

Trufflepig Films presents:

THE LOST WORLD OF MR. HARDY



A documentary by Andy Heathcote & Heike Bachelier

The story of a much loved family business,
a journey over 135 years into our modern world of globalisation.

Publicity:
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16:9 / colour / stereo / Filmed on 25P 720 HD, UK, 2008

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2008 English

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Suggested certificate PG

THE LOST WORLD OF MR. HARDY

“My biggest worry is that my wife (when I’m dead)
will sell my fishing gear for what I said I paid for it.”

Koos Brandt

Synopsis

“Mister Jim” is how the employees respectfully addressed their boss Jim Hardy, the last Hardy to work in the family business and now retired. It was Jim's Grandfather and Greatuncle, who in 1873 opened a small shop in the far north of England. Both passionate fisherman, they invented fishing tackle and it began to sell. Their skill, devotion, and innovative marketing strategies allowed them to conquer the world. Kings, Queens and Maharajahs were on their books and the name Hardy's has now been synonymous with fishing for 130 years. Vintage Hardy's handmade tackle stirs the heart of many a fisherman with Prince Charles amongst the enthusiasts, these are now prized collectors items.

Today the skills involved in hand made fishing tackle are dying, although the company does survive. Under Hardy & Grey, Richard Sanderson, current managing director has adapted the company to the modern world, made redundancies and transferred most of the production to China.

Mister Jim takes us on a journey through fast fading times to recreate this charming old family business loved the world over. We follow through changing times and the struggle to survive as a sustainable business in a modern world. Are the original values the Hardy Brothers held so dear all now lost in our modern world of globalisation?

THE LOST WORLD OF MR. HARDY

“Many men go fishing all of their lives
without knowing that it is not the fish they are after.”
Henry David Thoreau

Production notes

For me Hardy's has always been a fascination. As a boy in Scotland, our town's fishing shop was dominated by Hardy's. It was beautiful, incredibly expensive art but to the town's fishermen cost did not seem to matter. Hardy's was the only name to have; Hardy's, the Rolls Royce of fishing tackle.

Now as a filmmaker ever curious about our modern world, Hardy's caught my attention once again: How did this small company from the tiny town of Alnwick manage to so capture the hearts and minds of anglers the world over? Today this family firm is still so universally cherished that it must stand for something even bigger. But what could be bigger than the ultimate in fishing tackle?

Together with my partner Heike Bachelier we set out on a journey to explore this world, to capture the dedication and passion, and to handcraft a feature length film, one in itself very much a product of these values, a Rolls Royce amongst fishing films.

We soon discovered we were telling a story with real enthusiasm and warmth. Our film is about people who have dedicated their working life to an art. We became totally absorbed and committed everything we could to telling their story. As an independent film company we were lucky, we could ignore television production schedules or compromising deadlines. Instead we could concentrate on capturing the unique world which was unveiling itself.

It was wonderful to have the support of Hardy's to make this film, to interview such enthusiastic people and incredible craftsmen past and present. And then we also had access to an astonishing film library initiated by Hardy's in the 1920s and featuring the first ever colour fishing films.

New technology meant we could shoot in high definition but without the need for a big crew and so keep it personal. We were able to make a film of bespoke quality but with a story big enough and strong enough to be shown in a cinema anywhere in the world, an intimate, unique and enriching story with a universal message.

The Lost World of Mr Hardy has been 2 years in the making. It is now complete and seeing first light. Early viewers have reacted very enthusiastically and now the film will begin its festival life. It will be seen in film festivals around the world, at select cinema screenings in the UK and abroad and is now also available to buy on DVD.

THE LOST WORLD OF MR. HARDY

First feedback

We are getting some great reviews for the film, not just journalists but from civilians too. We would like to share some of these:

Review Highlights

"Savour the glorious story...relish every minute".

Set aside an hour and a half of your time, close the door and settle into an easy chair. Then watch *The Lost World of Mr. Hardy* and savour the glorious story of how a small company from the tiny town of Alnwick in Northumberland managed to capture the very hearts and minds of anglers throughout the world.

Angling purists, anyone who has North East connections, avid Hardy collectors and everyone who respects traditional craftsmanship will relish every minute of this film, a firstclass documentary that entertains, teaches and inspires in equal measure.

*Jason Hill, **Fieldsports Magazine***

Taunted by Waters

Pressure of space in *Trout Fisherman's* review section meant that the books squeezed out this delightful DVD. No way could I let it pass into the 'out' tray un-noted, however.

I had two reservations as I slid it into the DVD player: firstly, that it would be a dry, earnest and ultimately dull backtrack through the annals of Britain's famous Hardy company.

