

Time Code 00:00:00:00 to 00:45:46:00
Ossie Morris Side 1

I worked I worked on was the Morris lighting camera and interview laws on this recording is the copyright of this recording is vested in the ACTT history project. Side one. Ozzy.

SPEAKER: M3

When were you born where I was born on November the 2nd 1915 at a little place called Ruislip in Middlesex My mother and father had a little newsagents and tobacconists shop which is still there to this day. And. Ruislip then is a little village I mean there are a few shops by the station. There are a few shops that far end of the town of course now it's a continuous mass of. Suburbia in those days it was very much a little country place. What kind of schooling was good I think that's very interesting because there was no school all in. In Ruislip and the age of five I had to go on the train which was the Metropolitan line to west Harrow. To a school there. And. In those days of course there was no school lunches so I had to come home for lunch and go back in the afternoon and my mother was terrified of this and again I had. An older girl of about seven they used to escort me when I first started. And. My brother who's two years younger than me. He started when I was seven and I remember being terrified having to look after my brother who couldn't have cared less. The age of five I mean if you if he didn't go to West Harrow went on to Baker Street now I wouldn't have worried in the least but it worried me at the age of nine.

They opened a school in Ruislip. I was transferred back to that and my father was very worried because he thought that change of schooling without upset any chance that I might have of going in for the 11 plus exam at the time. Him and. He spoke to headmaster the news called and we happened to know him ask to get some extra homework to do which was very good and. I managed to apparently pass the 11 plus and from Ruislip I went to what was then known as Uxbridge county's school. Now that only survived in the present building it is a place called the Greenway in Uxbridge which is still there as a school but they say they've bought a big mansion up the hill by Hillingdon church called Bishops Holt and they opened a big school there and two terms after I went there this will be 1927. We moved up to Bishop's Holt. So again there was a disturbance so a sort of three times in my early career I had to change schools and I know my mother and father. We're very worried about that but Bishop's Holt was a magnificent closed lovely school and. I suppose I was pretty dull as long. As a small lad I mean I was in a in a in a range of 1 to 10 10 being the brilliant one worst I suppose you put myself at a shady four or four and a half no more than that I really wasn't very good at school I was I like athletics I go to the soccer team the cricket team and we had running you know races and I did all that sort of thing school sports cross country so I was very good at that but we were forced to go across country and usually came in about the last but two or three when the winners that packed up and gone home and I was still trying to get home during that time I somehow became interested in film.

And I want to handle film on. And I can remember in the art classes that we used to have Bishop's Holt if we ever have to do posters I

would try and do a poster of the Cinema or film project I wanted to do with draw film with the variable density soundtrack I didn't understand that they are there and I've always done my drawings do variable density soundtrack and. I was absolutely fascinated. Well my father got to know about this and we had a cinema built in the village a little eight hundred seater Ruislip live. And my father got to know the manager in the projectionist and we also found out as Indeed I'm sure a. Lot of the older people remember they used to change the program every Monday and Thursday and there was no Sunday showing in those days.

Another Monday morning and Thursday morning the manager used to run the new film which is a supporting program to make sure everything was alright. My father asked the manager and indeed the projectionist both who knew whether I could maybe go out there for these rehearsals during my school holidays and they said yes. I thought this was quite marvellous to go out into the projection room of a local cinema and helped around this film now when I first started because I was allowed to touch anything in those days the arcs were hand fed and gradually I was allowed to hand feed the arcs wasn't there any change it was running all through the film. But it helped projectionist because he could be winding the reels from the cans and on to spools well that the machine was running it he was in the next room because as fire precaution and I could just watch it and if anything happened I could call in and I helped him with the changeover because used to mark the film with colour on the outside and I would watch the finishing projector and within the first few came out the same mode they'd start the other motor only connect the two dowers with this string and then he flipped them over when I started over. And change machines and I thought this was all marvellous and gradually I was allowed to do a little bit more of that and occasionally they let me thread the film so I was there is very lucky. I think my interest was more in that and there ever was in school when I was 16 we all went in for our O levels and I think I got from one of the I got five I know which was less of a I didn't get the three compulsory one. I think I got a French much to my French mistresses amazement she said god if Maurice can pass in French it must have been an easy paper. I remember that very vividly and. I have to say I got five but I think one of them was art which didn't count how I missed one of the compulsories I think I got a maths alright I think it was in English. I wasn't very good English and you have English Lit training grammar so I missed out of that but I left school at 16 because I was absolutely dead keen on getting into a film studio.

