always a joy to behold. Not that every day was this much 'fun', in fact the water bucket promotion was a change from our normally serious news image. In pursuit of that, I walked through flooded rivers, camps of dangerous head-hunters and chased fire engines at high speed ... so the bucket was nothing to fear. Thanks for the bright lights and sparkling memories.*

MIKE BAILEY

> *In 1985, ATN developed the best helicopter news coverage in the country with its electronic news gathering microwave links. This was demonstrated with a heart-wrenching night coverage from Gosford, some sixty kilometres north of Sydney, with the rescue of a little boy from a deep well.*

GEOFF HEALY, Engineer 1955–59, Production Manager 1961–74,
Director Production and Engineering 1974–88





^
David Jones interviews New South Wales Premier Neville Wran for *Seven National News*, 1984.



^
Peter Luck, pictured here with producer David Salter, has produced for ATN a series of programs on Australia's history, *This Fabulous Century*, *The Australians* and *Bicentennial Minutes*.



< Shooting a bush fire scene on location in 1982, *A Country Practice*.

For many years A Country Practice was a flagship program for the 7 Network but it is not generally known that back in 1981 the show nearly didn't make it. The programmers' meeting was deadlocked with some states wanting more cliffhangers, better characters, more sex; and others hating the title, but liking the characters, happy with the romance, but wanting more story, etc. Then, General Manager, Ted Thomas, made a short, tough and no-nonsense speech in favour and the tide turned. A Country Practice went on to 1058 hourly episodes over 12 years.

JAMES DAVERN, Executive Producer



< Joyce Jacobs as the busybody, Esme Watson.



^

Shirley and Frank Gilroy, played by Lorrae Desmond and Brian Wenzel, were original cast members of *A Country Practice* in 1981. Lorrae became the first woman to win the Gold Logie in 1961, and was awarded an MBE for her service to the entertainment industry. After 11 years in *A Country Practice* (winning a further Logie and a Penguin award), Lorrae returned to her first love, cabaret. Brian's first showbiz job was with the circus and numerous stage shows followed before he turned professional in 1964. His list of television and film credits is extensive, including three years with *Certain Women* on the ABC.

I remember doing this location scene. It was the last scene of the day and needed a pretty sunset. Thanks to the crew we got it in one take and heard the magic words: 'It's a wrap'!

LORRAE DESMOND



^

In the pilot episode of A Country Practice my uniform was minus a hat so Wardrobe dashed off to the nearest police station. After much grovelling by Wardrobe the police finally agreed to lend the cap but without the badge! Props department quickly mocked one up but the cap was four sizes too small and sat on my head like a pimple on a pumpkin. So I carried the cap under my armpit for most of the episode. (The police were much more helpful for the rest of the series.)

BRIAN WENZEL



^
Joyce Jacobs, seen here as Esme Watson in *A Country Practice*, starred in theatre, radio plays, feature films and many television guest roles before joining the cast of *A Country Practice* in 1982.

Fond memories of ACP — the patience and good humour of our crews, particularly the OB crews in all weather, and the feel of friendship — even family — with the cast. Not-so-fond — being scratched by a koala and bitten by a chimpanzee, and handling pigs and snakes. But it was a wonderful 12 years!

JOYCE JACOBS



^

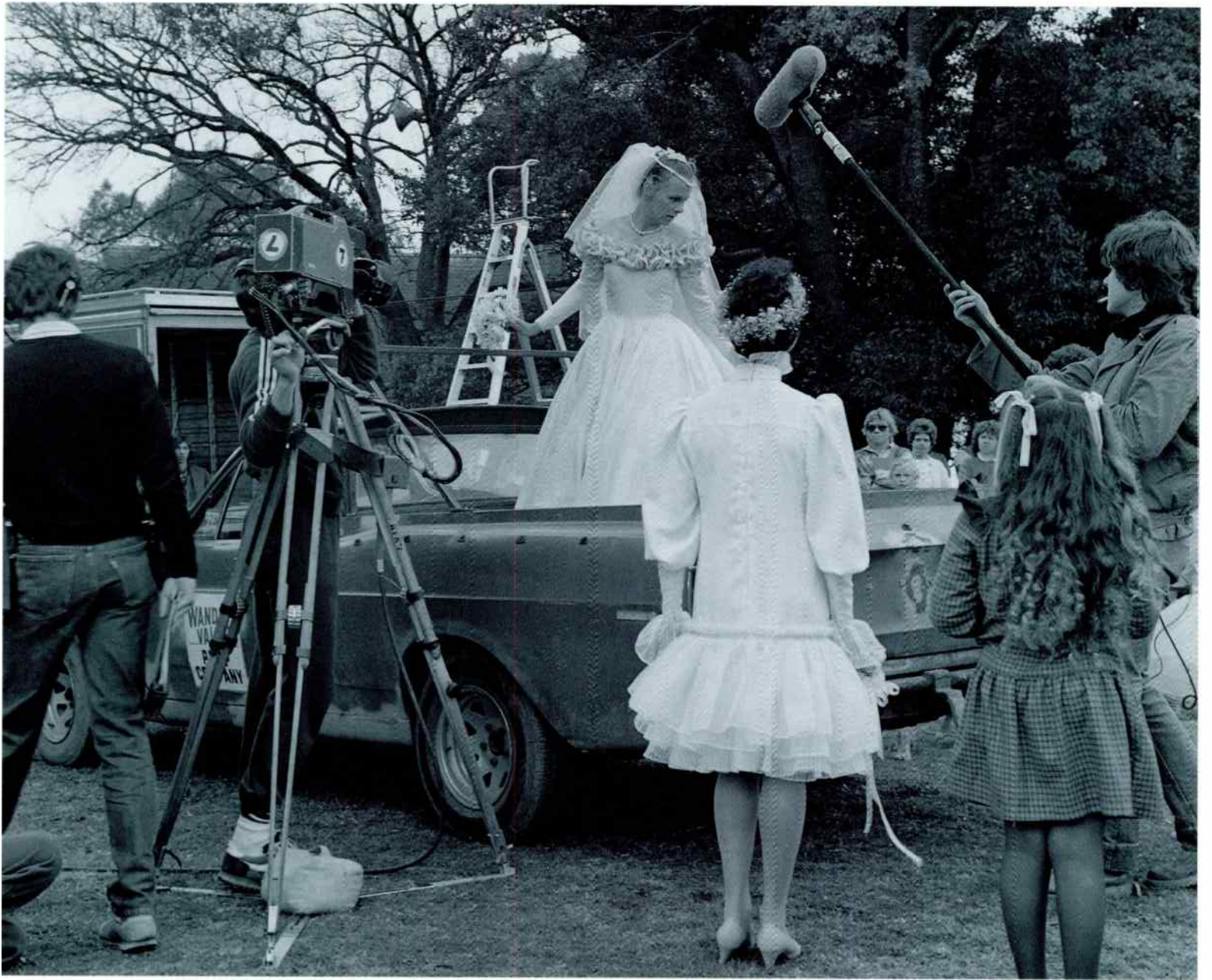
Exciting job — some risks involved! Cameraman Martin Lee and Stagehand Gunther Neszpor on location with *A Country Practice*.

- > Penny Cook and Grant Dodwell starred as the popular Wandin Valley vet and doctor, Vicky and Simon Bowen, in *A Country Practice* from 1981 to 1986. In 1993 Penny returned to ATN for the lifestyle series *The Great Outdoors*.

A Country Practice was a wonderful time (mostly!). We had a fantastic crew, cast and office. As actors, we always had a very big say in everything and that's why it worked on screen. It is still a great feeling walking into the studios. So many familiar faces and so many ghosts! It was an honour to be part of television history.

PENNY COOK







^
The crew from *A Country Practice*, 1984.

< *A Country Practice* achieved its highest audience rating when Wandin Valley celebrated the wedding of two of its most popular characters, Vicky Dean and Simon Bowen.



< John and Robert Meillon.

My brother John had been a regular identity at Channel 7 over the years, starting with several dramas produced in the late 1950s and culminating with My Name's McGooley with Gordon Chater and Judi Farr. In the late 1970s he was guest of honour in This Is Your Life hosted by Roger Climpson.

Some years later (when he decided that appearing in regular TV series was a retrograde step), he was approached by Producer Lyn Bayonas at the Oaks Hotel Neutral Bay to do a guest role in the high rating A Country Practice. Charming as ever, he politely declined. Just as charming, Ms Bayonas informed him that his brother would probably be very disappointed. Never having worked together as Director and Actor would have disappointed me.

After a phone call to me that night, all was resolved. John had been watching The Rainmaker with Burt Lancaster and more than hinted to me he would like to play a similar character. In due course, JNP Films (Producers of ACP) wrote the script. My brother's nepotistic proviso was, 'as long as Robert directs it.'

On the first day of shooting, you could not have seen two more nervous people. We didn't even know how to address each other. Within a few days, both of us had moved into automatic Director/Actor mode, sharing pleasantries only at the end of each day.

The episodes were titled, Comes a Stranger. As professionals working together, that title was a reality. As brothers it brought us closer than we had ever dreamed. I, as if for the first time, had discovered a thorough pro, and he found out that I could do a little more than try to fend off his bowling in the back yard, so many years ago ...

Two weeks later, after the last shot, we hugged each other unashamedly in front of the entire crew.

ROBERT MEILLON, Director





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1982: The much loved soap *Sons and Daughters* was based on the lives of two families, the Palmers and the Hamiltons, and the extraordinary labyrinth of relationships that evolved from this connection. Rowena Wallace became a household name with her portrayal of the loathed character Patricia Hamilton, or 'Pat the Rat' as she was known to her fans.

The original *Sons and Daughters* cast included Rowena Wallace, Iona Rodgers, Ian Rawlings, Tom Richards, Ally Fowler, Peter Phelps, Kim Lewis, Andrew McKaige, Pat McDonald, Antonia Fraser, Brian Blain, Anne Haddy and Leila Hayes.



^

There was a press function to launch the series. I recall sitting at a long table where Don Battye had cut a celebratory cake and was making a speech remarking to all the cast, 'They're going to love you,' I replied, 'Not me they won't.'

It was Peter Phelps who coined the name 'Pat the Rat'.

ROWENA WALLACE



< *Sons and Daughters*' Cornelia Francis and Judy Nunn.

During production of the series Sons and Daughters, the character of Gordon, played by Brian Blain, was to fall to the ground in the throes of a heart attack and my character was to leap upon him, practise mouth to mouth resuscitation, cardiac massage and save the day. Like many 'heavy duty' scenes in soap, we walked through the scene in rehearsals and left the real action for the recording day in the studio. The day we were to film the scene Brian whispered quietly in my ear, 'Not sure how heavy you should go with the cardiac bit, Jude. I avoided a bypass a while back and I'm on a lifetime drug program for a dicky heart — just thought I'd tell you.' Terrified, I grabbed Dr John D'Arcy, Channel 7's medical authority who said, 'Good God no, don't bash him in the chest, you'll kill the man!' Needless to say we gently mimed the cardiac massage and Brian lived a good many happy years before his illness finally claimed him.

