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SPEAKER: M1

How much. Side 8 was a Morris side 8.

QUESTION Now do you want to say any more about the Thompsons
OSSIE MORRIS well known only that I mean you know the film was very good. You made a tremendous amount of money. It's quadrupled its production costs. Lee made a good job of it.

You know he handled actors very well indeed. I mean can we tell a story about actors problems with actors I mean all my stories see problems with actors you have you have Greg Peck David Niven Tony Tony Quinn the three big names and you've got as I said Stanley Baker Jimmy Darin? and Tony Quayle now. They're all in the scenes together. You couldn't get them on the set. You see this with another problem if you we found out that if you go on call say Greg Peck say the assistant director will go and call say Mr. Peck we're ready. He'd say is David Niven on the set. No not you. Well call me when he comes on. So right so the OK go to David David we're ready Mr. Niven we're ready is Greg is Greg on No not yet. It's Tony on Tony Quinn No give me a call when he is on so you get a Tony Quinn and you go right down the line if you get one of them and then you'll get them all out. Now this used to happen all the time. I mean it's so time consuming so petty. It's one thing and another thing we used to find that we lined the six of them out there online. Stanley Baker was short and we'd line the thing up and we find that when we came to shoot Stanley Baker was much taller he growed and what he used to do we'd be on Earth grass out on the island of Rhodes. He'd stand up and he'd squeeze with his heels. The soft soil together and he built himself a little mound then he'd stand it press it up a bit while standing there he could do this without notice and it slowly increases height so he got up as tall as I because the other three were quite tall he was quite short I mean you would think that any actor could bother to do a thing like that but he did in the be a little mark and he'd have his heels with he gained two inches that way.

Right. Believable primarily. But I think that's about all I can.

QUESTION Well Jackie Clayton.

OSSIE MORRIS Jackie Clayton I never yes I did. Yes that's right that's right. Jackie Clayton I first knew when he was a production manager on Moulin Rouge. We both were initiated with the great Houston together. We went through the mail together with him then on beat the devil the same thing and then the next time I'm working with Jackie is when he's going to direct Pumpkin Eater. And Jackie is very talented director to this day. Why he doesn't do more films I don't know I think he's a great talent and somewhere out there it's never been recognised but that's only my opinion. Jackie said we were going to do a pumpkin eater and an actress called Annie Bancroft wanted very much to play the part. And he said she's prepared to come over pay her own fare over and be tested. And he said Now I think that must be pretty good and he said you know for her to do this and I've seen some of the work and I think she might be fine she said. Problem is she looks a little bit south american she's got a little bit of Spanish blood in our side she's quite dark and the part really is English it's meant to be John Mortimer's wife Penelope. And the book's autobiographical really. And we've got to

somehow make a look an English girl. Anyway she came over and we both took to her straight away went and saw at the Savoy she was at the Savoy and we both liked her and Jack said he thought she would be fine. And we did a few tests and. You know we managed to get her looking more European than South American and she she got the part and then of course there was the great Peter Finch. He played the other part he was quite a handful at times he could go out on the batter night and how he ever made it. Next day I don't know but he did sometimes we didn't see him in the mornings and when he did come in he was ready for work but he just had the most god awful a party the previous night so there were a few problems there. But Jackie is very talented and I I got on with him very well indeed and he had lots of ideas and I love working with him. Use is quite wonderful.

QUESTION That was the only film you made with him

OSSIE MORRIS the only film Yes and he made several other felt I didn't do our paths just never crossed.

QUESTION Sidney Lumet

OSSIE MORRIS Well Sydney Lumet is I'm glad you come under Sydney because Sydney is the real epitome of a ball of fire but director. I first met Sidney when we did a film called The Hill and I was. Absolutely amazed with this speed the speed that it works and as a result of that I did I did four films with Sydney the hill and I did Equus than I did the Wis? in New York and I did Just tell me what you want in New York. Sydney is by far the fastest director I've ever worked with. I mean your feet do not touch the ground and I mean do not touch the ground. From the minute you start the minute you finish in the day having said that he never works more than eight hours a day. Eight hours more importantly eight hours at night. He will not work more than eight hours at night but in eight hours he gets what every other director gets a night and a half to work in that time and you've got to be right on the ball with him because if you don't he'll overtake you on once he overtakes you you fall apart you just can't keep up so you've always got to keep ahead of Sydney. He does his homework. He knows it. ne knows exactly what he wants to do. He loves you. Me to travel in the car with him every morning come home at night so we can in the morning we can talk about what we're going to do. And at night we can talk about the rushes that we've seen and what he thinks about them and what he wants to alter in the next day's work. He'd do it he would do that in the car going to and from between the hotel and the location or between his home in New York and the studio. I would travel with him. But once you're in there he walks straight out of the car straight onto the stage straight up to his chair puts his script on the chair and says Give me the viewfinder and we're off. And we start he gets all the set up Sidney does he likes to do all that. Which I was fine when he gives me a certain amount of time and he knows roughly when I'm ready and you always come in about two or three minutes before I'm ready. Deliberately to keep the tempo going and I got used to doing that and I would figure my last two or three minutes while he's rehearsing his actors and he taught me to wear plimsolls or sneakers as they call them he always wears that. So you can creep around on the soundstage while they're rehearsing and you know you can adjust a little bit. But you mustn't make any noise while he's doing it. He takes very few takes. He's got tremendous

