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SPEAKER: M1

Ozzie Morris side 6 22nd of October. Now continuing talking about your experience with John Houston What's the next film with you you would like to talk about.

OSSIE MORRIS

Well I think the next one is probably one of the best films he did that I was connected with and that is The Man Who Would Be King. It's interesting to relate how all that started. I'm not sure whether I mentioned this but some 20 years before we made man will be king. When I first worked with Houston he suddenly out of the blue said to me as he was going to do wonderful Kipling short story man er man would be king It's part of the Wee Willie Winkie book. And I had had I read it I said no I had already said Well you can read it it's a wonderful little short story and he said and it's going to be Bogie and Clark Gable. So I went and read this short story which a super little short story but the film was never made. 10 years later I'm doing another film with them and use I get the same dialogue Ossie wonderful news. We're going to make a man would be king. Wonderful story have you read it. Yes Jan remembered of course of course. Who's going to star in it. It's going to be Richard Burton and Peter O'Toole. Great Again. The film was never made. Now we can get another 20 another 10 years so that's 20 years since he originally brought the subject up. I get a phone call out of the blue in my house at Northwood saying would I ring John Houston. So I said fine I'll ring John Houston but where the hell is he. They said Well is he sitting in the in his suite in the Beverly Hills hotel in California. Ring in there. So I duly got on the phone and rang in because we've Houston I mean you literally want you to do it immediately and I just come in we've been shopping somewhere and I got on the phone to Beverly Hills Hotel and I got through to his room and there he was he was properly reading in bed or something or other and said John its Ossie How's the boy how's the boy and fine JOhn How are you. I'm great. What's going on. What's going on. I said Well John you have had a message ask me to ring you have you have you. Oh yes he said That's right yes. He said I've got great news for you. We're going to do a Man Who Would Be King.

I said really no no asking me whether I was available assuming that I'm going to do it I mean with him he always thought everybody was available as I said when he wanted it. The fact you have to earn your living in other ways because you may only do a film every couple of years in this country didn't enter his head. Yes John jolly good now as he is going to be in it. I know it's going to be Sean Connery and Michael Caine. Great. OK fine. Now you know what I want you to do kid. Go down to Morocco and check out the locations. OK I said it when you're going to be there no you said I won't be there I'm going to Puerto Vallarta to do a little fishing. He said You go down there and give me a call when you're down there. So I said Well John he said in Puerto Vallarta I said John you haven't got a phone in Puerto Vallarta . Oh no no no he said. Well I called Paul Kohner my agent. He'll get he'll get a message to me as to how Paul ever got the message as I don't know. So I would like 48 hours after I got the phone call I'm on the way down to Morocco to look for the locations where now there was a wonderful production

