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You know this is all deadly serious you know. Yes people think there's no skulking mailbox. OK there is continuing so Dave instead of skulking round the back exposed himself a bit because his enthusiasm rather got the better of him and Jennifer saw him and she didn't say anything to her she was on the set she didn't say anything at the time she went back to her dressing room and finally David went to go into a dressing room now that he often did and she didn't mind that as long as he came around the back she didn't see him but she'd already seen him on the set so she was charged up. Now David went into a dressing room and the next moment we heard screams and shouts going on the like of which you've never seen David Selznick come running out of the dressing room. Showered being showered by long playing and 78 records they were coming out of this dressing room like they were going out of fashion. They were being slung at him and it was most embarrassing I mean you know you can this is the producer the great guy he says his wife doing all this stuff at him and he went to go out one side of the station to get out of the way because it was very embarrassing and she shot out of the dressing room barefooted and ran out into the streets of Rome in the middle of the night and disappeared into the darkness. Jennifer just ran screaming hysterical where she had a coloured maid who was always with her. And there was a bit of an exchange between the production people and the coloured maid and the coloured maid was detailed to go run out and find and bring her back. Now the coloured maid disappeared I don't know what happened but I don't we shot again that night with Jennifer we carried on with Monty and other things and she disappeared.

That was typical of what went on the film. Amongst all these memos I got I got one once saying Dear Ossie you remember last night I said to you I did not think that Jennifer was looking so good.

She I noticed that bad line under-eye she had a bad line under I which I knew about everybody knew about and we makeup people and we were just under one eye and we tried to always watch this. And when she got a bit tired it showed up a bit in there. I mean to all of us it was just a mere bagatelle but to David this was everything this bloody line under this eye he said. I noticed this line you know we noticed it meaning I did as well but it was David really noticing it. And he said I found out what it is. Dash she's taking sleeping tablets now. What's that one. I mean I did when I did this he said Now what I want you to do. I want you to go up to her and tell her that she and do it very diplomatically said you know you're a great diplomat you can do it right. Tell us. That you are worried about her looking tired. And is she taking sleeping tablets because in your experience they're not good for an actress to take. In other words I'm going to go in leading with my chin to do work that he she that he her husband as husband and producer should be doing. And I used to have to handle this now one way I found handling Jennifer was to treat her rather like a child and I used to keep a little bag of boiled sweets around the place and she would think the world of me if I occasionally took a boiled sweet and gave it to her. It was like a little schoolboy prank. So I take a boiled sweet and then I talk to her and I try and talk to her about you know the I'm the sleeping tablets. I knew somebody taking sleeping tablets and it

wasn't good in conversation never ever suggesting that she was taking and hoping that it would work. Whether it ever did work I never know. I also know that the two husband and wife had this big suite of offices in the first floor of the grand hotel in Rome which was costing a bomb and that. David would summon me to the to his office and say look I want us to go and talk to Jennifer. Come with me. We will go and see her. Now this is has been produced said talking to his wife. He get on the phone and say to the other end of the block. Four rooms down the corridor. Say is Jennifer available and the reply from her maid would say Well no she's not a moment she's having her hair done now. Well we did tell her that I'd like to see us some time and Ossie and I would like to see her and when she's free will she give me a call so I sit in David's office waiting till we got a call from his wife saying oh she's free now we can go and see her I mean it's daft isn't it. Totally and absolutely daft. And so then David and I would go along and I'm the screen you see. If he wants to tell her something but it's got to be I'm the one that thought of it and I mean I'm I'm not I'm on a tight rope you know every every minute of the day. Ossie come up to me Jennifer and says so and so since I haven't come out but I've been called up by David to go and see him because David wants to get something over to Jennifer and it's going to be as though it's coming from me and I mean this went on all the time. I mean all your efforts. I've always said that 60 percent of my effort as a cameraman went in handling people and I really do mean that only 40 percent went in actual technical part of the job. Now Nowadays it's different there's a much more. Realistic way of making movies than if. If an actress. Doesn't look good someone either she doesn't make it you know you don't have to bother about it. But in those days with this phony American build-up of stars the American star system where at Metro-Goldwyn-Mayer if anybody was under contract they were God I mean they can literally do what they wanted because they were the product base sold movies for MGM not us. It was the stars that sold it so that was the way of thinking and I mean nowadays it doesn't happen.

