

BEHP 0719 T RENÉE GLYNNE Transcript

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INTERVIEWEE – RENÉE ALMA GLYNNE

INTERVIEWER – DARROL BLAKE

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DARROL BLAKE: So, can you tell me your name and where you were born and when.

RENÉE GLYNNE: I am Renée Alma Glynne, nee Renée Galler. I was born in Hackney in 1926 which was the year of The General Strike, of very nice parents, whose parents were living in Russia at the time of the pogroms and left in, say, 1890, something like that. Went from there, accidentally, to New York – I think they were meant to come here. They stayed in New York and then they did come to London and respectively had my parents. So sometimes I think I am Russian, but I grew up absolutely being an English child with no foreign languages around me or anything foreign.

(TIME 01.09)

DARROL BLAKE: And where was that?

RENÉE GLYNNE: It began ... I was born in Hackney overlooking Victoria Park. Very beautiful. Went down the drain later and is now up the drain.

DARROL BLAKE: Did you have any ambitions when you were a young girl?

Did you always want to go into the film business?

RENÉE GLYNNE: Entertainment business, behind stage. I really wanted to be, probably, in the wardrobe of theatre or an ASM [Assistant Stage Manager]. And I knew that it was going to be theatre and I hadn't really ... I went to cinemas and saw films, but I never yearned to do movies.

DARROL BLAKE: Was that in your family at all?

(TIME 02.00)

RENÉE GLYNNE: My two uncles were in very well-known bands. And my mother, who was the sister of the English brother, used to take me all the time to his performances. So, we were backstage. Ooh, backstage! I like backstage not onstage. I never wanted to be a performer.

DARROL BLAKE: You started very young ... How did you come to be in the film business? From the CV I see that you were a sort of trainee production secretary to begin with.

RENÉE GLYNNE: I was something even before that.

DARROL BLAKE: Ahh. What was that?

RENÉE GLYNNE: We have to know it was World War II and I was an evacuee. I was evacuated to Welwyn Garden City. There was a film studio there called Welwyn Studios. We all knew that and we kind of knew what film was being made or had been made. My mother and my father came ...

(TIME 03.07) They followed me to Welwyn Garden City when they got bombed. And I didn't live with them. I still had to be in a billet and they stayed in a room, and eventually I was with them. My mother to occupy herself has always been a

dressmaker and she had a client from Welwyn Studios who was called Kay Lever and was the Scenario Editor and one evening she saw this enthusiastic, bouncing, sixteen-year old. She actually was bi-sexual, but I mean that wasn't the reason or anything. It might have been the reason for thinking that I was more interesting than I might have been. Anyway, she said: "Your daughter, she should get into the Studio. In fact, I would love her to be in my department."

(TIME 04.42) I said: "Oh no, no, I am working for the War effort in an office of a factory. I am the only person in this office, do all this work and, you know, I don't think I could leave that job, it's the War." So, between them Kathleen, and my mother and my father, they said: "Don't be ridiculous, of course you should." So, of course, I did. I went for the interview with Warwick Ward who was the studio manager. Saw Robertson Cameron and Alfred Drayton. Was very impressed.

And Moreton Lewis who was a Focus Puller, son of Kid Lewis who was a boxing champion. They were American, and he wore a striped woolly jacket thing like an American footballer or thing. I was very impressed with all this, believe it or not.

(TIME 05.07) Anyway, I got the job in the Scenario Department as a lowly, lowly, junior Reader. So, I read all the books that came in, and maybe five in my whole time that were absolute rubbish and couldn't be submitted to producers. Whereas Kay and her Assistant read the stuff and did their synopsis and I did my synopsis and I was good at that because I had always been interested in literature at school, so doing précis was very good. Did that. Saw all the other departments.

Occasionally someone fell by the wayside and I got put into the Accountant's

Office and I had a typewriter. I hope this is in picture (indicates wide width) the carriage was that long, for figures.

(TIME 06.05) And then I was in the Production Office doing Production Secretary, like for two minutes ... two weeks!

DARROL BLAKE: Can you remember what the films were?

RENÉE GLYNNE: Yes, the first one was *Thursday's Child* and I was on sorting out submissions from agents of child actresses, but they chose an established person, Sally Ann Howes. So, I was - not dogsbody - but I could assist anybody because I was bright, and I could do shorthand and typing. So, came a moment, say two years later and I might have been eighteen, and my parents decided the bombing had stopped, we would move back to London, which was Willesden Green and therefore if I were to continue at the Studio, I had a two hour journey each way.

(TIME 07.06) So, I went to Warwick Ward and said: "My family is moving back to London and please promise me that I can be an Assistant Continuity" because I already by then knew what I wanted to do. "So, if you can't promise me that, I don't think I can stay here and do those journeys and just do what I am doing." I said: "If you can't promise me that, I'll have to leave." So, he said: "I am afraid you've left." [Laughter]

DARROL BLAKE: The next on the list is Denham, in a similar sort of capacity, perhaps.

RENÉE GLYNNE: Yes.

DARROL BLAKE: *Caesar and Cleopatra*.

RENÉE GLYNNE: Yes, *Caesar and Cleopatra* and *Brief Encounter* and artistes' tests for long term contracts. So, that came about. Two Cities had been at Welwyn while I was there doing *Gentle Sex*.

(TIME 08.06) So, I went and I got to know the producers.

DARROL BLAKE: They were actually shooting?

RENÉE GLYNNE: They were shooting *Gentle Sex* yes, most of it. I think they did some at Denham but they were at Welwyn, so I knew the producers and the Two Cities Film Office. Filippo Del Giudice was in Hanover Square, if that's where I really mean. I think it was in Hanover Square. So, I took myself to Hanover Square and I said: "Do you remember me, this bright young thing from Welwyn?" [Laughter] "Yeah, Yeah, Yeah." "I need a job. I have left ..." OK, and they said immediately: "Yes we have a job for you, you'll work as the secretary to Guido Coen, who is the secretary to Filippo Del Giudice."

(TIME 09.06) A male aged 29, very beautiful. I thought a very old man because I was eighteen. So, I worked with him and we were refurbishing, or furbishing Greta Gynt's apartment, who was the lady friend of Del Giudice. I remember that. I mean, I was only typing letters. Guido had to go to Denham on alternate Saturdays and I think in those days it was a six-day week, every two weeks. So, he said to me: "You could come with me one Saturday." "Ooh that's nice." So, off I went with him. And I don't know where he was, but I was in the main one-mile corridor going wherever I was going and coming towards me was

this extraordinary vision, (TIME 10.13) flowing silver, thick, thick, thick mane of hair, brown, round interesting face, a blue leather waistcoat and a hairy chest and bare arms and leather riding breeches, man, coming towards me. So, we were just going to pass but he stopped and said: “Who are you?” And I said: “I’m here with Guido Coen. I’m a secretary.” And he said: “What do you want to do really?” And I suppose I immediately said: “I want to be a Continuity Girl.” “Ahh, I will make you the finest Continuity Girl in the business, in the country.” Said he. (TIME 10.59) “So, you are to work with me.” I said: “Well, I actually work for Two Cities, and I work for Guido.” He literally dragged me by my hair but not painfully - I had all this hair - to Del’s office doorway and said ... at some point I must have said I don’t know who you are.

DARROL BLAKE: That’s what I’m thinking. [Laughter]

RENÉE GLYNNE: Yes, exactly. “You don’t know who I am, haw-haw-haw.” in a foreign accent. He didn’t tell me his name. He didn’t tell me what he was doing. And I was ignorant, or naïve, whatever you like to say. Ignorant of what was going on around. So, I am now in Del’s doorway. Slightly in awe of Del, not in awe of Guido but in awe of him. And Gaby says, “This girl doesn’t know who I am, haw-haw-haw.” And Del Giudice says “This is Mr. Gabriel Pascal and he has produced *Pygmalion* and he is going to direct *Caesar and Cleopatra*. Stopped and then Gaby said: “I want her to work with me, work on the preparation now.”

(TIME 12.11) So, I’m kind of, well just in awe. And, I don’t know how that finished but I said: “Well I work for Guido, I have a job.” For a week, every single

day, Anne Deeley, who was Gabriel Pascal's Secretary/Assistant phoned me at Two Cities, and Two Cities itself, saying "He is driving me absolutely crazy. He wants Renée to work on the prep." You know "Please could she just come to the Farm and see him and have an interview?" At Two Cities they said: "Oh don't go. He is a mad Hungarian." They're also ... They're Italians but with Hungarians. "No, you mustn't go. He is a maniac. You just mustn't go." (TIME 13.05) So, of course, I went. [Laughter] And, I got there, and he was lying naked on a velvet patchwork quilt, but he did actually have a small towel across there [Indicates body private parts] And he was discussing details of *Caesar*... with L.P. Williams who was Art Director, Brian Desmond Hurst who was Co-Director, Marjorie Deans who was Co-Scriptwriter. And he more or less didn't stop but he included a "Yes, stay there." Anyway, half an hour later I said: "Yes, yes, of course, I want the job." I was to get I think it was £5 a week, which was a fortune. And on the Uxbridge Line back to wherever it went, Baker Street I suppose, the wheels were saying to me "Five pounds a week (TIME 14.02) ... Gabriel Pascal,... *Caesar and Cleopatra* ... the whole way and I was completely in heaven. So, the heaven began. [Laughter] Shall I talk about ...

DARROL BLAKE: I wonder what your memories were of that great shambling place Denham Studios. I mean everyone said it was so inconvenient the way it was laid out and all the rest of it. It was very impressive when I went there but it was dying.

