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SPEAKER: Ossie Morris side 4

Yes. I.

SPEAKER: M9

Ozzie Morris after Moulin Rouge I know you went on to another film not with John Houston but what was your next film with John Houston

OSSIE MORRIS

The next film with John Houston was Moby Dick. Let me tell you a little bit about Houston. He had made African Queen. Just before we did Moulin Rouge at the top of the tree as far as the book. And it was a very hot property a very powerful gentleman as I explained already he had total artistic freedom control of the film. But more than that he was he was a wonderful person as a person. He was a great PRACTICAL JOKER. This is extraordinary mixture of talent and. And sort of a Boy Scout really key. On the artistic side he had no equal in ease his concept of movies is he writing this script writing is his colour concepts is his camera concepts quite superb and on the other side of the coin there was this Boy Scout he loved to play the most terrible jokes on people and I never quite understood this at first it through me because he forced you to give your very best. And then suddenly you find your at the back end in one of his terrible jokes. Luckily. Only once as you have caught me out on that but on Moulin Rouge he played a couple of jokes on an American AMERICAN LIFE cameramen which I mean quite unbelievable that. The man's name was Elliot Ellistoffen? and he was assigned to the picture before I joined the picture as a colour consultant. Now Arto Heller who was going to do the film and agree to this and. When I took over I was told that. Elliot Ellisup? was on the film and he was going to be colour consultant but I wasn't to worry about this. Well I wasn't about to prepare to worry about this because I wanted to do the film. And what happened was that Elliot to do a certain amount of research and filters colours of filters of the Lautrec style he checked. A lot of filter manufacturers and. Dark coloured gelatine of the names of them. That tally with the colours in the paintings. Well I mean this wasn't difficult to do. But I found out later it was really an excuse to get a LIFE magazine tie up with the making of the film because they wanted to do in Life magazine an awful lot to the film to get this coverage and Elliot was the sort of means by and by they would do this so Elliott was assigned to the film. To take stills but also as a colour consultant well the colour consultancy didn't worry me didn't know me at all he showed me a couple or few colour filters he'd found all with most of which I could have found myself in trouble and was really not much troubled at all. When he wasn't with us an awful lot he used to go back and forth to New York for one day we were in Paris and it was shortly after the film started and we were up in Montemartre doing a big night scene and we wetted the streets down and we had arcs all over the buildings across the buildings and it really looked quite impressive and jokingly I said to Houston one night demand I said John what a great still this would make a friendly act. And he said sure assistant director Adrian Price Johns? Where's Elliot so he said Well I. I think he's in. A hotel in bed asleep John after all it's 3 o'clock in the morning. What's he doing in his hotel bed

asleep he says. get him out. Adrian said. What do you want me to go on waking up eating. Yes he said great still here this was all tongue in cheek So Adrian goes so it's back to the hotel and gets Elliot of it. Elliot get dressed and comes down on the location with all his paraphernalia just as the moment Houston says Okay fellows that's it we've finished that let's go on and do something else.

Now this was all done deliberately to screw Elliot out and Elliot arrives they get everything set up and we're apparently broken everything out pretty well I thought this is an awful trick to play on this chap And Houston was quite serious about this he wanted to go on with something else. So I said to Elliot I said Look. If you put that one on it's more or less as it was and he came he did and he got something. But I mean Houston was quite prepared to get this man. And yesterday. You know played a terrible joke. That was Joke nr 1 the other one was much more wicked. H-m Adrian Pryce-Jones from the Pryce-Jones family which was quite a well-known family had on Trey to the mic is me and a gentleman and a cup of. Tea. Cup of tea. Lovely.

A BREAK FOR TEA HERE

Adam Price Jones had the entrees to Buckingham Palace stationery. Through his brother at Buckingham Palace

So John thought there must be a great joke here somewhere so we asked Asian to get hold of some.