And I got all my effort used to be un stats the only term money I don't you know remember very much about poor old De Sica? after all whose name was every bit as important as the others it was handling Jennifer. David I mean used to wear me out and you know the press and the lighting that was instant I had to quickly do that and get to looking up put a bit diffusion on the camera tell you where to look. Tell them what lens to put on and photograph it and then the rest will be humouring her because if she if you didn't humour if she wasn't a good mood she didn't look good. It's as simple as that reflected in her face.

QUESTION Did you ever get a kind of relationship at all with De Sica?

OSSIE MORRIS Not really no not really I mean I worked with him after which extraordinary thing you see here and here and he and David were at loggerheads on Stazione Termini? But when David made a Farewell to Arms he cast De Sica? of the biggest parts. They were they were back together and the De Sica? was an actor and so it was a bit different to De Sica? had do what he was told. But you know you'd thought they'd never speak to each other again but you see

when it comes to business they're making movies. All that gets forgotten. Paul and I struck up a great friendship with Monty.

And in fact when I went to California once or twice I used to go and see Monty. He was a lovely man I mean he was a very lonely man and you know he really I think is homosexual never married. He had a bit of an affair with Elizabeth Taylor when she was married to Mike Wilding and in fact if you remember the Monty had a terrible accident and broke all his jaw when he was in the middle of filming Raintree County Raintree Country for MGM a big film and I had to stop production for about three months and the reason for that was that he went up to Elizabeth house which was above of the where Monty lived up the canyon somewhere with Mark Wild? and got a bit stoned and drove down back to his place and came to a hairpin bend and forgot they can demonstrate the wall went through the windscreen and messed up his jaw. But Monty was very nice and Monty tried to detach himself from it and much as possible and I got I became very friendly Monty he was the one rational person I could deal with.

QUESTION I know now that you've got some other memorable names amongst the directors that you work with Carol Reed

OSSIE MORRIS Carol Reed I think and I have only just given you is the statement of fact and no other reason because I retired and it doesn't really matter. I think I'm the only camera man that ever did more than two pictures with Carole I did three one camera man did too but most camera and I only did one. Carol had an absolute hate against cameramen. He thought cameramen were a pain if films could be made without cameramen they'd be much better Carol was an actor's director purely and simply. He was like Hitchcock he manipulated actors like puppets. And he kept them in total confusion all the time. Now the problem was that they also got the cameramen confused because if he did this deliberately so he always had control of the crew. Everything was happening. Nobody could do anything without Carol saying what he wanted because everybody was confused. Most cameramen got totally confused and wouldn't work with them again but I was determined that I was going to find out what worked in his brain and I reckon I did do that and I did three picture of them and they were I enjoyed all three. I found out that Carol said yes yes yes to everything but half of the time he meant no. And the thing was to know when he meant no and when he meant yes yes yes. Actors would ask him questions and they'd all say yes yes yes that's a yes yes. And then the actor might say or do you want me to do it this way. And he'd say yes yes yes. So the actor is confused because he's asking two questions. And Carol said yes to both On one occasion. The first film I did with Carol was Bill Holden and Sophia Loren and it's called The Key story of the of the tugs in the western approaches that picked up the lame ducks in the convoys after they'd been attacked by the Germans. And Bill Holden was totally confused by now with Carol and was getting very worried about this and he said to me one day because Carol would NEVER rehearse because if you rehearsed the actors knew what he was going to do and Carol didn't want that. So Bill said to me one day Ossie wouldn't it be lovely if we could get Carole to rehearse a scene I said Bill it would be marvellous because I said I never know where they are all to light the bits of set. So I never know where you're going to end up where you're going to end up in that corner or this corner or sit here or