RENÉE GLYNNE: Dying. No, I mean, we all found it wonderful. It was just that you had this mile-long corridor to get anywhere but everything, I mean the stages were custom built, the offices were custom ...everything was ... there weren't any huts. It didn't need huts at that point. It's just that it was a long run to pop to the café or the Facility Office or whatever. And the stages were soundproof. And the lake and the house was good for exteriors. (TIME 15.08) I think everybody loved being there, yes. So, I wasn't going to work there. I worked at Mumford's Farm in Chalfont St. Peter for a year on the prep. I had to get to Chalfont St. Peter, sort of Gerrards Cross I think it is, every day.

DARROL BLAKE: Once they started shooting were you still part of it?

RENÉE GLYNNE: Yes, but the promise that he made he didn't keep because Tom White, who was the umbrella of independent producers, who had David Lean, Michael Powell and Gaby, and Launder and Gilliat (TIME 16.02) ... all puppeteering, I mean, that's unkind but it's a joke word ... and he put Margaret Sibley as the Continuity. That's OK. Yvonne Axworthy as her Assistant, and not me, anyway. But what they did to me, which was wonderful and extraordinary, was made me the Production Secretary at eighteen, which is outrageous, with so much responsibility. Big office, this big [stretches arms out wide] my office. Production Manager, slightly bigger office. Runners in my office, Arborists in my office, Transport Manager, Phil Regal in my office. Me with this desk that big. So, I did that for the length of the shoot. (TIME 17.02)

DARROL BLAKE: It was very protracted wasn't it.

RENÉE GLYNNE: It was. Vivien Leigh got ...

DARROL BLAKE: Being ill.

RENÉE GLYNNE: Yes, she got ill. She mis-carried and he was indulgent, of course, and it became the most expensive film ever made. When I look at it now it doesn't look the most expensive film ever made. It's beautifully lit.

DARROL BLAKE: It cost a million. It was publicised that it cost a million, I seem to remember.

RENÉE GLYNNE: Yes, a million. The print now is absolutely magnificent. The photography is perfection. The acting is perfection. The casting made the acting perfection. Everything about it was perfection.

DARROL BLAKE: I hear that, or I read somewhere that there was a young girl who had a small part in it who stood in for Vivien Leigh when she was ill. She was called Jean Simmons.

RENÉE GLYNNE: [Laughter] Yes, she was in it. I didn't know that she was doubling for her or ... (TIME 18.01)

DARROL BLAKE: Back of head or something? I don't know.

RENÉE GLYNNE: Back of head, yeah, yeah, yeah. It's a myth or a truth but I didn't know that. I just knew that she was there.

DARROL BLAKE: What did that lead to?

RENÉE GLYNNE: That led to more of not being on the floor as a Continuity.

[Laughter] It led first to, I think, doing continuity which I had learnt by default just by watching. And they threw me on the floor doing lists of artistes' tests

which were five-minute sequences. One was “Mourning Becomes Electra” and it was Irene Worth. I mean, every future big star were being tested. Guy Rolf.

Unfortunately, I can’t remember who else, but everybody.

DARROL BLAKE: That was for Rank was it?

RENÉE GLYNNE: That was for Rank, yes. (TIME 19.01) And then they put me on “Brief Encounter” on a short prep and Production Secretary. And so, I had David Lean, Noel Coward, [Anthony] Havelock-Allan, err ...

DARROL BLAKE: Neame?

RENÉE GLYNNE: ... and Ronnie Neame, yeah. And going back to *Caesar* I had tea with George Bernard Shaw, two or three times, because I used to have to take scripts, amendments or new scenes to him in Pall Mall in his big London flat and he’d be out walking. I think he was 93 at the time. And yeah [Laughter] that’s so old. But he went for his constitutional walk and I seemed to get there at that time, so his housekeeper would make me tea or something. And when he came home he’d check that I had been looked after and, didn’t tell me his life story but, I mean, he did talk to me and then give me the script to take back. (TIME 20.10)

But what an experience that was. Beautiful. And as a schoolgirl in Welwyn Garden City, as an evacuee schoolgirl, I cycled with my friends to Ayot St. Laurence to look at his house. So, I already, kind of, wanted of him.

DARROL BLAKE: Yes, it’s difficult to think now what a huge star he was at that time. As it were, in the literary scene, film scene, and every other scene really.

The list has it that *Brass Monkey* was your first job as a full Continuity Girl.

RENÉE GLYNNE: It was my first sizeable job. I had done an Army Training two-hour drama documentary, you could say, and I'd done films with ...

DARROL BLAKE: At Denham was that? (TIME 21.03)

RENÉE GLYNNE: That was on location in the Army. And I had worked on small budget films directed by Alan Cullimore, produced by Ben Arbeid. They became my friends and they made, say, four films before "Brass Monkey". So, I was in this very low level and then suddenly forced to do a film, big - not very big - but big.

DARROL BLAKE: At Twickenham?

RENÉE GLYNNE: Yeah. And I tried not to. You know, "I don't think I should." Thornton Freeland, an American Director, Terry Thomas. It was really a Carroll Levis, if you can believe it, project. It was for him. Everybody else ... Carole Landis, Actress, Herbert Lom (TIME 22.06) - a youngish Herbert Lom. Lots of people.

DARROL BLAKE: Yes, indeed. But that was the first job.

RENÉE GLYNNE: It was the first one that anybody had heard of after *Brief Encounter*. So, I was slowly going down. I started at the top and worked my way down to now.

DARROL BLAKE: Yes, but you are now on the continuity seat, as it were.

RENÉE GLYNNE: Oh, yeah, I am in the continuity accepted world and I have got to go a little higher.

DARROL BLAKE: On the CV that I have there are a series of titles and I hope you will be able to explain to me the difference between a Script Supervisor, Continuity, Script Girl, Unit Continuity. That's what it says.

RENÉE GLYNNE: Well! Unit! I mean I haven't been insulted or read the insults of that one. [Laughter] (TIME 23.02) Oh, no I know what you mean, or what they mean, Second Unit, and I have been that many times. Yes, there are Second Units and they are all exactly the same job. They are just titles.

DARROL BLAKE: Thank you. That's what I thought you'd say.

RENÉE GLYNNE: There is even Script Clerk or Script or [Supervisor?] Script.

DARROL BLAKE: Is there any difference between English credit and American credit or...?

RENÉE GLYNNE: No, no. We copied them, and then they changed, and then we changed but we are now officially, except that it is still not always so, Script Supervisors, and that was for Income Tax purposes we changed it to that. Good Angela Allen fought for us all and she fought for the Americans. (TIME 23.56) On IMDb there's Camera, there's Sound, there's Costume, Producer, Director and then 'Others'. And we are called 'Others'. To this day I am furious. What an insult.

DARROL BLAKE: Indeed. There are various little things after *Brass Monkey* but quite soon you went to work for Hammer Films.

RENÉE GLYNNE: Yes, it was quite soon. Let me think if it really was soon. I did Val Guest's *William Goes to Town* before Hammer and Jack ... Oh, *Jack of*

*Diamonds* was Hammer and I just finished that off. They just found me from the streets, I mean Anthony Hinds. Oh, no before that I'd done Marylebone Studios *Dick Barton*. The tail end of the *Dick Barton*. Anthony Hinds was there. We met ...

DARROL BLAKE: That isn't listed for some reason. (TIME 25.04)

RENÉE GLYNNE: Ahh. But anyway, *Jack of Diamonds* was serious and then 'Goodby' because Hammer were not doing anything. I don't know how long, maybe a year or what. Maybe you can see, that would be nice.

DARROL BLAKE: *Vengeance Is Mine, No Way Back* are they ...

RENÉE GLYNNE: They are my Alan Cullimore, low budget times. Oh, good. there're there.

DARROL BLAKE: We are still in 1949. Then its *Celia* which is Hammer.

RENÉE GLYNNE: Which is Hammer. That was the first, and the beginning of the eight years or whatever it was. And Tony Hinds must have called me and said: "Soon, we are going to, you know, start a family and we would like you to join the family." And, of course, I did. And that began that first house which was (TIME 26.13) ... it was on Windsor Hill ... Dial Close. So, they were not the first company in the world, but they were the first company known to us that took a big house as a studio. Rented it for a year or something like that and we lived there if we had to, we ate there. It was a five-day week, I think, by then. So, we went home Friday night, came back Monday morning. Lovely. *Celia* was the wonderful Hy Hazell and the meeting of Francis Searle who was ... well, it was

Francis Searle and Godfrey Grayson were resident directors. But Francis Searle must have ... if it was *Celia* the first .... *P.C. 49* was maybe the second film.

(TIME 27.09)

DARROL BLAKE: *Simon Cherry, The Man in Black* even before *PC.49*.

RENÉE GLYNNE: Ahh, even before. So, they were radio spin-offs and amusing and competently shot, well lit. The rest of the film industry laughed at us. You couldn't say you were working for Hammer. Absolutely, you could not say it. You know, we had all come from better things. But the other people were out of work and we were working and consistently.

DARROL BLAKE: From one to another to another. And I believe that Hammer had not only that one house but at least two others before they actually moved into Bray Studios. (TIME 28.03)

RENÉE GLYNNE: Yes, we gave up that house and I think we went to Gilston Park, maybe, and then we went to Oakley Court and then we went to Dale Place.

DARROL BLAKE: Oakley Court is virtually next door to Bray.