Secondly, that it would show every sign of the director being in thrall to the company's PR department.

Completely wrong on both counts. As fascinating as it is independent, Andy Heathcote and Heike Bachelier's film fuses grainy footage and photographs from the company's past with an enchanting score composed by Stephen Daltry.

Always staying the right side of sentimentality, it is an oral history; its script written as it happened by the recollections of men who invested much of their working life in what is a British angling institution. To a man, they are noticeably unfaltering in their speech and memories; a sign, perhaps, of people discussing a passion rather than just a job.

And the PR people, you suspect, got nowhere near it. The camera is unflinching as it records the visible unease of the managing director recalling the sleepless nights he had while preparing to implement the fresh directions in which he felt Hardys had to move.

Flyfishing is not without its ugliness, be it pollution, declining stocks or the anti-social jerk who thinks his fly box is covered by the Official Secrets Act. Yet it retains a calm and gentleness capable of enchanting even the outsider. For all the wistfulness of its tale, *The Lost World of Mr Hardy* captures those qualities perfectly and is a credit to its makers and Hardy alike.

*Jeffrey Prest, editor **Trout Fisherman** magazine writing in *Taunted by Waters**

"Unmissable. Buy it now".

Ah, but those golden days! Hardy was once the biggest employer in the Northumberland town of Alnwick. For fishermen, a trip to London and visiting Hardy's in Pall Mall was akin to seeing

Buckingham Palace. Hardy ruled the world, supplying tackle to maharajahs, film stars and royalty.

The film-makers, Andy Heathcote and Heike Bachelier, tell the Hardy story with sympathy and a touch of hope, not for Hardy's perhaps, but for those who still believe in hand-making beautiful things. Every reader of this magazine will love this DVD ... it has pace, some wonderful anecdotes, sensitive filming and tight editing. You know the ending, but you won't want it to end.

Enhanced by great footage from the Hardy archives of the 1920s, including a quite wonderful sequence of a ghillie doing all the hard work with a 40lb Norwegian salmon, while the angler claims the glory and leaves the ghillie to carry back both rod and fish. Unmissable. Buy it now.

*Keith Elliott, **Classic Angling Magazine***

"Essential"

The Lost World Of Mr. Hardy tells the story of the Hardy tackle company by way of glorious archive films and photographs, and interviews with current and retired Hardy workers, with contributions from modern independent craftsmen, notably reel maker Chris Lythe and rod maker Edward Barder. It is nostalgic and romantic. On one level an historic record, on another a lament for lost manufacturing prowess... Simply, you are left wanting more. This is a beautiful film, several cuts above much angling viewing, and one that could be broadcast on mainstream television. Essential. Richard Baker

*Richard Baker, **Trout & Salmon Magazine***

"I can't recommend it highly enough"

When The Lost World of Mr Hardy arrived I sat down to grab a few minutes viewing over a cup of coffee. Ninety three minutes later I watched the last frame... We can get the film quality out of the way quite quickly: superb image quality, first class editing, excellent sound, pleasing original music. A good start then... An exceptionally well made, hugely entertaining and thought-provoking documentary - I can't recommend it highly enough!

*Magnus Angus, **Fly Fishing & Fly Tying Magazine***

Verdict: 10/10

Filmmakers Andy Heathcote and Heike Bachelier have created an excellent documentary and the big companies could learn a thing from these two independent film makers. This DVD will appeal to all who have a passion for angling and I think it will be a future classic. I therefore give it 10 out of 10.

*Bryan Baron, **Fishingmagic.com website***

"A lush and beautifully made film"

...and a real treat for anyone interested in the traditions of quality vintage fishing tackle and the history of Hardy's. The filming is excellent and has the feel of a big screen production rather than that of a television documentary. You will find no snappy editing or quick 'bites';

there is plenty of time to enjoy the places and the people involved, both past and present, in making fine fishing tackle. The music has been specially composed by Stephen Daltry, and I am sure many will be ordering the film score music CD when it is available from Trufflepig Films.

The Lost World of Mr. Hardy is a film to enjoy again and again, not just for the information but for a hefty dose of that misty, nostalgic comfort of the past. It shows the age of the British Empire, when Hardy's were at the top of their game, their fishing tackle the best, created mostly by hand in Alnwick by the people who used it. The film has been described as a 'requiem' for British manufacturing in the face of global competition, but that aspect is almost incidental to the main theme, which is the very human story behind the manufacture of what was the finest fishing tackle in the world.