A footnote to that story, which demonstrates the tangled web of soap writers' minds... Originally I was employed on a thirteen-week contract and my character, Irene Fisher, was a hearty woman who ate pizza from the box and drank beer from the tinny. The powers that be decided they liked the character and wanted to keep her as a regular, but they needed to give her more depth. So the writers had her leap on the ailing Gordon, miraculously resuscitate him, then rise to her feet and announce to the assembled gathering, 'I'm really a doctor you see, but it's a long time since I practised.' She became Doctor Irene Fisher after that!

JUDY NUNN



< *Sons and Daughters*.



^
Sons and Daughters, behind the scenes.



< Gold Logie winner Pat McDonald played the earthy Aunt Fiona in *Sons and Daughters*.



< Abigail in *Sons and Daughters*, 1986.



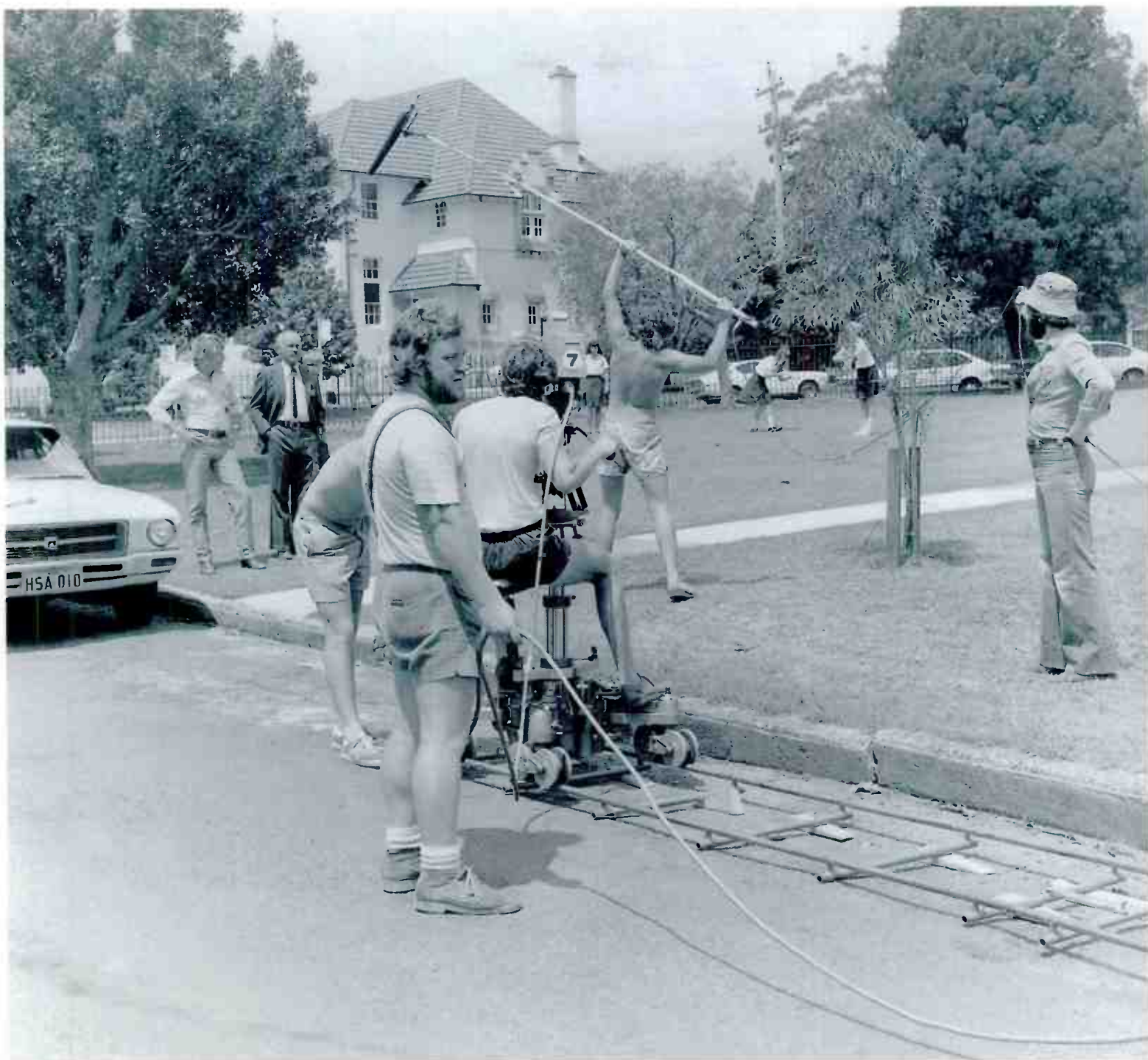
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Sons and Daughters, 1986.



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Sons and Daughters cast, 1984.

> *Sons and Daughters* crew, 1983.





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On location with *Glenview High*, 1977.



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Terry Willesee (left) with Mike Carlton and the characters of Friday News Review on *Terry Willesee Tonight*.

TWT was tried out in Sydney over the summer of '83 in the 7.00pm timeslot. It was to be cancelled when it failed to do very well in the ratings ... however, with the show in its final weeks, the ratings picked up and Ted Thomas (General Manager) to his credit, reversed his decision and the show stayed on air, eventually going national. Mike Carlton dubbed me 'Lazarus'. The show's biggest successes were interviews with Michael and Lindy Chamberlain and an exclusive interview with Hazel Hawke. She revealed how her daughter had become addicted to heroin, the reason, apparently, for the public tears from her husband Bob, the then Prime Minister. TWT remains a highlight of my career. My thanks to ATN, Ted Thomas and Executive Producer Phil Davis for giving me my first crack at the 'big time'.

TERRY WILLESEE



^

Miss Helena was the longest-serving *Romper Room* hostess from 1978 to 1987. Close to 30,000 children came into ATN's studios to take part in over 6,000 shows. Helena was trained in early childhood education, as were all the *Romper Room* hostesses. In 1986, Helena married former ATN weather man, Mike Bailey.

What a delight to be 'mother' to twelve thousand children over eight years — thank goodness I didn't have to feed and clothe them. It's heartwarming to be asked by grown-up 'Do Bees' (10 years on) 'Miss Helena, do you remember me?' to which I reply, 'Of course I do but you do look different with your big teeth.'

HELENA BAILEY



- < Donnie Sutherland celebrates the 10th birthday of the music video show *Sounds* in 1985. With a format that included music and interviews, *Sound Unlimited*, with Donnie as host and Graham Webb as executive producer, was the world's first pop-clip show. From 1982 to 1985 Donnie also hosted *After Dark* which featured interviews and video clips.

- > Donnie Sutherland with Boy George, 1984.

1974 to 1988 were the most exciting years of my life. As host of one of the longest-running music shows in Australia's television history, I was given the opportunity to meet thousands of the biggest names in entertainment from all over the globe — the Sounds team travelled the world and Australia regularly and no one could ask for a more rewarding position. I will always have the highest memories of my years at Channel 7 and the fondest memories of all that worked on the Network. Thanks Channel 7, Happy 40th birthday.

DONNIE SUTHERLAND





^
The Love Game with Mark Holden and Alex Wileman.



^
Racing car driver Dick Johnson with Racecam, Bathurst 1980.



^
The Emmy-award winning Racecam team.

