

Timecode 03:07:18:10 to 03:54:10:07

OSSIE MORRIS

So we got out to rough water and of course we were going away from the land as well so we were going almost as fast as Harold Mirisch's boat was going to kick us out. Now what we didn't know at the time was that John knew that Harold Mirisch was a bad sailor. And we just kept steaming and Harold literally wasn't catching us up at all to see. So after it has been going on for about an hour he told the tug to ease down a bit. Harold came up to us.

We all waved to him. He looked as green as they made them. Harold Hi how are you. Nice to meet fellows come and say hello to Harold Mirisch we say all say hello how orderly just turns around and goes back in and they never did get on the boat. I mean that took that probably took an hour and a half of shooting time you know to do this.

QUESTION

So would you so used to he was a serious man lot of laws at all. Was it all just a joke.

OSSIE MORRIS

No no he was serious you are serious yes serious took. Away. He could be very serious. All is laid back.

But still serious you know. But there was this veneer of of gagging and joking over everything but underneath was very sincere and dedicated filmmaker. He knew exactly what was going on. You you can fall over his eyes. You work when actors were shamming or when they knew when they weren't very good.

I mean you have to get his own way. I mean Moby Dick Orson Welles played Father Matthal? and Orson Welles got £6000 for two days work. Now those days that was a lot of money. And Orson is a very very powerful and overpowering actor rather he's overpowering. I mean when Orson walked on the stage everybody hears him and knows if he walked onto the set and John was sitting there and he had this script and Orson had . Decided to rewrite his scene. Which Orson was often doing movies. John said OK let's hear what you have to say so. And Orson Play a rehearses his new version. And John says .Orson. Pretty good pretty good. Why don't we shoot it. So we shoot it. Orson thinks that's it so John says Orson Let's let me just do one now. He said he's very good Orson excellent It's like he said but just do one from the script he said I'd like to see how much better your version is the script version is but it's better on the screen. So Orson did the script version of you know where you know which ones in the film you would see and this is the way he gets his own way I mean most other directors would argue with Orson certainly be a big punch up and probably Orson would get his own way but he didn't use the thought he was getting his own way. This is the measure of the man. I mean the script version is in the film.

Gregory Peck played a scene in Moby Dick and was not very happy with it. And. said to John. John. There's something going out so far.

John John I I don't think I'm very good in this scene I'd like to retake it John said oh Greg you're okay you're fine no nothing wrong. Alright so the next day Greg would come up to John and say you know I really am unhappy about that scene I really am not very good. John said no you're fine. And this went on Greg would never stop and

never stopt and it went on for days. And finally in the in Houston had Greg up to here you know with this said. Greg came up to John you know couldn't. I don't think very good in this scene I think we should reshoot it he said Greg Do you really want to know the truth he said.

Not only you're not very good in that scene you're not very good in the entire sequence and he said so will retake it. But John I don't know I don't want you to retake the . No you're absolutely right. You aren't good in that scene and you're not good in the sequence so we'll a retake the whole lot and we re took the whole lot must have been seven days work. Now I swear to god he only did that because Greg kept on about that one scene one little scene and we took the whole thing again and Greg felt awful about it. I mean I wouldn't have had the nerve to have done it but you know you know what Houston did.

But that's the sort of thing he would do and then on Greg never said a word. He never said a word. That powers. That directorial power. Mesmorism almost you know over actors.

And that's what he did and I never ever attempt to cross him because he could screw you he could screw to the ground he can destroy people if you really want to. If you destroy yourself actually by what you're doing he's making you drive yourself.

QUESTION

Were you ever the butt of...