Malcolm Cullen, Pure Piscator Website

"Only the best is good enough for fishermen"

... and though it was fishing tackle that John James Hardy Jr. had in mind when he uttered that line near the end of the 19th century, after viewing this documentary one might surmise that J.J.'s words are indeed prophetic, as they have come to embrace the efforts of Heathcote and Bachelier and their film, The Lost World of Mr. Hardy.

Though The Lost World could stand alone on the anecdotes of former Hardys directors and employees or perhaps even composer, Stephen Daltrys' music, particularly intriguing is the way the filmmakers chose to incorporate present-day rod and reel makers, Edward Barder and Chris Lythe ... their inclusion brings the film full-circle and thus fulfills Andy Heathcote's desire that we "Be inspired by a poignant reflection of the world we live in and the myriad ways it has changed over 130 years."

As I reflected on my first go at The Lost World of Mr Hardy, I found myself at once, not only wrestling with a sense of loss, but also nurturing rekindled feelings of adoration for those who churned out and stamped their initials into my Hardy reels ... one reel at a time.

Shoeless Joe, Clarks Classic Fly Rod Forum

"Bravo! Encore!

I have just watched The Lost World of Mr Hardy. Wonderful! I feel like I've just been to the cinema and am still totally captured by the experience. What keeps coming to my mind is how this is just such a superb, magnificent story, capturing our changing world over the years up until our modern day so very well. How different is the language of today's contemporary manager. Equally interesting for non-anglers, the film manages to show the real value of craftsmen and of the handmade. Touching interviews. Humour and wisdom. Once again: wonderful!"

Ralf Koss, Journalist (Cologne, Germany)

"Only the best is good enough for fishermen", said J.J. Hardy at the end of the 19th century and how right he was. The name Hardy has been synonymous with the best in angling for 135 years, a name to stir the heart of many a fisherman.'

This is a quote taken from the cover of a DVD: 'The Lost World of Mr. Hardy' and it saddens me greatly that the name no longer exists, except as a significant part of angling history. I am passionate about the preservation of angling history, for it is so easily lost, and film-makers, Andy Heathcote & Heike Bachelier have contributed greatly to that by producing this DVD. In it, you will see and hear James L. Hardy, and the craftsmen whose skills produced

some of the finest fishing tackle in the world. It was truly a golden age of rod and reel development associated with some of our greatest anglers such as Richard Walker, Fred J. Taylor and Fred Buller.

This film will rightly take its place in the archives which are so essential to angling heritage, and I applaud the makers for their insight.

*Sandra Armishaw, River Reads
Torrington, Devon, UK*

Angling purists, social historians, anyone who fishes, has North East connections, Hardy collectors and everyone who respects tradition must watch this DVD, "The Lost world of Mr Hardy." For in it, Andy Heathcote and Heike Bachelier have distilled the essence of Britishness. On one level it pays tribute to the great British artisans, the craftsmen and women of Alwick, those Hardy employees who created the world's finest fishing kit. Over 100 years of excellence is seen through the eyes of those who were intimately involved. It relates personal stories of the people who were there. Interviews and archive film footage are skilfully woven to paint a wonderful portrait of a bygone age.

On a second level, it is a requiem for UK manufacturing and a toll of the bells for our industrial heritage. A wake up call to what globalisation means to our traditions and a realisation that things will never be the same again.

On yet a third level, it is a widening beacon of light for those who want to achieve the 'British Dream' (similar to the American one but quieter and more reserved). It shows that individuals can uphold the core values and skills of previous generations and turn them into cottage industries.

On a personal level, my old Hardy rods and reels just became so much more important to me.

Superb editing and evocative music made this a joy to watch.

*Brian Taylor, Rochdale,
Lancashire, UK*

"It's perfect, like a Hardy reel! I've watched it twice already (and I think, I'll watch it tomorrow morning too). Thanks for it!"

*Levente Kovacs
Pest Megre, Hungary*

MR. HARDY

“The gods do not deduct from man’s allotted span
the hours spent in fishing.”
Babylonian Proverb

Interview with Andy Heathcote

When did you get the idea for this film?

I was coming back to fly fishing after a long break. It was about 20 years since I'd swapped being a teenage fishing fanatic for punk rock. Then a couple of years back, Heike and I went to the Outer Hebrides. I suddenly realised how much I missed fishing and decided to get another rod. I remembered all those beautiful Hardy rods from the angling shops of my youth, way, way too expensive but perhaps now an old second hand specimen might be within budget. A trip to ebay blew me away; about 6,000 people were selling Hardy's vintage tackle at that one moment. I had no idea Hardy's still had such a massive and loyal fan base. I think what struck home was that as a teenager I'd always wondered how this legendary company from a tiny town on the Scottish borders had managed to conquer the world, even to dominate my local tackle shop. 23 years later the question was even stronger. Finding the answer was the quest behind the film.