Now I thought I was going to be easy. I got home and I used to come home and I'd write all these letters to the studio. I must have written. 10 or 20 all the various duties I got to know who to write Bertie's e was at Denham although I never met her he was one I wrote to and Bill Haggis at Elstree I wrote too.

I forget who was in charge of B and D the time I know Freddie Young was photographing which I talk about in the moment but I wrote all the studios and I got several replies back saying thank you for your letter. We haven't anything at the moment but will bear your name in mind and I thought how marvellous This is I mean they're all going to be online in mind. Well gradually the penny dropped because after

I got about seven or eight of these replies back realizes that I'm just being fobbed off this will be July or August of 1932 and I began to feel depressed. Now my parents were could ill afford to have me on their hands at home because I say you know they don't have Much money but I carried on writing to the studios and at home and I morale began to drop of some. I thought something must come only in one day or the end of September. I know I heard about Wembley Studios which weren't very big studios. They were known as associated sound film industries and I wrote to a man called Wilson the chief engineer he was. And to my surprise and absolute delight I got a reply back saying what I'd like to come you might have something for me. Well I couldn't wait to get to Wembley. I got on the train as fast as possible I made a point and when it's off he really said well we probably got a vacancy for you want to go and the camera department. Yes. He said Well I think we could fit you out. But he said we can't afford to pay you any money. So I said is that a problem. So I said Well. I have to talk to my parents. I hope it won't be a problem but he said well if you have if you don't think will be a problem you can certainly start. But he said what we will do if we work late we'll give you one and threepence for your supper . And I said what you and I said no if I'm going to talk to my parents. When we start he says you can start this was safely on Wednesday so you could start next Monday if you like so I said well I'll go home and I'll ask them and I'll telephone your secretary. I went home spoke my mother. Father and I must say they were quite mild because they really couldn't afford not to have the money. They said I could start. So I started and I in those days you were you may recall if you travelled on the train before 7:30 you got a workman's ticket and a workman's ticket was a different colour of the eye it was a pink ticket and you were considered to be sort of socially inferior if you travelled on a. Ticket I mean the local fishmonger went to the market to buy fish under a workman's train and the bricklayers and the builders and of course I went and it was alright going because everybody had a pity but it was coming home and when you mix with the city I can remember trying to pass the ticket in my hand so the man coming out behind me didn't seed I've gone out on the working train. I can remember that very very vividly. Well I started and the picture was called Born lucky it was directed by Michael Powell produced by Jerry Jackson and photographed by a camera man who went out of my life very early on called Frank or Peter Goodliffe. I can't remember which one it was Frank or Peter Goodliffe I think you did. Goodliffe first week in that studio I thought it was quite marvellous. Jerry Jackson I was slightly out of my life because he always wore a cap. He was American and he had a loud voice and you know being a young schoolboy I wasn't used to this. And he used to shout at me because I was always in the way apparently I wasn't allowed to put the board in. I was only allowed to go get the tea for them. And invariably that was all wrong I mean I got the wrong things and. I never got the money I mean I lost money hand over fist under the teaspoonful Mandira. I made up for that afterwards on the whole no but I did lose a lot of money on that. But the first week in that studio I shall never ever forget. I saw that I must say I thought it was quite marvellous being in the studio just to be around the set. Even though I was being called out