there. He said Well why don't we ask him if we can have really hurt us. I said fine. What we were asking we said he has a right when he comes on I'll ask him. So Carol comes on the set one morning and Bill was there and the fear was there and it was a scene where Bill comes in the door and Sophia sitting at a table. They're going to play a long scene. So I say Carol do you think we could have a rehearsal would be lovely if I could know. I didn't say Bill wanted one. I said lovely if I could know you know where they're going to play this. Yes yes he said yes yes yes lovely yes. So right Bill goes out of the door. And Sophia sitting somewhere over here and Carol says right Bill action action. And Bill walks in the door walks into the set comes up to the table and says the first line. And Carol said yes yes yes fine yes yes. So Bill said well is that it Carol. Carol said Yes yes lovely That's it. So he said but Carol where Sophia Oh she's there she's there she's at it time Bill fire. She's over there. And Bill gave up you see. So we do that bit and then we go and Sophia was very good she just do whatever she was told so she would do a bit with Sophia and then they would come to the next scene and he'd say Well Carol where do you want me to go from here. Well. Whatever you whatever you feel Bill if you do it well. So Bill would do it something and Carol would say yes yes that's it. And we do that but you see when I got used to that in the end and I got to know the way he worked and. But that's the way he works all the time to keep the actors. Totally under his control and he could have them eating out of his hand that way. And that's why he was marvellous with children you did a thing called the Fallen Idol with children Bobby Henry I think was the boy and they were marvellous these kids in this film I remember this. And it's all Carol manipulating them was wonderful without you.

QUESTION if you hadn,t got to see?

OSSIE MORRIS Well you just had to be flexible and juggle it you get used to it in the end you know that you're not going to know and you've got to think to yourself when I look it says in the script she's going to sit down at the table.

Now there's only one table in the set. I can't believe that Carol would have her sitting on the windowsill. I mean if that is too bad you've blown it. So you think well there must be light on the table. Now it says that she's going to go to a cupboard to get something rather. Now she's going to go to a cupboard there's only maybe the two cupboards It's either be that one about one well where I have to guess which one that's going to be in you have to juggle the lighting a bit you seem to be ready I mean it's a very good exercise for trying to anticipate what's going to happen. But again you see the effort you're dealing with people I'm not lighting I'm trying to visualize what the director and the actors are going to do. And all your effort goes that way thinking well if he goes there I've got to light that bit and if he doesn't I'll do that but you see and you say to Carol Carol we've got four scenes in this room. It would be lovely if we have different lights there all night scenes be lovely if we had different light sources on for each scene because it looks so boring if it's the same scene. Yes. Yes you say yes yes that's right yes. So I'd say now. The first one Carol I read the script and I've got a pretty good idea no more what I want to the first one. Could I have all the lights on and you would like that because you

want to see everything. Was it to look good but he wants to see everything. Yes yes that's right. And so we come to second one I said Carol I'm going to switch these wall lights off. Maybe I just have this lamp on is that a yes. Yes that's right and we do the scene and we somebody walk over there and say us why aren't these lights on. So I'd say Well Carol we agreed they wouldn't be on it he'd wince you see. So what I have to do is just for that one bit I'd slip the light on you see but as soon as I went away from there I'd switch that one off again and hope the people would say because I don't want to screw everything up you say and you just have to do things like now cameramen a lot of them couldn't handle that. I got quite used to doing that and I found in the end you could you could get round and I must say towards the end when I got to know him well and he didn't query what I did it was very good he respected me. I didn't interfere with his part. I didn't say Carol we can't do that. He could pay the actors could climb up the wall as far as I was concerned. Somewhere or other we do it.

