

## ***BAFTA FELLOWSHIP FOR ANNE COATES.***



The greatest honour that the British Academy of Film and Television Arts can award— that of its Fellowship - was bestowed on GBFTE member ANNE COATES at this year's Awards ceremony held at the Royal Opera House Covent Garden in February. During its 35year history the recipients of previous fellowships have included Alfred Hitchcock, Charlie Chaplin, David Lean, John Huston, Michael Powell, Emerich Pressburger, Steven Spielberg, Federico Fellini, Ingmar Bergman, John Schlesinger, Woody Allan and Ken Loach. This is the first time that the award has been made to an editor.

In his citation speech David (Lord) Puttnam drew attention to the outstanding contribution that editors make to productions. Calling them “Editor Magicians” he noted, particularly, the work of Jim Clark, Mike Bradsell, Gerry Hambling, Stuart Baird and Terry Rawlings (all of whom are, we are pleased to note, members of this Guild!). Without their expertise and commitment he felt that he would not have received his own Fellowship! “The happiest of all my film memories are locked up in the cutting room”, he said. “In the right hands, there, even the most troubled films can be made to look good”.

Accepting the Award, and following a standing ovation, Anne said that she was so shocked and surprised to receive the letter, “that I had to check that it really was for me! It is so amazing to be given this great Fellowship for having had a wonderful life and doing the job I love”.

In a 55yr career Anne has worked with a huge range of directors in a wide variety of genres. The only type of film she hasn't cut is a Western. And she'd love to have a go! Speaking a couple of days after the ceremony she said that she grew up with horses and that she and her brothers used to play Cowboys and Indians. “I was always the Indian!” And the Romance of the West has stayed with her.

She spent 2 yrs nursing during the war whilst waiting for an opportunity to enter the industry. Eventually she managed to get a job with Religious Films, despite the advice of her uncle, a certain Mr J. Arthur Rank, who thought that she was only interested in the glamour side of the business. Anne, though, felt the need to learn how to tell stories in pictures on the magic of the screen. She was lucky. Early on she worked as an assistant on ‘The Red Shoes’. But the first film that she was to cut was ‘The Pickwick Papers’ in 1952. “Editing is a wonderful job,” she says “and each film is about something different. It is the creative side I love because, at the end, you are almost like a writer”.

Perhaps most remembered as the editor of ‘Lawrence of Arabia’ she got the job via a cup of coffee. Each Saturday she and her husband used to go to Harrods for morning refreshments. There she fell into conversation with someone who was working on tests with Albert Finney for a film known simply as ‘7 Pillars’ and they needed someone to put them together. She expressed interest and was soon contacted by John Palmer and offered 2 weeks work at £50 p.w. “I was terrified at the thought of working with Lean”, she said having recently just finished ‘The Horse's Mouth’ and ‘Tunes of Glory’, films that were not on ‘Lawrence's scale. She need not have worried. “Lean was a simple man and was amazed why people should be nervous at the thought of working with him”. This collaboration was to lead to an Oscar for Anne.

“When will I retire?” she asked the BAFTA audience. “When the phone stops ringing and when I stop enjoying my work. At the moment I am having a great time working on ‘The Golden Compass’ a huge and exciting visual effects movie where I am lucky enough to be learning something new every day”.

She continued, "Can you imagine a job where you are paid to look into the eyes of George Clooney, Peter O'Toole, Richard Burton, Peter Finch, Sean Connery, Albert Finney, Richard Gere and Daniel Craig?"

"I live in L.A. now - mainly for the weather and the Valet parking! - but I still keep a great interest in British films and am so proud to see them honoured throughout the world this year".

Concluding her speech she said "I'd like to thank BAFTA very much for this wonderful honour which I would like to share with editors everywhere".

#### SOME OF ANNE'S CREDITS.

*Pickwick Papers. To Paris with Love. The Truth about Women. The Horse's Mouth  
Tunes of Glory. Lawrence of Arabia Magnificent Men in Their Flying Machines  
Hotel Paradiso. A Bequest to the Nation. 11 Harrowhouse. Murder on the Orient  
Express*

*Aces High. The Eagle Has Landed. The Elephant Man. Chaplin. Erin Brockovich.  
Greystoke Legend of Tarzan Lord of the Apes. In the Line of Fire. Catch and  
Release*



For a full list of Anne Coates's credits [click here](#)