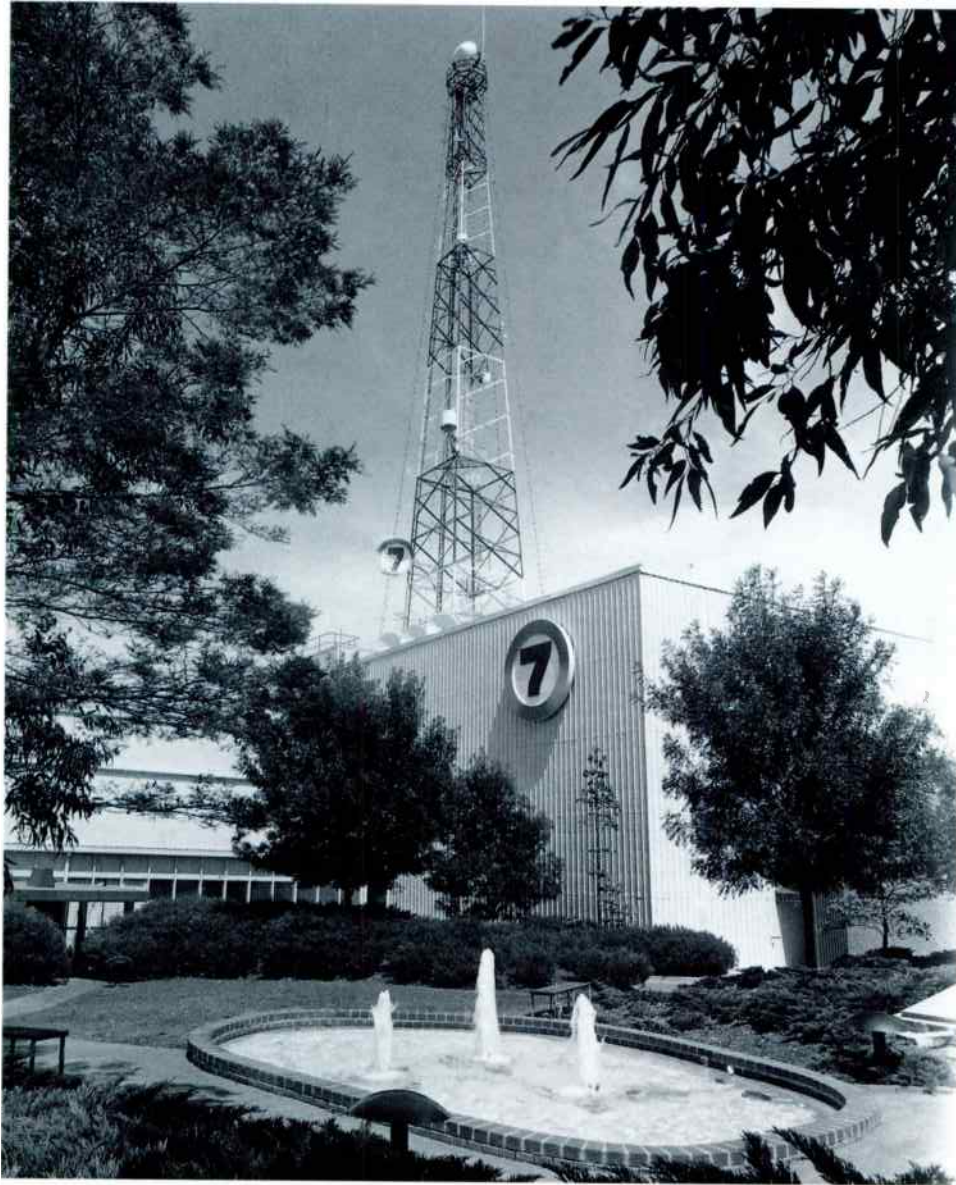


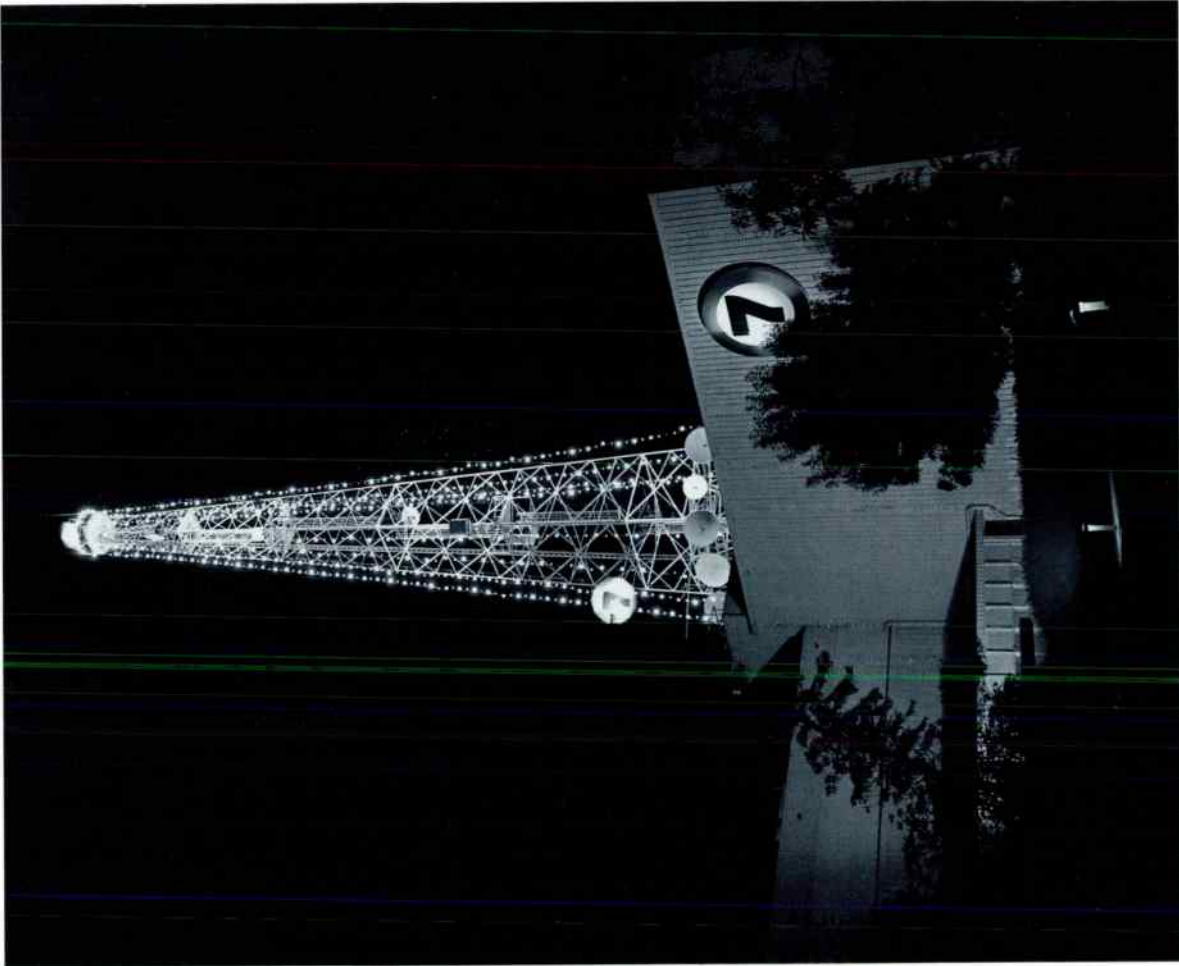
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I often remember the advice of Doug Hampson with regard to camera work from the chopper ... 'The only shot that a producer can't get on the ground is that all-encompassing aerial shot.' When I'm trying too hard to line the chopper up for a tight shot, I just sit back and look at the panorama and see that Doug was right.

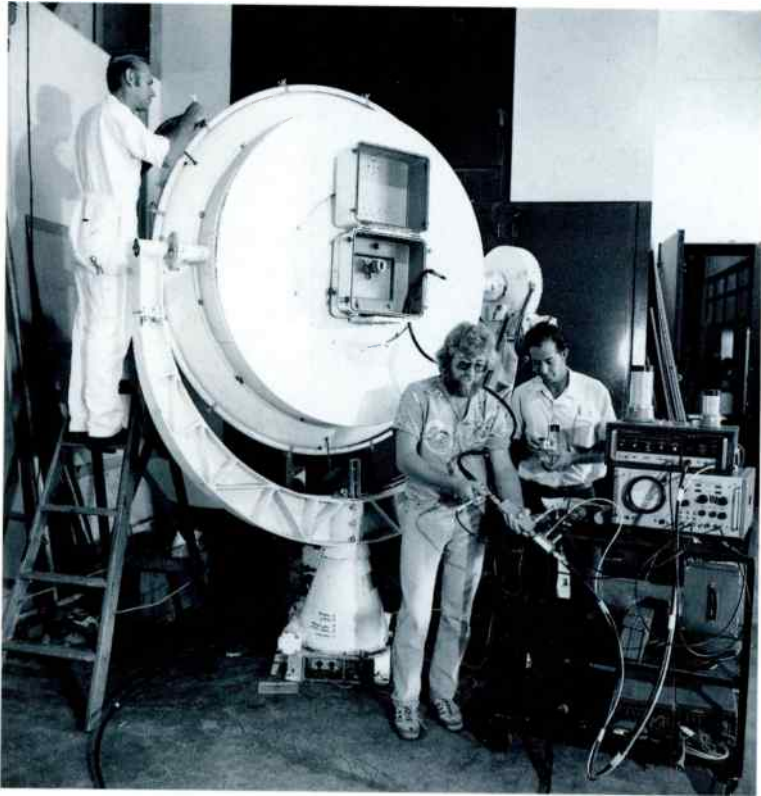
FRANK VAN REES, Helicopter pilot



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 Garry Wilkinson and Mike Raymond, Bathurst 1981.







< *When I think about Channel 7, my overriding recollection is when Rupert Henderson first asked me to become General Manager. The early 70s were times of enormous turmoil, and I remember thinking wild horses wouldn't get me out there (I was working in the city office). Rupert was very persuasive.*

When I first arrived at Epping I got the staff together in Studio A. I told them 'I've been asked to do this job, to get the place back into line. However, one person can't possibly make such a difference, you are the people who are going to do it. It will be you who will reverse the trend. I am going to give you the run of the place, allow you to run your own race. Respect your jobs, respect each other and you will be successful.' And we were successful.

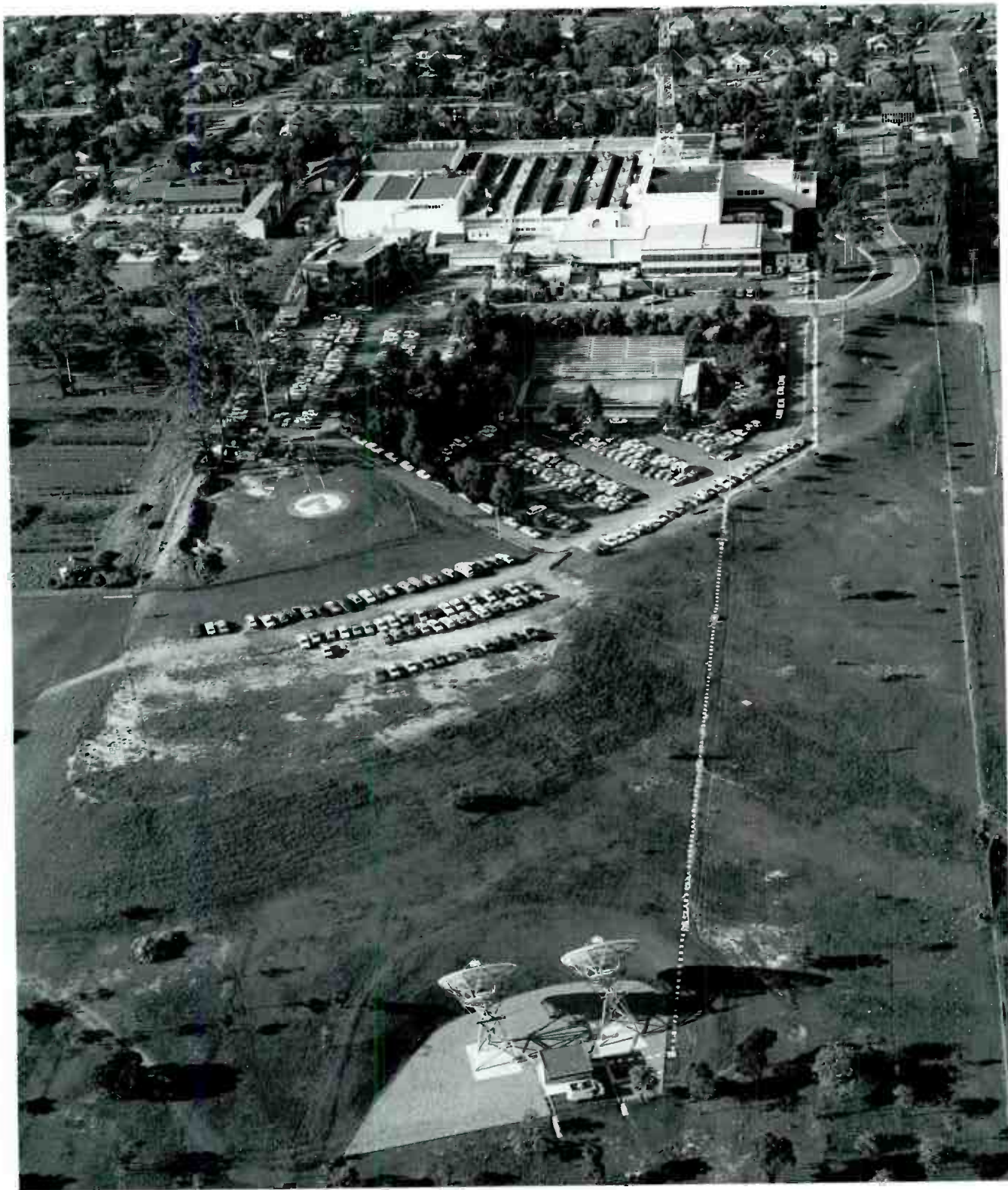
It seemed to be a very simple, but very effective, lesson in management. We needed a change in attitude. Even the reference to the top floor as 'Mabogany Row' had to be addressed. We changed the offices to a more open plan, so management was more accessible. Throughout those years there was a dramatic development of facilities; we had to persuade the Board to be sympathetic to our plans.