So I did the first film with him and then the second film was Our Man in Havana and we went to Cuba. Now. Cuba Oh well let me go back to some of the Key one of the story about the Key. A lot of this story takes place on a tug at sea. Carol announces to me he's a bad sailor and we're down to Portland and we're there for two to six weeks. And part of the exercise is to go out and what they call the race. Now the race is where the tides of Chesil Beach and Weymouth Bay meet. And there's always choppy water and it's more exciting and the choppy water. And Carol always wants to go in the choppy water but as soon as he gets out there he reckons he feels sick. So I'm glad we're going to have a sick director and he's an awkward director and it's going to be YES YES YES YES YES YES. And we're going to have problems. One day we go out there and it's pretty choppy and I get a set up and I think Well Carol can't be feeling very well so I say Carol do you want to go sit below deck while I. We line up now we got the set up. Yes you would. He goes down below decks and we're eventually ready and I think I go down the deck below deck to tell him we're ready. He's tucking into the biggest breakfast of greasy bacon eggs you've ever seen in your life. So I thought Right that's it right monkey. You are you are not a bad so this is a a ruse is I understand there's some reason for this but he's obviously a good sailor and he was perfectly alright. I mean this story about him being a bad sailor was an absolute joke. We have then in the scene we have a tug. We have a submarine and he always called it sumbarine you can never get it right it's always sumbarine we had a 10000 tonne tanker and we had a camera boat. Now we're in a tidal way and we've got to position these and Carol is going to tell me where he wants them because either I'm not going to do it are bound to get it wrong. So I said Now Carol where would you like the submarine he said Oz the sumbarine should be there. There I said no one can hang on well. Well radio the submarine and get it to move right. So we go and it takes ages you know to go on the radio get the submarine and he'd say. Right. There. There. I say ok tell him to stop you see so the size and the weight of the tanker. So you say. You see that white wave over there. Let's have it there so what this 10000 ton tanker. Where we're going to have to get into that position. Right and he says now stop you see. So he said now there's

sumb Oz where's the sumbarine. Look it should be there it's over there.

I said Carol there's a 20 knot tide going in there it can't be Oz you know. Winces started again and this used to go and so in the end I said Look Carol can we just go on a bit of paper where you want things and will get it sorted out so used to drawing a bit of paper. Where he wanted these things to I mean that was only two we've got a tug you've got a camera boat to get in position. And he go down below decks where we try to get it sorted out and I mean that went on all the time. You see in the film it all looks so beautifully set. But you've got a director who's got no idea ships supposedly couldn't was a bad sailor but that was the joke he was all right. And you've got all these you've got this tug and the tanker has to look as though it's burning. So they've got big outriggers on the tanker with about 100 smoke bombs already electronically worked out. You've got a camera crew on there lashed to the mast trying to film this. Like you've got Carol griping because the sumbarine's move two inches and the tanker has now disappeared somewhere. So in the end we used to I used to have to explain where I said Carol they cannot keep still what we would do with everything as nearly as we can we'll call you up and we'll have to go fairly quickly if you can. And finally we've got it over to him you know that was the that was what had to happen. And so that was The Key. Now we go to that Cuba Our Man in Havana and I have to go everywhere with him now I mean sort of pet poodle now he's got to like me and he wants to look for the location and Cuba are going to go with him. So we fly to New York and he's a bad flyer and he knows that I've been in the RAF and I was a good fly in those days it was a Stratocruiser and it used to take about 12 hours to New York. You couldn't fly direct to Cuba fly to New York and so we had sleepers and. Carol Carol and I I think I can't remember anybody else that we met the production people in Havana. They'd open the bunks and set the sleepers up. Carol would insist on being I don't know on the lower bunk he couldn't climb into the top bunk and I'd be in the top bunk. And throughout the entire trip I'd suddenly get somebody's poking up the middle of the mattress.

Oz Was is that engine on those engines All right. Yes Carol they're fine What's that hum is that all right. I said Yes Carol that's the that's the rhythm of the engines you get that and they get it as steady now as they can but they can't always get it right and a little while later. Oz Have you looked out the window. Yes what those sparks coming out the back. That's right Carol X and the carbon dust. And this would go on all night you see and then we go to New York and the Columbia people I think gave us a breakfast we had to get a flight from New York to Havana and this was just after Castro had taken over and it's a 4 engined aircraft And Carroll insists on sitting near the window he was a bit nervous I don't know why and he said why. We're flying back and he said. Oh what happens if one of the engines and he looks and the engine stops they feather it. He said to us Look look let's stop the engine stop and that's what he was going to ask me what was I said Carol. Yes it's all about they felt that the end but I was what's the matter. What's matter. I said well it's alright you've got three others he said something wrong I said no that's not necessary something's wrong