right left and centre I thought it was quite wonderful to be there and. We never finished shooting till the last train. For the whole week because in those days it was a quote a quickie and at Wembley they made a one film per week the cost of the film was a pound of foot and they tried to get an 8000 foot film out of that studio every week and it had to finish on the Saturday so the new crew could start on the Monday as a new crew the new film because the same crew carried on I mean it was quite crazy. And I caught the last train home. Monday Tuesday Wednesday and Thursday and on the Friday morning as usual word got around we were going to carry on working all night because we had to finish the film. Well the camera assistant I think was Jeff Talbott was then called yet although he was quite an old man. I think it was t a l b e r. Jeff Talbott he lived at Wembley. He was quite old and he was very kind to me and said to people Look we can't play this lad work all night. We must do something about it so they said fine they put me in a cafe. Asked if there was a cafe right opposite Wembley studios and I worked about ten o'clock and they arranged a room over there and I went over into the cafe and I can remember it very vividly because my bedroom was right over the siding of the good yard of Wembley station and they were shunting trucks all night long and I was in a strange room strange bed I tell you I wasn't coming home I had nothing to wash with no matter didn't care how I didn't really care I was just I was near a studio. And I got up next morning went and had breakfast at and then went to the studio and there they were they were still shooting and the only union of any consequence of having any muscle in those days was electricians and their only power was in the fact that they had to have a meal break every five hours sleep didn't matter that wasn't catered for so many hours off the clock there was nothing that they had to have a meal break every five hours so you started at 8 in them on the Friday we started eight in the morning break for lunch at 1:00 start again at two break at 6am start at 8:00 at night go until 1:00 in the morning break til two to go until 7:00 in the morning and it just went on and on like that. There was no ACT or anything in those days and so I went back on the Saturday and they were still shooting and we carried on and I think we finished the film about four o'clock in the afternoon and I caught a train and went home. Now that was my first week and I've had five one and threepenes of old money. And I thought that was quite remarkable and I'd. Been in the field you know for a week and a felt on cloud nine and started the next week with another film. And that went on not quite as hectic as that one and that was probably one of the worst but they were all. Pretty hectic. And occasionally there was a week when they had and they couldn't produce a movie every week they couldn't find enough stories for that went on from October 1932 till the spring of 1933 and the company was called associated sound film industries. And George Pollock who became a very famous assistant director was an accountant there and Norman Nests whom. I'm sure you all knew in the film industry who were in the army was in the top office he was a sort of fairly senior company secretary or something because it was a Dutch company that owned it and then called Van Dam lie thing and where there was anything to do with the man the Raymond review but I you remember the Windmill sorry.

It might have been something to do with him I don't know but it was said that a company that owned it and there was a man called Jones who was a studio manager who became quite a legendary figure and was there over.

Many many years after that until. Well I think. Or the studio packed up or he died.

So the studio closed in the spring of 1933. But now I'm back to square one. Now what can I do I thought well I'm not going to start writing all these letters because I know that my father had a little car and said well if I wanted to borrow it I could go over to Elstree the IP.

SPEAKER: M5

So I used to borrow it once a week on a Thursday and go over to Elstree and I managed to talk my way into the studio and get into Bill Haggis office who was in charge of the cameras there. Bill used to give me the most cold and icy reception could stand in his office for ages and he'd come in the door and go out and go over there and come back and ignore me totally. But I persevered.

And I didn't take no for an answer and I'd say you know have you got any work no phone nothing sweet home I go next week I go in one of them finally I went in one one day and he still treated me the same way and I thought well this is this is it you know nothing and I just kept going to old by the way I think that's something for you. I said really he said yes but he said it starts on on a Monday.

Can you start Monday he started new before he s He said it doing clappers in court yet said. You only pay two pounds a week. But alright I quite thought two pounds a week. Marvellous I said all yes it'll be fine I said Okay start monday two pounds a week. Clappers on Boston time now are. I would get 12 straight from my home in Ruislip I had to get the famous workmen's from Ruislip to Wembley Park. No two were to Willesden Willesden Green it was a trolley bus I think to Hendon Central and then it was a train from Henderson central to Elstree and then about a five minute walk from our Elstree down to the studios now that's going nobody the same thing coming home at night. Anyway you can imagine all my £2 went on fares no matter what I did and getting a bit of food. But I was working at Elstree and it was a really big picture it was directed by Paul Stein. Arthur Catterick? photographed Brian Langley was operating the Noel Rowlands was assistant and I was the clapper boy and. Frank Catham? first assistant director. And again Paul Stein I was terrified after the miserable and so he always wore a hat he was always griping nothing was ever right. He moaned all day Arthur Catterick quiet lacked. He was Czechoslovakia a cameraman but he was brought in to be IP and was considered to be a tough man there and I found myself on what was really the top unit there because the other units were doing Leslie Fuller pictures. Walter Summers was over a. Year. Or. A. Year old.

I think Jimmy Wilson was over there. And. The old Jack Parker was working over there as well.