Stationery which he did. With Buckinham Palace on the top But in a post on the top of it and he concoted a letter to Elliot Ellisup as though it was from the Queens of the Kings through King I think in those days private secretary a summoning Eliot to Buckingham Palace to photograph the royal family. He wrote this thing and it was damn time everything. And Elliot was so naive about this because he gave Elliot this note in front of everybody on the set. Now if Elliot had know anything about it he would have known. Anything was coming from the palace it wouldn't come from John Houston to be given the set but Elliot couldn't see through this and. This letter was given to Eliot. I've been asked to give this to you. I think you'll find it's a command from Buckingham Palace and handed the note and. It's there was you know a summons to go to Buckingham Palace. An Elliot was set about doing all this and got everything ready. I mean he was going to be phoning the palace to find out where he got to do this that and the other. And in the end had to be said he had to be told and he used a bit but he had to be told that it was a joke because otherwise I think he'd have been knocking on the door of Buckingham Palace. Ready to photograph the royal family and this was all a gag done by Houston I mean those are the sort of things he would do on another occasion and Elliot has apparently made a pass at a girl he had been friendly at all the time and made a pass at a girl. Only a small thing. Houston got to hear about this and started to talk to Elliot in front of everybody saying. Elliot I hear you. OK. Alright. Can we. Find him.

TAPE STOP FOR TEA

OK. It was on another occasion. Houston to hear that Elliot passed the girl somewhere in the studio he thought what a wonderful opportunity. dor another gag He worked on Elliot

Erm called Elliot over one day very seriously if front of everybody on the set. Elliot you made a pass at a girl on the set

isn't really the thing to do. Life magazine photographer making a pass at a girl on Moulin Rouge Elliot I don't know what came over you but you know I took you seriously John. I didn't hear it. It is come to my notice that you did. This is very serious because I also hear that the girl's Parents are getting involved.

You know John I simply didn't do this Elliot. Something must have gone on between you. Did anything go on between you know one and no John. No no really. Well do you have. They. Have and this is going on in full view of everybody on the set in early to work. Well. You know now that you know what do you do. Well I guess I smacked her bottom. Now here this is very serious for a Life photographer. Often referred to to do some you know what are we going to do the girls parents are beginning to get very unhappy about this and I know John I I think you know more than that to go Elliot are you absolutely sure. He yes yes no no no we're did you do this Elliot I mean was it you were you know I can't really remember a who you know who surely you must remember. Was a set or was it in a dark corner on or a corridor.

Well he said I think it was in my office are in your office was there anybody else is there really no no no no.

Well this is very serious and so it went on a hour and we're all in cahoots of laughter and Elliot takes this all very serious and even builds up so much in early as mine I mean in the in the chat about to make a public confession of that he raped this girl of course is nothing like that happened at all that there was a sort of trick that Houston used to do a joke and he used to enjoy it.

My next film with Houston. That was a Beat the Devil? that was a black and white film you were never invited to photograph a Houston film we are going to something exciting a B & W film Beat The Devil? have you read the book. It's a very good story. We're going to make a real Shaggy Dog Shepperton Picture Show he sounds interesting as always follow these guys. So in Italy and. Studios right.

So we go off to Italy to look for the locations of while we are out there I find that he's assembled You know what in those days there is a good cast.

He's got art he's got Peter Laurie he's got Jennifer Jones Gina Lollobrigida. Robert Morley

Edward Underdown Not quite so well known I mean there are six which are bad cast and. We're with you we're going to make the film we find the locations in Italy. The rest of the studios now are. we go out ahead of tome and JACKIE Claimy? is the production supervisor This is before Jackie was directing Jackie was productions adviser and the first story I have to relate is that the Jackie. Gets a fever and he's quite ill. Word gets back to John that Jack's not well he's got he's got the flu or something. John said where is he Well he's in his hotel. In this hotel where we are. Let's go to him. He said I've got a very good cure for that we go to Jack who looks pretty awful. And he's a. John's secretary was a girl called Jeannie Simmons the famous Jeannie Simmons in those days and he said and I was with him. Into the room to Jeannie fill the bath. So plenty of hot water. So fill the bath with hot water and Jack's got Pretty bad fever to Jack. Come on we're going to put you in the bath.

Are there any more to do with any of them. No matter waht Jack says we get hold of this poor figure and dump him in this very hot bath

U.S. and so. Jack feels a bit better. So.