RENÉE GLYNNE: It is next door. That was an important time because it is in every Gothic film and it was this wonderful house belonging to Monsieur Olivier who during the War had it as the Free French Social Headquarters. And his bedroom was kitted like a cabin. And that was the Director's sleeping place.

Frank Searle had that for years. (TIME 28.56) Because certain directors or certain technicians could get home they didn't have to live at Bray, but Frank lived in ...

somewhere. Godfrey Grayson lived somewhere. And cameramen managed to get home, I think, for some reason or other.

DARROL BLAKE: Yeah, they usually can.

RENÉE GLYNNE: [Laughter] Yes, even if they have only got a motorbike.

DARROL BLAKE: And, so obviously there was another family. There was another group which worked together for many, many, years. Some came and went. And, any particular film that you remember particularly from this? It was a pain, or ...

RENÉE GLYNNE: No, I had my pain and pleasure on one film which was much, much, later. I had harmony on everything. (TIME 29.56) I think I am a little bit like devil's advocate and a bit of stuff goes on in my stomach with upsets, but it never has to go beyond there. So, everything was fine. Everything was fine, and I did a film which was not fine for anybody else but was wonderful for me with Dane Clark and a replace director who was ...whoever he was ... beautiful ... Oh yes, Stan Newfield. Funny, I mean, strangest looking man but the most beautiful man in the world. Anyway, he did this film. Dane Clark was wonderful with me. The film was not particularly happy all around. Dane was changing his dialogue ... I mean he didn't say one line that was actually in the script. (TIME 30.55) And every day he'd come in ... and I'd get there early, and I'd type what he had re-written and give it to the necessary people. So, I really helped him and there was a great affection. The next film he did ... whether that was a year later or ... it wasn't immediately after ... had Belinda Lee in it. I can't remember the title. She

was a young, inexperienced, gorgeous girl but continuity wise there was not one thing that she, by instinct or knowing, got right. So, I was always saying “Could you cross your legs the other way.” “Could you not pick up the drink.” “Could you do up your thing.” “Don’t flick your hair.” And he, who was fancying Belinda Lee moved his affections from me, was very upset with me ... “Leave her alone.” (TIME 32.08) “Can’t leave her alone because she is going to be out of continuity.” Anyway, he got enraged. I mean, that is an understatement, whereby saying “Get her out of my eye-line!” or things like that. And he actually put his head under a cold water tap on the stage on one occasion and had to go off and be dried. And I’m very unhappy, I mean I’m very unhappy, but I’ve still got Terence Fisher directing and the whole crew. It isn’t I needed their sympathy but, you know, there’re normal with me and whenever he does something awful we just get on with it. I move, or the make-up fix him. Anyway, I got so upset at that point, whatever it was ... “Get her out of my eye-line.” (TIME 33.02) that I actually threw my script down, which was a spring-back, so it went all like that (flings out her hands to indicate script springing open) and I said, “I can’t.” I mean, “I can’t. I’m going.” And Terry talked me into not going, but somehow I went to a psychiatrist friend and he gave me ... It wasn’t Valium in those days was it ... Phenobarbital, in order that I could bear working for the rest of the film. And, we got to an agreement which was “Terry will you ask Dane to ...”, “Will you ask Belinda to ...”. I survived all that to the last day, practically. Dane was going to do the next film and I said to Tony Hinds: “I’m certainly not doing to do it.” And,

we were alternating because Hammer kept shooting the whole time (TIME 33.58) so you would have to have a different first lady and a different director and a different continuity, or not. So, I said: I'm not doing it and they got Splinters Deason, who'd worked before with them, to be doing it. And, almost on the last day I think Dane should have had a carnation in his lapel and he came on to the set and he had no carnation when we were actually shooting. And I screamed "Oh, Dane you should have a thing." [Pats lapel] He stopped, and he came over and I am on my little stool right down here. He didn't go on his knees, but he crouched down and cuddled and he said: "Forgive me. I'm so sorry." And he actually cried. [Laughter] And so, then that's fine. I have got over it. He's got over it. He couldn't have heard I wasn't doing the film. I must have told him I'm not doing the next film and he was really upset. But I said: "No, no, no I've said I'm not doing it, now I can't do it." (TIME 35.08) And then he used to write to me, not real letters but, you know, "How are you?" This is verbal diarrhoea because he had verbal diarrhoea, virtually. Couldn't stop talking occasionally. You know, "Your friend forever" and "How are you?" So, that's literally the only horrible experience I have ever had.

DARROL BLAKE: We haven't got to Hong Kong yet. [Laughter] Hammer, as we have said goes on and on and on, lovely film after lovely film. Until the mid '50s you didn't touch television and according to the list, it was a film for television in '57. Play of the Week, ITV.

RENÉE GLYNNE: Ah, like *Laura* or I don't know what ... *The Telephone*.

DARROL BLAKE: *Heaven and Earth*. (TIME 36.10)

RENÉE GLYNNE: Oh, *Heaven and Earth*, oh, oh, how wonderful. I'd forgotten.

DARROL BLAKE: That was for television as I understand it.

RENÉE GLYNNE: Yeah, yeah, yeah.

DARROL BLAKE: Shepperton, possibly?

RENÉE GLYNNE: No. They were one-hour films at Elstree, which was then called ... whatever it was called ... ATV I think.

DARROL BLAKE: Oh, I see. Actually, filming in a television studio.

RENÉE GLYNNE: Yeah, yeah. It had been a film studio. It had been Mrs ... whatever her name was ... It was her studio, Mrs who.

DARROL BLAKE: British National.

RENÉE GLYNNE: British National. And at that point, Douglas Fairbanks, Junior had the studio. And this must have been maybe for his series and Peter Brook directed it. What a coup. (TIME 37.02) And Paul, lovely Paul actor, Schofield and all sorts of people in it. Lovely experience. Rehearsals before in Peter Brook's house. We shot it very quickly. They were two-weeks schedule, one-hour's screen time. I'd forgotten about that. Wow.

DARROL BLAKE: So, that was the beginning of you doing all sorts of other things other than just Hammer.

RENÉE GLYNNE: Yes.

DARROL BLAKE: *Man of the World*, a TV series was that quite soon?

RENÉE GLYNNE: Oh yes. That was ...

DARROL BLAKE: *Dial 999?* (TIME 37.54)

RENÉE GLYNNE: They were kind of very unrelated because *Man of the World* was Lew Grade as Producer and quite grand in its way. American star, whoever he was ... Craig ... whoever.

DARROL BLAKE: Whoever. It's on film.

RENÉE GLYNNE: It's on film and it had Peter Medak in the office, who was a Runner I think. So, it was '58ish?

DARROL BLAKE: *Man of the World* - '62. But *Dial 999* was before that.

RENÉE GLYNNE: Oh, yes, yes. *Dial 999* was at Elstree for ABPC, yes. It had Robert Beatty as the lead. It was middle of the road stuff.

DARROL BLAKE: But still a very fast turn round. Compared to what you were used to. (TIME 38.58)

RENÉE GLYNNE: Oh, very fast and Angela Allen and I had to co-thingy it and I am not sure that June Randall didn't do it as well. So fast shooting and so fast finishing.

DARROL BLAKE. Almost Danziger.

RENÉE GLYNNE: It was cousin of Danziger, yes, yes, definitely. And the crews out of that like First Assistant, Second Assistant became Associate Producers, all sorts of high ... and they were sort of very menial on that but later they all sprouted. Nice.

DARROL BLAKE: Good. Some comedies I think. *What a Crazy World, It's All Over Town, Girl in the Headlines.*

RENÉE GLYNNE: Yes. All small films, yes. ...*Crazy World* was Michael Carreras but independently. (TIME 40.04)

DARROL BLAKE: Then it looks like more Hammer films actually or was *The Horror of It All* and *The Earth Dies Screaming* they're different horror films?

RENÉE GLYNNE: Yes, they're different horror. And they are producer ... Jack ... [Jack Parsons ]

DARROL BLAKE: I am sorry I haven't got it.

RENÉE GLYNNE: We have to have him because he, not poached, he inherited Alexander Paal and those people who were American co-producing with Hammer.

DARROL BLAKE: Ah, I see.

RENÉE GLYNNE: And on those films, all of those that are listed there, we had top 'falling to pieces' Hollywood stars, Dan Duryea, Lon Chaney Junior, whatever. (TIME 41.05) That was at Shepperton when literally nobody else was working. I mean Hammer were when people were doing badly but that year he took Shepperton and nobody was working.

DARROL BLAKE: Mid '60s

RENÉE GLYNNE: Yes, the famous year.

DARROL BLAKE: Going on through the sixties, there were some more Hammer Films, I think. *The Fanatic*.

RENÉE GLYNNE: Ah, may I mention, in '55 I left Hammer. Hammer never had anyone on the payroll. You're on the payroll for the film but we were never unpaid because it was continuous. As you got your sack you had your letter of

engagement but come *The Quatermass Experiment* in 1954/5 - '54 probably, '55 made. (TIME 42.08) It's all lies when it says when something's released. I mean, it's not lies but it doesn't appertain to when we made it. Five years earlier or ...

DARROL BLAKE: No quite. It's much more likely to be the year before.

RENÉE GLYNNE: Yes, exactly. So, it had to be '54 the truth of making *Quatermass*... because I had this baby in '55. So, I am about ...

DARROL BLAKE: Ah, you might even be married.

RENÉE GLYNNE: Yeah, that's a very ... Yes, I was married. I am only going to say I married my husband three times. We won't say why that the reason was but literally three times but stayed as married all the time but had to do it three times.

