

SEEING STARS

Next to each title you will see one or more stars indicating the amount or type of “Tube action” there is in the production:

★ Usually just a single appearance of a station or train in the background of the main action, but of which it is not the main focus. Often merely an establishing shot within which a station or train is visible.

★★ Some degree of interaction between characters and the Underground, Overground, or DLR, such as them entering/exiting a station, or a brief shot of them in transit on a train, but generally dialogue-free. Can include multiple shots in one production that individually would normally only merit ★, or a single ★ shot where the Underground element is fictitious, or a studio or back-lot mock-up, rather than “the real thing.”

★★★ Multiple ★★ shots, or a single ★★ shot where the Underground/Overground/DLR element is fictitious, or a studio or back-lot mock-up.

★★★★ More complex scenes on Underground/Overground/DLR premises and trains, usually with dialogue, but can include those without, e.g. extended chase sequences.

★★★★★ Where the main narrative or a significant part of it is substantially – if not almost wholly – set around the Underground/Overground/DLR, to a degree that it could not be substituted by a non-Underground location. This includes substantial dramatisations of actual events.

★★★★★ Above and beyond. There are only four – see if you can find them all!

SELECTED A ENTRIES

28 Days Later... [2002 feature film] ★★☆☆

Wri: Alex Garland

Dir: Danny Boyle

Source: DVD (Region 2/UK)

During his randomised walk across the deserted central London, Jim (Cillian Murphy) passes the Royal Exchange and the Bank of England, with one of the stairwell entrances to Bank station visible in one high-angle shot. There is also a similar long-shot of the junction of Oxford Street and Tottenham Court Road, with one of the stairwell entrances to Tottenham Court Road station barely visible. There are then much better views of the entrances to Piccadilly Circus station when he arrives there. After Jim is rescued by Mark (Noah Huntley) and Selena (Naomie Harris), they lead him to their hideout in the darkened Canary Wharf station. In the morning the three of them are seen heading off along the elevated DLR tracks towards Crossharbour station – with the canopies of South Quay just visible – before descending to street level.

All shot on location, although the sequence on the DLR tracks finishes with the characters walking across the bridge over Aspen Way (A1261), which actually serves East India station. As originally scripted there was to be a scene in which the three characters find a stalled DLR train that has been used as a makeshift hospital. The Region 2 DVD extras include the train interiors for this sequence – shot inside a B90/B92 Stock unit – while in the accompanying commentary Alex Garland and Danny Boyle explain that it was discarded because they were unable to shoot the exteriors due to poor weather (which is fairly obvious from the interior footage!).

28 Weeks Later... [2007 feature film] ★★☆☆

Wri: Rowan Joffé, Juan Carlos Fresnadillo, E. L. Lavigne, and Jesus Olmo

Dir: Juan Carlos Fresnadillo

Source: DVD (Region 2/UK)

At the start of the film the British refugees are repatriated via London City Airport, before being taken by DLR into Canary Wharf, passing through one intermediate station in the process. Soon after there are some scenes with Don Harris (Robert Carlyle) and his children, Tammy (Imogen Poots) and Andy (Mackintosh Muggleton) shot in the plaza between the two entrances to the Jubilee line Canary Wharf station.

After the Rage virus gets loose again, Sergeant Doyle (Jeremy Renner), Major Scarlet Levy (Rose Byrne), Tammy, Andy, and Sam (Raymond Waring) escape via the Greenwich Foot Tunnel, just as the Isle of Dogs is bombed. The napalm flows into the tunnel, and explodes out at the southern end, destroying the domed entrance building just as they get out. From Greenwich they make their way into central London, while a crowd of the Rage-infected

are seen running into the Moorfields entrance to Moorgate station, and down the escalators.