Jeanne is there. As well I mean it's crazy. Right. Can't you need let's get Jack out of our silly drain the water Jeannie fill the bath but cold water so the Jeannie fills the bus with cold water. Come on you put Jack in the bath in cold water I mean how didn't get galloping pneumonia I don't we don't poor old Jack in the bath with cold water give me screams and he's in agony shivering and shaking he said. To Jack in an hour's time you'll feel great. So we get him out the bath and read this group you know dry him up I'm carry him back to bed and leave him when I have to tell you. Jack gets worse and worse and worse and a John to go back to John I say John I've been to see Jack he's you know he really is very bad now.

He's got a real fever right. Will give him another dose to say how it is are you sure this is right. Never fails this is in there with the help of wheat and Jack and Jack is looking so awful Jeannie fill the bath again and we do it again and we don't kill this bloke I don't know I don't know to this day whether that was a Joke or whether he was really serious but we actually did that was the first thing on earth. Now the next thing I'm the most hilarious is as far as Gina Lollabrigida? had never made a film outside of Italy. this was her one big chance to make the grade with the big American stars. I have to tell you Gina Lollabrigida is the world's worst actress she's she's got a very good looking very good face but she is a terrible actress you see.

So she's going to make a big ploy on this film and she's going to really hit the headlines so she thinks so. She asked John whether she can go and choose her own wardrobe but I'm one of these Italian.Haute Couture places Sure sure sure yes. Go didn't choose it we get a message that she wants to have her dress parade and would we all go. So John asked Jeannie we're going out to see Gina@s dresses we're going and says oh come on Jack come along so we go to this beach house and we all sit in these chairs. And. A Jeannie is a secretary of course. Remember Gina & Jeannie she I call her Lollabrigida to come on with the first outfit.

Let's say it's. a blouse & a skirt So she says Ha ha. Ha ha. Jennie taht's his secretary make a note of that blouse and skirt. Very Interesting that all this it's very interesting. Totally non-committal. She comes on with the next outfit. Let's say she had a hat on a dress. Different shoes. Jeanie make a note of that hat dress shoes. Jeannie writes that down

Gina comes in with a third. Thing. Well it's a it's a blouse and a pair of slacks. And a hat so she's got a hat on. Ha ha.

Jeannie. Mkae a note of that so she makes a note of it I don't think that hat is right to you. And I know I'm being fed with a lie. No in our well enough. No I think no I don't think it's right he said Jeannie and I think that the hat on the first outfit is the one she should wear make a note of that thank you. Thank you Gina so off she go. Jeannie says John she didn't have a hat on the first day out the command yet he did never write it down easy. Jeanne is now confused so she doesn't have the first outfit so she put a hat on the first outfit that's all she did We didn't have one.But John

So the fourth outfit comes on he says now a room. he says Oss what Do you think of this. skirt So I said world to be done yes

Jeannie I think the skirt should go with the skirt on the. The

third outfit so Jeannie says that John she was wearing slacks Oh Jeannie. Come on. Put it down one on the third out of three. It goes with this with this blouse but she said John it was Oss now. Here's what you need to know what are you doing you must be asleep. Put it down. So Jeannie puts it this goes on. By which time she is totally and utterly confused and what happens in the end we take every dress she wore and we take it right to the location. We sort it all out. on location In other words that whole afternoon. Was total waste of time. It was jest of reason for him to have a joke at reciprocate and he does as always so confused and so I mean Jackie claimed it was going on. Jeannie Simms was about to have hysterics. This is the sort of thing he would do say the next thing. Third thing is we're ready to.

Let's say we're going to start shooting on the Monday. Bogart and he are in Rome on. The Thursday and thy're going to come out by road on the Friday. Well they start off by road and they've got an Italian driver and. they come to a fork in the road. And this is the way Houston relate a story. And the driver didn't know whether to go to the right or the left. So we split the difference went straight on into a wall Bogart tips forward breaks a front tooth on his tongue and he arrives up at Ravella? where we are going to start shooting on the Monday with a broken front tooth. Now most directors would think this is a disaster Houston's THOUGHT THIS WAS THE GREATEST joke THE EVER happened. There's Bogart he says.

look our leading man look at his tooth. Yes Bogie he got a problem what you going to do about it Bogie and Bogart says well John i says I'll cable California and get another one sent out out well you better do something about it because you sure look funny do you think it's a stick some gum in his tooth to you know things like I'm always drawn into these games.