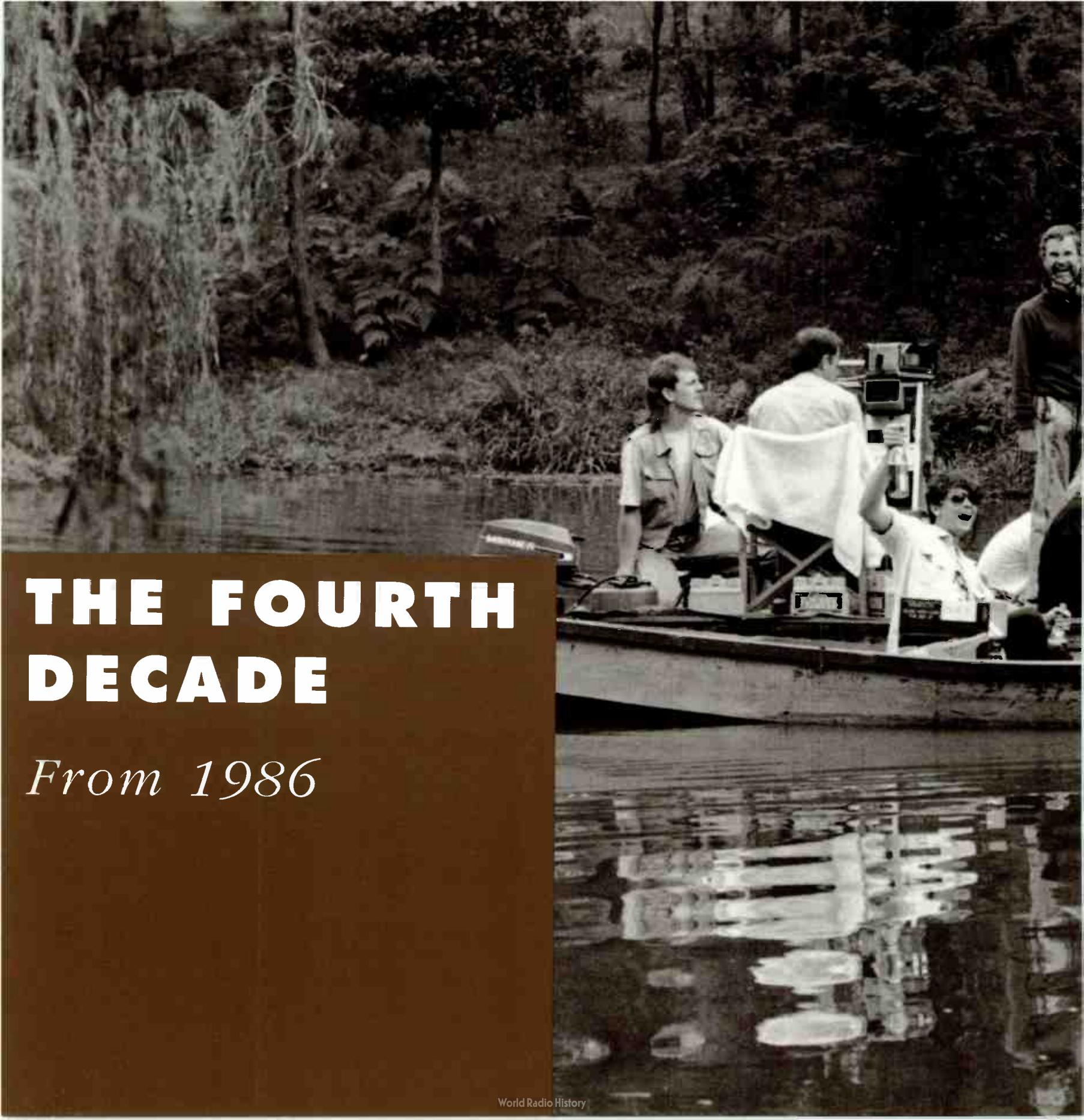
The results were: a tremendous processing facility in Atlab, separate edit suites with Custom Video, the building of additional studio space and the introduction of Electronic Field Production to allow easier location taping for shows like A Country Practice. Even turning the garbage tip into the tennis court. This was progress that we should be proud of.

TED THOMAS, General Manager 1973–1987

< ATN, 1958.

> ATN, 1983.

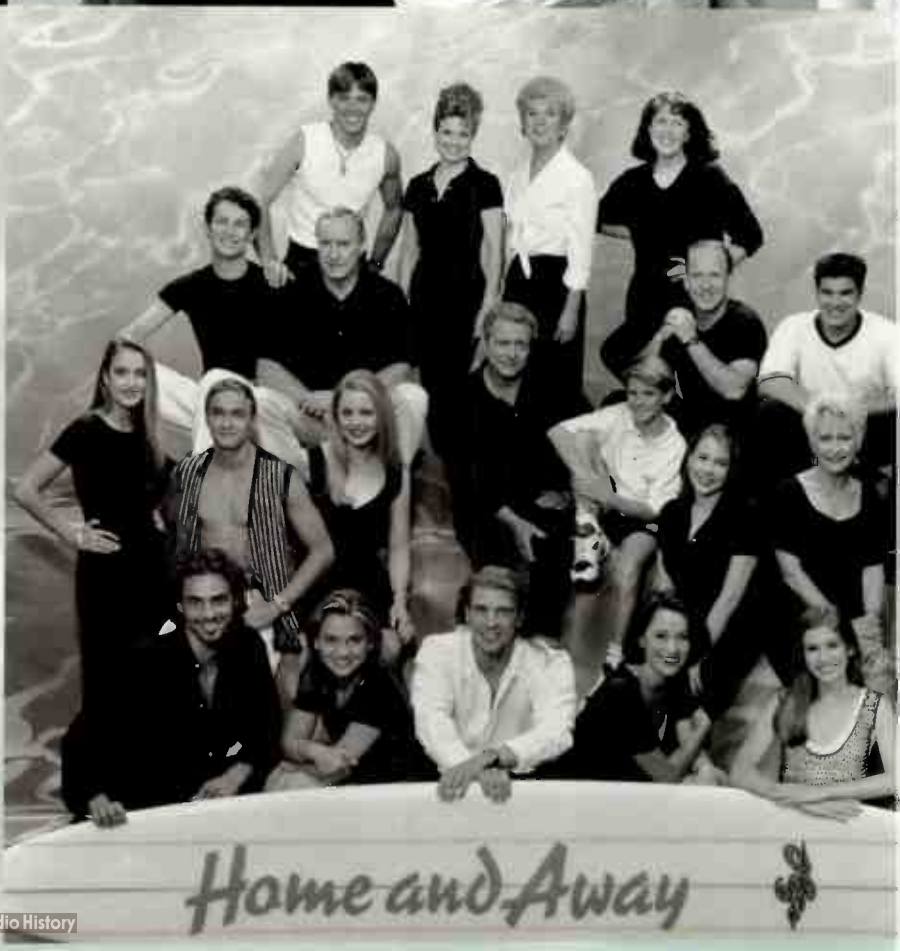




THE FOURTH DECADE

From 1986





Home and Away



What was clear in the early days of television was dramatically reinforced during ATN's fourth decade: the demand for Australian programs. And this demand was not only made by local audiences.

Increasingly, international markets were turning to Australia for programs.

ATN's recognised capability in comedy and drama was confirmed again in several new series and mini-series — programs which marked the return of in-house production at ATN. For several years, production companies had been commissioned by television networks to furnish their drama and comedy programs. This changed with the commissioning of *Rafferty's Rules*, ATN's first in-house production in more than twenty years. The success of *Rafferty's Rules* was the result of exacting attention to detail and the creative talents of a close-knit production team and ensemble cast. The program ranks as one of the most critically acclaimed in the history of ATN, and was honoured with a dozen awards for excellence.

Rafferty's Rules led Seven to create another drama series in-house. The brief was: a contemporary drama that would screen five nights a week. The result was *Home and Away* — a program which not only dominated ATN's production schedule in this decade, but ranks as one of the most successful Australian exports. In 1996, *Home and Away* was watched by more than 65 million people around the world. In the United Kingdom alone, 11.5 million people watched the program every day.

The decade also saw Seven's production of such mini-series as *Melba*, *Joe Wilson*, *Flair*, *Jackaroo*, *The Far Country* and *The Shiralee*. Gary Sweet joined the network to play the lead role in the successful series of television movies, *Cody*.

Hey Dad proved to be one of television's most successful situation comedies, being the longest-running comedy of its type in Australia. Late in the decade, ATN commissioned the innovative comedy programs *Denton* and *Mulray*, featuring the talents of Andrew Denton and Doug Mulray. Each program challenged the traditional comedy and variety concepts, and received broad critical and viewer acclaim.

ATN's *Beyond 2000* signalled a new development in the program form known as 'infotainment'. A science program designed to entertain and to inform, *Beyond 2000* also attracted significant overseas interest and has been seen in 82 countries around the world. *Better Homes and Gardens* and *The Great Outdoors* also built Seven's reputation for this type of practical program. *Better Homes* represented another first for ATN: a co-production with a magazine of the same name.

The closing year of Seven's fourth decade has seen rapid development in ATN's plans, with a dramatic commitment to news and current affairs. Jana Wendt joined the network to lead the creation of a new public affairs program, *Witness*. Seven further strengthened its relationship with the International Olympic Committee — with ATN the host broadcaster of the Olympic Games in Sydney in 2000.

In 1956, ATN took those first steps in broadcasting. In the year 2000, it will broadcast the Sydney Olympics to the world. Television has come a long way. From those early days, when all programming was live to air, until today, one thing is clear: ATN's success is due to the creativity and commitment of its people. Without them, these forty great years of television would not have been possible.



- < Carmel Travers, Jeff Watson, Iain Finlay and Chris Ardill-Guinness (left to right) formed the original *Beyond 2000* team.