OSSIE MORRIS Only once only once. Which will come to me in a moment I'll always try to dodge that in fact the next film of now after Moby Dick. If I was going to do it he got Herman Melville itis and he decided he wanted to do type E? I was summoned to go to California and we were going to go on from California down to the South Pacific islands to do a recce for Typee? Going to all those romantic South Pacific islands. We set off and Stephen Grimes who'd been a sketch artist on Moby Dick and me was very impressed. He gave a chance to design the film on Typee? There was an American production manager called Harry Templeton. There was American special effects whom we had on Moby Dick called. Audie Loman? myself. The script writer who was an English script writer who's name escapes me at the moment and a strange man appeared at the airport called Don Beech Don the Beachcomber and I said as one of the crew I said who's this character what we've got him on board for all he's Don Beach they said he owns all these beachcomber restaurants try what I'm going to be taking him for all he's going to do the catering out in the and the location of a strange part on a recce to take the caterer so we said off we go to Hawaii and we have a look at some of the islands there where the South Pacific and they weren't any good. Then we went down to Fiji. There was nothing there. Then we got on a clapped out old flying boat. I belong to Teal Airways that could only fly in daylight it was an old Sunderland and we took off from. Suva in the harbour it's Suva and we went to Western Samoa where we landed about two o'clock in the afternoon and we had to stay there until about 3:00 in the morning so we could land at the Cook islands in daylight in the lagoon. You couldn't land at night anywhere. And the place to stay and Western Samoa was that had the salubrious name of Eighty Greys? boardinghouse and eighty greys board claim to fame was she was the

only person in the island the have any booze because it's a dry island of Western Samoa is a protectorate under the United Nations it's a dry island. But Eighty Grey had got the franchise for the booze so we have to go and stay so we go there and stay there. We wait till we can't go to sleep because we're going to take off at three in the morning so thee is a lot of of drinking and chatting which is always good fun with him. We got in the flying boat we take off we go to takin the Cook islands we land there about nine o'clock in the morning they have to refuel the Sunderland with barrels from a barge you know on the wings and in the lagoon and we stay in a tin hut where it's so hot. Have drinking terrible English tea and then we finally land Perpese? In. Tahiti about two o'clock in the afternoon we start looking for locations the next day. Now Don Beach or Don the beach is supposed to be organizing thins. We stayed in the most terrible hotel which was on piles by the sea and it was full of land crabs That's why everything was up on piles and Don Beach? was supposed to be organizing the food I mean that was a joke. There was no food. I really don't know to this day why Don Beach went anyway. We're looking through most locations and one of the things I always do is go and find out the weather. And I said to John I was going off to weather met office to try and get statistics about the weather.

And I wasn't very impressed. We'd only got one flying boat going in there once a week that was the only line of communication. You can't really make a movie with only that kind of communication you've got actors that actually is coming in and out the rushes going in and out any urgent supplies have to come in on once a week. Flying Boat I know it's a bit dicey but that's not up to me that's up to Harry Templeton but I went to look at the weather forecast and I got all of the breakdown of all weathers. And it was quite obvious we were going to land ourselves with making this movie in the rainy season and when it rains in Tahiti it really does rain. So I thought I had got to say something about this. So I say to John I go to see John and I say John. You know I think we're in trouble starting this film because of the rainy season is due to start. So and so you know we're starting then he said Oz you know don't take notice of these things which I knew you know you must you can't see what we can do we can't shoot in the rain all the time. I said it's all right for us but you know I think the actors think of the movie you know make the whole movie. So eventually the penny drops and you realize that maybe there was a point Then one morning I said Oz tell what I want you to do. I want to go back to California. So I'm going to stay on here. Go back to California. Take Harry Templeton with you that's the production manager who spent most of the time getting drunk he wanted to get out the way he said Go and see Paul Kohner my agent tell him what you think and ask him to speak to Harold Mirisch the producer. So I have to fly back from Tahiti and leave Houston there. & Stephen Grimes?And fly back and. I. Have to meet John Houston's agent in California. Tell him the whole story. He met me at the. airport and I said I think it will be disaster if we try and make The film.