designer there who's And the name escapes me for the moment. Anyway it's on the credits I think of it in the moment. He was a. Hungarian I think its name is a very tough but very good designer. He was down there and Alex Trouner? that's his name Alex Trouner. And he looked at a lot of locations and we went round to the various places in general just a rough preliminary look around. And I've been given a draft treatment to read and it was obviously practical to make the film there whether the film would not have been made it bad said no it's no good I don't know because they were all they were setting it all up but Houston felt he wanted me to go down there so. I duly rang Paul Kohner in California told Paul who didn't seem to know that I was expected to ring in but I said John said would I ring you because he's in a Puerto Vallarta hasn't got a telephone. So I rang Paul and said I told you I thought it was fine right so I came back to England after that and waited for a while and then I got another message. Would I go down to Morocco again and really finalize the position. Because the film was definitely now going to go ahead so back I go down to Morocco and we're based at Marakesh? which is a wonderful place for various locations and it was in the winter when it wasn't too hot. And we cited these vacations don't let me give you an example of the responsibility Houston used to throw at his crew in the in the story there as any enormous great temple that has to be built it and it's got to be perched right on the top of one of the mountains in the so-called Hindu Kush because the Kipling story takes place in Afghanistan and we've got to build this thing. Trouner's design made a wonderful design of this thing and it's huge it's got to take about a big courtyard with ruins and it's got to take about three hundred monks in this scene I mean there's some big things to play and this thing's got to be sighted somewhere. And obviously the more remote and more spectacular a location we could find then the more difficult it's going to be to erect the set. So I went out one day with Trouner And remember we haven't got a Houston he's still fishing in New Mexico and reading books and leaving it all to us. I go out with Trouner? and we go up some almost like a bridle path and then the path runs out and we go across some fields and we end up with a most spectacular view right on the top of a mountain and it really was quite spectacular I mean everywhere you look there was magnificent scenery and it was as near Afghanistan scenery as well ever get because we weren't allowed to go to Afghanistan because the insurance people wouldn't cover us. So I Trouner had a model there and we sited this model and I worked out which way the sun went and so on and so forth and we positioned the model and Trouner? agreed and it was fine for me there was an open side to it. We put that on the south side so that we got all the sun coming in the open side of the set the columns were positioned so a nice cross light and it generally worked that we could shoot all day. I think it was on an east west position which fitted the location so we did all those then I said to Trouner? now. I said Alex this is marvellous but how the hell are you going to build this set up here. Oh he said it is it is not difficult. He said we will build it in sections so I said yes we're going to build it you still will build it down in Marrakesh? And I said What are you going to ship it up here in sections he said. Yes I believe what about these columns how tall these columns oh said these columns they are 40

feet high. But I said you can't get a 40 foot column on a lorry I said that you know you've only got some beaten up old Moroccan trucks. Oh we will build them in three sections he said and bring them up and then we will mark them we will assemble them and I said Now what about do you know all this this space that you can get that up oh we will bring it up in sections. So but you haven't got a road all we will build a road and cut a long story short they be built a road and he built this set which is quite magnificent You see it in the film on and all this stuff was bought up in sections and assembled out there and also we had to have a cover set up there is no good taking a unit of 120 people up onto the top of a mountain and the weather goes in a hundred many people are earning a lot of money not doing anything. So. The set was built up. Now normally it will be built up on tube but we haven't got tube in Morocco so it's got to be built up on wooden piles and then underneath we built two or three cover sets so that when the weather was bad we could go on working. Now that whole set was built without Houston ever so much as coming seeing it. And that's the sort of responsibility he gave is a typical example of a response that gave to members of his unit. He was a tremendous responsibility for Trouner? and indeed for me because if anything wrong I mean is going to turn to Trouner and myself say how are you going to make this work kid. And that's what he used to say I mean what have you got in mind and if you haven't got the answer and it doesn't make sense he makes you look you know the size of a matchbox So that was one up one example of you know the problems we had. We sorted all the locations out and the whole picture was set up. I came home I went out again then about two or three weeks later and this was two weeks before we're due to start shooting. And he arrived. Now the picture is all set up. He done the casting of course. He'd been working on the script we're glad he's here and I must say because this is a story it always wanted to do. But there was no question of changing anything. And you just take him round the locations as we did Trouner? and myself and I was I'm a very superstitious person I was used to cross my fingers and hope to God that it was going to be alright. One location we chose. Why was I an actual building which was going to be used as the local commissioner's office. Where in the film Drabert? and Peachy? the Connery and Kane are brought before the commissioner because they've been up to monkey business with stealing weapons and things like that and we've found this location and also again looking for two locations on the one site. We found a cellar.