With only Tammy and Andy also left alive, and the streets around Whitehall being enveloped in nerve gas, Scarlet drives their commandeered car into an Underground station. Leaving the car in the subway, they walk through the deserted ticket hall, and then down the escalators, with Scarlet using the night-vision scope on Doyle's M4A1 Carbine¹ to lead the way in the darkness. They make their way through a dead body-strewn passageway, and down a second set of escalators, eventually reaching a platform occupied by a stalled train, where Don kills Scarlet, and Tammy shoots him as he is attacking Andy, who then runs off into the tunnel. She eventually catches up with her brother, and they head off down the tunnel towards Wembley. Finally, the film's coda shows a swarm of the infected rushing out of the Paris Métro's *Trocadéro* station.

The initial DLR journey is somewhat inconsistent, with the B92 Stock train departing King George V station – at the time of filming, the terminus of the branch – towards London City Airport at the start, with the camera favouring the track rather than the surroundings (the distinctive point-work is a bit of a giveaway). There is then a long helicopter shot of a train traversing the then-undeveloped land between West Silvertown and Canning Town stations (neither is actually seen), at least heading in the right direction. The following shot, though, is again from a train running from King George V to London City Airport; the flats with "I AM HERE" painted on the roof being on the corner of Newland Street and Holt Road, E16. The train then passes from east to west through Pontoon Dock station, but the area where the (CGI) Chinook helicopter is landing is next to waste ground north of the Thames Barrier Park, east of Pontoon Dock. Canary Wharf station is real, with B92 Stock unit 13 arriving. Under normal operation, DLR trains coming from the Woolwich Arsenal or Beckton branches would not run directly to the Lewisham branch for Canary Wharf, but could be in this scenario by way of the East Curve between Poplar and West India Quay.

The long ramp to the "station" into which Scarlet drives is actually the pedestrian underpass running between the side of the King's College building (the old Royal Hospital) and the slip road from Upper Ground to Waterloo Road on the South Bank. The car is then seen crashing down the steps of the entrance to Charing Cross station on the north side of the Strand (i.e. the one that always closes early!). Most of the rest of the sequence is also Charing Cross – including a 1996 Tube Stock train (Trailer 96216 is identifiable in one shot) – but when Tammy jumps down onto the tracks to chase after Andy, the train is suddenly the 1972 Tube Stock unit at Aldwych.

The Region 2 DVD includes a deleted dream sequence with Andy sat on the deserted Charing Cross platform as a crowded train pulls in. He boards UNDM 96513, makes his way to the end of the car, and then sees his mother alone in the next one. The DVD also includes several short making-of

¹ http://www.imfdb.org/wiki/28_Weeks_Later.

documentaries, which cover some of the filming at Charing Cross. In particular, *Getting Into the Action* shows the lower escalator to the Jubilee line platforms being dressed with numerous fake corpses, as well as the filming of the car sequence in the station subway.

4.3.2.1 [2010 feature film] ★★★

Wri: Noel Clarke

Dir: Noel Clarke and Mike Davis

Source: DVD (Region 2/UK)

At the beginning there is a fast-cut montage sequence in which Joanne (Emma Roberts) is seen on board a Hammersmith & City train, then exiting through the Wood Lane station ticket hall. Later, after Cassandra (Tamsin Egerton) returns to the UK, she is seen going through the gateline at Shepherd's Bush Overground station. These are the first screen appearances of both stations.

About Time [2013 feature film] ★★★★★

Wri/Dir: Richard Curtis

Source: DVD (Region 2/UK)

After creepy and manipulative time traveller Tim (Domhnall Gleeson) gets together with Mary (Rachel McAdams), they are seen going down the stairs to the ticket hall of Maida Vale station. They descend the escalator, and part to go to opposite platforms (him south, her north), while some buskers² play on the concourse between them. This leads to an extended passage-of-time sequence in the same location – occasionally following them onto the platforms and views of 1972 Tube Stock Bakerloo line trains – indicating the development of their relationship, ending with a shot of them going up the escalator.

After Tim has dinner with almost-old-flame Charlotte (Margot Robbie) on the South Bank, he is seen running across one of the Golden Jubilee bridges, then up the steps at Maida Vale, which prompts the question why didn't he simply go to Waterloo to catch the Bakerloo line there?! Towards the end Tim is seen on board a Northern line train, and then again when he lives the same day again.