And he said we better go and see Harold Mirisch and saw Harold Mirisch and I told him the whole story I mean it's not my job really I'm only the cameraman but I liked him but I didn't want to see him

in trouble and also I was the man was going to be able to turn to me and say Where do you start to really you know. So I thought I'd better get this clear Anyway to cut a long story short the film was over my own Greg had been committed he had to be paid off and. The film wasn't made. I stayed in California Houston came back and the Mirisch brothers then said. I was under contract to them. We've got a film for you to do in London. Little Hut. For MGM. So I said well you know go back to London in a couple of days and pick it up from there it's all arranged. I go back to my hotel the phone rings and it's Houston So what's this I hear. Oh no no Oz Come and see me immediately will you. I thought I like that sounds a bit ominous So I go over to his hotel he was in the Beverly Hills Hotel. I mean the Beverly Wilshire. I get a taxi go over and over. He's sitting in his room. He said. What's this I hear you're going to do the Little Hut. So I said well John. What Harold Mirisch said . Well you didn't ask me well John I mean I thought Harold would have told you this. You're not going to do the Little Hut . Well don't worry i'll tell Harold you not doing the Little Hut ridiculous don't ever do anything like that to me again. I hadn't done anything I mean the people employed me told me I was going to do a film he said I want to go over to Fox If you're going to do a film there. It's going to be Marlon Brando and Jennifer Jo Earle and Deborah Kerr. It's called Heaven knows Mr Allison go over and to tell em tell em how I work is they wanna know how I work he says you know you know work. And they want to go through it with you. So over to Fox I go and I meet here the production assistant who's terrified of Houston and he says a thank goodness you come over there we want to know about this and how you worked out. Look we've done a schedule for this job. Tell us if you think it's right it's me I'm only a cameramen to look you know we've allowed so-and-so for this that I see you. Well that's about right but you're a bit you're a bit tight on that one how much longer do you think you want. Well you better give them another four or five days for that. I think I can take or I would do that. So for them in the end we extended the schedule quite a bit and said Now I'm. How many takes does he take how much film do you want I said you want to reckon one quarter million feet of film you know maybe four hundred thousand feet of film All right. 4 hundred thousand will that be enough you know anything we I so when there was so scared of this man. So it's a fine they said now. Can you get on a recce because he won't HE meaning Houston he doesn't want to go going to do this film we are going rto do this film in Tobago and go but he doesn't want to go down there. So he said will you and Stephen Grimes go down that's the designer and sort the location. And he says that he'll accept whatever you you down. I said yes but he hasn't told me that as well I'll go back and check with him because I think I'm screwing up and this is the head of production of Fox talking to me. I mean I just the humble British cameramen over there to make a film. And I find myself in this position but the they were so frightened of him. I went back to John and said they want me to go you know to Tobago with Stephen you know sure go there and you get it you know what I want you know what I want to get whatever script and they gave me a script written I'm going to see Marlon. It's a bit of a problem. So I thought and I found out that Marlon was hedging doing the film. Now up the only rebut but if

I've ever know. Houston to have. In the whole of his career was this one with Brando because Brando was down to do it. Brando would not do the film now normally Houston persuades them to do it but he didn't persuade this man to do this and I don't know why was I've gone by then

But the only time ever that I've known him not to get his own way and that was Brando. So the question was who will who was going to do when we got to Tobago. We're told Brando is now not going to do it. Bob Mitchum was going to do it. Now up I realized that just before that Bob Mitchum had been on that very island doing a film for Bob Parrish? and I can't think of the name of it. And he'd been very difficult. A tiny little island Tobago as they go Bob Mitchum if he was difficult and how in hell we going to get him back on the island to do another movie. And I stay. And work out the locations on the island of Tobago we telephones Houston telling him he says go back to England and sort Deborah out will you sort Deborah out. I said John what do you mean he said well get her costumes sorted you know what I want get her costumes sorted out. So back I go and I hope to go see the head of Fox in England wants to know what's going on and I said well I'm supposed to be sorting Deborah's costume. What do you want. Well I said we want some costumes and I do some tests and they will fly the test out to Houston so we did all this and finally we get it all sorted out. And we go. Back to Tobago. The whole crew though Houston does not make his crew he's still in California enjoying himself. We get the English crew or we go through to go to Tobago Stephen Grimes had stayed there. We arrive finally Houston. Deborah comes out with us. Houston comes on his own and we're told is. Bob Mitchum due to arrive in the next day or so. Well. Bob Mitchum gets as far. As Trinidad which is the main island. But he doesn't appear on the island of Tobago So. John said one day before we started the Adrian really Adrian Price-Jenkins?. where's Bob. So he's in a Trinidad John which is half an hour's flight across the main island where I'm a little on the mainland of the big island he is over there what is ge doing there Adrain and. While I don't know John well Adrian and get him over here we want to start making this movie so Adrian knows very well Bob won't leave Trinidad he won't come on to island of Tobago But it's not about tell John this at this stage. He goes back and he grabs me to one side. Here we do own. Well come on. You better go over yourself to see if you can. So we go about John I think Adrians going over to see what's happened to Bob flying over it do you mind No no sure way Adrian you go you get him over and then we can to start shooting.