Underneath which we thought we could use as an office in Delhi which was meant to be Kipling's office in the printing works of print the newspaper where he worked. Now while we were looking through that and the original location I wandered around the back. And I came across the most fantastic looking face an old Moroccan watchman he was. This was a derelict building and he was obviously there too as a sort of a watchman he had a couple of pigs and a goat in the back and he lived in some sort of outhouse there. Had a wonderful face all lined wrinkled with years of wear and tear it was like leather but of course he couldn't understand a word of English and he was very poor. And I said to the production people I said look when Houston arrives for goodness sake keep that old boy out of his sight because if not as sure as God made little apples he'll

have him in the film and that's going to cause problems with the insurance people. Right they said we would do that well when we go round the locations when taking Houston I've now come back to Houston going round the locations we get to this location and you know this little man appears. I thought this is it. He's going to pick on him and immediately Houston's interests switched from the location to this man anywhere I returned looked at him and tried to talk to him of course the man couldn't understand what Houston was saying. And Houston looked at me and said I Oss come over here kid and I went over. He said What do you think of that face. Well I had to be honest I said well it's a marvellous face John said it really is marvellous. He said we must have him in the film.

I thought Oh god now I'm going to be blamed for this although it's nobody doing me and I said yes fine. He said you know what if you can play Kafusah? is that when our Kafusah? in the film is the high priest the chief of all the priests and it's a major part. I mean it's not as they were just gone for two or three feet and film and then he disappeared. He runs through the whole of the location of the monastery. He's never been never off the screen. I said. John it can't understand English. You know it's no problem kid problem. And I said Well I mean what do we do.

He said I will get by I will get by. I thought this is going to cause the most awful problem when we got back to the hotel and I thought I have a duty because Houston is a great one for keeping things to himself but I have a duty to tell somebody about this because. You know the shit's going to hit the fan. So I went and I saw all the producer John Foreman and I said I think you've got to know John that I think you're going to have a casting problem we've been out looking for locations they're fine. And so so John Foreman imitating Houston and said what's the what's the lad been up to now. I said well he's cast it's going to cast a suggest and an old aowered? a watchman who can't speak English as Kafusalem? In the film he said it's a joke. Asked. It isn't a joke. I mean this is what he's going to do. So that I can see him and I'm sure that's not right. I said OK well of course John Foreman went to see Houston and I was absolutely right and Houston said you know he's going to be fine kid's going to be fine. To John Foreman who was very nervous of Houston said Well you know I don't know whether we can get insurance no problem he said he doesn't want to be insured he said that old boy lived to 150 still alive. He'll outlast me. Said if you can't get insurance for me and you can't get Houston insured you couldn't because of emphysma? he said well if they don't wanna insure me I won't bother about him. Cut a long story short this whole boy was cast in the film and he is marvellous in the part. No he never says a word. He just does it all by gesture and all that Houston did was to stand at the back of the camera and sort of sign language get the ole boy to do things and mutter something in Arabic which nobody ever knew and that the old boy almost pantomime what Houston was saying. And it really is marvellous in the film now. No director in the world except Houston would have taken that chance. He took the chance. It worked. I can't think of any other director that could do that and I think that's one of the classic examples of the greatness of a man like Houston because a he's got his bad points but he's also got his good points in every so often you get a bit of magic

out of him and that was magic I mean I would never have I mean as I've just said I try to keep the old boy away from him but I knew once he saw me one time but I know I know when no other director that would have ever bothered to do a thing like that. Sean Connery and Caine got on with him very well and eventually this old boy was allowed to see himself on the screen though he'd never seen a cinema let alone see himself and he thought it was the gods some think the gods had done he didn't know what was going on we dressed him out as a monk we shaved his head. I mean he didn't care and Irene Head No Elizabeth Edith Head the costume designer on the film Edith Head. She dressed him and he looked marvellous. And the thing was very successful so I thought that was a little story about Houston which probably is not you know been told before except the members of the unit knew about it. If he really tried on this film I mean I'd work with him a lot and I know when he's trying when he's not trying and he desperately had always wanted to make this film and he he really worked very hard with Gladys Hill who was his sort of secretary personal assistant and she worked on the script with him he was always working on the script. We never got him on the set before 9:30 in the morning. But he was very good he stayed there any took great interest but he did leave an awful lot to all of us certainly always left a lot to me Connery & Caine found it very hard to understand him at first but then I knew him so well this was the eighth film I've done with him. Is vagueness threw them completely it's apparent disinterest in the movie.