Was it difficult to fund the film?

I think filmmakers live in a very weird but exciting time. In the traditional sense it is becoming harder and harder to make movies. Heike and I had just busted a gut for 3 years writing and then trying to get the money together to direct another film, a feature. It was all so slow and so frustrating. Thing is with new technology and the potential of the web it suddenly dawned on us that you didn't need anybody else's permission and finance to make a film. While in Cannes trying to fund our feature we heard a talk by movie self distribution guru Peter Broderick and everything clicked into place. It sounds a cliché but it really did. Peter makes a big thing about how the web is helping niche films find their audience in the U.S. and with all that “Long Tail” stuff being bandied about it all made sense. We realised that with the Hardy story we had a film idea that had a big niche audience and we could probably even make it ourselves so we spoke those magic words, "I know, we'll do our own show and put it on in the barn!"

So how was the film made?

With an eggbox, a bar of soap and some string. What I am very proud of, is that myself and co-director Heike did virtually everything in the production of this film. From initial research, to shooting and editing, to building the website and even working out the timings to slot the Japanese subtitles into the film. I'm even proud that we have subtitles in 4 languages, great for such a tiny film, mind you Heike had to do the German version herself and that's kind of how it is, the next door neighbour, Pierre, did the French. This film is a true cottage industry.

We bought a camera and edit system on credit cards and just went out there and didn't come back until we had a film in the can.

What was the best moment during the shoot?

The shoot was full of special moments but getting back to our filming digs in the evening and realising what a great time we were having and how unpressurised it all was and in what we were achieving was priceless. We could do exactly as we pleased; it was so invigorating and creatively rewarding. I think the interviews we did with Jim Hardy were most special to me. Jim is in his 80s, his grandfather and great uncle started Hardy many years ago and Jim is the last of that line, the last Hardy to work for the firm. Jim is a lovely man and a real link to the past, he was very open and honest about a much loved and cherished company which to be honest has made one or two god awful decisions over the years. I have made several films with more senior characters already and I feel so privileged to hear what they have to pass on. I feel so lucky to be able to bottle and stopper something which will otherwise, all too soon be lost. At the end of each day's filming Jim would stand at the doorway of his farmhouse and wave us good-bye, just like my own granddad used to - it's funny how those moments are so memorable and so touching.

Do you have a favourite moment in this film?

Jackie, a reel assembler at Hardy's shows us a black and white picture taken in 1937 when he was a 14 year old apprentice. It's of a hundred young women and a couple of boys. "We were all going to the Glasgow Exhibition and this is me at the end with the little blue coat on". It's the magic of a lost world that I love in this photo, and just as importantly, that the memory for Jackie is very much in full colour.

What interests you as a filmmaker?

I do like older people with all their stories to tell of past worlds. I think we owe them a debt somehow as we seem to benefit from much of the work they've all put in beforehand. As a filmmaker I am also attracted to unanswered questions. 'how did such and such a situation come about?'. That is always my way forward, the curiosity that drags me into a story.

Any surprises in the making of this film?

The biggest surprise was of how the story of Hardy's the company was such a metaphor for where we are at in the UK today. I know we live in a capitalist ethos but I do think that in the pursuit of the god of efficiency there seems to have been a few babies thrown out with the bath water. I get the feeling the same grumblings are surfacing in the U.S. too, that having products at the lowest possible price might not be the "be and end all". If this film has this as a central question or philosophy that really please me. It is interesting too that this theme somehow also follows the same arc that Heike and I as filmmakers have made with our own careers. Movies get bigger and bigger but then at the other end of the scale the small, personable films somehow become more attractive and more possible.

I expected a film about fishing?

I hope and believe this is a film about more than fishing. A fishing tackle company is the metaphor the film uses to take us on a journey through more than a century as experienced by this one very much loved and cherished family business. I think this film is really about people and inevitably and finally about our need to have and own things which give some kind of meaning. Beautiful hand made fishing tackle does seem to have this affect on many, many people. I doubt very much if it helps them catch more fish but I have no doubt that it adds to their enjoyment of fishing, the meditation in those beautiful moments of rural solitude.

When you take your gear home at the end of the day and give it a clean the memories are somehow still there, engraved upon the tackle, it becomes a part of you. If that tackle is something beautiful and special and handmade, I am sure it can only enhance this need.

So what does this film have to say?

I think the film suggests that there are aspects of our life that we have always taken for granted but won't realise their value until they disappear. Once they have gone we will realise, but by then it's too late. People like making special things, they like using their hands. People are prepared to dedicate their lives to this but in our modern global economy we don't really want that. It is more than a monetary thing, it's a question of value and I hope this film puts some of those values into perspective.