Carol but there may be a slight little problem rather than damage the engine they just feathered it. So why are you sure we're going to make it OK. Yes. Where are we going to land I say well I expect we probably won't go on to Cuba but they're probably land in Miami. What's going to happen there. I said well we might change engines I don't know much change aircraft or they might just look at the engine anyway would land in Miami and I forget whether we changed or not but we were out there very long we carry on so I mean that was Carol as a supposedly was a bad flier but he was certainly. Not a bad sailor. But I mean that gives you an idea of the relationship. All this government you know with photographing movies it's me trying to. Accommodate a director to keep on good terms with him but it does pay dividends because when you do make the film they need to trust you implicitly and it's much easier for direct to trust you I mean I've quoted the Houston business Well it was same with Carol Reed towards the end. He trusted me implicitly. I mean we made Our Man in Havana a lot of shooting in Cuba. And he began to tell me a bit more about what he had in mind. Of course with the night locations we needed it. I needed to know because you know these big areas of Havana all got to be lit at night and you can't just set it up quickly. So it was much better. And then when we third one I did was Oliver. Only now he had no idea of music. I mean he didn't know a quaver from a semi quaver from a minimum of crotchet or whatever it didn't know anything about music and we're going to do a musical. I thought I don't know. We must be a bit daft doing this but it was children you see and he wanted to direct all these children. So we got Johnny Green the great Johnny Green who were from California who was sort of a God in MGM because this was being made in conjunction with MGM and John Green came over and within four weeks John Green was totally at sea couldn't understand Carol at all so John Green and I became very friendly because John used to say to me why do you understand how what goes what do I do that's wrong and John and I used to have lunch together and to this day. Now this is 19 20 years since we made Oliver John still sends me birthday letter every year and I go and see him in California because I tried to help John handle Carol he was going through the teething troubles on Oliver that I'd gone through on the Key you see we had a kind of a lady choreographer Honour White? and there were big scenes to be down on the studio lot at Shepperton a big musical numbers. And Carol used to go out there to see them rehearsing these numbers and we'd start to shoot these numbers and he really was bloody difficult out there. He got very awkward and very almost impossible at times very obstinate and I think this was because Honour White was taking over part of the direction she was the choreographer she was directing the music which he was happy for her to do. She rehearsed it all and the idea was that he would come out and approve it and then they would shoot it. Well no way was old Carol going to approve anything of Honour down I mean on principle if she had done it was all wrong and it was obviously going to be problems here and I thought God this is all we need you know Carol is going to screw all this lot out in big numbers. The sun would be out and Carol was scratching his bottom and scratching is used you often used to do and scratching his head and wincing and whining. And I thought well we can't at this time about this so I said to Carol Carol look you've

seen this and you're reasonably happy with that aren't you. And he'd say Well yes. I said why don't you and I go back on the stage and we'll carry on shooting a stage and let Honour and the second unit go on doing this. All right good idea. And that's what we did we got him out of it. You see now it's not my job to do that but it's the only way we're going to get anywhere because if Carole'd had out there and we'd have been there to day. Try altering everything. But again it's handling people you see.