So over goes Adrian Bob Mitchum getting stoned silly on the island of Trinidad. No way am I going on to that goddamned I sland again and I just made a film Fire down below and that was it Fir down Below something I just made a film over there and I've had this island no way I didn't want to do this film anyway it was Brando's choice. I'm only doing this because I've got a two picture contract and it's a second picture and I they say I've gotta do it but I'm not going to do it you know it's one of these contractual things. So Adrian comes back to my list. Bob Mitchum still over there and has to do with John and in the end John which he hates doing speaks to Bob on the phone because he feels taht's a climb down spoke to Bob

and said Look Bob we've got a start will you come over.

Bob finally came over. We started the film and Bob's great in the film absolutely perfectly cast I think he's better than Brando would have been actually. And he Houston are to getting on fine and then one day Bob starts drinking. And Bob Mitchum drinks quite heavily and it was one hot Saturday morning and Bob was in his hut on the beach and Adrian went to fetch him and he wouldn't come out. John said what's the Problem Adrian where's Bob lets get the boy out here and why by the way out here. well John and I'm sure you can get Bob out here more out there and you'll get out on this beach. So in goes Adrian and it's taken a few minutes a little bit tipsy you . See. Anyway comes out again and he says. John I'm afraid he won't come out. And apparently what happened Bob had got through a bottle of vodka. Between 8:00 and 10 30 mind you could drink like a fish out there in the morning there my you could drink because you sweated out but even then that's a lot of booze every time Adrian had gone in Bob would offer Adrian a drink and Adrian had taken a drink hoping Bob would respond. Coming up with so although there is no age if you own the more stone every time we live in. Anyway finally Houston went in and got Bob came out like a lamb.

And we put him in the raft on those rubber raft and Bob we are going to do this scene when you're landing on the island for the first time in that what you want to do just go out there and we'll tell you when we're ready. And he made Bob row this raft out this tiny little rubber raft in the blazing sun no hat or anything on out to sea there we even took so much time we took apparently so much time give everything set up and making him do it once twice three four times. Bob must have gone through absolute agony out there with the sun and all the booze inside Bob lets do it again. Kid out you go again Bob you're doing fine let's do it again. Then Bob do it again. Well that's great I'm going to change the angle. We're going to do it from this side out you go. We'll go. He come in and fine out we're going to a little close up Bob now you know we just want a couple of close ups out of the finally came in and from then on he toed the line See this is Houston and he just won't be beaten and. If he if he got on very well with Bob Mitchug have a wonderful performance in the part QUESTION was he also also the Irish News?.
OSSIE MORRIS

Ugh this would be the Irish Years yes. Yes the two parts of Ireland once he was on these sidethen he bought the place in Galway. That is a story. It's I mean if you read his book that really graphically reflects the life of a liberal. Well you know really. Do you ver stay. Oh yes yes because edit a film over they would have to go with Moviola's I mean that was a joke. He worked for half an hour the rest of the time he was hunting and riding.

Russ? would do the work.quids? of editors Anyway. And so that was all done for his own pleasure and enjoyment. One other little wicked story I can tell about Tobago. He had a continuity girl Angie Allen? he love to persecute. She's doted on him but he persecuted right left and centre and she loved it. She loved to be almost. imagined whipping her . She appeared once with a bathing costume on the beach when we were working and she was the most loyal dedicated continuity girl you could ever wish and in this costume was a little bit brief and there were a few little pubic hairs were

showing. And this was to good an opportunity to miss a John sitting in his chair in the middle of the set on the beach you know with everybody around he said. Angie. come over here. And you can script a little closer and she knows by then it's a gag. She does know what it's going to be and we're all watching and he says to her and she's standing there.