DARROL BLAKE: We won't go into that.

RENÉE GLYNNE: We are not going into that. No, no.

DARROL BLAKE: OK, fair enough. Back to the horror of it all. I mean

[Laughter] Right, we are still in the sixties, but shall we pick up on what you did between movies which perhaps was commercials. (TIME 43.12)

RENÉE GLYNNE: Yes, it was. They became prolific for certain people. I mean, there was a divide. If you had never done films and you grew up doing commercials, you were never going to get a feature film at that time. And directors were middling directors initially and then suddenly they were such big directors that I would never be doing a feature with, but I did commercials with. It was well paid, and it was interesting, except the bad thing was you went at eight in the

morning and you never knew whether you were going to get home before the next day at 8am. (TIME 44.00) And that was bad enough for us but for grips and electricians having to go to the next job up north, or Make-up driving home and leaving at dawn, it was not safe but a lot of money. And, you are not doing it for the money, but you said I'm going to do it and you are obligated and you can't say "I'm very tired and I'd like to go home." But I was known for having sleeps in cupboards and on the floor apparently. And people are telling me now, on the Kray's film apparently at lunchtime I slept in a cupboard, but I always had my lunchtime sleep or on commercials, you know, you've got a two-hour wait, I had sleeps. And I do it now.

DARROL BLAKE: Can you remember any directors you worked with or any products that you "commercialled"?

RENÉE GLYNNE: The main product was all the *Oxo*'s, the *Katie*. (TIME 45.04) I didn't do them all. I did them all for years. And a wonderful director, Oh, God. I'll think of his name properly in a minute. Top, top, top director. [Karel Reisz]

DARROL BLAKE: And you first met Joe ...

RENÉE GLYNNE: Ah, so yeah, I met Joe McGrath on a particular company called Augusta Films [who] made many, many, commercials with big directors and Joe McGrath was one of the directors that they used. I can't remember any products with him. I'd like to, but I can't. And, a favourite that I can remember is film editor, gorgeous ... I can't remember his name at the moment [Laughter] and we'll work with the chimpanzees for Tetley Tea [Probably *Brook Bond PG Tips*

DS]. (TIME 46.02) And worked with Bernard Miles on *Mackeson Stout* and the director was ... the director of *If*....

DARROL BLAKE: Lindsay Anderson.

RENÉE GLYNNE: Lindsay Anderson. Thank you. So that was in my head. Persil, with my own son ... I can't remember who directed it ... as a little boy whose pyjamas fell down. So, I humiliated him.

DARROL BLAKE: [LAUGHTER] He's never forgiven you.

RENÉE GLYNNE: No, no. I have done three things to him actually, that's one. I had him as a baby crying in *Joe MacBeth*. I had to make him cry and he was three months old. So, fed him and stopped feeding him, wicked. And I had him in *Pray Mantis* [*Praying Mantis*? DS] but I didn't torture him for that, except he started a love affair. An unfortunate love affair. (TIME 47.03) A not allowed love affair. And, I have done another terrible thing to him. I keep quoting, which I would like to do now, that on *Quatermass Experiment* we went to Chessington Zoo for night shooting, and I'm pregnant. And there's all these animals yowling and making frightening noises which is what we wanted and liked, and I jokingly say it is a wonder he turned into a normal child and not an animal. So that is my fourth terrible thing that I have done to him.

DARROL BLAKE: [Laughter] Oh dear, but they've survived. Now coming up to ... We are in the middle of the 60's ... but then you got to work on *Casino Royale* I see. RENÉE GLYNNE: Yes.

DARROL BLAKE: Were you in at the beginning of that, or the middle or the end, or ...?

RENÉE GLYNNE: I got there when they had already made the other segments.

(TIME 48.01) And I got there, as I get where as ever as Val Guest always wanted me to work on his films. And he was called in to shoot a segment ... maybe he was always going to shoot a segment ... with Woody Allen finale. But they also knew that he had this good mind and that he could pull together this mess. So, I was there ... All the other segments had been made ... I was there doing clearing up, connecting scenes that would make those others make sense.

DARROL BLAKE: And where was that?

RENÉE GLYNNE: It started... (TIME 48.53) I feel we did Miss Money Penny and David Niven at Pinewood, but we actually shot the segment and what he really wanted to be doing at MGM. Lovely MGM at the time, all running smoothly as, well, a four-waller as well as their own stuff.

DARROL BLAKE: And what do you remember of that studio, because it was very impressive I gather?

RENÉE GLYNNE: Yes. I mean Denham and Pinewood were really my studios. I did a lot at Pinewood and at MGM I did a few things. I loved being at MGM and I knew all the special effects team and the casting queen. I knew all those people from years back, but I didn't belong to MGM. I wasn't an MGM person.

(TIME 49.57) But because *Casino Royale* shoot and the sets and the Art Director, the actors ... and Woody Allen, who used to bite his nails right down to there

[Indicates on her finger]. He was a nervous genius. He was actually very, very, warm and pleasant to me and I helped him because he needed that help, but he was quite a difficult character and very, very, shy. I mean then. Now he has this brilliant ... catalogue of films, but then he was this stand-up comic who may have made one film.

DARROL BLAKE: [Pause while he consults his notes] Then you seemed to fall into the clutches of pop groups. (TIME 51.03) *Yellow Submarine*, no less.

RENÉE GLYNNE: Yes, my second son, who's a musician, reminded me, when it was "write a book or CV", "You've worked on so many music films." And, I said: "Oh, have I?", "You've worked with all the big bands." "Oh, have I." So, then I worked out yes, I have. So, which have you just asked me about?

DARROL BLAKE: Well, *Yellow Submarine* is the first one that I have got.

RENÉE GLYNNE: Yes, *Yellow Submarine*. The reason that I did that was Dennis Abey, who really was a commercials director and maybe one episode of a TV series – he was not a feature director and he had the job of doing the live action of *Yellow Submarine*, the boys. (TIME 51.59) And that was at Kingly Studios which is off Regents Street. Kingly. Teeny. I mean the metreage of this [Indicates area of the room] ... What you see. And it was for commercials. I imagine it was built as a photographic studio. So, then it did commercials and it had a resident cameraman. And suddenly there I am knowing and called to do this day with The Beatles. And they come, and they play pranks all the time. You

know, if there was [i.e. had been DS] a mobile phone they'd take the battery out of it and they took the ribbon out of my typewriter. All things like that.

DARROL BLAKE: Fun.

RENÉE GLYNNE: It was fun. Big nuisance but very loving and very sweet and very directable. (TIME 53.04)

DARROL BLAKE: And it was just a day's work.

RENÉE GLYNNE: It was a day's work. There was, I think, another day one-day's work at another place and I don't think I did it. But Dennis Abey was the calligraphy, special effects, watcher over, some of the live stuff so he gets a credit as whatever, I don't know.

DARROL BLAKE: I see. *Sympathy for the Devil?*

RENÉE GLYNNE: Ah, yes. I dine out on that. [Laughter] I've got that as my Facebook I.D. and I can't change it because that's Karma, you know ... I only put it there say twenty years ago but I can't change it.

DARROL BLAKE: Right. You will have to explain who directed it, who the star was.

RENÉE GLYNNE: Yeah. So, I'm available and I get a phone call

(TIME 54.04 ) "We'd like you to come and meet a director. The cameraman has given us your number." So, Tony ... what's his surname. Oh, God I'll have to think of that in a minute. ...[Richmond] I worked with him a lot, him and Brian Eatwell, Art Director, were trendy Kings Road, Chelsea guys. And they absolutely love me, and I absolutely loved them. And so, whatever either of them were going

to be doing they'd say, "Can we get Renée Glynné?" So, "Can we get Renée Glynné on *Sympathy for the Devil*?"

RENÉE GLYNNE: It wasn't *Sympathy for the Devil* it was *One Plus One*.

DARROL BLAKE: At the time?

RENÉE GLYNNE: Yes. *Un Plus Un* which it still is at ... somewhere. (TIME 55.00) They must have said that Jean-Luc Godard is directing it. And off I go to the office and "Yes, we'd like you to do it." Oh, how wonderful. It's at the Olympic Studio in Barnes and on location and the Cameraman is Tony er ..., my best friend, can't think of his surname [Richmond], and the operator is Mike Fox. That's all I remember of the crew. And I said: "Could I have a script please?" And so, they gave me sixty blank pages [Laughter] and I was humiliated because I did not know that Jean-Luc Godard does not have a script. You do it as you go along. But it is not as easy as go along. You pick up a shot and you have to know what the intention, not the result. I mean, I am humiliated now that I didn't know. At the time I just thought oh, this is silly, perhaps I should have known. But now I know I should have known. (TIME 56.09)

DARROL BLAKE: Who was in front of the camera?

RENÉE GLYNNE: Who was in front of the camera. Oh...oh yeah, OK, it was basically the ... it was to be the recording sessions of the album *Beggars Banquet* and the recording, growing of, composing of the *Sympathy for the Devil* track. So

much of the film was going to be snippets of them recording and then you fade, or you cut. [Pause because phone rings] (TIME 56.59)

DARROL BLAKE: So, *Sympathy for The Devil* was about ...

RENÉE GLYNNE: Well it was about a band recording one track for an album and the band was, of course, The Rolling Stones, Mick Jagger. And I, of course, knew about them and wanted to ... was thrilled to think I was going to work with them. The script had this on-going session at Olympic Studios of the recording. Only of the track *Sympathy for The Devil* for the album "Beggars Banquet". And, then the script would be cutting away from them, actually recording and speaking about it, very naturally and impromptu, and it would cut to political activists beating up women and doing all sorts of things. (TIME 58.11)

DARROL BLAKE: Did you follow the project through to the editing and dubbing, and ...?