Joe Grossman was the studio man with his famous twitch a man called Sergeant Seymour was on the front door I was terrified of. And there were these the sort of things work I mean and there was in the art

department director was David Rawnsley.

I David Rawnsley had a most terrible time he built the most wonderful sets for this picture and he got nothing but stick from Paul Stein and. It really did do all wonderful wonderful chart and the sets were quite lovely but nothing was ever right you Paul Stein was a right old gripe and. I felt very sorry for David Rawnsley who threatened to leave the picture several times but this. We didn't work the long hours then we work at 7:00 or 8:00 at night so I was able to get home and it was in the summer and I didn't really care. It. Bunny Frankie who became the established camera operator. In Denham during the war years when I was in the Air Force was held as an interpreter. And that's how Bunny Frankie got into the industry through interpreting for Talbot whose English wasn't very good and it was only later that I heard that he got into Denham and. His rise to fame was quite meteoric and while we were all in the. War I think. Bunny leapt up you know very highly in the technical field and I was always a bit. Peeved about that because I felt he'd taken an unfair advantage on us but something happened afterward and I think he died and. I can't remember but. Can you remember now.

But he went out of the industry I think it is. I think you die somewhere. Anyway back to BIP. Blossom Time I enjoyed Blossom Time very much in the.

There was in the other studios there was an up and coming director called Arthur Woods who everybody spoke very highly of and Claude Friese-Green was photographing his films and there was the young operator of private operator working for Claude called Ronnie Neame you need a ride he had a little Peugeot car and he lived 20 Rose walk in Radlett. And I got to know Ronnie and became quite friendly with Ronnie although we weren't on the same unit and. I can remember Ron is claim to fame was that he insisted on getting the clapper boy made up and the clapper boy was the son of the chief plumb a young boy called me young. And sadly he he was killed during the war.

But this boy Young was always seen going around studio in full makeup and he was a clapper and I could never run in the son who was a gag rather than just an Arthur Woods well I have this terrible gag on this clapper boy I thought God would have ever happened to me don't know what I'll do.

While though. Also at that time we had a man and a right old misery called Bill Law who was in the chief loading room and we all had to take our magazines because I did the ball but no no magazines were reloaded except in the central loading room. We took the magazines into Bill Law and I mean you know there was a panic on the floor and they wanted another one very quickly we were using our shorties and you said this to Bill to make a gown but the difference Bill would just go a speedy one. And he keep you waiting in that loading room and you go back on the stage and get the most terrible bollocking because you're late you know where they're literally you know we were filming and you can't turn around so well Bill Law wouldn't do anything about it because either you know Bill Law down my neck so you were on a hiding to nothing. But in that loading room was another. I met another clapper boy who had a very immaculate suit

partner and always wore a suit and his name was Jack Hilgarde and that's where Jack started here.

Apparently I found out only recently that Jack was served in a in a shirt makers or somewhere in Jermyn street in his younger days and got to know somebody in the industry who had their shirts made there and were expressed a desire to get in the industry and this person got him into Elstree and as far as I know Jack was getting two pounds a week because I don't think anybody got more than that. And Jack had these lovely suits and with all your dressing in virtual rags compare what Jack and I can remember meeting him there. Dave Harcourt I'm in there for the first time and we all work together because we were all in the same way. Good loading of taking magazines to and from the central loading room. Brian Langley was very good with me I have to tell you that until recently Brian doesn't even remember that I was on the film and I had to produce photographs of he and I in the same photograph of blossom time before I realized this but I this was Brian before married Phil. She was in the makeup department and Brian used to call me Osbert but and he said Osbert . Where's the tea. And I'd say Well you Osbert get the tea we want the teas so I leave the board go get them. Furthermore I come back on stage and I bring this to you thinking how they can browse ask but where have you been. He said the board look that we've done three takes you one around you job is to be on the floor. So I said well I'll go get the tea. You don't get the tea when we're shooting. So I couldn't win it didn't matter what I believe was always wrong. And. But Brian was very good because you obviously was a bit lethargic and a bit stupid and a bit thick and Bryan. I shall never forget I mean I didn't mind this and I think he did me a world of good. You did give me a rather I respect very much call you I think. Anyway that went right through Blossom Time and then in the next picture we worked together and was called the same crew after injury. Brian Noel Romans and myself called Mr Sinny? with the Western brothers and Clifford Mullis and directed by Fred Zelnick? they'll make and. That was totally different. Fred was a nice fat lovable man and all went well in until suddenly they wanted a second camera. And by then they knew me well enough and Brian's said Osbert. You're on a second camera tomorrow. Go and see Bill Hagget?and get a camera. Can I go now.