QUESTION

Is there anything I was thinking. Oh yes oh yes as well. And also you know yes we're working in Cuba just after the revolution
OSSIE MORRIS everybody was very apprehensive. I mean this has got nothing to do this is sort of little incidental incidental piece of information but the Castro people had just taken over and all these enormous hotels with their big casinos were virtually empty because nobody was going there. But Castro insisted that the cabarets took place every night as though you know everything was normal and what they insisted on doing was always staff of the hotel the waiters had to go down to the casino when the Cabaret was on watch the cabaret and applaud to make it look as though there were people there. But there was hardly anybody there except just a few of us there. So that was one little thing that happened with all the hotels that was the sort of an edict put out by Castro that they were to carry on as normal. But no once the Americans left they didn't go back there. As far as their shooting was concerned we had to be a bit careful what we were doing but of course you must bear in mind it was a Graham Greene story exposing the Batista regime which was the very regime that Castro had overthrown. So in a way he approved of it because it was a bit of propaganda. On his side in point of fact he did come and see us one night while we were shooting. I stayed for about 15 or 20 minutes that's all. Ernie Kovacs took the part of the Batiata who was the dreaded man out there I mean the Batista was an awful man and he took all the all the money took all the money out of the parking meters all went into his own private banking account and was pretty well hated. So we got pretty well carte blanche permission to shoot there and there weren't any problems really. So really it's all I can think of. How did a Noel Coward who was then it of course. Carroll really couldn't control Noel knew the part was very good in the part. Carol accepted that he was second best when it came to a battle with Noel and Noel got his own way and Noel was very good in it. Ernie Kovacs is the Ernie Kovacs that you see in the film is really Ernie Kovacs the great practical joker. He really was. And he had the strength and the power to keep Carol down and it was quite extraordinary. Alec Guinness is the very dedicated actor. Carol could do more with this manipulation with Alec than he could with Ernie Kovacs or Noel Coward Rafe Richardson had a part in it. He could manipulate Rafe. I mean you know we had a situation where we had three nights on the set one time. So Carol Reed Sir Alec Guinness Sir Rafe Richardson and yes all in one set on the stage. But then it's the only time that all been together I think so. The personality of the two of the two I mentioned Coward & Kovacs. Were dominant and Carol did accept second fiddle to them but I mean there wasn't a problem wasn't a problem. Enjoyable one yes I mean I just ran it recently. There's a lot of good things in it but I suppose it

could have been a bit better maybe the script could have been a bit better. One interesting little story the famous chess game which is the highlight where they use the little miniature bottles and Alec Guinness is getting Ernie Kovacs trying to get the gun. Alec is a very dedicated actor before he starts a scene he has to be very quiet and you wait and Carol say Alec are you ready to say no. Just give me a minute a minute and you know and he get very tense and everything be very quiet then I'd say OK and we'd shoot now imagine doing this with Ernie Kovacs who's a volatile sort of actor. Ernie could ass about right up to the the number board went in he used to rib me something horrible about what I was wearing and this viewing glass I had to have a viewing glass and just as the number was going to get hold the viewing glass and say yeah. And soon as the board was then drop it and play the scene. Well one day we were shooting and we're just ready to go. And they're all getting quiet and the board just about to go in and Ernie Kovacs said to Alec Alec tell me how do you get these ships. I mean do you do you apply for them. Alec said just a moment he had to walk away I couldn't do it you see. But I mean it's a wicked thing for Ernie Kovacs to say but that was Ernie Kovacs look at this. Read that. Thanks to my wife when she made a film with him.

QUESTION don't worry and the Dr won't talk? OSSIE MORRIS Yes I mean it was just a gag she made a film with him and he gave her that at the end she was continuity So I mean that was the Ernie Kovacs.

QUESTION But the next person perhaps I suppose in a similar type of person is Tony Richardson.

OSSIE MORRIS Yes Tony Richardson.

I was I was asked to work with Tony Richardson and because I'd done a film with Rene Clement? now it was interesting Rene Clement? came over to do a film at Elstree and he really started the fashion of shooting in actual locations. He did that he was the French version of De Sica? and De Sica? I've been doing in Italy but Rene Clement? was doing it in France and he came over to Elstree to do a film and he bought Gerard Filippo? the great Gerard Filippo? and he was prepared to shoot in studios a lot. But he insisted on having the 4 walls of a room left in even if it they were floated. He wouldn't allow the wall to come out. He might allow bits of ceiling to come off but he believed that it helped actors if they were back in the actual claustrophobic surroundings of a particular room he felt that if you took a wall out it released a certain something or other which affected actor's performance so we had to struggle in big stages with tiny sets with four walls. Now that was new. I mean the poor old sound man used to have to poke his boom over the top and get in as best he could. We didn't have the sort of mikes in those days. And also Rene Clement? would go into London and shoot where angels fear to tread. I mean he he. Nothing was impossible when it came to shooting in London as one called Knave of Hearts. The only film I did were Rene Clement?. For example he insisted on shooting outside Charing Cross station now. I mean you know in those days we haven't got really mobile equipment no mobile labs or anything. And to think of shooting outside Charing Cross station I thought was daft. But no only did he want to shoot outside Charing Cross stn the he insisted on shooting during the rush hour. He did got to be unbelievably busy and we were going to shoot Gerard Filippo?. I