They couldn't understand at all come to me and say you know is he interested in the film I said yes he really is the this is the way you were wise in life so I said well it's a form of detachment he likes to step back from the film and watch it being made and try and see it as a completed whole you see when you make a section of a film. Everybody concentrates on that one section. And you don't know whether that's overplayed. It's very hard to know whether it's overplayed or underplayed until you see the film completed. It may seem right at the time but when you see it in the whole film it may be it's overplayed or underplayed it's not the balance isn't quite right and it's always difficult for directors to do this. And Houston I'm convinced overcame that by standing right back from the film as sort of the most laid back director. I mean that all the time he really was. And I think he did that so that he could try and visualize the scene in the completed picture.

But as Sean and Michael got used to that in the in the end and. They are chatting with me and me being the sort of go between. They they go on time with him in the end. Towards the end when he got very tired he got a little bit vague because he was quite an old man and they used to set up a lot of the scenes themselves performance wise and I would try and be ready to see how we could photograph that and then when Houston came on. I get the usual story from you know what are we doing today kid and so I'd say we're doing so-and-so John and he would say How do you how do you see it. So I say where Sean and Michael they would give you a run through they worked something out and maybe you'd like to see that. And he'd say yes sure and they run it for him and then he'd say to me what do you think it's passable I thought we do so-and-so so and so. And occasionally say well you know I don't I don't think that's very

good you know maybe I've got another idea and he'd think of it another way but very often he would do it my way but it never came on and actually directed us the most directors to work on the set and say now it's quiet everybody. This is what we're going to do we're going to do this that and the other. You never work that way. And up and up you know towards the latter part of his life. But I think it the film was very good it got a very good critical acclaim and one of his better movies and now sadly is no longer with us. The film is often mentioned as one of its success stories. In complete contrast to that he made a film over here with Paul Newman which right from the word go I knew we only made for the money. He just wanted the money because his private life was so. High key got through money is so fast he just had to act or he had to direct films and any film that Paul Kohner could get in me was only too grateful to take because of the money. And this was a film that Paul Newman wanted to go it wasn't a very good story it's called the Macintosh Man and that was in total contrast to the Man Who Would Be King because he really was totally disinterested in the film. A story goes I think James Mason mentioned that yes I heard an appreciation of John Houston. James Mason said to John while we were doing Macintosh man John which is the worst film you ever directed and I think Houston turned to Mason and said Well make it now kid. We're making it now which I thought was a very honest and very terrifying thing to say. I meant the words exactly right but I know it. We were making the film it was James Mason that asked the question and that was the reply I got. And the whole film was set up with John so disinterested that it was very hard to get him the studio let alone to direct anything. Let me recall a couple of incidents there. I mean that gain. Paul Newman used to work out the scene with the other actors he come on the set. Paul is a very you know a very professional actor. He'd be on the stage as all American top actors are at 8:30 in the morning. The assistant director would gather the actors together of course we'd have no John Houston you wouldn't get him to 9:30 at the very earliest and he ran through the scene and I'd look at it and I'd have some ideas. And then nine now and 15 we'd sit and wait. And then about 9:30 a.m. the Master would come on to the studios at Pinewood. And because he was disinterest in the film one was very careful about how we got him to work because he could turn very nasty if you pushed him he could make life very difficult for you he knew this I knew that I wasn't about to do that. And he had a newspaper under his arm and. Do a little stretch and say good morning everybody. Very charming. Good morning Paul. It's a good morning Oss. How much has my boy this morning. John Fine fine how can this chair would be there only to sit in his chair and they discuss what they did last night he either seen read a very good book or he had a very good meal somewhere and nobody ever mentioned the film and then he'd run out of conversation and Paul would crack a few jokes about something that's happened the previous night and then maybe the assistant director I would say John you you want to see a rehearsal and he'd say to me oh yes Kid Yes right.