Anyway to cut a long story short they get a substitute tooth put that apparently was a capped tooth. He had a broken tooth and it was capped and the cap had broken and he done another one and he got the stuck in alright.

So so that was alright so that's an that's the next thing. Now this is Friday we're told is going to be a big party on Saturday. Now the picture starts on the monday is going to give a party on Saturday. So we all assemble at the hotel. They'll. Have this lovely party and he's got a writer out their whom we didn't know much about them. Who. But you. Everyone knows them was Truman Capote Truman suddenly arrives out of resella?. We've got a script. And. Truman arrived before that's a bit odd So they had this big party and John'said . Truman. have you got a copy of the script there is used to this Truman is. Yes. And he gives it to John and John gets hold of the script and the proceeds to tear it in you know pieces and announces that that script is now not going to be used that Truman and he are going to rewrite the film. Now this is Saturday. Houston's going to get very drunk at this party saturday night so nothing will be down until late Sunday we start shooting on Monday. And we actually started on Monday with no script. You think one how does he handle this well crafty was shooting down in the foyer of the hotel where he is living. He does this so it's easy and he comes down on Monday morning. Bear in mind I've known him quite well by now and I said John what you like and all he does he says Oss. And he looks at

me .

Okay so I say yes that means he wants to pan somebody in the door. Go over to the window. Come down here and sit in that chair you see and that's all I get from him but I know him well enough to know that you talk about getting set up.

QUESTION I'm not sure he's going to do it. Oh I see.

OSSIE MORRIS

Well if you was gestures with his thumb and his first finger this family's first feeling confusing it was yes. And.

And he goes upstairs you see how long will it be I said about that John. So we lined it all up and it's not easy in this hotel room because he's very fussy about sound.

So the sound is these walls so the sound man is putting blankets all around. And I've insisted that they have white sheets on them because I'm bouncing off the walls as well. And if you use Army blankets It kills the bounce so we have to put blankets and sheets as well out because we couldn't get white blankets or some other. So we get this all set up and I go up it's always me that had to go up where I go and we're ready.

He comes down and he looks at it and we've got everything in this quite big foyer. Haha. he wander onto the set. He wanders right on the set and he goes to the far end of the set and he says Oss. And he gestures to me over there.

And he does the same gesture with his thumb and forefinger on the door out of the chair table and the other chair but right at the other end of the set and he said. I think its better this end don't you. That means to say he wants it that end So you have to agree with him you dare not. He says How long will it be kid Well another hour so we have to up everything up take all the blankets off the wall go right back to the other end and re do it all the other end Having said that it is better that end anyway. But I'm not the position to argue with him in the first place you don't argue with Houston you know otherwise he can make you look so small but so easy. I couldn't fault him by saying he was just being awkward it was better but I found out afterwards of course he was rewriting the script. upstairs with Capote and they just stalling things that I was being blamed for the delay because it was taking an hour to do this. Admittedley he changed his mind but that's a director's prerogative. There is another hour where we change it you see. So I mean that that's the sort of thing used to go on for the first few days. Once he was spent a lot of time and writing but he also spent a lot of time treating? with Truman. And once I always tried to get the setup out of him the night before if I could because it's daytime? because he's a bad riser he never he never came on the set nefor 9 30 and then you have to break him in gently otherwise he can really make life very difficult. So I get the set up from the night before and I did one night and we came in the next day and we got it all set up and there's no sign of him so I said. I. Could cancel I go up and see the men there. Okay so I go upstairs and so I get out in the big room. I could smell a wood fire burning you know a lovely smell of burning wood. And his door is ajar and these rooms in darkness in what is obviously the old buggers still in bed.