What do you plan to do next?

I love history but I would also like to do something more contemporary but luckily I don't see the two as mutually exclusive. Looking at some of the old Hardy films from the 1920s fills me with wonder at how we have managed to ruin our river eco systems - there might be a film there. Heike meanwhile is sensibly going off to Berlin for a year. She is going to make a film based around the Stasi (The East German Secret Police) and the effects they had on the behaviour and actions of everyday German people in the days of the communist regime.

THE LOST WORLD OF MR. HARDY

Andy's production diary (extracts)

the full blog is online at <http://thelostworldofmrhardy.blogspot.com/>

The making of a film from the very first idea to the day the big truck came. We hope it conveys something of the spirit of the film, the people we met on the way, their passions and concerns. And to whoever said the UK film industry is just a cottage industry – please read on!

24th of April 2006

(...) There are surely lots of reasons not to buy second hand bamboo online but Ebay beckoned. Incredible thing was just how many used cane rods were for sale out there. A week or so later our grinning postie knocked on the door with a Hardy Palakona Perfection. It was a lovely old clunker too. (...) That rod and its dried out oiled label became to me a real link with the past. The seed for all of my films start like that, some little curiosity, a tick that grows into an idea and through this develops a film.

15th of May 2006

(...) Unusually I had a glass of wine with lunch, maybe even two – the high hopes of a new idea I suppose. Straight after lunch I spoke to the Medlar Press – unwise? It was quite a conversation. Sophie there probably thought; 'loon!', so she passed me onto Rosie who no doubt thought; 'drunk', so she passed me onto Jon and then I don't think there was anyone else he could pass me onto. So I told Jon about my film idea and he was, well, very enthusiastic. Great! Co-incidentally he was going to republish James Hardy's book 'The House the Hardy Brothers Built' in the Summer. He was very keen on their story being told. What's more, he told me there were archive films available - am I dreaming? I really do love archive film. I think it's something to do with capturing a world so recently lost yet so very different from ours, but there for us all to see. So when Jon mentioned the possibility of archive film footage the hook was truly set. To be able to rediscover and build a story around such a world, that legend of Hardy's, suddenly became a real possibility. The only problem now was the biggest hurdle, how to find a broadcaster to fund the project.

7th of June 2006

We take a feature film script of mine, "Captain Kirk" to the Cannes Film Festival and run ourselves into the ground with meetings to find financing. While sheltering from the sun in the British tent we coincidentally hear a seminar on the big buzz coming from the States - D.I.Y. film distribution and the internet. Very interesting, very empowering - away with the middlemen, the shopkeepers, sell it yourself. It makes sense as no-one has more passion for a project than the filmmakers themselves.

Great, but not so much use when we first need to find a million quid to actually make Captain Kirk.

Heike, "But what about our other project, the Hardy's and fishing film?"

Andy, "Err, yeah, are you thinking what I'm thinking..."

She was and it was a great idea, make the film ourselves and sell it ourselves. Own our film.

A year passes...

We decide to go for it and spend the summer researching and buying up a film production kit, everything from camera to crocodile clips to edit system. Some is new; much is from ebay,

even a filming light from a Portugese porn company. Unfortunately that one never worked too well and blew up in Chris Lythe's kitchen in an interview. We film on through autumn driving all over England and into Scotland getting great interviews and fantastic material. But then get bogged down in the edit. Weeks turn to months and the credit cards start to strain. We had wanted to get this out by Christmas 06, at least we'll have it finished way before Christmas 07.

A long difficult Winter turns to Spring and then Summer suddenly arrives.

Wednesday, 11 July 2007 - 1st music moment

(...)The day of the music man's arrives is always magical. (...) That first time you hear musical ideas sitting alongside scenes you have filmed and edited is pretty wonderful. I've worked with Stephen on a few films and so I know his music does the job beautifully, it adds its own extra layers and enriches the film. (...) just add poignant well observed cello and piano and suddenly nice photography is transformed into beautiful, moving scenes. With Stephen's visit and viewing the film together the emotional potential of The Lost World of Mr Hardy leapt out. (...) What the film wants to do is engage and explore the craft and creativity of the craftsmen of the past - yesterday we realised it worked and it was very reassuring.

Saturday, 28 July 2007 - Edit one viewed

Hmmm, tricky thing film edits. We watched our first edit this morning. Our 1st edit has everything in our film which we think we need to tell our tale. (...) And so that's where it gets tricky. It's just too much - we need to remember that less is more. So we plan to spend this week refining the edit, concentrating on the beauty of the film, the poetry, to tell our full story but to realise where to concentrate the firepower. Oh it's not easy this editing lark. Hopefully the second cut will be finished later this week - we've high hopes for it!