What are we doing today. So I'd say well wait we're doing the scene with Paula. So and so in the detective's office and he'd say What scene what scene. I said Well Paul in the detective's office you

know where they are. And I thought God I've blown it. I mean you know it doesn't seem random. I say you know John it's it's page something in the script and. Oh yes oh yes. OK. OK and I thought Thank God I have got over that one. So Paul would then do a rehearsal and we do watch the set and Paul would finish rehearsal and I turn around and he's not there and I'd look and he's right to the other end of the stage and he sort of got his back to the wall and he's looking at the wall and he's got his back to us. It's quite extraordinary. So I'd say John how was that. Is that all right. Oh you're fine kid Fine did say so I say sure. Where should we go ahead. Yeah why why don't why don't we why don't me. So I mean he's not half the scene he's not seen so we've lined it all up and he goes off. Do anything but direct this film and then when we're ready we bring it back on and it's a nice I'd go up to and say John we're going to start because I knew the style of camera movement he wanted by then and you know it very well. I knew we all started along and he always worked in closer and once you're in close you must never come out again. It's a sort of set pattern in all these movies and I've worked this out and I've said John we've done so-and-so so-and-so is that alright. Well sure kid Sure sure. And we do rehearsal and we start to shoot and maybe we do one or two takes and he might say to Paul Paul you know don't do that.

Do something else. He wouldn't tell him what to just do something else Paul and Paul would try something I say Okay fine let's do that. And we film it and that was it. And there be no cover because they didn't want anybody to screw the scene up if you did cover that meant to say that they could shorten it or lengthen it. No way was I going to have that need to stop them doing that. If you did a couple of close up we wouldn't do a cross close up so you couldn't cross cut it. You don't go back to the long shot You know any Editor worth its salt would do that if you started long you go in you wouldn't go out again. So he was very crafty at doing that and we did the whole picture like that you were totally disinterested sometimes on the exterior. Paul wasn't called. He wouldn't turn up.

I mean we'd we ring through because you never shot anything without asking him. We'd ring through to Gladys hill in that its hotel in and say look there and say Ossie says that the weather is just great now can we go and shoot the part of the escape and that would count all sure kid go ahead and shoot it and we'd shoot it but never with Paul. Because there's always this understanding you know the star and the director the director directs the star and the star doesn't like being directed by anybody but the director. But we did a whole lot of the film without him even being there and I mean it was quite extraordinary. Totally disinterest in and of course the film is pretty awful. I mean what more could you expect with a man who's had this disinterested we went to Malta to do the location and we had a night location. And we went out to get it ready. And we start. We did the first part of the location and then we got to move locations. And so we say we shot the first part between 8 and 11 o'clock and then we were going to move to another location and we moved over and we were already saved by about 1 o'clock in the morning and no sign of John. So rang back to the hotel and he gone to bed I mean he was in his pyjamas he gone to bed and was asleep. I said Look now am I going to get him up. Somebody else can do that

if he's going to sleep. The message came out he's got he's retired for the night. The message was not to be disturbed. So in the end I don't know somebody went but we got the producer going and he had to get dressed and come out again. Well you can imagine what he was like when he came out he wasn't exactly in a good frame of mind and he starts being awkward but I mean what else can you do you've got to make the movie. You've got to keep you can't keep you there on night work extra overtime. You can't just let not work. But he does make life very difficult on those inside because somebody crossed him if he wanted to go to bed and he was just not interested. Quite extraordinary. Quite extraordinary. I think that's about all I can think of. Houston at the moment unless I can be prompted with questions later on you know maybe we could go on to something else.

QUESTION Well yes Let's go back actually if you know I suppose the man if you like who gave you your real break Ronnie Neame wasn't it?  
OSSIE MORRIS Ronnie Neame smart anymore. I rather not mention that have a no no. Was that a difficult relationship because I mean after all he had been a leading cameraman.