Well I own that I just I didn't move the door so I thought it might make a noise I don't want to wake him up or he might attack me. I

just crept round the door and there the other side of the door was a three kilowatt fire burning full blast onto the bottom of the door. Now I did often like that all night and the bottom of the door was red just you know just like coke where you'd only got to touch the door and it would have fallen apart. It was just red hot and this fire had been there all night.

He's still spark out and I mean that you know downstairs and he's still fast asleep in bed so I go over to him.

And i gently. You know knock his arm and I say John. I need an AC John. said it Ozzy. Oh Hello Oss how are you

Are fine John. John your door is alight . Quiet I said. Your door is burning its on fire. And he went And oh how I love the smell of burning wood and then just collapsed on the bed and went to sleep again so then I had to wake him again.

John we're ready and we're ready. Hahaha or what or what are we doing kid. We've lined up the shot you know you gave me last night. Aha. Case o r b down and finally he came down how they put the door out out the door I don't know I didn't touch the door but I mean he'd obviously been on the binge the previous night he's got drunk Push the electric fire away and it was right by the door. How's that place wasn't burned down I'll never know It. I mean that was another little thing that happened.

I heard Gina Lollobrigida. who out the making the film took everything seriously and he just set her up and I mean but it's so it's a character in the film because if you see the film she plays this rather Kooky part and then it's really fused and so she thinks she's God's gift to the acting profession and he's setting up all the time but E.D. he's marvellous at manipulating people. Absolutely brilliant. And you said to me outside he's he's very laidback. That's his forte. He lays back and he let everybody else do it and he picks the bests everybody's contribution. And there's something about it makes you bust a gut to get it right and everybody does that including actors. And he chose lays back and picks the nice bits the best bits and he detaches itself from film quite deliberately because he believes if you get too close to a film on. You. You get to involve that section you gotta see the film as a completed whole. You can only do that by as you say laying back so on like the you know that's what happened on Beat the Devil I mean we had we had only three and an Italian an actor who played the part of the skipper of the boat who couldn't understand a word of English he was meant to be a drunk. And they used to load this bloke up with booze Those are the men the bloke was so dedicated He used to get as pissed as a newt Before we started to play the part he couldn't understand English anyway and even rant and rave in Italian and it was hilarious to hear this going on. But it's all in the film I mean there is no script for this. He just lets it go and you think he's crazy but when you see the film you see WHY DOES IT HURT. He Contrast that man with Edward Underdown? a staid steady Englishman. Poor old Fredy Underdown doesn't know there's no way he's going to come in. You don't know what the letters go you don't know whether the Italian actor can stand up I mean if he can't so if he's so drunk he can't stand up or I'll use him to sit down He doesn't care as long as he gets the characterisation right and that's where he is quite marvellous. He was. He had Bogart. In his hand. Bogart is no

mean actor means star you know but then. Bogart would follow John around. Like a pet poodle and I mean all actors and actresses do that he's got these great great quality of being able to get them all eating out of his hand and throughout all the films I've done with him as I relate them as we go along or your you'll hear this coming up time and time again. Anyway that was Beat the Devil

I can't think of anything immediately else about the next one
QUESTION it must have been a very confusing shooting film for everyone because it is used to make his intentions apparent or OSSIE MORRIS All said to me was the beginning was going to make a a shaggy dog movie that's enough to give me another he wanted to be. One is a very good description. Well how could you call it a shaggy if you wanted to be very much off the cuff very much a free sort of of approach to movie making. He wanted to throw the the book of rules away and let everybody go. Bananas and do almost like improvisation you know And. All the actors Well I mean it was it was mad. I mean. One night Jennifer Jones by the way whom I knew very well is is a dedicated nutcase. I mean she always was you see that film to play Tender is the Night which was on television recently. You imagine Jennifer was in that in the film that Fox made. And. It's about this girl who goes nuts. Well I mean Jennifer's perfect part because Jennifer is crazy and Jennifer.