Right in front of it and Angie I really think you ought to do something about this don't you and he pulled the little pubic hairs I mean if she fell for it and ran away and never spoke for days after that and Angies. she's not very happy. Are you Angie you're not very happy. And she wouldn't talk. I mean I wish you'd think very embarrassing crude in a way oh yes

Typical one. Who would she lay down in the road and let steamroller go over he if he asked her to do it ask do you know. But he didn't even the worst one of her. go this on beat the devil.

This is the worst of all for Angie I've gone back now to Beat the devil. We were on a ship out at sea and we're doing a scene where Bob Morley Lee Peter Lorre and an Italian actor exercising on the boat and they were going up the port side climbing the steps on the bridge over the bridge down starboard side back to the stern around the stern and just doing this circular walk we're filming this is Bob Morley giving them some exercise and it's a very funny scene. And of course as you realize shooting on a boat you can do. You can keep your direction you acted right but there's depends which side you were. The sea goes the opposite way. I mean if you're shooting on you can keep going left and right. And if you're shooting on the port side the water's going right to left now and you come down on the starboard side the actors are still going left to right but the water's going left to right as well.

He picked this up. Angie are we doing this correctly why John everything's alright John she had rather silly accent and he said Angie. Which direction was that was the water going we were shooting that shot. Right to left John. Ha ha ha ha ha.

Which way was the water going when we shot this shot. So there's a pause she said. Urge her left to right John. Angie won't that s make it look as though the boat's going backwards. There's a long pause and he says. No job no John Ah was this when I called in halves. Don't you think it looks as though it's going to do with John Waters going that way and he's going to right that way. Yes I suppose it must be as though the going backwards you know. And she said. Just a moment she goes she does love to little drawings. she comes back and she said Oh. Well John I don't really think that Angie it must do you see. If you want to go around and asks Is a ask and ask them what do you think. I think going backwards he went on and on and on about this never stopped him in the end.

She let out the most heart railings scream which you ran right up the deck of the boat we were on the stern of the boat right up onto the bridge threw her script which is the Bible in the air and passed out cold on the bridge. absolutely cold and I thought this is really scary you know script when all over the place. I mean with the script is the bible would want continuity. Anyway he sat in the chair he didn't do anything about this and they went and gave her some brandy. and brought her round And you think that was enough. But no he has stood the topic you see. When they finally

picked her up and go back together she just had hysterics . She got a script she had come down past him. Going back. They were taking her beow deck And he said as she passed me he said well are Oz that one. That's a good way to get a cheap drink a free drink. That's one way of getting a free drink a wicked thing. I felt sorry for them. And I've been part of it. You know we all do. But I never go that way. But that sort of thing he wouldn't do. You know speak to Angela Allen now she still thinks the sun shines out of his bottom
QUESTION Was there always one person OSSIE MORRIS The one time he got me I'm back now to Heaven knows Mr. Allison.

This is the one time only got me when the film when I did the tests Deborah has freckles and I thought be marvellous to leave the freckles she plays the part of a nun And I thought be marvellous to leave the freckles. And we did the tests. Houston thought John you know you happy with the freckle oh he says always that you know I think it's great. He said we don't. Do it. We don't have to look like a Loretta Young Deborah was happy with the freckles and all the material had to go to California and the. Of be looked at by the Fox? every day. Now the first lot goes off and we get a cable back. Typical California cable Dear John have viewed material during the first two days and believe we have a picture of out standing artist ability and pretend your box office the like of which Twentieth Century-Fox have never seen in their existence. So keep on the good work. P.S. We did notice Deborah's freckles that's all. He showed me the cable. Yes John that's right they were there right. Two or three days later the next lot of rashes go down and back comes a similar case of dramatic potential His film has got to be seen could be valid but so but we are worried that we can still see Debra's freckles Now imagine this goes on six seven cables but Deborah's freckles thing gets bigger and bigger and more powerful. such as has Morris done anything about Debra's freckles we feel all Deborah's freckles calls are still showing material should be retaken What is Morris doing about anyway are not all the time his part was fine everything was marvellous.