OSSIE MORRIS Well no you see it's interesting No in fact that was my bit of good fortune because I had a buddy of my same seniority who got a break as well and he never made it and I'll explain why he didn't make it in a moment. I've known Ronnie out since he was a camera operator and I was a clapper boy. And after the war when I came out I was a pinewood. I was operating for David Lean's pictures and I was operating for Guy Green a lot of the time and then eventually Ronnie Neame said to me you know would I like to photograph film for I'm around I was going to direct a film and I said. Well yes I'd love to and I didn't really know an awful lot about it but I mean no I'm not going to be a fool and say I can't do it obviously I'm going to have a go go for broke because Ronnie was an ex camera man. He saw the whole picture through the eyes of a camera man which was a great help to me because it meant that he didn't put himself into these impossible me into this impossible situation where it's impossible to light. Ronnie Neame always saw windows light sources as part of a composition which helped me as the young cameraman. So in that context I was fortunate. Now I have a buddy Ernie Steward who was the same seniority as me there was Chris Challice Ernie Steward and myself all operate at Pinewood when you know Ernie was given a break with a company Frank Launder and Sidney Gilliat. Now Frank and Sidney were writers They didn't see visuals they saw script a very good script writers and they directed films but they were directing their own scripts and all they wanted to do was to get. A composition where they could get everybody in the frame rather like Capra used to in these old films. Do you remember some of the old Capra films he just pile people into a static camera and they did their acting and then they exited. Well Frank and Sidney were a bit like that and they never saw windows or sex or anything. They only heard dialogue their own dialogue. So Ernie said he'd do the film and the first scene that he had it was a little composite It was a Christmas party scene. And over the set they had those paper decorations you know we had from the corner of the room to a lamp in the middle chandelier or something in the middle a lamp in the middle of the room. Now in those days the only way to light sets was from the top. And Ernie just found it totally



impossible to light these sets without the paper chains getting burnt out and having paper chain shadows over a party and it was a total disaster and Ernie had to in the end say look I don't think I can do this. And he had to come off the film. Now that cost Ernie a year of promotion I mean you never get another break for a year after that because they had to get an experienced cameraman to come in and do it. And it really even then Wilkie Cooper came to take the film over and Wilkie was very experienced but even then Wilkie found it a little bit difficult to handle these paper chains. And there's a case in point where I was fortunate because I had Ronnie Neame as a director who was a camera man who would never put me into a situation like that. Ronnie Neame would have said look let's go but if we have paper change is going to be impossible for any camera man to light it. We must think of Christmas decoration of another sort but Frank & Sydney simply didn't understand that. So that's where it did help. And it really did.

QUESTION And did you do any more with what was the film you did with Ronnie.

OSSIE MORRIS It was called Golden Salamander that was my first film with Trevor Howard and Anouk Aimee? Anouk was in it and Herbert Lom and that was in nineteen forty nine at Pinewood

QUESTION why did you do any more with Ronnie Neame

OSSIE MORRIS Oh yes I did three or four with Ronnie Neame I did the man who never was that wonderful. True story by Ewen Montague of the body that was put out from the submarine of Spain to kid Hitler that we were going to invade in the south of France not north and which actually did work. And in that context we went to the actual cemetery at a place called Huelva? you we're well there in Spain where the body of this man is still in the world you know they buried him in the wars in Spain and in point of fact it's not the true man I mean it's a body that Ewen Montague got from the mortuary. But it's it's got all the particulars of this assumed name. So that was another one I did with Ronnie Neame then I did Scrooge with Ronnie Neame and then I think the last one was the Odessa File and I've done about four with Ronnie Neame It was that it was a good relationship.

Oh yes good relationship. Ronnie Neame has been very kind to me and very good to me. Throughout my entire career.