RENÉE GLYNNE: No, no. I turned up at the editing and dubbing but I didn't do all the filming because thereby hangs a very interesting tale. We shot nights. The Stones would arrive beautifully groomed, their hair perfect and their suits clean, at midnight for us to start shooting. So, the call was 11pm. They arrived at midnight and we worked through 'till dawn for a week, ten days, and then the tracing paper in the ceiling caught fire one night. (TIME 59.00) A little bit of tracing paper fell down. A little bit of something up at the ceiling fell down and then the whole place was on fire and Jean-Luc Godard went on filming. "Keep filming". I thought F\*\*\* that ... Excuse me. [Laughter] I've got two children. And, so I got

my precious teeny-weeny typewriter and wearing my stopwatch, grabbed my bag and raced down the stone steps into the street. Crew didn't come, crew didn't come. Eventually crew came. Anyway, twenty-four hours later, and five fire engines later, they put the fire out. All the equipment, precious, precious equipment in the studio ruined. Instruments ...

DARROL BLAKE: And the water.

RENÉE GLYNNE: The water. Yeah, no, not the fire, the water. So, the film went into a hiatus. And, as I say, I work for money. I was committed somewhere else and so off I went.

(TIME 01.00.08) I mean I might have went to do *Beverly Hillbillies* but I don't think it was as mundane as that. That was when I didn't do *2001*, I went off to do *Beverly Hillbillies*. [Laughter]

DARROL BLAKE: Well, that's not here. You went to America?

RENÉE GLYNNE: No, no, they were here. They came. No, "The Beverly Hillbillies come to London" or something like that which was fantastic.

DARROL BLAKE: And highly amusing I should think.

RENÉE GLYNNE: It was.

DARROL BLAKE: *Curse of the Crimson Altar*. Uncredited.

RENÉE GLYNNE: Yes, because I am uncredited when I just take over from a Film Sheet. You think you're going to get a credit, but they have got the Unit list and they just don't even check how to spell anybody's names. They are so slack. Was that the Boris Karloff do you think?

(TIME 01.01.10)

DARROL BLAKE: [Laughter]

RENÉE GLYNNE: I don't know either.

DARROL BLAKE: I just have a title. And the note that you were uncredited.

RENÉE GLYNNE: Yes.

DARROL BLAKE: So, this is also *You Can't Win 'Em All* you weren't credited. Yes, that was a dirty trick because I was Second Unit and went to Turkey.

DARROL BLAKE: Coming up is a television series called *Catweazle* of which apparently you did all thirteen episodes.

RENÉE GLYNNE: Yes, that was the second series. There had been a first one.

DARROL BLAKE: In Southampton?

RENÉE GLYNNE: Probably. This one was up the road ... No, it wasn't up the road, but it was in Hertfordshire. It was easy to get to. And I did all of that and absolutely loved every second of it. He is wonderful.

(TIME 01.02.04)

DARROL BLAKE: Jon? [Sic] [Possibly misremembering Jon Pertwee for Geoffrey Bayldon]

RENÉE GLYNNE: Yes [Sic] And the directors I adored.

DARROL BLAKE: How many?

RENÉE GLYNNE: Two directors. The producer was my friend anyway. Lovely. I've done carving and sculpture of *Catweazle* and he bought the sculpture of himself.

DARROL BLAKE: Oh, goodness. We're back into the movies now. You worked quite a bit with Michael and Jack Gold I see, including, coming on some way, *Aces High* which, of course, is "Journey's End" in the sky, isn't it?

RENÉE GLYNNE: Yes, yes. We were only talking about Peter Firth to someone yesterday. Wow, that's amazing.

DARROL BLAKE: You certainly did that with Jack obviously.

RENÉE GLYNNE: Yes. I did everything that he did in that period. Eight years.

DARROL BLAKE: Really.

(TIME 01.02.58)

RENÉE GLYNNE: And anything that was offered to me during that time, I would say "Oh, I think Jack's going to be doing a film in a month's time. Sorry, can't do that." It came to a strange ending. He said it was like a stale marriage. There was not, I mean, we were just technical friends but with affection. And it was very unpleasant on the film about ... *The Chain*.

DARROL BLAKE: Oh yes, which is on the box constantly now.

RENÉE GLYNNE: I had never seen it on the box.

DARROL BLAKE: On London Live.

RENÉE GLYNNE: Oh good.

DARROL BLAKE: It's on every other day.

RENÉE GLYNNE: Oh, is it. Oh great, great. It was not a very happy film. Even actors behaved a bit badly. But he was hard of hearing and I would be standing and turning ... his sensitive hearing ... turning a script ... and maybe this is really

off the record ... turning a script page and he would turnaround as if I had exploded a bomb and look.

(TIME 01.04.13)

DARROL BLAKE: OK But apart from that, prior to that you had a happy time together I'm sure.

RENÉE GLYNNE: Oh, happy, happy. And we became big friends afterwards anyway. That's not in is it, any of that. You are not going to use that.

DARROL BLAKE: No, we'll...[Unclear]

RENÉE GLYNNE: I mean I don't mind it being on film but it's in the bin.

DARROL BLAKE: No, I don't think anybody would use it or want it.

*The National Health*, was that Jack?

RENÉE GLYNNE: Yeah, it was Jack, the first film I did. I'd done commercial with him.

DARROL BLAKE. Did Ned Sherrin produce it?

RENÉE GLYNNE: Yes, and he doesn't like women, and he really liked me, and was lovely to me.

DARROL BLAKE: He was my patron, to me I think ... he got me out of the Design Department into being a Director in the BBC.

RENÉE GLYNNE: I love him, love him.

(TIME 01.05.02)

DARROL BLAKE: So, you know, I'm very fond of Ned, or was, as he's now, as many have, passed on.

RENÉE GLYNNE: We're drinking. Or I'm, I mean, you are not drinking, but I am drinking to them all at the moment. Everyone we mention that isn't here now, I am drinking to them.

DARROL BLAKE: By the look of the list here, you were up at Elstree for quite some time. Various things, *Rosie Dixon*, *Nightmare Street*, *Tycoon*, *New Avengers*. I mean, they were all ...

RENÉE GLYNNE: *New Avengers* were at Pinewood.

DARROL BLAKE: Oh, really. All right, sorry.

RENÉE GLYNNE: But I was at ABPC, or whatever it became called, a lot and was very comfortable there. And very comfortable at Pinewood. And Shepperton I love but it is a bit further.

DARROL BLAKE: Can you remember anything of *The Greek Tycoon*?

RENÉE GLYNNE: Oh yes.

(TIME 01.06.09)

DARROL BLAKE: I can't even remember who directed it.

RENÉE GLYNNE: Yes, who directed it? I'll tell you in a moment. We might have a look. I remember [unclear] [J Lee Thompson]... Oh yes, oh God ...

DARROL BLAKE: Anthony ...Star

RENÉE GLYNNE: Anthony Quinn was Onassis. And it was a June Randall on continuity film, but she left it. Did they go way over schedule, I don't know? So, I was on the ending. Maybe three weeks of ending. And, where I was, mostly, was

on a Greek oil tanker. [Laughter] Off of Portsmouth. On this rope ladder in the wind. So, I got on this thing and we went out to sea.

(TIME 01.07.01) The crew was Greek, but the actor was an English actor and I was correcting his Greek accent because I am Greek obsessed, and I know Greeks and I can speak street Greek.

DARROL BLAKE: Was anyone directing it?

RENÉE GLYNNE: Yes, he was but ... except that I can't ... he's got a double-barrelled name ...

DARROL BLAKE: J. Lee Thompson.

RENÉE GLYNNE: Oh, was it. And he eats Call Sheets. Do you know that he eats Call Sheets?

DARROL BLAKE: No. In [Unclear] you mean.

RENÉE GLYNNE: Yeah, I do mean. And I didn't know this, it's another humiliation. He cuts his Call Sheet of the day into strips and he eats them. So, I'm thinking, "Oh I must give him a Call Sheet because he has just torn off this strip." And I don't know what he said. I mean, he wasn't rude, but he was dismissive. And then I learnt that this is his strange habit.

(TIME 01.08.03) Lovely man, lovely, lovely. And it was a lovely shoot and then I was on the plane. I mean, a set plane, that the plane was a set, not a proper plane in scenes with Anthony Quinn who was absolutely gorgeous to

work with. And Nico Mastorakis in the background was the producer, Greek. So, when he did his film in Greece he asked me to do it. The crew were all Greek and he was speaking in Greek and it had an American cameraman and me and everything was in Greek, so I had another wonderful, wonderful, wonderful, time having to speak Greek and understand Greek.

(TIME 01.08.58)

DARROL BLAKE: I'm out of sequence. The Hammer film in Hong Kong.

RENÉE GLYNNE: Two.

DARROL BLAKE: Two. We need to hear about those. I read it up in some book or other and it sounds hilarious, a painful ...

RENÉE GLYNNE: Oh, painful. I had personally ... I only suffered the pain of seeing them all in pain ... I had a lovely time.

DARROL BLAKE: Because it was Hammer in conjunction with Run Run Shaw in Hong Kong.

RENÉE GLYNNE: Yes, and we were cast by Michael Carreras as being, not well behaved, it's a stupid expression, but the sort of people that could work with Chinese and respect them and be calm. So, we were all cast like that.