thought this is I mean how on earth are we going to do this this is we don't want walkie talkies in those days you know this is going back a quite a while. But Rene Clement? was used to doing this and we learned a lot from him. I had Freddy Frances? operating from me and one of the gags he taught us was that I would stand in a corner with a newspaper. And Freddie Francis would be over my shoulder with a hand camera which might be I don't know whether we had a Arriflex and if we did I think it was an Eymo? an I'm a or a Neumann Sinclair? or something he would Gerard Felipe was used to shooting so this way so Gerard Phillippe would be told by Rene Clement? long they'd rehearse their bit. And Gerard Filippo? would be told where the camera was going to be behind my newspaper and we'd wait till the crowds were just at their maximum and by sort of He'd have six extras who were crowded but they were also couriers and they pass messages on and if somebody got in the way the extras were trained to go and ask them a question which took them out of our view. For example if you thought that somebody had twigged we were filming like you're looking at me an extra gut say excuse me can you tell me the way to the strand and the bloke said Oh yes you go down there you see. We learnt that from Rene Clement? that had never been tried before have six trained extras that would that would. act as couriers and stop people looking through the camera they were given cue I would drop the newspaper. Freddy would turn over. We'd filmed a scene then I'd hold the newspaper up again. So I learnt a lot from that now. It was that's the background to my joining Tony Richardson because Tony Richardson saw the Rene Clement? film I think and rather liked the way it was done and said Would I like to photograph Look back in Anger. And I said yes now Tony had not photographed a film before he'd been to the English stage company at in Sloane Square and. And he you know we want to make this film Look Back in Anger and this was with Richard Burton a very young Richard Burton long before he met Elizabeth Taylor and he went to the river neo realistic look about the film and I was able to pass on to Tony a lot of things I've learnt from Rene Clement? So that's how I came to work with Tony. Then after that we did the Entertainer which we did a lot of that at Morecambe And in those old theatres at Morecambe and. Past sort of drifted after that he went. He wanted to do Tom Jones and he wanted to do it in a totally realistic way and I really didn't think it would work with with colour and so we agreed I wouldn't do it I thought it was wrong and Walter Lassally did it and then Tony he went died you know he did some strange for we got mixed up with and what's the French actress who eventually married I don't know and in paths never crossed again after that

QUESTIONit was easy to work with the Richardson

OSSIE MORRIS oh yes his background was an illusion and tell him you know you know he was very good do you have a completely fresh approach I mean it was lovely working with Tony because he was completely fresh approach and it was lovely to get fresh people into this studio and he didn't know an awful lot about it you see but he knew a lot about actors and theatre and that was nice too and of course Harry Saltzman produced those sort of or Harry got any money at all Harry was quite broke when you produce so

QUESTION you know you know not what about Lee Thompson.