QUESTION You worked with DeSica? What about understanding

OSSIE MORRIS Yes Well let me let me give you the background of working with De Sica? because again I mean this is a bit of background story that always interesting De Sica? had made Bicycle Thieves an Open City and was a really hot European director and who has sort of latched onto a style o Neo realistic photography which was totally foreign to the American public. Dear David Selznick after every success with Gone with the Wind success I think a gone to his head a bit decided it would be a marvellous marriage for him to produce a film with De Sica? to direct it and they say they made some arrangement whereby. David got the finance from America for part of it and got these two stars because De Sica? was keen to break into the American market and the two stars were to be Jennifer Jones David's own wife and Rock Hudson. Sorry and Montgomery Clift and he was going to get the finance from America for the American distribution De Sica? was going to get money from Italy which was

easy and all the small parts were going to be Italian. And it was hoped that that would make a marvellous movie and it was called Statue and Return? and it's a story about love. It's rather like an Italian version of a Brief Encounter of a love affair of a married woman to a single man on Rome station and the whole end of the picture is going to be made under Rome station at night. Now I'm not photographing this film De Sica? insists on having as Italian cameramen and David Selznick says fine. That's OK with him. Now the picture starts and I am nothing to do with it. And one day I went to Wembley Stadium on a Wednesday to see a football game say England and Wales and I got home about 5:30 6:00 o'clock at night and my wife said there's been a phone call.

Jenny RICER Now Jenny Ricer is was John Walsh casting lady and I'd done Moulin Rouge and beat the devil so I knew her and I guessed it was something to do with Houston so I rang Jenny a Ricer and she said Ossie John Houston want you to go to Italy. As soon as possible ask him for what he's not doing a film in Italy and we've only just finished. Is anything to do with Beat the Devil I know it's there. He wants you to take over for David Selznick and take on the De Sica?film a said. I don't know I don't know De Sica? coming they should know. But John's going to do with this is he. So she said no but. David Selznick rang John because you know they're great friends and asked if you let you do it to God you know when when they want me to go she said well there's a flight out at 8 o'clock and they can make it at 8 o'clock 5:30 you know she would get a car to you quickly say to cut a long story short I did it I was on the 8:00 evening plane and I landed at Rome say 10 o'clock it used to take about two and a half hours. And a lady came and met me called Jovanela Sonomi? and she said I'll take you out onto the set as it would have been on the stage where they're shooting they were shooting at night I didn't even know that I knew nothing about this. So I go out onto the set and I I I don't meet De Sica? but skulking round the back is David Selznick and I knew David Selznick by sight. And he said I'm so glad to see you. Let's go back to the hotel. By now I expect 11:30 at night we go back to the hotel and I sit in his office or his only suite in the hotel and I hear the whole tale of woe what's gone on. They're ruining Jennifer's looks they're massacring her can't go on. It's got to be stopped. Jennifer's never looked so awful. I have come to an arrangement with De Sica? whereby whenever the camera comes in tighter than a full length I mean this is crazy only David Selznick the tight along full length either Montgomery Clift or Jennifer Jones. You are to take over an Aldo a man called Aldo who's to stick his camera is to stand back and you are to take over. Well I mean you know anybody that's made movies knows this is the daftest sort of set up could ever be so as to. Well David he said Now you can do anything you want you can do anything you like but I'm holding you responsible. For Jennifer's looks in this film I thought God six hours ago I was at a football game. Now I right up to my neck and it's no fault of mine. So he said to me for a long time it's now about two o'clock in the morning said Now look at the range for you first thing in the morning to go to the laboratory and see all the material I want you to tell me what's gone wrong what are they doing wrong. Why is Jennifer looking so awful so I suppose I go to bed at about three or four hours sleep