And, I was OK, but they were not because the sound man and the director could not stand the spitting.

(TIME 01.10.07) They were still spitting in those days to clear their throats. Everybody. On the cables, everything. Plus, they had never shot a direct sound film on their stages. So, everybody's speaking during the shooting. You cannot keep them quiet. So, it used to drive the sound man insane and the Director who got the nickname of "Screaming Skull" because he was a ginger haired person and he went bright red. He suffered. Plus, he suffered because Run Run Shaw knew that his Stunt Director could shoot the martial arts better, or choreograph it better, than we could possibly do.

(TIME 01.11.01) So, there's this conflict. Real, real conflict all the time on that. There's little love affairs going on everywhere. There's venereal disease going on everywhere. There's everything you can think of. And, on the second film, the Director ... We went on this lovely recce, because we are still out there. Local locations, all the locations, working out everything, everything, everything. We shoot the first sequence which is set in Africa in a house, which is the embassy of another African country and there is murder, shootings and love making and so on. Beautifully shot by Monte Hellman who was a superior director that you'd ever work with anyway.

(TIME 01.11.59) Anyway, the Hammer side of the outfit thought it was crap shooting. This three days of shooting. And had a big row with Monte Hellman. He said: "I'm going." He went back to England. We had no Director. We also had no Cameraman because he's ill with whatever I said to you before and has

gone home. So, we have got no Cameraman and no Director, but this one night. And I am not privy to everything, but I get it from the Focus Puller who's a friend of the Operator who gets promoted to Cameraman. Michael Carreras makes himself the Director because there is no Director. We wait for an Australian, a very, very, good Cameraman, Brian, [Probyn] to come.

(TIME 01.12.56) And we poodle on and we make a very good film called *Shatter* which most of the world think is awful and then there's so many people who think it is very good. [Laughter] And Run Run Shaw from the first half of *The Legend of the Golden Vampires* is at war with Hammer. There's no harmony. There's harmony with the wonderful Les Bowie and the Camera Operator and me. And we have kowtow because it's the Chinese New Year and food and stuff and nobody turns up, else, from the film which is very insulting as you would know. No, it was awful, awful.

(TIME 01.13.58)

DARROL BLAKE: And then you came home.

RENÉE GLYNNE: And then I came home.

DARROL BLAKE: I might have seen something ... I've no idea where we are now. *Charlie Muffin, Agatha*. Tell us about *Agatha*

RENÉE GLYNNE: Oh, *Agatha*.

DARROL BLAKE: Script Supervisor.

RENÉE GLYNNE: Well, Continuity, Script Supervisor, yeah, yeah, yeah. Getting our correct name. So, *Agatha* is the unhappiest film that's ever been made. Right, so, what happened is Jarvis Astaire, who is the promotor for boxing, and by chance I was in love with since when he was eight and I was four, at summer school, which anyway is neither here nor there. Anyway, so last time I saw him I was four and then I was, whatever I was, fifty or something.

(TIME 01.14.58) And he is the Producer of *Agatha* and he is the Manager of Dustin Hoffman. So, he is not totally the Producer, but he is by chance. There's another Producer somewhere, and the Director is Michael Apted and ...

DARROL BLAKE: *Agatha* is played by?

RENÉE GLYNNE: Vanessa Redgrave, who cannot see. She has, er ...

DARROL BLAKE: Myopia.

RENÉE GLYNNE: Yeah, her glasses ... she has to read like that [indicates holding script up close to eyes] which is not to do with the film but it's sad and it's wonderful, it's wonderful. So, she is absolutely lovely. She is re-writing her dialogue, Dustin Hoffman is re-writing his and, of course, it doesn't work. And we bring in Christopher Hampton, so, he's there. Not we, I'm not there. Zelda Barron,

(TIME 01.15.57) very good Continuity and had worked with Michael Apted many, many, times, mature, lovely woman, is somehow helping re-write the dialogue. Then they realise “Oh, she’s the person to re-write the dialogue.” Christopher Hampton disappears. Zelda Barron gets promoted to make it better scripts and they haven’t got a Script Supervisor. So, telephone, “Can you come now?”. To Bristol, I think it was, or Bath. “Now, this minute.” “This minute?” “Yeah, this minute.” “Oh, all right.” Car. So, pack [indicates frantic packing]. Go to Bristol, or Bath, and they’re shooting the next day. Here’s a script. I can’t remember Zelda being there. Maybe she was imprisoned in a hotel room, but I’m the saviour.

(TIME 01.17.03) And Dustin Hoffman is delighted with me. Vanessa is delighted with me. The Director is not delighted with me because he so loves the support of Zelda. So, he uses me as the Script Supervisor, but we have no love, not love, no affection. And the first day we’re in the back of the car together and he is needing me to look at my scripts and write notes. It’s a limousine and I am really feeling sick in the back of the car trying to do this and I said: “I find it difficult writing and doing while the car’s going.” So that was a Brownie point lost. I mean, he was fine to me, but it just was not what I am used to.

DARROL BLAKE: You weren’t Zelda.

RENÉE GLYNNE: I wasn't Zelda. And he'd done the Zelda promotion.

(TIME 01.18.01) It wasn't that she had got stolen from him. I was the saviour.

Anyway, I was on the whole end of the film and then I turned up at a Pool scene – Pool, Billiards, scene – in St. John's Wood on a location opposite Saatchi's original gallery. And they said: "We don't need you". You know, "You're still on the payroll, but we don't need you Zelda's back." "You can go home."

[Laughter] So, that was my life in my heart, I thought I was going to fall over my chair. So, it's a funny memory. But to work with the Cameraman Storaro, and he used to say, "Every shot a Rembrandt."

DARROL BLAKE: I've had cameramen like that. [Laughter]

RENÉE GLYNNE: But he was gorgeous.

DARROL BLAKE: I know. I know.

RENÉE GLYNNE: Gorgeous person, gorgeous Operator, but it was yeah, yeah, yeah.

(TIME 01.19.02) Easy to work with and I had a sort of lovely time on the film other than feeling I was a poor relation.

DARROL BLAKE: And, also what got out was the fact that the two stars just couldn't speak to each other.

RENÉE GLYNNE: No, they couldn't. No.

DARROL BLAKE: Quite apart from Vanessa being up here and his down there. [Laughter]

RENÉE GLYNNE: It was the most stupid casting ever. And the hairdresser and I and Dustin used to have supper together in the restaurant, or hotel restaurant, next to where we were staying, and he was such a modest lovely guy. And Jarvis used to sometimes come, and I told him, you know, that I was four and you were eight. But, of course, he didn't remember because he didn't care. He was the table tennis champion. That's why I loved him. But, we had these really nice times and sometimes actually he used to drive us around, Jarvis, Dustin, the hairdresser and me,

(TIME 01.20.03) in his car in order to play music because in those days [? Unclear] I mean that's memories but its .....

DARROL BLAKE: *Heat and Dust*

RENÉE GLYNNE: Ahh, a sort of nice story for me but sad story. Jane Buck, Continuity, Script Supervisor, died. She was Merchant Ivory.

DARROL BLAKE: Of the Buck Family?

RENÉE GLYNNE: I don't think Buck Family, she was just a Buck. Very nice girl, woman. She had done all the Merchant Ivory films. They were shooting *Heat and Dust* and she died. I don't know what she died of. So, they haven't got a Continuity Girl.

DARROL BLAKE: Is that in India?

(TIME 01.20.56)

RENÉE GLYNNE: No, by now it's here. Hampstead. So, I got called to finish the film. And they fell in love with me "It's our new Jane." They said. And so, when they were doing ... my most famous film, what is it called? Oh God, oh God.

DARROL BLAKE: *A Room with a View*?

RENÉE GLYNNE: Yes. They were going to do *A Room with a View* and, I think, I'm just sixty. I know I wasn't just fifty and I know I wasn't just seventy. And my son was here from Holland and the phone rings and it was ... Who was the production Manager at the time? ... "Merchant and Ivory want you to do *Room with a View*. "Oh, how lovely." Phone down. So, I am going to do *Room with a View* which I did in Florence and it was absolutely wonderful. Ah, prior to that a lot of prep with Ruth Jhabvala

(TIME 01.22.05)

DARROL BLAKE: The writer.

RENÉE GLYNNE: Yes. In Edgware Road in a flat which was the home of Ismail Merchant. So, I think I was there for a week and it was harmony, it was gorgeous. Out to Florence, harmony, gorgeous. Back here, harmony, gorgeous. You know, really lovely. James Ivory is a very cool laid-back person but within

that is a love for everybody. And I would like to mention this, and I'm gonna cry, I am. We are in Florence and we were all living in a small hotel and I had a room which had a balcony and was the view across the Arno.

(TIME 01.23.10) So, when at some point the scene necessary in the film is of the lovers standing on the balcony ... standing on their room looking across at this balcony, it's my balcony and James Ivory turns to me ... this very cool person who doesn't kiss anyone hello, doesn't touch anybody ... said: "This is my gift to you." Ooh, truly I want to cry. And it was such an emotional sweetness.

DARROL BLAKE: Anyway, it was a very happy company I would imagine.

RENÉE GLYNNE: Yeah, it was. Well ... it is. It is, but they fight you see, Ismail and James. Ismail and James fight because he's the Producer,

(TIME 01.24.06)

he's the Director and he wants this, and the Producer doesn't want to give it to him, and it's going to cost more money and more time, and they're ex-lovers anyway.

DARROL BLAKE: And their association must have gone on about twenty years or something. I knew Ismail's Assistant, Paul ... something or other.