When the ABC, in its wisdom, decided to drop Towards 2000 the three reporters on the program: myself, Carmel Travers and Chris Ardill-Guinness, were all left somewhat stranded. Still contracted to the ABC, we contacted Ted Thomas, General Manager of ATN, who asked Kel Geddes to deal with us. We arranged secret meetings at the 'El Rancho' hotel on Epping Road. I think the reason we chose it was simply because it was about halfway between the ABC and Channel Seven. ATN seemed keen but other parts of the network were cool on the idea. In the end it was accepted by all states. It was a courageous decision on the part of the Seven Network ... because science was not accepted commercial program material in the early 80s. It was a decision that paid off and, in the process, set Beyond 2000 on the path towards incredible international success — a success that reflects not only on the program itself and the hundreds of people who have worked on it over the years, but on the Seven Network which gave it life.

IAIN FINLAY

In 1989 a *Beyond 2000* special *Climate in Crisis*, a dual telecast with England's BBC, was seen by 60 million people.

- < *Beyond 2000* presenters: Amanda Keller, Iain Finlay, Andrew Waterworth, Tracey Curro, Simon Reeve, Dr John D'Arcy.





^

Chris Ardill-Guinness demonstrates the 'skatewing' with inventor Ben Lexcen.

We called Beyond 2000 'rock & roll science'. It was the first program to score ratings points out of science and technology. Our attitude was simple: 'If it's green and wiggles it's Biology, if it stinks it's Chemistry and if it doesn't work it's Physics.'

JEFF WATSON



^

Michael Horrocks and Alex Wileman.

Cartoonies (Cartoon Connection) was hosted live out of a tiny studio with the lights so low you'd bump your head if you stood up. It was the last truly anarchic live TV show. We'd make it up as we went along but the audience loved it. Ratings were as high as 16 which was outrageous for a morning 'kiddies' show. A good deal of the network's best directors, producers and technicians cut their teeth on Cartoonies, and I'd like to thank them all for laughing at my rotten jokes.

MICHAEL HORROCKS



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The long-running sit-com *Hey Dad!* (1987–1994) revolved around Martin Kelly (Robert Hughes) a widowed architect, his family and his wacky 'setchetary' Betty (Julie McGregor). The original *Hey Dad!* cast included: Robert Hughes, Simone Buchanan, Julie McGregor, Paul Smith, Sarah Monahan and Christopher Truswell.

Hey Dad! is now one of the top ten internationally screened sit-coms seen in 30 countries, from Indonesia to Russia. Its enormous success at home and overseas is a reflection of its universal theme. Recognisable family conflicts struck a chord both with parents and their children.

GARY REILLY, Producer



World Radio History

< *Rafferty's Rules*, 1987.

> John Wood starred as Magistrate Michael Rafferty in the award-winning drama series *Rafferty's Rules* telecast on ATN from 1987 to 1989. John won two Logies and a Sammy for his portrayal of Rafferty, while the series was honoured with a total of 12 awards. In 1994 ATN premiered the award-winning drama series *Blue Heelers* starring John as Sgt. Tom Croydon.

I was so unimpressed with the medium of television that I resigned halfway through the series Catwalk and returned to the theatre. Not altogether a bad move as it's turned out. When I came back to ATN some 15 years later as Michael Rafferty (one of those wonderful time/place coincidences) it was to work with a core cast of wonderful performers who were all 'theatre-based'.

I believe it was our collective theatricality (some say pure ham) that gave the show its impetus, drive, and award-winning style. The performances of Simon Chilvers, Cate Wilkin, Arky Michael and myself were often way over the top, but they were also often very funny, spirited or dramatic, gelling into a marvellous televisual reality (very different from real reality) that was admired by critics and audiences alike. Rightly or wrongly it is still regarded as a high-water mark in Australian telly history. Whatever, I am enormously proud of it.

JOHN WOOD





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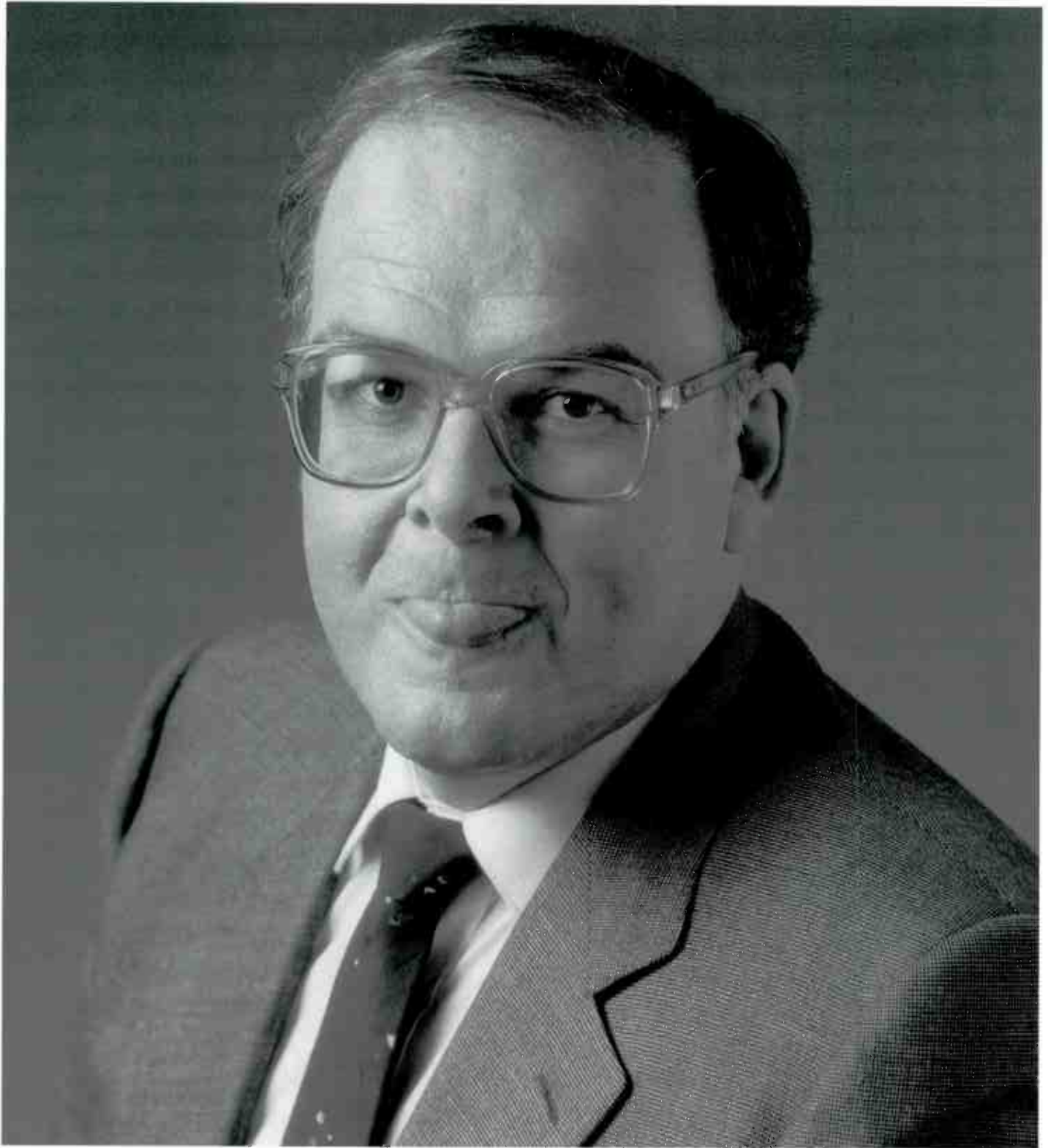
Arky Michael, John Wood, Catherine Wilkin, Simon Chilvers and Terry Serio from *Rafferty's Rules*.

Here I am, almost another 10 years on with Blue Heelers. Once again surrounded by a group of very strong, highly individual and remarkably talented actors, along with a great crew and production team from Seven and Southern Star, having a very nice time doing a show that so far has had amazing impact on audiences and ratings, not only in Australia, but overseas as well. So, not quite a century, nor a full circle, but older, tubbier and very relaxed with the medium of telly, playing Tom Croydon, a marvellous creation of Tony Morphet who all those years back created Ricky Novak in Catwalk.

JOHN WOOD



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Rafferty's Rules, cast and crew.





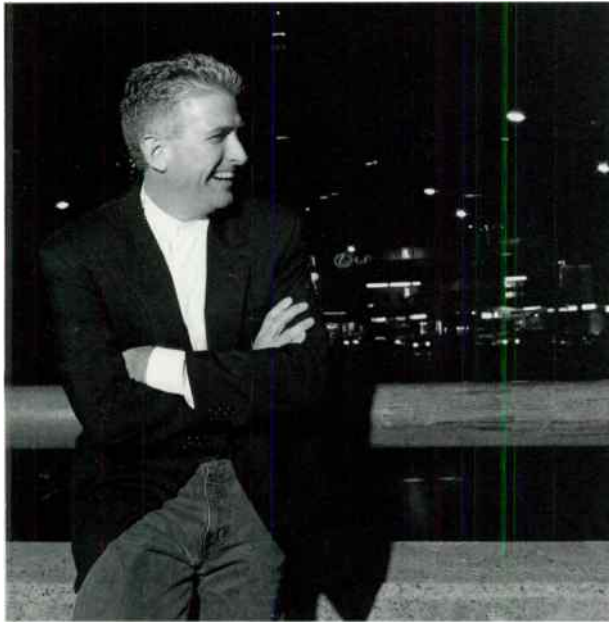
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Clive Robertson attracted a cult audience on ABC breakfast radio before joining ATN as host of *11 AM* in July 1984. After eighteen months on daytime television he transferred his unique talents to the late night news program *Newsworld* which aired weeknights at 10.30. His unusual style of presentation proved a ratings success, resulting in some stiff competition on other channels. In 1989, he turned his singular talents to the presentation of the weather report on the main evening news bulletin.

< *Clive had the habit of 'editing' on the floor; if he was given sport to read, he would screw up the script and throw it over his shoulder. One night, Newsworld was running early and Clive had to 'pad' at the end of the show for 30-odd seconds. He just sat there. The louder the screaming from the control room, the more Clive seemed to enjoy it.*

JAMIE STEVENS, Floor Manager





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Neil Mercer, *The Times* (left). Stan Grant, *Real Life*, 1993 (right).

< *I wanted to remain a reporter, not a presenter, but someone leaned on me to slide behind the news desk. Nineteen years later, TV remains an addiction, with its agony and ecstasy, thrills and spills. The Chernobyl disaster still lives within me, being there, seeing the human and environmental toll, and being able to elicit a huge response back home. Those years have brought many tears of tragedy, but also happiness. What else can you do but laugh when you swamp your scripts and make-up with water seconds before on-air. Finally, it's true, never work with animals. ... like the monkey who thrust his paw down my jacket, live on air. That day make-up had to work overtime to cover my blusb.*

ANN SANDERS



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It probably isn't too well known that just three weeks prior to shooting the telemovie length pilot of Home and Away we decided to totally scrap the script and start again. Unfortunately, the set design, construction and all the casting for the characters had already been completed based on the original story. So the brief to the new writer (Bevan Lee) became, 'These are the characters, these are the sets, now give me a totally new story based on Tom, Pippa and their foster children.'