When Tim misses the train, it appears to include UNDM 3461, Trailer 4561, and DM 3561. There is also some National Rail footage, including Tim's journey from Cornwall to London, arriving at Paddington. When he travels back to save Harry's (Tom Hollander) play, Waterloo station is visible in the background, including the bridge that once carried the line linking the station to Waterloo East.

² Actually three members of the English folk group Bellowhead.

Adam Adamant Lives! [BBC1]

British hero and Edwardian gentleman adventurer Adam Llewellyn de Vere Adamant (Gerald Harper) is frozen in a block of ice by his arch-nemesis The Face in 1902, but is awakened to once more fight espionage, crime, and general evil-doing in the swinging London of 1966.

A Vintage Year for Scoundrels [23/06/66#1] ★★★★★

Wri: Tony Williamson

Dir: David Proudfoot

Source: DVD (Region 2/UK)

While disorientated shortly after his resuscitation, Adamant wanders into the ticket hall of Leicester Square station, and then down the escalators to the Piccadilly line. He expresses his bafflement as to where he is to a commuter, then manages to get back up to the surface, and out onto the pavement again, followed by young Georgina Jones (Juliet Harmer), destined to be his sidekick for the rest of the series.

The actual location was used, specifically the 1930s Charles Holden-designed entrance and ticket hall, and the escalators down to the Piccadilly line. Some commentators have suggested that Adamant's unfamiliarity with the Underground is anachronistic, since parts of the network had already been built by the time he was frozen in 1902. It should be remembered, however, that by that date the only deep-level tubes were the section of what is now the Northern line between Clapham Common and Angel stations, the Central line between Shepherd's Bush and Bank, and the Waterloo & City line. Although Adamant later showed himself to be very clued up on the latter (see below), it's more of a stretch to think he would have been quite as aware of the bills then before Parliament that eventually led to the opening of the first section of Piccadilly line in December 1906, let alone that in his post-revival confusion he would have made a connection between those theoretical plans, and the strange building he found himself in. The first escalator on the Underground to enter public use³ was not installed until 1911 at Earl's Court, but Adamant would almost certainly have been familiar with the one that opened in the Harrods department store in 1898. He probably didn't even need the smelling salts.⁴

Ticket to Terror [29/09/66#14] ★★★★★

Wri: Dick Sharples

Dir: Tina Wakerell

Source: n/e – camera script

³ An experimental "spiral moving conveyor" built by the Reno company was installed at Holloway Road station when it was opened in 1906, but was never used by passengers. Most of the mechanism was removed in 1911, but a few fragments – including some of the steps – were recovered from the flooded base of the shaft in March 1993, and are now in the collection of the London Transport Museum. Leboff, David. *London Underground Stations*. Shepperton: Ian Allen Ltd., 1994 (page 74).

⁴ To be picky, the Harrods machine – while often touted as an "escalator" – was actually an inclined walkway. See <http://machorne.blogspot.co.uk/2013/05/escalators-inclined-elevators-and-myths.html>

Adamant's butler, Simms (Jack May), boards a Waterloo & City line train which leaves Bank, but mysteriously vanishes en route. Waiting for Simms's arrival at Waterloo, Adamant learns of a new central control system run by Dr Klein (Max Adrian), and his assistant, Launa Caldwell (Ann Lyn). The missing train suddenly reappears, but is completely empty. A second train departs Bank and also vanishes, only to finally arrive at Waterloo full of skeletons. Adamant eventually discovers that a diabolical plan is afoot to rob the Bank of England itself.

Sadly, out of the sixteen episodes of the first season of the series, this is the only one that is missing. This is a particularly unlucky twist on the situation covered in Appendix 3, in that it was the only instalment made on – and broadcast from – video tape, all the rest being produced on film, albeit with electronic cameras. The camera script for the episode shows that it made extensive use of location filming at Bank, including the exterior of the station, the ticket hall, the Trav-O-Lator™,⁵ and a train departing from one platform, and also at Waterloo of the escalators, ticket hall, and arrival platform.⁶ Filming took place at Waterloo on the evening of Tuesday 19 July 1966, and at Bank the following night.⁷ In the studio, mock-ups of a platform and a section of running tunnel stood in for various locations.