Wednesday, 8 August 2007 - 3 edits make a film?

I hope and kind of believe that it takes about 3 cracks at editing a film to get it right (...) and often further edits just become different rather than an improvement. We have just about finished edit 2 and so I hope in a couple of weeks we will be there with the big number 3. Hmmm no doubt my theory is mere pants and soon I'll have to eat my words.

Tuesday, 14 August 2007 Will the film will be finished by August?

(...) We are now starting that 3rd edit and it becomes very clear that the film we actually end up with could be one of many. (...) It depends on which story we think we can tell best and so will make the best film. Discovering what that is takes a little longer than we thought. 3 edits my foot!

Saturday, 1st September 2007 - Heading North

Yesterday witnessed a manic struggle to finish the edit of the film before heading up North for some feedback. We want to take the camera too. We haven't even got Alnwick Castle in the film yet so we must make amends - if the castle was good enough for Harry Potter! We started filming one year ago to the day.

Monday, 10th September 2007 - Buried Treasure

(...) A big pile of rusty, dusty old film tins are uncovered. The labels however bear little relationship to what we were expecting. This is a potential disaster. With these old 16mm films you can't just have a quick look to see what's in the tin, you need some kind of viewer which won't damage the fragile material. I had a bit of a sleepless night thinking the original films we were hoping for must have been lost forever.

Tuesday, 11th September 2007 - Buried Treasure

Next day in Alnwick we show our own film at Hardy's. It gets a really great reception. However, suddenly another large cardboard box of rusty, dusty old film cans turns up. Nobody knows where they have been hiding but it turns out that these are the films we were

originally expecting. Fine and great, our worries are over. However - what was in the other batch of film cans? We don't know. 16mm film is increasingly hard to view these days so I have booked a suite in London tomorrow to go and check them out. However it does look like they contain some pre-war colour film, very rare and fantastically useful for us and our film. And we thought we were finished with our edit. Hmmm, time to think again.

Thursday, 13th September 2007

I've been carting a huge stack of rusty, dusty old film cans around South East England most of the week. That 70 year old dust really makes you sneeze. Problem is, we can't find anywhere to look at the films and see what's in the tins.

When I trained as an assistant film editor 15 years ago, 16mm film editing and viewing machines were ten a penny. Every other door in Soho had at least one behind it. They seem however to have gone the way of the Yangtze dolphin and about as quickly. Within a 100 mile striking distance of home I can find no 16mm editing machines. So we have this big pile of film cans and the frustration of knowing that they may contain something really special yet we can't view them. They can't be put on a regular film projector as it puts too much stress on the film and would damage it.

Friday, 14th September 2007

I finally manage to get onto a film viewing machine at a film laboratory in London. I'm surrounded by my pile of archive film cans eager to see what's in the tin. The trusty ol' 'Vidette' machine however has other ideas and refuses to play in forward motion. Okay, so I'll have to view them backwards. Fair enough. Ah! Because 16mm film only has sprocket holes on one side it also means that when I re-thread the machine to play in reverse I also have to watch the films upside down. And err because it is playing backwards the rack-line is wrong which means you see the top half of the film frame at the bottom of the picture and the spill-over comes back in at the top. So, it's a film played backwards, upside down and with half the picture spilling out of the frame. Not ideal viewing conditions. Still, these machines seem like gold dust so mustn't grumble so get on with it.

Saturday, 15th September 2007 - The 1st colour fishing film ever?

(...) Finally I can view the rest of the old film cans so we can work out what to actually transfer to video for our film. The telecine operator sticks the films up on his machine, first up is a very old Hardy's film I have never heard of, but it's from 1937. It starts black and white and it's L.R. Hardy salmon fishing on the River Eden in Cumbria. Suddenly it cuts to colour, the camera tilts up from the river to a huge viaduct. It must be the Carlisle-Settle railway. And blimey! A dirty old green steam train puffs on by, over the viaduct above. Amazing. Apparently colour came out in 1936 but Kodak could not find a way to make it stable until mid 1937 so this is quite possibly the oldest colour film of fishing in existence. A shot or two of this will no doubt find its way into the Lost World of Mr Hardy.

Thursday, 27th September 2007 - Don't shoot the chauffeur

When we started researching "The Lost World of Mr Hardy" various people told us about these great old Hardy films from the 1930s. Story was of how Hardy boss 'L.R.' had commandeered his chauffeur to help shoot his movies. L.R. was the star and his driver the cameraman. (...) You will not believe the size of some of the salmon L.R. Hardy pulls out of the river Eden.