The new script, delivered at breakneck speed, worked well and, with only a two-week pause in pre-production, shooting commenced in June — midwinter — not the best time to shoot a story set in a place called Summer Bay! I remember it rained a lot too, and the freezing cold on the early morning shoots at Jackaroo Ranch (Tom and Pippa's house), certainly kept the crew, and especially the cast in their summer clothes, jumping.

JOHN HOLMES, Executive Producer, Drama



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On location, *Home and Away*.



- < Ray Meagher and Judy Nunn, as Summer Bay stalwarts Alf and Ailsa Stewart, have starred in *Home and Away* since its premiere in January 1988. A Penguin Award-winner, Ray has one of the most widely recognised faces on Australian film and television. Also a recipient of a Penguin Award, Judy is well known as a star of *Sons and Daughters* in the 1980s.

Jude has worn glasses for as long as I've known her, but obviously she takes them off while working. One day during the first year of Home and Away, Jude and I were doing a scene on the beach at Palm Beach when the normally focussed Miss Nunn kept looking over my shoulder. Eventually I asked her what she was looking at. She said, 'The fisherman on the point hasn't moved for over two hours.' I saw what she was looking at and said something like, 'That's amazing.' I didn't have the heart to tell her that the 'fisherman' was in fact the Barrenjoey Lighthouse!

RAY MEAGHER



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On location, *Home and Away*.

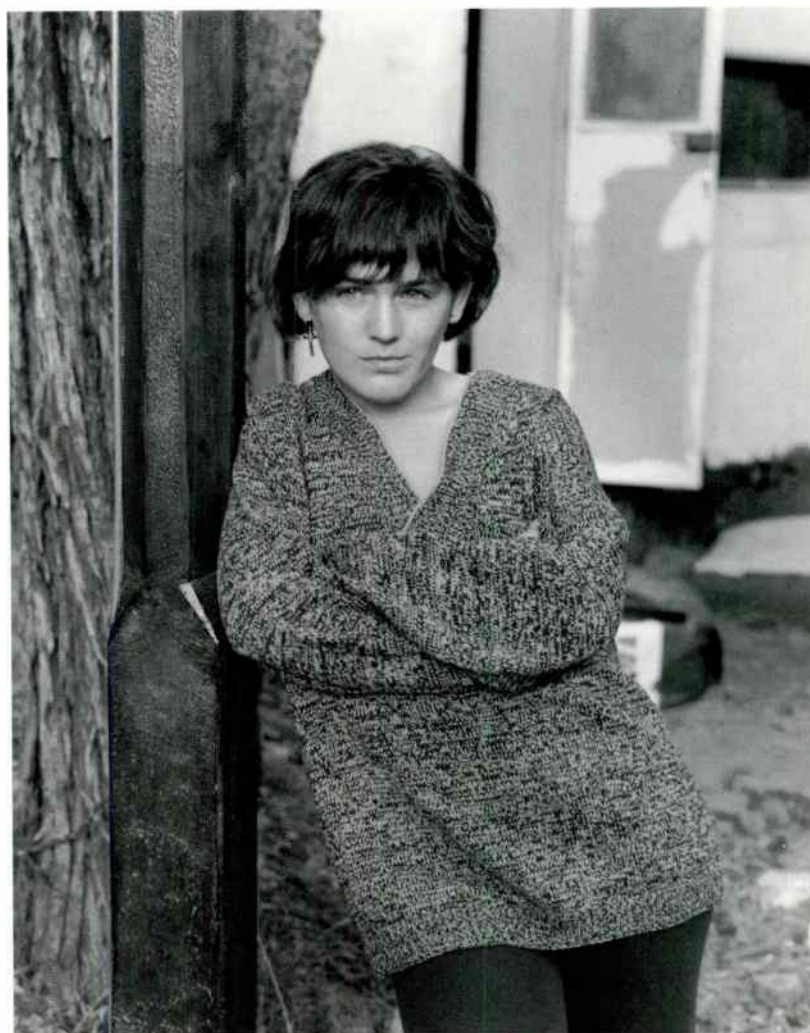


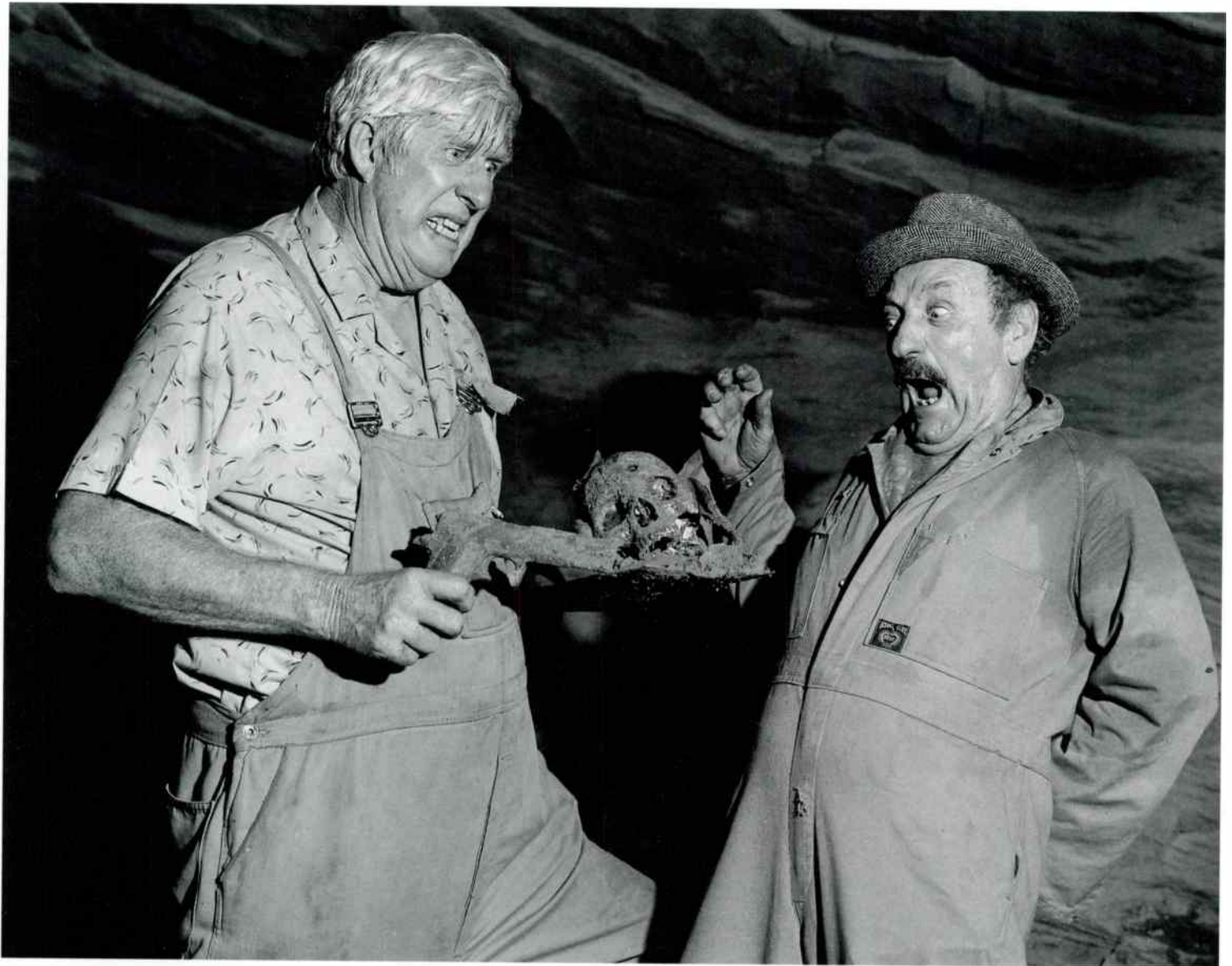
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Alex Papps lies surrounded by *Home and Away* crew.

> Nicolle Dickson, as young tearaway Bobby Simpson, was one of the original cast members of *Home and Away*. In the ensuing five and a half years, Bobby changed from teenage juvenile delinquent to responsible young wife and stepmother. In that time, she became a favourite with audiences at home as well as in the United Kingdom.

It was very exciting to be part of a new show with no concept of how successful it would become. The first few years were very special, there was a wonderful camaraderie between the cast and crew. We not only had a lot of fun, but also a great deal of respect and support for each other. It really was a drama! Within five years I had been married twice, found my 'real' father, had a miscarriage, fostered a child and finally was killed in a boat accident.

NICOLLE DICKSON





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Bob Hatfield (Gordon Piper) and Vernon 'Cookie' Locke (Syd Heylen, right), from *A Country Practice*.

A little-known fact was that Syd and I suffered an 11-year love-hate relationship on set — many memorable arguments erupted. Off camera things were far different, although as people we had little in common. I believe the Bob and Cookie duo worked far better because of this conflict of personalities.

GORDON PIPER



A typical sunny day on ACP location. The storyline revolves around another Bob and Cookie scam — 'big bucks from bees by the hoofheads'. Binky missed the safety chat about not removing your headgear or waving your arms about as that really upsets the bees. You can imagine a petrified cameraman on the run with a swarm of bees in pursuit, straight to the crew bus where the door was slammed in my face and I was told to keep running. So off through the bush, but to no avail. Lots of screaming as they burrowed through my hair to the scalp. To the rescue came Syd, 'I'll save ya mate' and so he did. With the smoke puffer he scared off those bees that hadn't got me. With only twenty odd stings, I was apparently lucky. I then requested that safety chat again, and we got back to work once the stingers were pulled out. Next week — the publicity shot to announce Syd the hero. The story was embellished for New Idea and the battle scars were moved to the facial area, because it looked better in the photograph!

GLENN STEER, Cameraman



< *A Country Practice*, John Tarrant, Brett Climo, Jo Mitchell 1988.

We were shooting the last location block of A Country Practice out in the back blocks of Sydney, involving a big bush fire which destroyed the Wandin Valley hospital. As I drove into the location area on a narrow dirt track, edged by a small army of Bush Fire Brigade trucks and production unit vehicles. I saw a male and female dressed in police uniforms leaning against a car up ahead.