Curiously, dialogue in the episode treats the W&C as part of an integrated London Underground as a whole, with the opening date for the line being erroneously given as 1899, when it was actually 11 July 1898. The narrative refers to a fictional disaster eight years previously, when over 200 workers were killed in the collapse of a “test tunnel,” which was then bypassed by a new bore in which the trains now run, the bodies being left in situ – the source of the skeletons, and where the missing train was diverted. This particular detail may have provided some inspiration for the film *Death Line* (qv) a few years later. The idea of a train that goes missing, possibly diverted to abandoned tracks/tunnels, may have been inspired by the Arthur Conan Doyle short story *The Lost Special* – implied although not directly stated to be a Sherlock Holmes tale.

***The Adventures of Barry McKenzie* [1972 feature film] ★★☆☆**

Wri: Bruce Beresford & Barry Humphries, from the comic strip by Barry Humphries

Dir: Bruce Beresford

Source: DVD (Region 2/UK)

This feature film of the *Private Eye* comic strip has the titular Aussie-in-London (Barry Crocker) mistaking Barons Court station for a cinema, with its

⁵ This appears to be the earliest known appearance of the Trav-O-Lator™ on screen (cf. *Fragment of Fear*), although it could have been beaten by *Theatre 625: Seek Her Out* (qv).

⁶ Sharples, Dick. *Adam Adamant Lives! – Ticket to Terror* (original camera script). London: BBC/2 Entertain, July 2006 (original camera script available as PDF file on DVD release).

⁷ Pixley, Andrew. *Adam Adamant Lives! – DVD Viewing Notes*. London: BBC/2 Entertain, July 2006 (page 47).

name being the title of the film showing, and the “Underground” sign as an indicator of the genre. Once inside, though, he realises his mistake, exclaiming, “it’s a flaming underground railway!”

The exteriors are the real Barons Court (complete with topical Oz magazine graffiti), but the interiors were shot on the Waterloo & City line departure platform at Waterloo, during its days of British Rail ownership. Initially a British Railways Class 487 train is seen leaving the platform in the direction of Bank, just as McKenzie and Lesley (Mary Ann Severne) come onto the platform via the entrance at the bottom of the long ramp down from the lower concourse and ticket hall level. They meet Lesley’s husband, Dominic (Peter Cook), before another train arrives from the depot, which they all board.

The original screenplay – which is quite different as a whole from the finished film (Lesley was also originally called Fiona) – shows an early version of this scene. The initial set-up of McKenzie mistaking the station for a cinema is the same, but he then gets to subject an “Indian” LU ticket seller to some casual racism:

BARRY: Give us two in the back stalls, woggy boy, and a box of Black Magic.

INDIAN: Two Arsenal. Here you are, sir.

This is followed by:

91. INT. UNDERGROUND. ESCALATOR

M.S. BARRY and FIONA going down.

BARRY: That tinted bastard's flogged me the wrong tickets. This isn't the flicks, it's the flamin' tube.

FIONA: Sometimes you act like you're not the full quid, Bazza. Let's go for a ride now we're down here. I feel like a breath of stale air.

92. INT. TUBE TRAIN

M.L.S. BARRY and FIONA riding the tube. The compartment is relatively deserted. Various angles.

C.U. FIONA – she looks around, idly, then reacts...⁸

It is only at this point that she spots her husband, so the subsequent conversation which takes place entirely on the platform in the finished film originally occurred on board the train. Apart from the dialogue changes, the finished version was presumably a result of logistical requirements, not least being that there aren't escalators at either Barons Court, or the part of Waterloo used for filming.

⁸ Screenplay (undated), BFI National Library Collection [S2909].