Monday, 15th October 2007 - the final edit

Monday morning, 3am and we finally finish editing the film. Big huzzahs. Funnily enough it is also an admission of defeat although I actually mean that in quite a positive sense. (...) The thing is our film was actually working really well already, it has many great and wonderful characters who with genuine warmth and openness tell us all about how they have dedicated their lives to their passion for fishing tackle. We have managed to capture something of their personality and the magic - however as we tried to introduce more archive material it began

to lessen people's individual stories. It took a little while to realise this but now we have settled on our final edit. It does still have some truly great newly discovered archive material in it though, astonishing footage of L.R. Hardy carrying home salmon bigger than the throngs of boys running along behind him or of his ghillies struggling to stuff monster salmon into numerous sacks after a rewarding day on the Eden.

Tuesday, 16th October 2007

(...). It is so great to hear how with his music Stephen can really bring people's anecdotes to life, whether it's their fond memories of the Hardy's shop at 61, Pall Mall or the antics of a dog devouring a favourite fishing rod. My favourite is his improvised musical accompaniment to "Aaro" a 1935 film of a fishing adventure on the thunderous River Aaro in Norway. This is a silent film more true to the tradition of the 1920s with its stark captioned titles, but featuring the huge power of an unbelievable and dangerous river where our heroes struggle against the best of nature's elements as well as monstrous fish. The wonderful thing about Stephen's music is how strongly it amplifies this world. Because it is a silent film, music becomes so powerful, so important and only makes the original silent film even stronger. I really hope we get the chance to show the film on the big screen at film festivals because I really think there is something quite unique here. To see this on a big screen would bring a warm smile to many a face.

Sunday, 2nd December 2007 - Progress...

As usual our cottage industry here on the South Downs has been swamped with finishing the film but with this now done our attention is aimed at the simultaneous DVD release. The film has been translated into subtitles in 4 languages; Japanese, French, German and English *Hard of Hearing*.

Everything to do with the film has now been delivered to the DVD authors. The DVD cover will be finished mid week (and very nice it is too) and then with one big 'huzzah' we can deliver the master to the DVD pressing plant at the end of this week and finally run off the DVD copies.

Friday, 21st December 2007 - and finally...

Yesterday really was a momentous day. It was freezing fog and the lorry driver managed to get lost but we did eventually guide him in by phone from the mists of the Pevensy Levels - although you can't really describe landmarks because he can't see any in the fog. So this big truck backs up outside the cottage and then, "where do you want 'em guv?" The driver opens up the tailgate to reveal a huge pallet of stacked and wrapped DVDs. It might sound daft but we hadn't realised how much space a few thousand DVDs take up. The pallet was broken down and its contents distributed amongst 'safe houses' well err various neighbours' spare bedrooms. When they said the UK film industry is a cottage industry they were not wrong. Finally with everything stored we can break open a box and see one of our cellophane wrapped DVDs. Goodness it even plays perfectly and you know even after watching it hundreds of times I still find it a lovely and very personal film. Naturally that is what you would expect me to say but it really was a wonderful moment to see the reality of what we have captured immortalised on DVD so that hopefully many others can share the same passion.

THE LOST WORLD OF MR. HARDY

“I love fishing. You put that line in the water and you don't know what's on the other end. Your imagination is under there.” *Robert Altman*

Biographies

Andy Heathcote, producer, director, camera

I was a fanatical fly fisherman in my youth until I had to move south and trade in my angler's pipe and Corona silk line for a camera and a career in filmmaking. After a degree in photography I progressed to camerawork and then editing at the BBC and commercials companies in London's Soho. Film school took me to Lodz, to the renowned Polish Film School. Since then I have directed nearly forty films of all shapes and sizes, won many film prizes and my films have been selected for many of the most prestigious film festivals in the world.

After many, many years away I took a trip back up to Scotland and could finally rediscover my fishing. A big relief. (However I must admit to being pretty rubbish compared to the 15 year old, I once was.)

Fly fishing had always been an excuse to be in the countryside yet to feel like I had a purpose there. Filmmaking however was another animal, a way to explore and better understand the world we live in. If only I could combine these, the two greatest passions of my life...

Heike Bachelier, producer, director, editor

A few years ago seeking refuge from the mad media circus where I spend most of my life I escaped to the Outer Hebrides. It was an unforgettable holiday. It was here that Andy introduced me to fishing. The damage was done and I soon cheerfully abandoned my salaried film production career to instead make more meaningful films. The following year I was persuaded to take a professional casting lesson. I was soon hooked on fishing and spent many frustrating days at crystal clear streams in beautiful countryside scaring fish with my furious casting techniques. When Andy suggested making a film about Hardy's I jumped on board.