Was very dedicated. And had an entourage of her own around her. Her own makeup around her her own hair dressing and she was a girl on a bike every morning exercising she'd Yogo she did press ups. You know she did everything to make the whole thing crazy John had the bananas idea of putting her in a blonde wig

QUESTION Was Selznick around by the way

OSSIE MORRIS I have a story about Selznick I'll come on to that hed had her in in this blonde wig I mean I thought it looked ridiculous but he wanted her in the blonde wig liberated? it was dark and he wanted the difference. Well I thought it was crazy. One night they were all playing poker. There was the Bogart and Houston always playing poker there was a sound man called Kevin McClory always used to join the school and was always losing money and. A. Whole gang Peter Lorre used to play or one night they were playing poker. And one of Jennifer's aides I think the makeup. Lady came down and said. Mr. Bogart Will you come up to see Miss. Jones immediately. She's on top of the wardrobe and won't come down because Bogart was producing the film He said On top of the wardrobe. what the hell she's doing on the top of the wardrobe. No panic you see. I said well there's a man in a bed. Well he said Christ if there's a man in the bed shw shouldn'y be on the top of the wardrobe she should be in bed with him you know saying this jokingly Well who is the man in the bed well it's Mr. Lorre Peter Lorre. So Bogart goes upstairs and apparently has a gag Peter Lorre wore one of those red flannel nighties to those bright red ones that used to be the fashion and got into her room and got into it with his long cigarette holders a cigarette with his bald head and was reading the paper. When she came to bed and it was a low fade? you see and she's clearly been so scared she leapt up on the top of the wardrobe. And there she was stuck and Bogart had to fish Peter Lorre out of teh bed and calm Jennifer down there but it's all part of the shaggy dog making the picture. You ask me about Selznick Selznick they knew was going to

be the problem because Selznick won't let Jennifer do anything without him being there. It was made absolutely clear that. They had David on the set because he had nothing to do with the picture. But they suggested he stayed Marrakech and they said how marvellous Marrakech was because Churchill stayed there That was enough for David Selznick David thought it's good enough for Churchill is good enough for me. So the park David Selznick in the Munis? hotel in Marrakesh and I think it was in the Churchill suite which is the name in the book and they fell back and they also communications between the Munis? and Italy weren't good. So they knew that would help.

Well when they did tests started to be made and messages started to get back to David Selznick the memos started to arrive and they got longer and longer and it was about Jennifer and the blonde wig and Jennifer's part and Jennifer was unhappy about this somebody had been rude to Jennifer. PETER Lorre was in her bed caring and so on and so forth and Houston and Bogart got a bit fed up with this so they decided that the only way to quieten David was to concoct a long long cable. Which didn't quite make sense anywhere. And they figured if they made it long enough they staged a Marrakesh case which by the. Time David a got a re correction of this cable tried to sort it out it would it would stall him for about four or five days and keep him quiet till they could get over the scene they were trying to do and they did this very thing they concocted this cable it was a brilliant piece of writing which Houston spend hours with Bogart doing and never quite made sense any of iy There were little mistakes in it and so didn't say anything really. And they sent this thing to Selznick to keep him quiet. I mean you know only Houston would think of this Bogart just as big a practical joke as any arms were. And. That's the way they kept David quiet in the meantime we got all these crazy actors doing their stuff. Gina Lolabrigidda acting her head of in all these crazy costumes. I mean Houston wouldn't have cared she could have appeared in onescene in a black blouse and a white skirt and then gone to the door and come out with a white blouse and the black skirt he would look a I mean if I thought it was a good idea put that in a film but. I mean you know several people say a lot is going a bit far you've got to keep a continuity going but he didn't he didn't really care at all. And the e just tried to make it look like a shaggy dog film it didn't get a very good notice when it came out but he's quite a cult movie now. Of who really is and. If it's extraordinary the way people all the film schools want it QUESTION some people recognize delivered which are generally not.

OSSIE MORRIS So. So that was that was Beat the Devil then the next film after that was Moby Dick. Again Moby Dick He wanted to. Make a film again with a totally different colour concept.