An Affair in Mind [05/01/88 BBC1 in association with A&E] ★★☆☆

Wri: Michael Baker, from the novel *The Face of Trespass* by Ruth Rendell

Dir: Colin Luke

Source: VHS (*BBC Video World*⁹ Vol. 1 No. 14, October 1989)

Struggling writer Gray Harston (Stephen Dillane) alights at the rarely-seen Theydon Bois station, at the eastern extreme of the Central line.

The eastbound platform was used, with the 1962 Tube Stock train looking particularly weather-beaten.

Airwaves Active: Alien [2006 TV commercial] ★★

Source: TV (UK)

An alien is welcomed to Britain with a pack of Wrigley's Airwaves Active chewing gum. With the tag-line of "back to normal," he is then seen doing all manner of traditional British activities, such as queuing, waiting to be served in a dingy greasy spoon café, and – of course – being crammed like a sardine into a Tube train. This appears to be a studio mock-up in blue and red LU livery.

Alfie [1966 feature film] ★★☆☆

Wri: Bill Naughton, based on his play

Dir: Lewis Gilbert

Source: DVD (Region 2/UK)

After their assignation at the start of the film, Alfie (Michael Caine) drops Siddie (Millicent Martin) off at Temple station. He delivers a monologue to camera, while she buys her ticket from the seller in the passimeter, and then departs. She is then seen coming out a station, where her husband is waiting for her. Later, when Gilda (Julia Foster) is having lunch by the Thames, London Underground's Lots Road Power station can be seen across the river.

The real Temple station was used, but despite the addition of the sound-effect of an Underground train, the second is actually St Margarets [London] station, between Twickenham and Richmond.

All Neat in Black Stockings [1969 feature film] ★

Wri: Hugh Whitmore, from a screenplay by Jane Gaskell, from her novel

Dir: Christopher Morahan

Source: DVD (Region 2/UK)

⁹ This was a series of bi-monthly subscription-only releases, primarily aimed at ex-pats. Each three-hour tape featured a selection of BBC news, current affairs, drama, and light entertainment, much of which was never released separately.

Early in the film *Ginger* (Victor Henry) picks up Carole (Vanessa Forsyth) opposite Tooting Bec station. Towards the end there is a scene with Dwyer (Jack Shepherd) hanging around near Paddington station, with the original Bakerloo line station entrance visible in some shots. There are also a number of shots throughout the film showing British Rail units on viaducts near Wandsworth Town and Battersea Park stations.

All or Nothing [2002 feature film] ★

Wri/Dir: Mike Leigh

Source: TV (UK)

When Jason (Daniel Mays) and Donna (Helen Coker) leave the flat to go to the pub, a B90/92 DLR unit can be seen passing on the viaduct in the background.

The flats used as the main location for the film were the at-the-time derelict and now-demolished New Haddo Estate, on the north side of Greenwich station. National rail units can also be seen at the start of this sequence, as Mays walks up to the flat.¹⁰

All the Right Noises [1971 feature film] ★★★★★

Wri/Dir: Gerry O'Hara

Source: Blu-Ray (Region B/UK)

After Len Lewin (Tom Bell) and Val (Olivia Hussey) leave the pub, they head for Leicester Square station, where they are seen in the ticket hall, then going down the escalator, with Len lighting up (as you could). At platform level they catch a Piccadilly line train, and have a conversation on board, before eventually getting off at the Uxbridge terminus. Bell asks a platform attendant when the last train back is, only to be told: "You've had that... it's not a 24 hour service, you know!"

The ticket hall is actually Notting Hill Gate station, along with the escalator down to the Central line platforms, but the lower cross-passageway and platform are Aldwych, with "Leicester Square" roundels. The branch's "short" 1959 Tube Stock train shuttle was used, conforming with the same stock arriving at Uxbridge, although obviously it's a "full-length" train there. Amusingly, when the train stops at Aldwych, the right-hand door of the double set does not move, and so Bell has to yank it open himself. The night-time shoot at Uxbridge, though, is particularly nice.