RENÉE GLYNNE: Yeah, yeah. He's become big.

DARROL BLAKE: Yes. He, sort of, took over the company, when he died.

RENÉE GLYNNE: Yes, he did. And Lucy Boulting was there as well. Paul, I don't know what his name is, Paul ...[Bradley]

DARROL BLAKE: No, I can't....

RENÉE GLYNNE: There is a lot of gaps, with names, here which is terrible.

DARROL BLAKE: I have even interviewed him as part of this series.

However, *Room with a View*, yes. *Return from the River Kwai*.

RENÉE GLYNNE:

(TIME 01.24.57) I have come to the end of my Jack Gold being in London, only go to Vienna, I mean, it's the farthest we'd go. And, he releases me out into the big bad world. The first thing that happened was I had to go to Spain on a film. And the next thing that happened I had to go to the Philippines on ... action ... Now I am doing action movies. Do I want to do action movies? I don't know how old I am, but I am quite old, in years. But I don't feel old, I feel 33, but in years I'm getting [on] a bit. So, I have to go to the Philippines and the Director is absolutely gorgeous. He is the son of Victor McLaglan, Andrew McLaglen. And Victor McLaglen and this Andrew, as a baby, lived across the road here while they were shooting at Elstree. So, that's all lovely. We get on really, really, well. I get on really, really, well with everybody.

(TIME 01.26.01)

And we do the film, dialogue and all this stuff. And it was just wonderful.

DARROL BLAKE: It was an all on location film, it wasn't here?

RENÉE GLYNNE: Yes, the whole thing. And those Filipinos because they did *Apocalypse Now*, there're all brilliant technicians. Every grade if he's a technician, is standard high. So, it's good experience.

DARROL BLAKE: *Apocalypse*,, went to long enough to train them I should think.

RENÉE GLYNNE: To train them, yes. [Laughter] To train their children, yes. [Laughter] So, I did that. That's done and then I had to go back out there to do *Delta Force*. I mean, I am loving it by now, but it is was not what I thought. I thought oh, maybe I can get into the BBC and do television. I didn't know that ... I mean I thought oh that would be easy for me, but you couldn't.

(TIME 01.27.03)

That was closed, not closed shop, but closed doors.

DARROL BLAKE: But it was a different world anyway wasn't it. A totally different world.

RENÉE GLYNNE: Yes, yes.

DARROL BLAKE: Oh, *The Krays* you mentioned earlier. Memories of that?

RENÉE GLYNNE: So, the phone call from the Production Manager, whom I know, "Will you do the film about the Krays? I'd like you to do it." "I don't

think I'd want to do that.", said I. and then they said: "Peter Medak's directing it." And I still said: "I don't think I want to do that, thank you" because I was being highly principled for two minutes and I thought, oh of course, I'll do it. And I told you in the kitchen the title for us who work for money as well as honour. Anyway, did it. Fell in love with the Kemp brothers, of course, but they aren't The Krays,

(TIME 01.28.01) but I already knew Charlie Kray from a pub in The City, not The City, the East End, West India Dock Road, or something. I was acquainted with him and his son who he has to look after, who has problems, a young son. So, he was, sort of, part technical advisor on the film because he is the brother of them. So, the film was lovely, happy.

DARROL BLAKE: Twickenham?

RENÉE GLYNNE: [Thinks] Yeah, maybe.

DARROL BLAKE: It doesn't matter.

RENÉE GLYNNE: Yeah, I think ... I'll tell you really if it was or if ... I'm sure it was. Where else could it be, it had to be Twickenham. Yeah, was. I can't see myself driving there like I normally do. No specific horrors on it I don't think. I mean, the script had the horrors.

(TIME 01.29.03) Billie Whitelaw, wonderful. And the person playing her sister who was the sister of a band,[member] Fleetwood. [Mick]

DARROL BLAKE: Susan Fleetwood.

RENÉE GLYNNE: And she died, early, yeah. And, blow me, the beautiful Kate that played the wife. And my gorgeous Katrin Cartlidge died. That was horrible, horrible.

DARROL BLAKE: But it was a relatively happy film

RENÉE GLYNNE: Oh, it was a happy film and Peter Medak is a mere joy, absolute joy. No bad things about it.

DARROL BLAKE: You got a few documentaries in down the years. Any of those you'd like to remember? ...

(TIME 01.30.11) I can't find my list.

RENÉE GLYNNE: [Laughter] Oh, I see. Let me think if I did ... Yes, one very nice thing *Man Alive* the series. I am not on *Man Alive* but I am in *Man Alive*. So, *Man Alive* is doing [as a subject DS] porn filming of the time, so they are everywhere, and they finish up coming to a film I was on. There was an actor / director / producer in it, who was an actor who was in *Boys in the Band* on stage, and at this minute I can't think of his name. Very good looking, nice young man, highly wired. [John Hamill].

(TIME 01.31.11) Anyway, he's written this script and he had these sex scenes and they actually shoot them whereby you don't quite see everything. You see more than you'd like to [but not?] everything. You cut the camera and the crew

goes and they finish what they're doing. So, I am not there when they finish what they're doing. But, on this occasion, *Man Alive* come to cover the shooting. So, there's our camera, and then there's the *Man Alive* camera. Camera looking at the love making and pans on to me who's going [pulls a face]. [Laughter] and there's this big close-up of me doing that. And I have friends, Greek Cypriot community at that point, that I used to see at late night restaurants and they saw that, and they thought, how wonderful. "Oh, that's what you do."

(TIME 01.32.08) "No, it's not what I do, it's just one piddly film I've done."

[Laughter] So, that was quite funny. But it's around that ... I mean, it's got a new title but its on ... it turns up every now and again. It's a *Man Alive* err ...

DARROL BLAKE: You mean *Man Alive* does, not the other thing.

RENÉE GLYNNE: Not the other thing. It didn't get finished. No. It was like the series "The Window Cleaner" type. It was a "Confessions Of" type thing.

DARROL BLAKE: *Around the World in 80 Days*. Three episodes?

RENÉE GLYNNE: No, what it is, it was one film that they cut. It was one film for HBO America and they cut it into three sections. They should say sections as against episodes.

(TIME 01.33.11) So, I am saying I don't want to be on action films, I don't want to go out East, and I've just come back from *Delta Force*, and the reason

for this, my son had gone but I had an elderly mother who I don't like leaving for long. So, here we go "Could you do *Around the World in 80 Days*? "No, I don't think so." "Could you just come for an interview to see the Director because I ..." (This man the Production Manager) " I have to offer up two or three people." So, as a favour to him with no intention of getting the film, or TV series, or doing it, I go. And it is Buzz Kulik, whose an American, charming, gorgeous man. Jack Gold has already told him "She's good, have her" just to get rid of me.

(TIME 01.34.09) That was Jack's thing "I'll get rid of her. I'll recommend her everywhere." Which was a joke but true, or true but a joke. So, he said: "I'd like you to do it. You seem to have such a good disposition, whereas some other film technicians say, "You are so lovely now you used to be so bad tempered". What is this, what is this, I am the same." Anyway, went off and did it. Wonderful. Pierce Brosnan as Phileas Fogg. The most amazing ...

DARROL BLAKE: Oh, that one. Sorry.

RENÉE GLYNNE: That one, yeah. Not the big one and not the middle one ...

DARROL BLAKE: And not Michael Palin.

RENÉE GLYNNE: No, no, but wonderful. Back to Hong Kong and Thailand and the Philippines, I can't remember whether it was the Philippines as well but everywhere, Yugoslavia. Great. But I learnt something.

(TIME 01.35.10) The producer was a woman called ... whatever she was called ... I think it was Renee something ... Renée ... American. [Renée Valente DS] And I remember what I said to her: "I assumed we were shooting this." or "I assumed this was the final script." And she said to me: "Never assume anything, never presume anything." So, I have got all these knives.

DARROL BLAKE: It is extraordinary how one remembers those things

RENÉE GLYNNE: You only remember the knives don't you.

DARROL BLAKE: I do. Down the years.

RENÉE GLYNNE: Do you, Do you?

DARROL BLAKE: When I was in the Design Department, we were responsible, this little group of us, for three or four shows a day, you know television. And I came back from one idiotic science programme and our boss, who was Natasha Kroll, said: "How was it?" So, I said: "It was one of those days when I think the world owes you something better."

(TIME 01.36.08) And she said: "The world owes you nothing." [Laughter] I was very young at the time, but you remember.

RENÉE GLYNNE: I know.

DARROL BLAKE: Quite a few short films crop up in the list. *My Other Wheelchair is a Porsche* and *Happiness Thief*. Various others. We are getting close now, this is late 19.. [? Unclear]

RENÉE GLYNNE: We are on my declining years when I tell you that I started at the very top and worked my way to the very bottom. No, they were lovely experiences. They were film school or their opportunistic people. One of them had the grandson of the cinematographer of Wolfgang Suschitzky.

(TIME 01.37.07) So, I have worked with grandfather, son, Peter, and I have worked with grandson, and I was about to be working with great grandson and I thought I have to stop. That's the only reason I ever stopped. [Laughter]

DARROL BLAKE: But, you have done some teaching, some training at Beaconsfield and BBC.

RENÉE GLYNNE: At Beaconsfield I only worked on their films, so I didn't speak to a Script Supervisor there. Although I know Ann Skinner is the ... I know her. But my teaching was the first teaching which I really thought I was going to die when I was preparing it, because my head ... I was so frightened. It was for ATV and it was a two-week stint and it started ... It was OK I was told you are on the floor watching their trainee do the thing and going ooh, ooh, ooh, this this, this.