Finally once and I began to be terrified of these wretched cables coming finally once one saturday we are shooting out on the beach and Lee Allen? the production manager brings me a cable.
QUESTION are these cables It was supposed to be from Zanuck and OSSIE MORRIS they were from Zanuck or from Syd Rigell? I mean to say. They saw all the material because it was very controversial subject and I got this cable to me this time I thought and it was from Los Angeles for Christ. So I quietly went around the back of a palm tree and I undid and it said Dear Morris.

I have viewed recent material. With. Shamroy? I say that's these are top American Shamroy Mac Donald Crasner? All agree Deborah's freckles totally unacceptable insist You retake all material that was addressed to me signed Zanuck or Rigell? on a one of the go I think signabsolutely no point of my going on now because they've isolated me from Houston alright for him he's getting all the good cables I said to Adrian where's John he said he's said in his bed reading as usual I knocked on the door and said its Ossie John What's the problem. I showed hin the cable and said I want to resign So I think ask they are you get somebody else dying and. Are going home as soon as you've got somebody to replace me. And he looked me

straight in the eye and started to roll with laughter and I thought he'd gone bananas I was totally thrown by this laughed at me and then that penny dropped. The last cable. I found out afterwards. I didn't know how he'd done but I guess And he had caught me out. He concocted a cable he got Lee Allen? to go to the post office in Tobago to get to Los Angeles. Prefixes put on it all put through their machine sealed and sent to me and it was totally bogus. And I've fallen for it hook line and sinker. The only time he's ever caught me out and he really did let me old bugger. Ah I should never forget I can remember the scene the location that day was a saturday the. Puritan and I mean you know if anybody could have a go at he would. Power the power of power. But you have to him for it No because this is a game with him . and you've got to treat it as a game and not be caught Well I was caught once but never again. Mind you he got out himself wit Selznick on Farewell to Arms? because he never started the film he got usR all out. And he left the film and left us all with. A group of film to carry on and work got called out on this. So that was that was Heaven knows. Mr. Allison. Next we come on to. Roots of heaven. Film. In France a Roamn Gary? novel of a lovely novel. He's in Japan doing a film with John Wayne Fox and. His film doesn't finish to within about. Under a week from when we're due to start this film. In Africa. French equatorial Africa he sends a message as tell Stephen Grimes go to Africa sort out the location and I'll accept them or we're lumbered now with the mighty Darryl Zanuck Who's living in Paris who still hit the spot? Steve and I will go and sort theses locations out And he will come out later on and check them and then tell John they're all right. Well that's a joke Johns would have accepted that but he felt he want wants to be in on the act We go an choose all the locations get it all set up. Zanuck Comes and approves of. And John arrives on the show all four days before we start I come straight from Japan where I know he's tyred because he's not physically or that he's very thin got emphysima very badly and I know he'd be very stale. But he's committed to me anyway. Are you going to keep going. Illegitimate children all over the place. He's got to earn the money he comes out. He says they're all fine you see and we start making the film. Now. In that film Errol Flynn played a part now Errol Flynn it must have been one of the last films he made before he died but he was a total drunk by then. I mean he was never sober and he couldn't remember. One line of dialogue. And Houston would make him go through. I mean we've done 24 25 26 takes of a one line piece of Errol Flynn trying to get it right. I mean a simple sentence like. I wish I'd come here before but I couldn't because I was so and so that's all he's got to say. Couldn't even get the hell out and Houston would say well play that off screen.