Allt flyter (Swedish: "***Everything Floats***" a.k.a. ***The Swimsuit Issue***¹¹) [2008 feature film] ★★★★★

Wri: Måns Herngren

¹⁰ Some sources misidentify the location as Stratford.

¹¹ This is the rather dreadful US title; the film does not appear to have been released in the UK at all.

Dir: Jane Magnusson, Måns Herngren, and Brian Cordray
Source: DVD (Region 1/USA)

When Sara (Amanda Davin) visits London, she is seen going through the gateline at Mornington Crescent station, and meeting her mother, Lotta (Paula McManus), outside.

The last quarter of the film is set in Berlin, and at one point there is a brief view from a moving vehicle of the entrance to *Schlesisches Tor* station¹² on U-bahn line U1. When Sara goes missing a montage shows her father, Fredrik (Jonas Inde), searching for her. This includes shots around and inside *Friedrichstraße* S-bahn/U-bahn station, with S-bahn DBAG Class 481 trains; a view from an S-bahn train arriving at *Alexanderplatz* station; and finally a wide shot of *Eberswalder Straße* station on U-bahn line U2.

***An American Werewolf in London* [1981 feature film] ★★★★★**

Wri/Dir: John Landis
Source: DVD (Region 2/UK)

After David Kessler (David Naughton) is discharged from hospital accompanied by nurse Alex Price (Jenny Agutter), they are seen onboard a Tube train, surround by so many punk rockers that they must be on their way to a gig somewhere.

In a later sequence a Golders Green-bound train [567] pulls into the northbound Northern line platform at Tottenham Court Road station. While a few people board, solitary commuter Gerald Bringsley (Michael Carter) gets off at the rear, and uses a chocolate vending machine on the platform. He hears an eerie sound coming from the northern end of the running tunnel, and then makes his way off the platform and onto an escalator. Reaching the middle concourse, he realises he is being followed, and runs for it through various passageways, before tripping on an upwards escalator.

Another sequence sees David in Piccadilly Circus, with some of the stairwell entrances to the station visible in the background.

The car in the first scene appears to be 1972 Tube Stock, and certainly has Northern line diagrams fitted inside. The train pulling into Tottenham Court Road [567] is the same stock, and we are then treated to extensive views of the interior of Tottenham Court Road station prior to the controversial mid-1980s refurbishment, although the internal geography is somewhat eccentric. Bringsley travels up the lower escalators to the middle concourse, where he passes the gated entrance to the long passageway leading to the Central line platforms. While he turns as if the go straight up the escalators to the ticket hall, he is then seen walking down the same long passageway, which is then repeated, before he eventually gets to the upper escalators. Many of the posters on the walls are fakes, including a quad for a cheap sex comedy titled

¹² Also seen in *The Quiller Memorandum* (1966 feature film).

See You Next Tuesday, which is playing in the cinema in Piccadilly Circus David visits later.

Aqua: Turn Back Turn [1998 music video] ★★★★★

Dir: Peter Stenbæk

Source: TV (UK)

The video for the title track for **Sliding Doors** (qv) inevitably features much Underground footage from the film, but also numerous shots of the band members themselves at Bank station in the vicinity of the Waterloo & City line platforms and Trav-O-Lator™, and the Aldwych branch platform at Holborn.

Armchair Theatre [ITV/ABC]

Seminal drama anthology series.

The Great City [Series 1 – 10/11/57#50] ★★★★★

Wri: James Parish

Dir: Rosemary Mill

Source: DNE

Specifically tying in with its transmission of Remembrance Sunday, this play depicts a platform at King's Cross station packed with shelterers one night in 1941 during the Blitz.

Largely shot on a reasonable studio mock-up of a platform complete with bunks along the wall,¹³ the work of designer Reece Pemberton. Events on the platform were contrasted with wartime newsreel footage of those on the surface,¹⁴ although it is unclear whether any of the scripted scenes also took place above ground.