Jon Concannon who played the local cop in Wandin Valley after Frank Gilroy's retirement, was a tall figure who could not be mistaken in a crowd, and with whom I had many a good laugh on set. Seeing the tall cop in the distance, I flashed my headlights and politely raised a finger out the window in greeting. When I parked the car, I walked up to the two supposed actors to say bello, only to find it was not Jon at all, but a real policeman who was on set to control any curious people attracted by the clouds of billowing smoke from the Special Effects department. Jon was standing nearby, dressed in overalls, and seemed to enjoy my attempts at apologising to a very understanding member of the NSW Police Force.

STEVE 'STILLS' BRACK, Photographer





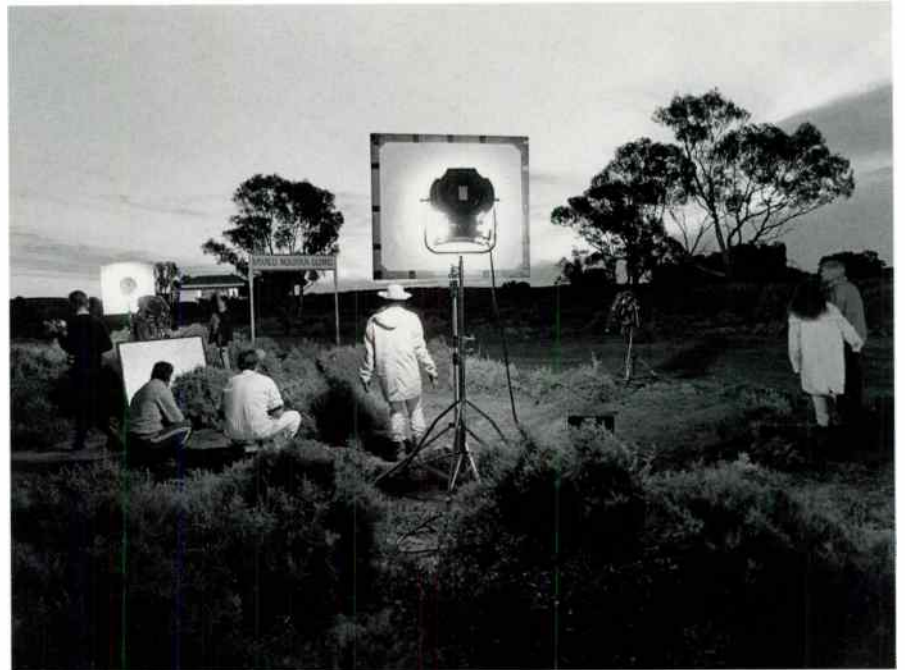
A Country Practice. 1993.



^ *A Country Practice*. Georgie Parker.



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A Country Practice, Broken Hill, 1991.

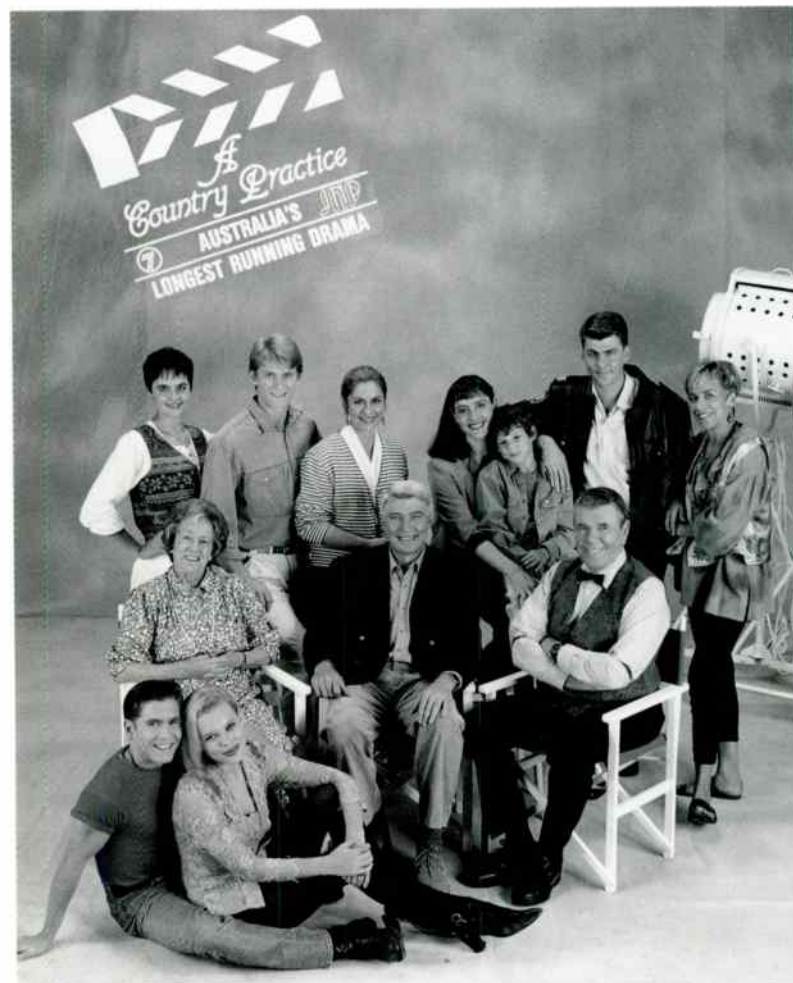


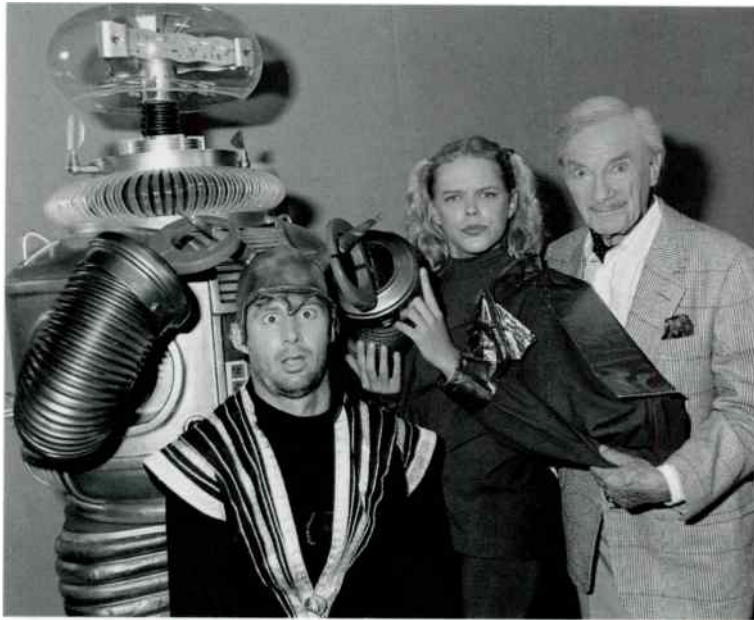


< Shane Porteous is seen here in a poignant moment as Dr Terence Elliott holds his daughter Sophie (Katrina Sedgwick) for the last time. Shane was one of the original cast members of *A Country Practice*. With a long association in film, theatre, television and radio in Australia and overseas, Shane's television credits on ATN include *The Battlers*, *Glenview High*, *Cop Shop*, *Homicide*, and *Catch Kandy*.

The provisional title of the pilot was In General Practice and the 'clinic' set still had IGP written on the back of some flats through till the end of production in September 1993.

SHANE PORTEOUS





- < *Video Smash Hits*. Michael Horrocks and Kym Wilson play host to Jonathan Harris and The Robot from *Lost in Space*.

Video Smash Hits was a continuation of the Saturday morning music culture built up over the Graham Webb, Donnie Sutherland and Jono and Dano years. It was always meant to be a 'filler' until something better came along. Well, we lasted four years and filled a niche in the Australian music industry which sadly is missing since the show's demise.

Together with Kym Wilson and Emily Symons I interviewed hundreds of pop stars and 'would-be's'. Best interview — Dr Smith and The Robot ('Bubble Headed Booby').

MICHAEL HORROCKS



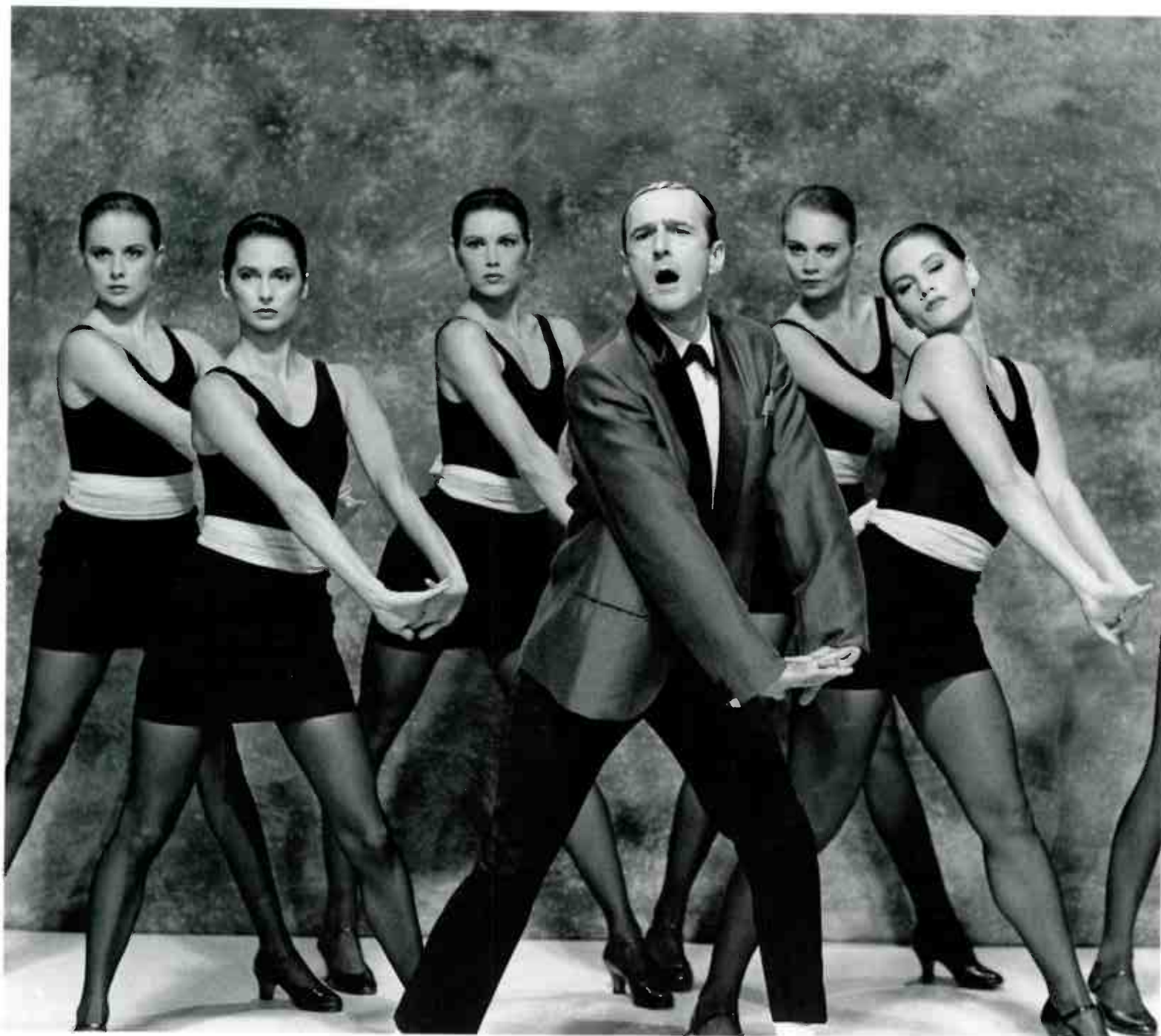
- < Jonathan Coleman and Ian Rogerson, *Saturday Morning Live*.