I must admit that making a film about angling was never my first ambition. However I was astounded at what the film revealed about our world of today by tracking the evolution of fishing and showing the fortunes of one family business in our changing times.

My own career began in Munich, Germany, studio directing TV shows whilst studying for my Master's in Political Science. On graduation I produced feature films and documentaries for German public television. After that came the enforced solitude that accompanies the writing of two feature film scripts. These complete it was then fantastic to realise that with the recent developments in technology it's now possible to pack all the gear we need into a modest car, drive off into the sunset and make the films we always wanted.

THE LOST WORLD OF MR. HARDY

“Fishing is much more than fish. It is the great occasion when we may return to the fine simplicity of our forefathers.”

Herbert Hoover

Stephen Daltry, music composer

I really enjoyed exploring “The Lost World of Mr Hardy”. My own fishing experience is limited to catching mackerel in Lyme Bay at twelve but I feel a strong connection with the landscape and people of this film. I grew up on the other end of Hadrian’s Wall from Alnwick, up on the Solway Firth and I will always remember watching the half-net fishermen there. Nature has always been important to me. It is no coincidence that I am influenced by composers like Debussy and Delius. They also had a very strong connection with nature.

For me part of the profound nature of music is that it can transport you back to the past and propel you forward. The stories and skills of people like fly dresser Ken Middlemist are important and fascinating to me. They are the voices of a disappearing world and it is rewarding if my music can underline this.

I met Andy at the National Film School, where I studied composing for films, and wrote the music for his short drama “Katarzyna” which was followed by several corporate films together and then his drama ‘English Goodbye’ in 1999. Andy has a strong connection to nature too, which shows in his films. The characters are always influenced by their surrounding, landscape speaks for them, reveals their thoughts. Maybe that is why our working relationship has grown; it is driven by a similar force.

I specialise mainly in documentaries - ‘The Hunt’ (BBC/ZDF, Winner of the Cultural Prix Italia 99), two films about Princess Diana for ITV, films about Catherine Cookson and Oscar Wilde and I am currently composing for a film about the life of Grand Duchess Charlotte for Luxembourg cinema and TV.

THE LOST WORLD OF MR. HARDY

Cast (in order of appearance)

JOHN MULLOCK, Mullock's Auctioneer

JIM HARDY, company director, Hardy's 1948 – 1992

MARK TERRY, River Keeper Dorset

IVOR DAVIES, Works Manager, Hardy's 1957 - 1996

EDWARD BARDER, Rod Maker, The Edward Barder Rod Company

CHRIS LYTHER, Centre Pin Reel Maker

NEIL FREEMAN, Angling Auctions

JON WARD-ALLEN, Publisher, Medlar Press

GEORGE TERNENT, Rod Inspector, Hardy's 1955- 2001

JACK DOTCHIN MBE, Hardy Reel Inspector, Hardy's 1937 - 1987

TERENCE MOORE, Reel Assembler, Hardy's 1946 - 1997

JOHN STEPHENSON, Mullock's Auctioneers

KEN MIDDLEMIST, Salmon Fly Dresser, Hardy's 1959 - 1969

IAN BLAGBURN, Sales & Promotion Manager, Hardy's 1955- 1984

RICHARD SANDERSON, Managing Director, Hardy & Greys Ltd.

THE LOST WORLD OF MR. HARDY

Credit list

Contributors:

JIM HARDY
RICHARD SANDERSON
JON WARD-ALLEN
IAN BLAGBURN
JACK DOTCHIN MBE
JOHN MULLOCK
IVOR DAVIES
GEORGE TERNENT
MARK TERRY
EDWARD BARDER

CHRIS LYTHE
NEIL FREEMAN
TERENCE MOORE
JOHN STEPHENSON
KEN MIDDLEMIST
VINCENT BROWN
CALLUM GLADSTONE
COLIN WHITEHOUSE
DONNIE DONOVAN

Post Production Sound
PETER HODGES

Piano
STEPHEN DALTRY

Cello
GINA VAN HOORN ALKEMA

Alto Flute
ANNE ALLEN

Music recorded and mixed by
NICK TAYLOR

Colourist
MATT TROUGHTON

Graphics
DAVID CHAPMAN

Archive films courtesy of
HARDY AND GREYS

Archive Telecine
GERRY GEDGE

Archive Film Restoration
STEPHANIE MOUREY

Camera recipe courtesy of
PAOLO CICCONE

Subtitle Translations
YUKIO MIKOSHI
SILVIA KOK-PEDERSEN
PHILIPPE CHANDLESS
HEIKE BACHELIER