OSSIE MORRIS Well Lee Thompson I did a couple of films with him while I forget a small one at Elstree He took over and directed Guns of Navarone now thereby hangs a tale with him Guns of Navarone was originally going to be photographed by Sanfy McKendrick and my wife to worked with Sandy McKendrick as a PA at Ealing I mean as directed and directed by Sandy yes going to be directed by Sandy very sorry and my wife was his PA and so she came out on the recce's is as his assistant and I went out and that's how I came to meet my present wife and we went round the whole of the island of Rhodes on the mainland of Greece pinpointing locations and Sandy was a great man photographing using Polaroid and he used to take masses of polaroids of all these locations and my wife's job at night was to pin all these up on paper and get them all sorted out. So Sandy had got an idea of the best locations that this went on for a couple of weeks. We came back home. We go out there again and start shooting second unit not the main unit the idea was we do four weeks of second unit before all the principals arrive because they had a big cast and it was very expensive and we got out there. We started to go through all this business with Polaroids again I mean Sandy didn't seem to want to photograph anything and I used to say to Sandy Don't don't you want to get the camera and photograph it now he said I don't think we're quite ready let's do a bit more preparatory work we've got a unit a small unit out there with all the cameras ready and Carl Foreman who was producing the film was obviously getting a bit worried about this and indeed I found out later they were Columbia because there we were out there and we weren't making doing any filming. Finally I said it was blown down my ear but they were getting very worried and could I put some pressure and Sandy and I said to Sandy Sandy Look I think we might shoot something I think I begin to get very worried. So he took us right down to the southern part of the island of Rhodes a place called Lindos which is a very famous place of ruin there and we go on donkeys and we went even another two miles God knows where I went on this way and climbed up a big mountain seemed a big mountain and we set a little camera track of about eight feet up on the edge of a precipice looking down on the sea. No actors or anything. And we set this up and he said look we'll photograph this. And I said what's the track for wel would just track along this bit. I said Sandy we're 200 feet up and that won't mean a goddamn thing down there. You won't get a track about eight feet. Oh yes he said it's Vertigo means don't you know about vertigo I said yeah I know but he said Well that will give you vertigo. So I would photograph this I thought we were quite daft in doing this. Then we did a couple of other strange things no actors or anything much to do with the making of the film. And finally we got back one night and it was obvious that there were problems. Very sadly I was tipped off just beforehand that Sandy's wife had been called out to be with us and that he was going to have to come off the film. They couldn't. Columbia wouldn't wear this not shooting any longer and waste a lot of time and a lot of money and would we. And he was going to be removed and we felt very sad because Sandy was a very nice friendly very talented director but someone other Sandy didn't seem to want to start filming anyway Sandy was duly told he was off the film and then I was told Carl foreman was going to take over who was producing the film and I worked with Carl on

the key. So I knew him very well.

Has Carl produced the key which Carol directed and Carl started he didn't know much about it we started to do a few bits and pieces and I quite thought Carl was going to carry on directing the film but word got around through little hour later that Carl wasn't going to direct the film and a director was on the plane in the next two or three days and we subsequently found out the reason that Carl wasn't allowed to direct the film we were very near the Iron Curtain and they apparently were terrified that Carl would defect to do something like this cockeyed story got around because Carl was one of the victims of the McCarthy which came over here and they couldn't bear to. They couldn't allow either that or they couldn't allow director to been involved with the McCarthy witch hunt. That's probably more the reason I don't think Carl was about to defect. I think it's probably the other reason. Anyway Lee Thompson arrived on the same flight as Greg Peck Tony Quinn. Jimmy Darren and Stanley Baker they all arrive together like the first thing which is to start shooting on the Monday I mean that's daf to get in we've been out there six weeks trying to get the film going we've shot a couple of the truck's being blown up by a bomb a German being hit in the shoulder with a bullet or something out there that's all de'd done. All the principals was out there a new director he doesn't know me well if I knew him from earlier on but I mean doesn't know the actors or anything and we have to start making the film and we started on the Monday. I mean it's quite barmy what you do in films really is.

QUESTION Did you make any war with Lee Thompson.

OSSIE MORRIS No that was the only one I know by the way I should add that he'd also just recently come out of a He'd been dried out because he became an alcoholic. And he dried out and his wife Joan Henry I think was his wife she was either an actress or something or other a writer I remember the name of Joan and they were both alcoholics and they'd been in for this treatment and they dried out and he was told that he mustn't drink. And I was told to you know keep off the drink but apparently he could drink champagne that's non-addictive I didn't go this way they can drink champagne. And the other thing was he was very nervous. And he he was told we were told You got to give him bits of paper to twiddle. And the continuity girl whenever whenever Lee Thompson got nervous she tear bit of paper up and give it to him and he twiddled this and that will calm him down. END END END