and I'm up next morning I go to a laboratory and I wade through hours and hours of punch drunk with a film I've seen of Jennifer and she looks horrible. She does I mean there's no shadow of doubt that she looks horrible. And I because I've already photographed her and beat the devil so I know she doesn't have to look horrible but she's got to be properly photographed and I have to have all the continuity sheets and I have to check and to see what lens they use and everything anyway was quickly became apparent what was wrong the Seacoat technique was to use one lens only and its what we call a wide angle lens a 30 millimetre and he shot everything on a 30 millimetre. So if you wanted to close with Jennifer you pushed in under 30 millimetre and of course that pulled her nose out distorted the cheekbones and cheekbones and also Aldo never used then diffusion so I mean every blemish Mark showed and everything. So it was quite quite easy to find out what had gone wrong so I went back to David later on that day said look how I found out what's wrong and this is it. He said Right now I want to go back and tell me everyone that you think should be retained to have to go and wade through all this film again make an enormous list of retakes and it really was quite embarrassingly long and he said I'm going to send these De Sica? Well what I didn't know was that he and De Sica? already at daggers drawn because I mean De Sica? got no time for all this American mishmash stuff. He wanted the neo realistic stuff. And no way was he going to change so I can't. This goes to De Sica? this whole list and he has a middle man called Marcelo Durosi? who's the sort of well I don't know his producer cum general factotum and you Durosi?. Makes himself known to me. And so any conversation between me and De Sica? is done through Durosi? and Durosi? was very good I mean he knew that I was my fault and he was then in the hot seat. So we. We had a quite a relationship but I quickly found out that Durosi? had as much say over De Sica? as I did I mean Durosi? was just De Sica? whipping boy I really well I was cast as a producer and so we had this. We started and we started our Rome station and the first two or three days were just really takes retakes retakes and I had to go in and try and do these re takes I had to tell a Italian crew what lenses to use and they were all our all Aldo's crew so they weren't exactly keen for me to go in but I mean that was the arrangement it had to be and I had to be quite tough. Because I knew my neck was on the block anyway so we started doing all these retakes and because I knew Jennifer and I got to know Montgomery Cliff very well. And we did all these re takes. Now I have to also tell you that in those days it was slave labour in Italy. I mean we worked 12 hours a night on Rome station 8:00 at night till 8:00 in the morning. No meal breaks no food. They paid off all the electricians and everybody so there was no meal break no food real sweated labour and it was November December it was bitterly cold and that was this situation and we worked 12 hours six days a week the only or six nights a week the only night we had off was Sunday night. Now so I used to get back to the hotel at eight o'clock in the morning and then I'd find as you must know now David Selznick is the great one for memoos. I have a welter of memoos under my bedroom door. And if they weren't there then when I went to bed I get up at 2:00 or 3:00 in the afternoon and there be a wodge waiting under the door and I had to read through all these and it's

all about Jennifer. What's happening this is going wrong that's going wrong and Jennifer's un happy about this well I speak to Jennifer about it. She believes she trust you she believes you and you'll know how she feels and so on and so forth. I also found out that Jennifer could not stand David Selznick being on the set. Now David if you if you know David Selznick he's not about to keep off the set when he's producing the film so he didn't trust De Sica? De Sica? didn't trust David Selznick Jennifer didn't like a husband being on the set. New poor Montgomery Clift was right in the middle of it all with me you see. Well one night we were in Rome station shooting and I was just standing at the back watching what's going on.

And I suddenly hear this. I sort of see. And I looked round and behind a column of Rome station is David Selznick saying.come here come here So I go to the back to David Selznick and I say you know he said. RC I'm very worried about the way De Sica? is playing this scene Jennifer's not playing it right it wasn't written that way. I mean Jennifer should be responding more to what Monty is saying to De Sica? missing the whole point of the scene. He said Go over and tell him I said what David. I can't go in tell you to De Sica? how to do this scene he said we will go and tell Durosi? So I said All right well I try so I go over to Marcelo Duro see who now knows the problem. I said Look I've got this David Selznick round the back there doing his nut because he doesn't feel that Vittorio's is playing the scene correctly Jennifer should be doing this and I tell you exactly what he said. He said he wants me to go and tell Vittorio but I said No way am I going to do that. I said No I don't know whether you're prepared to do it he said well I will speak to him. Well whether he ever did or not I never knew. But I mean that was the sort of situation where one every night one night David came on the set and David's enthusiasm for participating got the better of. END END END