We all what ideas and we got a guy dark while I ideas scenes some 80 miles of some coloured datings which were very nice and I was wondering whether we you know with a sort of an ink outline outline of figures. With a colour wash over it and I was wondering whether we could do something with that and he was very keen on this and he said well why don't we do some tests so. He said well get a LIFE magazine man over here to do. We said they will do what he said we won't get Elliott ask who are thank goodness for that I can't face

Elliott

we know he's probably in prison

QUESTION what is this thing about Life Magazine photographers but there is obviously a lot of Mona's in photographers was that the problem is that it's always the public he's the greatest publicist in the world.

He looks as though he doesn't care but he's always in the right spot at the right time looking the right way. He has no equal when it comes to that. And yet he did it to you quite refreshing he seems so laid back. You think it can't be but it is it's all very calculated you know. Don't be fooled by that. And. So the Life magazine you know a just fine and he was he went down to New Haven and he did a lot of stills in the in the docks in New Haven which is the nearest we can find to New Bedford which is in the film and he did some tests on this with some outlines and he got some wonderful results by printing in this light in the circle and he did some wonderful results. And John said Well they seem quite promising so I went to Technicolour and said you know this is what we love. Any hope of trying to do this and I must say they tried a long long time to get it right to try and do it. They got very close but we because the negative was so much smaller than the still the grain who broke down on the negative and the slightest grain breakdown was distracting and we couldn't really get it right. In the meantime we're just about to start the picture you see and we've got no colour style and I mean you should Oss my boy what are you going to do about this colour. Oss you've got a problem. You've got a problem. I'm sure you all sort it out. In other words I gotta think of something that he would approve. Well you know we started so well. I have one other idea I thought. Maybe we could marry colour and black and white. And see if that would do it because he wanted what he called his steely effect a masculine effect of the colour. There are no women in the film except the women of the widow's walk to say goodbye to the people when they leave New Bedford he said apart from that there are no women and there aren't costs so I went back to Technicolour and we're literally starting to shoot just about astart to shoot with brinkmanship again it's like Moulin Rouge all over again. Used to have there and I went to Georgetown and I said Look. Could we take the new. The New Haven tests that we've done. And could you try marrying. Desaturated colour. with Black and white. Why. About. Half and half. I said I think you would have to desaturate the colour. Because otherwise if you don't the black. With the colour all clogged up to much and they used to do special desaturated prints for television in those days then all washee prints which look very nice sometimes but they are all the tones all washed out but I wanted to bring the tones back in keep the colour washed out and that's why the grey black and

QUESTION Let me ask while there's a little it means

OSSIE MORRIS No this was the first single strip. First in the street the Eastman colour had just come in a very good point the very first one.

QUESTION And where did the B & W negative come upon?

OSSIE MORRIS take a glass of wine or a Monet take a black and white off the colour they go negative if you have the colour and they do that and they produce some tests and they really were very good and

very promising and I showed them to him. We actually started shooting. When we see. A test but luckily we were shooting a scene in the studio before we went to Ireland and I got total control anyway and we were able to control that and get that right. Anyway on the lines we wanted but it was the location work I was worried about

QUESTION studio stuff was oh no you didn't see any great difference.
OSSIE MORRIS No what we did with the studio we added a grey as well there in the end and it just knocked it down just a little bit more off but it was all right without the grey because we put the grey the other we had to put the grey throughout everything we called it black white they call it grey in a very light grey. And. That was the style the. A About a week into it was a week into the film before we got a colour style going. If. You ask me about jokes on that well even played a terrible joke on the producers of the film on there we were we were our last and we were filming of Fishguard in the in the peak quad ? one word got around that term. The producer was coming out. And Harold Mirisch? was coming out to see us the Harold Mirisch? we've been told come all the way from California he's flown to London from London Leeds flown to Cork and from know of London he'd flown down to Cardiff I think Cardiff got a car and he was coming at the boat to see us out to sea SC so John said Harold Mirisch? is coming out to see us win as we mustn't let this go without doing something. He said we'll play good joke on him And he didn't say what it was so Harold Mirisch? mouth on time. As a fast launch arriving we were right out at sea. And he's said to the tug which was towing us asked him to go full ahead as much as he dare go because we were limited to speed and get out into the rough water. END END OF TAPE