I knew by then I got to ask a Brian said Yes go on go off now or go over to Bill Hackett and said they want a second camera tomorrow. Bill and I'm to look after it can I can have a camera and he gave me a cinephon I've never seen a cinephon in my life before. Brian had a lovely vinten . Model 8 and I mean it was really a lovely camera to look through and everything.

Brian had gear head only one I knew worked with a gear head and I go out and I get a Cinephon and I get this old camera he must have got it out of the ditch or out of the yard he was awful terrible old camera and. There was a. Eddie Headman? an assistant Eddie Headman is Normal Headwell? was there. I got friendly with him and I said you know the Eddie Headwll it is a year before I said it one do we do with it he said well this is all you'll get out of Bill this is this is what I think he gives you. So I said but look there's no

scale on the mount or anything he's nothing if there is one I cannot work with him you see about that. See if you can get another camera went to Bill us to beller about this camera but there's no scale on the lens for a mounting. He said With what do you think the eye piece used for. Look through the bloody eyepiece an focus because that's the way to do it if so I thought God go on the floor with the second camera and I've got to ask for Western brothers to keep still why I eye focussed on that. Anyway that's the way we work at it. No there was no scale on any of those old cameras only on the ones that. Were used on the first unit. And we went on the floor and there was a blimp for this thing. Oh it was just as big as the Technicolour and a three headed and I think I was given Ronnie Shears? I think it was run this year he would have been tough. That was an operator and we needed the second unit and the terrified the life out of me but I got no more money for that. Still two pounds a week that I was actually working the camera and I also remember that I during that time I used to take the films the labs the labs were in the studio grounds and they were run by two men call Parfree? and Gary Alderson Gary Alderson I know went eventually to Denham laboratories what happened to our old Parfree? I don't know but we take the film over there and I collect the report in the morning and I'll never forget the report the report was a printed form which at the top would have a production number and so on and the name of the film and then we had to printed the headings and then a long white space underneath and the two printed Headings said you're negative matches the previous day's work or your negative is different from the previous day's work and they'd crossed off whichever applied. And then there was a whole lot. Of blank space for all the complaints about scratches out of focus unsteadiness you name it that was all put down at the bottom and those of the counties have to remember there's very few of them. I used to go and coloured every day and take that to Arthur Cantry? . Also one other little story which I've forgotten. I was sent every Friday to collect Arthr Cantry?checks. Now you know the BIP when renowned for meanest and you know you couldn't get a group meaner than that lot were and I used to go out for a Arthur Cantry? check and they would truly mean to put in an envelope. They gave me his check and it was£60. He was getting £60 a week in 1933. That's a heck of a lot of money and I used to bring this cheque and give it to him on this on the floor. They wouldn't put in an envelop They simply let them know that was that was a waste of a envelope. I can remember that little story very vividly after Mr. Cinders We went on to a picture called As all Damned? of that and Brian got promoted and we have another operator. And that's where our first met Alf Black. Alf Black came on in Brian's place Brian was given the job of lighting a film and Noel Rolands who disappeared out of the industry I think after during the war came after that and then we during the war and again it was with. As all Damned? with Paul Stein

Neil's Asdra? in the LDS Church I think because his name was the star of it and there are several German. Actors in it and. Then this game was David Rawnsley and that was my first introduction to shuftem?. Now you remember the Shuftem process was you had a model. At the side of the camera and a mirror 45 degrees in front and you.

Either model or a painting you projected that onto the mirror and into the lens and the main set was used to take ages to do this and some of those stages at Elstree they used to put tarps on roofs and ceilings on sets under.

A That was my first introduction and they scraped the reflection of the mirror away they had a complete mirror then they scratched the silver and they got that should be impressive as was mentioned. That's right well they did quite a lot of that.