Underground [Series 2 – 30/11/58#12 ITV/ABC] ★★★★★★

Wri: James Forsyth, from the novel *Few Were Left* by Harold Rein¹⁵

Dir: William T Kotcheff

Source: DNE

When London is destroyed by a nuclear attack, a group of passengers survive in the Underground. They make their way through the partially-collapsed tunnels, heading for Piccadilly Circus, with platform vending machine confectionary as their only source of food. One of the survivors, Art (Donald Houston) had been about to throw himself under a train when the attack happened.

¹³ Anonymous. *The Armchair Theatre*. London: Weidenfield and Nicholson, 1959 (photo section between pages 80 & 81).

¹⁴ "Blitz play characters were pale shadows," *Daily Express*, 11 November 1957, page 9.

¹⁵ The original novel was set on the New York Subway, rather than the London Underground.

This episode of the phenomenally successful anthology series went out live, and may not actually have been recorded at the time; certainly no copy exists now (see Appendix 3). Surviving set photographs give a glimpse of the impressive series of interlinked rubble-strewn sets created for the play by designer George Haslam. These appear to show at least two different platforms (one with overbridges), and a section of running tunnel, although the later – while showing an indication of cast iron segment construction – has a profile more akin to a standard railway tunnel than a tube one.¹⁶ Actor Gareth Jones famously died during the live broadcast while his make-up was being touched-up off-screen, and the script had to be hastily rewritten accordingly.¹⁷

What's Wrong with Humpty Dumpty? [Series 9 – 11/02/67#3 ITV/ABC] ★★★

Wri: Hugh Whitemore

Dir: Charles Jarrott.

Source: DVD (Region 2/UK)¹⁸

David (Donald Houston) and Caroline (Lynn Regrave) argue their way back to her place on the last Tube.

Shot in a rather good studio mock-up of pre-1938 Standard Tube Stock. Houston and Redgrave are only seen against a small section, but there are cutaways to other passengers at the end of the a car, which has longitudinal seating along the sides, but also – inappropriately – transverse double seats against the bulkhead, either side of the connecting door. In dialogue in a later scene, David refers to Caroline being, “sick at Hyde Park Corner,” so it is presumably supposed to be the Piccadilly line,

Armchair Thriller: *The Girl Who Walked Quickly* Episode 2 [Series 1 – 30/03/78 ITV/Thames Television] ★★★★★

Wri: Ray Jenkins

Dir: Brian Farnham

Source: DVD (Region 2/UK)

After being kidnapped and subjected to sensory deprivation and mind control techniques, student David Cooper (Denis Lawson) is compelled to leave a bomb inside Russell Square station. His captors drive him to the station, where he goes into the ticket hall, and buys a ticket, but due to a phobia to lifts, takes the stairs down to the platform. Once there he disposes of the ticket he just bought (his captors having provided him an unused ticket from another station), then doubles-back to the lift and drops the small explosive device in the bin while the lift operator is distracted collecting tickets. As the lift fills up with commuters, David slips out before it leaves, and climbs the stairs again. His captors pick him up outside, and an explosion is heard as they drive past the station. The scene cuts back to the corpse-strewn wreckage of

¹⁶ Anonymous. *The Armchair Theatre*. London: Weidenfield and Nicholson, 1959 (photo section between pages 30 & 31).

¹⁷ See Oliver Wake's excellent examination at <http://www.britishtelevisiondrama.org.uk/?p=4313>

¹⁸ Available on Network DVD's Armchair Theatre Archive Volume 2.

the lift, where police investigators look for clues once all the injured have been removed.

The real Russell Square station exterior was used, although at the time it was largely obscured by scaffolding. The ticket hall is actually that at Holborn station, while the staircase, platform, cross-passageways, and lift seen prior to the explosion are Aldwych, with altered signage. For the post-explosion scenes, however, an exceptionally good mock-up of the Aldwych lift-landing was constructed, presumably in the studio, as it was shot on videotape, rather than film for all the other sequences (at the time it was common for British TV drama to use a mixture of both studio videotape and location film). It could be noted with amusement that when Lawson rips up the ticket on the platform, he does so next to a poster for the first *Star Wars* film, in which he also appears, yet this is tempered by the horrible coincidence that Russell Square was the closest station to the Piccadilly line train bombed on 7 July 2005.