Would massacre with Errol Flynn. By making him get it right on camera. I mean there's always a way that you can do it off camera and over somebody else's lines but he wouldn't. So and he had the flu. Although the famous fight at the Selznick house in California at the party once in the fall I think fighting each other. They were they were very friendly. But Houston had no time for Flynn in turn then played a joke on all of us because we'd had a very rough time living under canvass in. French equatorial Africa. And we moved down to a place called Barney? which is still known as Barney? in near

the coast for the first time we were in a hotel so it was really a joke. It was a place a brick building with a roof on it and. Flynn said he cabled Fortnum Mason and we were going to have a hamper. Of the most wonderful Fortnum & Mason food which was going to distribute to everybody when we got there. Well we got to this hotel and there were two things. The hamper. Was there. An 18 year old popsi that he came with him from California. And we opened the hamper it was full of such things as chocolate ants eggs frogs legs in aspic. Fortnum and Mason to a special. Brand of gourmet food. And he'd ordered all these I mean nobody would eat anything up but this was Flynn's idea of a joke this must have cost a fortune to send this stuff out it we thought we were going to have. Biscuits and. Cake and. Do all this ridiculous I mean imagine trying to eat chocolate coated ants eggs our own even if I was in this country. And that was used to gag that was Flynn's gag. But supposedly playing it on all of us I mean ridiculous. Well it's now I mean I I'm only going to half past five years.

You used my voice is getting a bit lighter I think yes you're reaching would you would you mind or you might be very very good point of proof almost at the end of alert you can live in a lethal threw off the roof of a store for a couple of evidence will show you proof.

OSSIE MORRIS Well I've got just one other thing. A little bit of another anecdote about Roots of heaven. Houston. Had been influences always influenced by the places that not only been in Japan. So we brought a whole Japanese wardrobe world long white do we call them is there not some wrong sort of what we call a few Kimonos and you know mono. Or those out and we're. In an encampment in the bush in the French equatorial Africa Houstons being given like a slug pavilion of a sports field for his place it's a strange sort of. Hut place and he dresses up in these white Kimonos at night and parades around in those things mean we're all in khaki we only the only shower we got is one of those buckets with a hose you know hose down. Arose out of the you you press the thing and it lets the water drop on you. He parades around in these white Kimonos I mean it was ridiculous as the Japanese influence was very much in evidence.

QUESTION Was Zanuck on location?Zanuck follow Houston everywhere like the Laurel and Hardy Houston was very tall Zanuck that was very short. John would get out of the car Zanuck would get out of the car with John would walk strode over to his chair Zanuck would walk straight over to his chair sit down.beside John. John would say now I think we'll do the scene. ER where she comes through the bush and the little man would say yeah. Scene where she comes through the bush and then John would get up. So Zanuck would get up John would go over and look at the rock Zanuck would look at the rock than look at the rock. John would go and sit down. Zanuck would sit down and say gee that's great rock John it's a John says ya think will use back here I think we'll use thatsays Zanuck And this went on all the time. I mean it's unbelievable that this is the man Zanuck has so many years was hrad of the studio and ruling with a rod of iron was reduced to this is almost a joke of a man.

He had. We had Juliette Greco in the film. He had a big crush on her. He spent his entire time chasing her. Apparently. When we. got. Away from the cameras park go into this hotel. He spent half the

night chasing around trying to get there and she would have nothing to do with him. And. One final thing when we were going to leave this place to fly back to Paris. Houston decided that he and I will go on the Congo to look at the second unit there was a thunderstorm occurred. John thought this is a wonderful. Time to play a joke on Zanuck he said Darryl. You're flying back to Paris and I said Yes John. John turned to me and no I said Os you flown a lot. What do you feel about flying in these thunderstorms do you think its a good thing good old John. Flying the storm like this I's rather stay here. So what I have a Darryl do you hear waht Ossie said. No was a very experienced pilot a lot of flying during the war. He said he wouldn't fly in these thunderstorms tonight and I wouldn't either.

I'm sure glad aren't you're glad Oss you're not going back. Well yes John I am and I I think tomorrow morning when we go off. The Congo Oss the yes they're only open up hold down. You're you're you're quite sure about going and I mean do you have to go back tonight. Well yes John. Well why can't you go tomorrow. Well John there isn't a flight like well why did you come with us Darryl come with us I mean you know we have one we taking yhe mickey out of his own producer producer. And I'm dragging on that one as well. that's to finish to go on.

SPEAKER: M4

Are we going to lose all of us who do.

SPEAKER: M16

You think is going to be. END END END