As all Damned and that was my first introduction and that will be 1933. And. While this was going on. Wembley studios opened up again and. They offered me a job back there. They got in touch with me as to what I'd like to go back as a first assistant at Wembley studios for. And I said well how much is five pounds a week. I thought five pounds a week for Wembley studio. This is like winning the pools is only going to be marvellous if I can do that. Then I thought How the heck do I get out of Elstree you see. So I decided I was going to go back to Wembley in the middle of. As all Damned. And I went and I told Alfie Black. You know I was thinking of leaving enough of this job he told Arthur Contry? and we had to give a week's notice in those days no more no less. And about that Wednesday of the week that I was due to leave. I got a moment notes summoning me to see Stapleton Stapleton's after Stapleton was yet another person I was terrified of. I think I was always terrified of people wore hats Because stay put and always wore a trilby hat we had when you walk around the stages and in fact I found out he wears it in office he does never take it off and I gata his art is and I am summoned in and there is hat at least this writing so.

He didn't say you know who I was his secretary did push me in the door and shut the door and I was absolutely terrified he said. An idea leaving us so a simple word for out there A Well I've I've earned. Why are you leaving us so I started I've been off offered. Another job where even after the job. Quit or Wembley studios. While hell you want to go to Wembley when you can stay here or whether it's much nearer my home and I've got a lot of fares and it's costing me a lot to come over here. How much are they going to pay you. So I said £5 a week so. Five pounds a week he said. No camera assistant on this earth is worth five pounds a week. He said I give you three pounds. Take it or leave it. So I still. Have a. Look. I think I was getting two pounds ten then it's going to be injured as well so I think I must take the other job because if you did let me finish the sentence said get out of this office and I never want to see you again and I went out of office so fast and I was so scared.

I went back. Down on the floor and I told Alfie Black and I told them Arthur Contry that I was leaving and I must read about it and I started back at Wembley then following Monday this would be 1934. £5 a week as an assistant now by that time as Fox as taking the studio and that the famous well-known Al Parker Parker's claim to fame was he was the director. They formed a agency and later on. His claim to fame was he directed Douglas Fairbanks senior in the black pirate. Al Parker was a typical tough rugged slick American director who

used to ball the life out of the actors and actresses just like any caricature you might have the film rather like Gregory Ratoff used to but I managed to. Handle Al Parker and I got quite a large team and the like me and. We got quite a rapport at Wembley. They also had two units going there then because. Of. That. But they felt that it was a too much expecting one unit to do a film all week. We had so many people going sick so we had two units and we alternated in films.

Now what I did and Eric Cross was still there I met Eric also did me very cross in my first stay at Wembley in the to draw Frank Goodliffe? area but I didn't know Eric very well but. I Eric was still there but. They needed other cameramen and people like Stanley Grant Arthur Crabtree Alex Price and then Ronnie Neame came in there and they all used that as a sort of training ground and they did a couple of these little quoted films either of my crew or another crew around and during those two or three years that. Fox I was promoted from assistant to operating. But what we did was. We alternated one picture I was allowed to operate and the assistant would assist then the next picture. He would operate and I would assist we insisted we do this but it was it was quite a good training and we had De Brie cameras directly look through cameras and they were super Parvo De Bries . And I remember they were murder on the eye because we had no other.

Though we had clear based film when it started which was more us to look through but then they got they brought out grey back film. During that period and it was almost impossible to look through these cameras and we used to go around with a black velvet over our right eyes practically all day because suddenly working very fast as they right lets shoot and you have to look through the camera leave your I've been looking at the lights you couldn't just look through and I can remember that very very vividly and it didn't in my right eye good I must say. But they were they were very good cameras for. Quota quickies because you didn't have to set view finders. Only problem was you never knew whether the mark was right and your throwing line or not you have to watch carefully. You've got no warning that whether is coming in or not of course you don't. Now days anyway with direct look through cameras but with a side view finder you could always watch out the viewfinder and spotting if he's getting a bit close but you couldn't with De Bries The man in charge of it. De Bries there was a man called Shatzow it's a J said O W and his London representative was Mr fuzhowasky stuff was he asking and we'd have a lot of trouble with focus with those De Bries there was a ball went through a quadrant on the top of the lens and the slightest strain on that ball could throw the whole lens out of focus and we are going to have a lot of focus travel and they always say Howziosky? come down there he said the mechanic over from France and the Mr Gragy Well I remember all these names I can't remember the reason I'd like to remember those people. Another thing I remember about the super parvo was that whenever you tipped it down. Of oil poured out of the sump it had a sump underneath it and there was a little oil chamber on the top it was a form of lubrication which worked fine long as the camera was horizontal. The minute it

down are used to drip out if you were very careful that used to get on the film was a great problem. But when I worked we De Bries then. From that time both operating and assisting until the Munich crisis when the studio closed down. Now other people whom I met there I met I knew Cecil Dixon was a very good first assistant director. George Pollock. By then. Decide if you want to be fed up with being in the office as an accountant and wanted to come on to the floor.