^
Larry Emdur in *The Main Event*, 1991.

Who Dares Wins, Mike Whitney and Tania Zaetta.





Garry McDonald as Norman Gunston. *Gunston*, 1993.



< Doug Mulray with guests Richard Clapton, Melinda Schneider and James Morrison, *Mulray*, 1994.

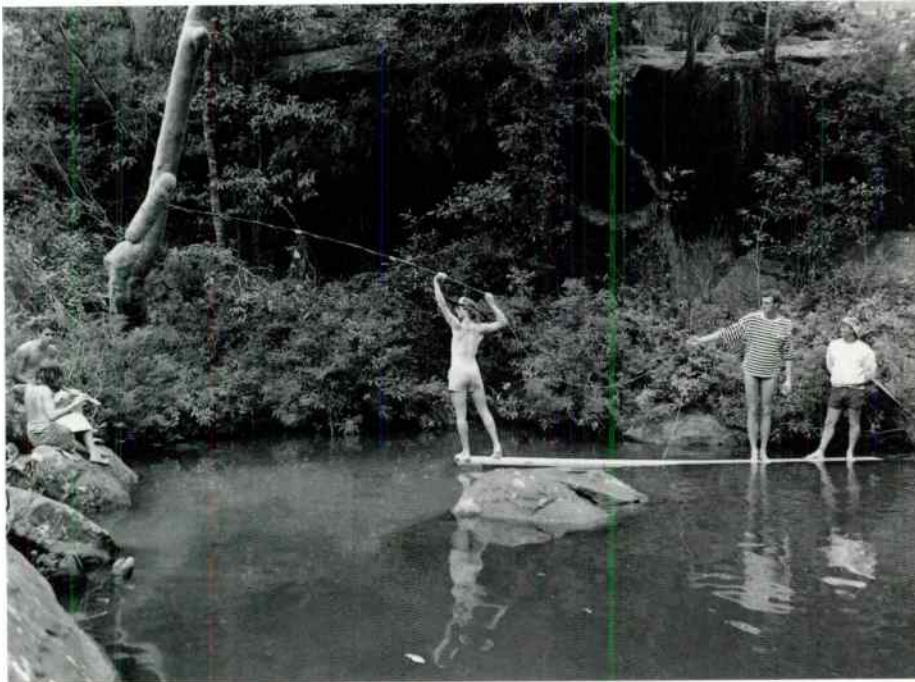
> *Denton* touched on many controversial issues. 'The Chase for Skase' eventually led to intervention from the Federal Attorney General's Office.





^
A very excited ten-year-old, Sally Fletcher, played by Kate Ritchie, receives a surprise visit from John Farnham, when a case of chicken pox stops her from attending his concert. An original cast member of *Home and Away*. Kate was eight years old when she first played Sally, the youngest member of the Fletcher family.





- > Norman Coburn stars as the irritable headmaster of Summer Bay High, Donald Fisher. Norman has been a cast member of *Home and Away* since the show began on air. With a background in theatre and television in England and Australia, Norman has featured in guest roles in *A Country Practice*, *Rafferty's Rules*, the mini-series *Land of Hope* and the adventure series *Five Mile Creek* during the 1980s.

A younger cast member reading the 'big print' in her script — 'THEY EAT THEIR BREAKFAST WITH GUSTO' — was heard to remark, 'Who's playing Gusto?'

NORMAN COBURN





^

The contemporary storylines, the seasoned actors, young cast members and the desirable location of Summer Bay are all factors in the success of *Home and Away*. The long rigorous hours in the studio, on location and at rehearsals are only one side of the story: there are many light-hearted moments as well.

Matt Stevenson and Greg Benson were a couple of pranksters, especially when together in the same room. The job of the day was a studio session for Publicity to shoot new pics of the two popular 'bunks' for TV Week and general usage. On this day, the lads were unusually well behaved during the shoot, which involved the usual complement of make-up artist, hair and a publicist being present.

At the end of the shoot, Matt, with a big smile, asked when the film could be viewed, and left. It was only when the film was returned from processing that the reason for his interest was explained. Both Matt and Greg had placed football socks in a strategic area that I had not bothered to look at! As far as I know the shots did get published, possibly adding to Greg and Matt's teen fan appeal.

STEVE 'STILLS' BRACK, Photographer



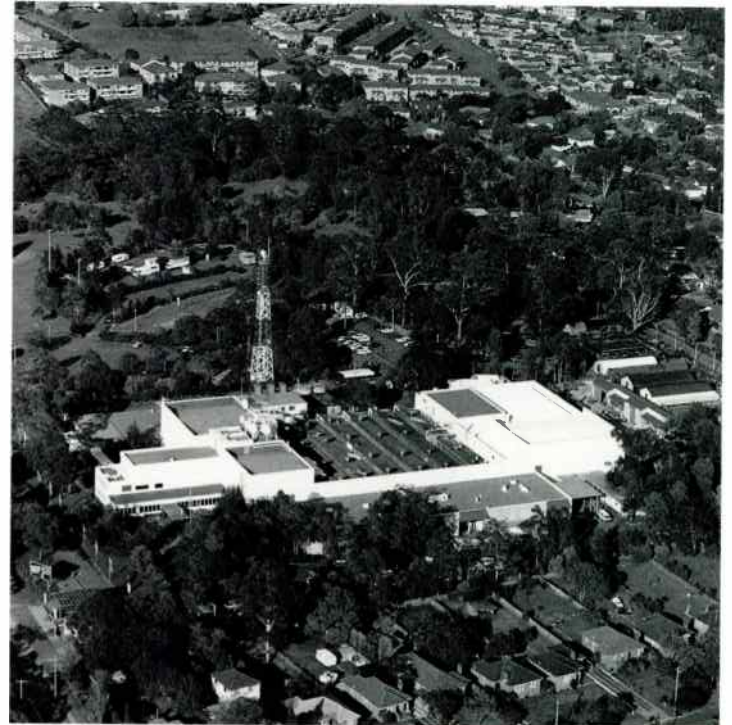
^
The team from *Great Outdoors*. Penny Cook, Ernie Dingo, Frankie J. Holden, Ann Maree Biggar and Bridget Adams.



^
Noni Hazelhurst and John Jarratt, *Better Homes and Gardens*.



^
News crew.



^
ATN, 1996.



^

Seven Nightly News and Today Tonight: Adam Digby, Ann Sanders, Garry Wilkinson, Helen Wellings and Anne Fulwood.



^

Jana Wendt, recognised as the leading public affairs journalist and anchor in Australia, joined Seven in 1996 to lead the development of *Witness*, a weekly news and public affairs program.





^

1996, Barry Creyton, Carol Raye, Gordon Chater.

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^

Goodnight! Occasionally, even now, almost 15,000 nights after TV started in 1956, Kangamum can still be seen tucking her little Joey into her pouch late at night on Channel Seven. The durable animated characters were designed for those days when TV really did end around midnight and we had National Anthems and, even more boring, Epilogues — religious homilies which let us know, 'You've all had enough entertainment...off to bed.' ATN, by the way, is the code sign for Amalgamated TV Services, New South Wales.

PETER LUCK

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Half-title page: Gordon Chater, Carol Raye, Barry Creyton in *The Mavis Bramston Show*; opposite title: Johnny O'Keefe in *Sing, Sing, Sing*; opposite contents: Maggie Dence in *The Mavis Bramston Show*.

Page 6, clockwise: 1959, *Studio A* opening night audience; Jack Davey; News crew; D-Day promotion.

Page 8: Stewart Ginn and Gordon Chater in *My Name's McGooley, What's Yours?*.

Pages 10–11: Outside broadcast, *Retue '61*; page 12, clockwise: 1956, Delivery of Marconi outside broadcast van; 1961, *They Were Big, They Were Blue, They Were Beautiful*; 1956, Studio B.

Pages 50–51: News studio, Roger Climpson; page 52, clockwise, Peter, Paul and Mary in concert, Opera House; Bob and Dolly Dyer, Tommy Leonetti.

Pages 98–99: A Country Practice location; page 100, Bryan Brown and Rachel Ward in *A Town Like Alice*; Garry McDonald as Norman Gunston, *A Country Practice* cast.

Pages 146–7: *A Country Practice* location; page 148, clockwise, Linda Cropper, Peter Carroll in *Melba*; 1996, *Home and Away* cast; Andrew Denton.

The images in this book were selected from over 500,000 negatives in the archives of ATN. It would take an enormous volume to feature every program Channel Seven has made in the past forty years, and we apologise to those who were part of our history but have unfortunately not been featured here. This book is intended to showcase not only programs and actors but also to provide a visual archaeology of ATN's technology and behind-the-scenes production.

This book has been possible because of the work of stills photographers. The task of the stills photographer lies at one of the remotest points from the glamour of the television industry. He or she is a pariah on the studio floor, the bane of the production team, and is greeted with pained expressions which everyone must change before they are committed to film. The stills photographer must shoot half a roll of film before the tape checks, work with speed, stealth and cunning, and then come up with perfect shots 'on the day', by which time suddenly everyone wants to see them.

It is appropriate to present a book of black-and-white photographs to commemorate Channel Seven's forty years, for now the era of monochromatic film and the adage 'The camera never lies' are giving way before the amazing technology of digital imaging.

It is with our best endeavour that we represent the many programs and people who have had an impact on our history.

JULIA MORRELL

Julia Morrell has a degree in Visual Arts,

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Forty years of television /

Everingham, Helen

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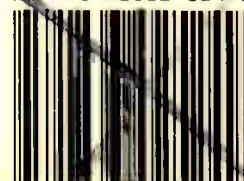
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