(TIME 01.38.12 That part was OK but the beginning of the course I had to prepare a speech and address them, and I have never done that. And I said: to who gave the job, "I can't do that". Q and A, I don't mind that, but I can't do that, and I am used to a script. So, literally my head was blowing off with fear. And I don't know how I got there on the day but by then I had made this size,

like a poster, of what I was going to say. And “I said: I am used to using a script but blow this and I am going to have to read it or act it to you.” And it was fine. And the teaching part was fine. Flowers and chocolates and all this thing.

(TIME 01.39.04) So, I have never had to stand up and address anybody and I hope I never ever do. But I have done a million things since then but that was the very, very, first. It was very painful for me. Then I got invited with the first A.D., whose up there, by Gary White to do a course every three-months for mature Raindance [Festival], foreign, wood be film makers, in Soho. And he and I devised how we did it and he had a stammer, so he was a reticent speaker, but he had a better mind for ... Anyway, we organised ourselves. And I was having to teach them in two minutes as it were to be Script Supervisors.

(TIME 01.40.06 ) Well, they all want to be Runners or Directors, nothing in between. So, you know, they loved us, or loved me, but they certainly didn't want to be one. And we did that for about three years. Wonderful. And we got paid. And we were in Soho and we found Bar du Marche which became my restaurant for ever. That was a lovely time. Then BECTU, if it was called BECTU then, I suppose it was, had always set up a trainee programme, Skillset, and we Continuities, three of us, Angela Allen, Jo Jackson, Penny Eyles - four - and me were, what do you call them?

DARROL BLAKE: Examiners?

RENÉE GLYNNE: Yes. We were ... as examiners ...we were brought in as assessors.

(TIME 01.41.06) Which was very lovely for two or three, four, I don't know how many, maybe four years. I would get a trainee and I would have to go to where ever she'd been. I have got no vocabulary. She had been put as a trainee with a Script person. Awful, I can't think of any words. So, with my dog and my car, I would go to Pinewood. Park, go on the set, watch how she worked. Speak to who was the Script that she worked under, speak to her, make a report. Go to London Bridge Office, give in the report, get paid by the hour, be given the next assignment. I met all my old friends because they were all ... they'd been Clappers and by then they were Operators. And it was heaven. And go home. Come home with dog.

DARROL BLAKE: Without any real responsibilities.

RENÉE GLYNNE:

(TIME 01.42.07) No. I am not a writer. I am a reluctant writer. And Francis Searle said: I speak and I write in telegraphese. So, to write the reports was not pleasant for me.

DARROL BLAKE: It was brief.

RENÉE GLYNNE: Brief. [Laughter] It was brief, exactly. And I think brief is best but not all people think brief is best. Speak. I think I ramble in speak.

DARROL BLAKE: ... It's something for the money.

RENÉE GLYNNE: Yes. [Laughter] Yes, "What is this, four lines?"

DARROL BLAKE: Coming right up to date, I'm puzzled by *Dreams of Darkness*, scenic artwork.

RENÉE GLYNNE: Exactly, so this is why that picture in the background, in the window.

(TIME 01.43.06) So, three years ago I had a request from a Facebook friend, no idea who it is, a very handsome young man who says, "I'd like to be your friend". But I do see that he's the friend of Bruce Hallenback and Dickie Klemensen, all the magazine people that write about Hammer and Gothic films, so we've got mutual friends, but he looks like he's a model and he's young and he's beautiful, so I think OK, yes. Six months later he sends a message "Hi, I'm your Facebook friend, it would be nice to actually talk to you." And I'm thinking, "This too beautiful young man, why, what good is that to me, this beautiful young man?" And we talk, and he's made a film on 35mm, (TIME 01.43.59) a full feature film with his own money and his brother as director and he's the Great Nephew of Karl Malden. These three brothers, nephews, actor with ...

DARROL BLAKE: Oh yes, yes, yes. Karl Malden, yes, sorry the American, yes.

RENÉE GLYNNE: So, OK, that means he's real and he's Serbian. They're all Serbs, but I mean they're American, via Canada and America. So, they're English spoken, charming. And we talked, this guy and I, and he knows everything about every film that's been made in the last 30 years, Hollywood films, English films, Gothic, erotic films in Italy, in Spain, every cameraman, every director. He's a walking encyclopaedia, hasn't studied it, just does it. And we talk, and we become friends, and at some point, he said: "I'd like you to do two drawings for me." ... "Oh, I can't do that." ...

(TIME 01.45.06) "I need a warlock and I need a beautiful witch to ..." "You do the drawing, black and white, and then I will put stuff round it and lighting and it will be in an antiquarian book which I, the actor in the film, will hold and we will zoom in to the drawing and dissolve to the real person. I will send you the references." "Oh, I don't think I can do that." And then, of course, the adventurist me, who wants to be an artist now because I can't work on films, I mean I've decided I don't sit in the rain and the snow and the heat.

DARROL BLAKE: I know the feeling. [Laughter]

RENÉE GLYNNE: You know the feeling... for a low budget which is what they were offering me. Yeah, no budget. But no budget. Thank you. I don't need that credit. So, I said: "Well I will try to do this for you, but..."

(TIME 01.46.13) And he said: “Ian Scoones at Hammer, which is my hero, everyone’s his hero, truly, because he’s from another world and beautiful. So, I did it, and I did a third one which was awful, and which they’re saying, “It’s very good but we might not use it.” So, in that film which is now that poster are my two drawings in a book. So, he gave me a script. I said: “Am I doing this out of love for you or ego for myself or a screen credit or a thank you?”

(TIME 01.46.59) And, he said: “No, you will have a screen credit.” So that’s what you see, that’s what you see for my two drawings.

DARROL BLAKE: Artwork.

RENÉE GLYNNE: Yes.

DARROL BLAKE: Would you like a rest?

RENÉE GLYNNE: Oh, that would be nice.

DARROL BLAKE: OK, we’ll cut it there. [Interview paused for a few moments.]

DARROL BLAKE: What I want to do is to go back on what we just talked about.

RENÉE GLYNNE: Women.

DARROL BLAKE: Yes.

RENÉE GLYNNE: I've got good women stories for this. Mandy is the director woman ... [Interruption]

DARROL BLAKE: Sorry. So, for many, many years you must have been the only girl on the Unit in the studio.

RENÉE GLYNNE: Pretty well, but came wardrobe, make up, hair, art department women, but they're not on the set like 24 hours a day, but they were my friends and we only talked about our stuff, we didn't say oh these men are making it difficult for us, I wish we were men and I wish they were women, none of that ...

DARROL BLAKE: Have you been pursued recently I mean have you been questioned recently at how awful it was being the only girl on the set.

RENÉE GLYNNE: Strangely I was in the last few months because there was a panel from the BFI at South Bank discussing just that subject, and because they were a director ...

(TIME 01.48.09) there were two directors, one's Indian, the wonderful Gurinda ... I can't remember her surname ... and Sophie Fiennes

OFF CAMERA PROMPT: Gurinda Chardha.

RENÉE GLYNNE: Gurinda Chardha, yes. Wonderful woman and Sophie Fiennes, even more for me, wonderful woman, actress, fine. Didn't know her before but she was admiring of my role. And a woman cameraman

[Laughter]... a woman cameraman! ... a camerawoman, Danish, very slight, has made 25 / 35 years of being a camera, lighting operator.

[Interview interrupted by a telephone call]

DARROL BLAKE: (TIME 01.49.06) What was the purpose of this group on the platform?

RENÉE GLYNNE: Well, it was the launch of the BFI major database for people to acquire and get into, researchers, film makers. I've forgotten exactly what it's called but it had the panel to launch this, and it happened, the panel happened to have to talk about what it was like being a woman in an all man trade.

(TIME 01.49.50) And they suffered, because a woman director on a set has got to control all these men and there's all this misogyny and so on, or not. And so, there's the two of them and the first woman had the problem of controlling everyone, and the second one had the problem of being given the chance to be a director. The third one was a camerawoman who never had any problem at all, Danish but working in England, [mobile phone rings] Oh god, so sorry ... and me. And I had the role that was set for a woman, so nobody is wanting to think why isn't she a man, and I behaved in an asexual manner, I expected them to behave in an asexual manner, and we had love, normal love,

(TIME 01.50.52) among us all and respect, and fun and my throwaway line was I was one of the boys and they were one of the girls, and it's absolutely true.

DARROL BLAKE: Thank you. But you have worked for ... worked with some female directors. Did they have any problems or... There are now, of course, more and more of them.

RENÉE GLYNNE: Its par for the good. No, they didn't have any problems, I had more problems than they had problems because I was unused to it, and I didn't know exactly how to behave. I mean I behaved in my normal manner, but I felt maybe I have to adapt to be different, just in speaking to them, but I didn't do it and now, because it was a shock initially.

(TIME 01.51.57) The first ... Yvonne Rainer it was very easy because she brought from New York female support in her Unit, and the cameraman respected her, worshipped her virtually. It was a BFI connected film, with this friend Keith Griffiths giving me the job and supporting from the BFI. So that was probably the first experience and then Mandy is a TV series type director who does a lot and is very respected and I worked with her and because I came in on an already running series, it's just easy you just come, you go, and it's if they have a problem the director has a problem winning his way on to a set that it could be not total comfort. But to mind they're the only two that I have actually worked with I think.

DARROL BLAKE: OK Thank you very much

ENDS