Georgie came onto the floor and started the second or third assistant director and of course from then on during the war years he worked his way around through and after the war even as he was doing a bit of directing. Alex Price was there a long time. . Tony Cummings came there. Bill Gillette was there as a producer. John Cox who was head of sound at Shepperton was a mixer there and so was George Burgess. In those days they mixed in a booth. They used. To come out to talk to on the set. Jemmy Dooley was sound camera Jack Dooley's brother who was a still man. Elstreeer at Ealing Jemmy Dooley dear old Jones was still studio manager. And the famous Elkins brothers. They are both. Taffy Elkins and electrician. His brother was a carpenter and father was in the boiler house George who was the greatest chess draughts player that I've ever met. Nobody could ever beat Giorgio drafts Ernie Ames was the chief electrician Jimmy Powell was chief floor man And. The man called Gordon Bishop was up on the gantry. And. People like that Ernie Elsworthy was chief prop man and and.

At those levels I think I can remember while all that was going on there was a mad gentleman who's now become quite a cult figure working around the back all Vernon Borhouse. Now Vernon Borhouse has recently come out a lot on television I see when out of the industry but now his films are becoming quite cult films. He was as mad as they make and he never went into a studio always made his films in bits and pieces on the lot and he had. Though the Ford brothers where they are known it wasn't Freddy Ford I think it was Morris Ford or maybe Bert Ford. There were three Ford brothers Bert Morris and Freddy and I think it was Bert and Maurice were all with him during these mad films I mean he's saying if you have somebody fall off the studio roof onto the car park he was doing some film somewhere and he got an idea of round the back of a cutting room if he do a controlled explosion of something all all on the cheap and all. Quiet. And. Not you know wasn't supposed to be there really. Also it does remind me that at that time in the cutting room was alone editor called David Lean. David was a much a loner as low as a matter loner there's years now and he was cutting film for some of the away from the studios but in point of fact I was working at Wembley studios in fact I think David was there in the first period but I'm not absolutely sure that he was certainly there when Owen Fox went there in 1934.

I can't think of anything else of that at the moment but if I do an.

SPEAKER: M12

Hour come back to it. Well the studio closed in nineteen thirty eight. The Munich crisis and just about the closing time we were all

asked to do something for the war effort. Either joined the Territorial Army of some such thing. Well I was a teenager on the Territorial Army but in the list of things we could do for the war effort. It was. If you joined the special constabulary. So I thought well I joined the special constabulary as my bit Norman Ness I know and I think John Cox join the army. Of one. And one or two others did but I think I was a bit frightened of that so I didn't do that so I joined the the police we had to do four hours of training at night during the week and used for hours about the time. Weekends on point duty or patrol work or something as part of the national effort in 1938. Between 38 and 39 was a very bad time for me because there simply wasn't any film being made you might get the day's work. Again I wasn't married and my mother and father were very good and put up with me. And. They were they were unhappy. That was a unhappy time for me because I simply couldn't get any work. In fact my father said Look you can't it's carry on like this. Not that they want the money but they were so worried for my morale because I was getting so depressed and so fed up. They said look. There's a job going on and advertising after the local paper try as a rep trying to get advertisements while you try and do this. There are three and three pounds a week for that and I save money. Though that I thought I'd better do that while I did that for five or six months I was very unhappy and I really wasn't cut out as a salesman but I did only just to stop myself going mad and. That went on and then I got so fed up with a said look to my parents that I can't really carry on doing this. I'm going to come back and try and see if I can get some more work so I'm trying to get some more work and got the odd days right up to the outbreak of war or maybe I got one day a week doing them part bits in pieces somewhere out there there was an awful lot going on in by the way I have omitted to mention the important thing which is just remember the art of the year OSSIE CAN WE RELOAD END SIDE 1