The Armstrong & Miller Show [Series 2, 13/11/09#5 Toff Media and Hat Trick Productions/BBC1] ★★★★★

Dir: Dominic Brigstocke

Source: TV (UK)

A would-be suicide (Ben Miller) sitting on a cross-platform bridge at North Weald station is told by a member of staff (Alexander Armstrong) that he is, “making a big mistake”... because the trains are not running that day! He then helpfully leads the distressed man outside, so he can be run over by the replacement bus service!

In another sketch, after spending all night getting mashed, middle-aged raver Mr Wilkinson (Miller) – draped in a rescue blanket – is led along the platform by Armstrong’s character and another passenger to catch his train home. Later on, after necking everything he’s carrying to avoid arrest when the rave is raided the police, Mr Wilson is seen on the platform in a more exited mood, grabbing the station’s PA microphone to give a shout-out to the waiting commuters.

Shot at the former Central line North Weald station – now owned by the Epping-Ongar Railway – with the name visible in some shots. There are good views showing the main building exterior, the signal box, the single retained track between the original two platforms, and the footbridge over the track-bed. The latter was demolished and replaced not long after the episode was screened.

Atonement [2007 feature film] ★★★★★

Wri: Christopher Hampton, based on the novel by Ian McEwan

Dir: Joe Wright

Source: DVD (Region 2/UK)

Towards the end of the film narration refers to Cecilia Tallis (Keira Knightley) being, “killed on the 15th of October 1940 by the bomb that destroyed the gas and water mains above Balham tube station.” A tracking shot into the platform tunnel full of civilian shelterers inter-cut with water flooding in via a connecting passageway, and the sequence ends with Cecilia floating lifelessly in the water-filled tunnel.

Aldwych was used for the platform itself, along with a model for the flooding connecting passageway. The latter was built by specialists The Model Unit at Shepperton Studios to approximately 1:2 scale, five feet (1.5 metres) in diameter, 25 feet (7.6 metres) long, and authentically tiled inside.¹⁹ The final shot of Knightley was filmed in the special 1.2 million litre water pool at Pinewood Studios, and CGled over a tunnel background.²⁰

Although effective dramatically, there are a number of problems with the depiction of the bombing on screen. McEwan's original novel dates the event as “September 1940,” but neither it nor the film's narration are correct. The station was flooded when a 1,400 kg semi-armour-piercing fragmentation bomb penetrated the road surface above the northern ends of the platform tunnels at 20:02 on 14 October 1940, only exploding when it hit the steel lining of a cross-passageway between the northern end of the platforms. The explosion caused the partial collapse of the north end of the northbound tunnel, which was filled with earth and other debris, and water and effluent from fractured mains and sewers, killing at least 66 people.²¹

The tunnel in the film is not shown collapsing, so it presumably meant to be the southbound one, and the water coming in from the connecting passageway therefore makes a sort of sense, but it would have been nowhere near as clean as depicted, and certainly not enough for the final shot. Lastly, the passageways that lead off both platforms at Balham are short, straight, and on a common level with the lower concourse between them, so the depicted model with stairs leading up and curving to the right is inaccurate for the real station, but is a closer visual match to the Aldwych filming location.

Attack the Block [2011 feature film] ★ ★

Wri/Dir: Joe Cornish

Source: Blu-Ray (Region B/UK)

The film opens with a view of the firework-filled sky on Guy Fawkes Night, which then pans down to a high-angle view of the Northern line's Oval station. This cuts to Sam (Jodie Whittaker) exiting the ticket hall.

¹⁹ <http://www.impossiblethings.net/modelunit/portfolio/atonement.htm>

²⁰ Erwin, Miles. *Metro*: 'What a pool of talent'. London: 1 September 2009 (page 3).

²¹ Ministry of Transport and successors, Railway Divisions. *Correspondence and Papers, Air Raid Damage – Underground Railways, 1940-1941*. Kew: National Archives, reference MT 6/2759.