energy and if you look at all his films his successful films that energy comes over in these films likes Serpico Network a more successful film Sadly I don't think the ones he's done with me have been successful whether it's me or not I don't know who I think was successful has got tremendous energy and this is Sidney's a little bit a little. Brooklyn. He calls himself a Brooklyn Jew. But tremendous driving energy and I always joke with him because all the set ups are always four foot six because he can't get any higher than 4 foot six He says Put it there. I said four foot six Sydney I'll now go and you can go up if you want to go up there I said you know an hour and I could get my own way that way.

But it's just a tremendous directories he cannot bear. Actors reading papers. And one of the reasons that he goes so fast is that the actor got time to read the newspaper because those sooner they finish the scene almost Then they go to sit down he gets them out of a chair and gets them on the set again rehearsing and if he sees one of them with a newspaper he will immediately. Grab hold of them and put them on the set to do some and even when I'm in the middle of rehearsing and I knew this was part of his ritual I knew I wasn't doing it to interrupt maybe sew up a little rehearsal and I'm only halfway there but I know he's seen an actor reading or talking about something or disappearing and he'll just grab a them on. He believes that if he gives total dedication I have to because I can never keep up otherwise And he believes actors should do. But he also is very good he's the total opposite to Carol. He always rehearses for three weeks before we start filming. He gets a big rehearsal hall and he has a taped outline of all the sets because all the sets are drawn out ready and they're being built. So he has the tapes down all round the floor door's mark there. He might just put a table and two chairs in any old table and chairs if you want a new blocks in and rehearses the whole picture right from beginning to end so that the actors know the whole feel of the scene. I mean let me give you a classic example of that. I did the film Equus with him in Canada in Toronto and as you know in Equus there's a big nude scene in total frontal nudity which is a integral or part of the play and we do the same thing in the film now. How is he going to get these two actors to do this you know. He rehearses them in this hall and they rehearse the scene first of all where their clothes on and then he just says from there come on the way I would do it and do it. We'd go up there we do the un dressing and everything and he makes them undress and when they come to do it on the set with the electricians around and everything. I don't mind. And in fact Peter Firth who has the greatest amount of nudity in the film has to be nude where the horses The began to spill blood all over him and because of continuity of blood and you know marks on the body he can't afford to put on a dressing gown. He sits absolutely stark naked on the set all day. I mean he doesn't mind you see. And Sidney goes very fast anyway so he's not sitting around for long. But it certainly doesn't want all the continuity of the blood to be messed around and that it's a totally different quality but it's the director. You know making the actors do what he wants it's another form of Carol but it's not the crafty way. It's just a dynamic sort of lead that he gives. Peter Firth used to sit naked on the set for days towards the end because the last part of filming in the stables where he's

blinding the horses and the horses going mad I mean it took several days to do. And Peter would just sit with stark naked and the scene with the girl the famous scene in the straw and then well I mean one take. We did it in one take and that's it and it's a big light change in that. Let me tell you about that in the script. It's called for a moonlight scene where the boy and the girl come back to the stable at night and they've met in the cinema and they are on their way back to the stable have been found by the boy's father. And obviously the girl wants to have an affair with the boy and the boy is obsessed with these horses and can't make it but you don't know that at the time. And they go up into the hay loft of the stable and in this scene it takes place in moonlight.

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Well I talked to Tony Walton a production designer and I said look if I see any. Sex your sex scene in moonlight in firmware my name's on it I'll scream. I said we've got to think of another idea. I said no I remember when I saw the scene on the stage I remember when they played there because it all takes place in the stage pro-style eyes in the boxing ring and when I saw it on the stage when the nude part came they brought the lights up and I said to Tony wouldn't it be a marvellous idea if we brought the lights brighter they all came up because the boy is telling this story it's actually happened and he's telling the psychiatrist that it's a flashback so we could we could do anything it's in the Boy's imagination see. So Tony said I think some wonderful ideas in how do we get this over to Sydney. So we said well look what I think we do. We travel with him to see the rushes in the evening. You mentioned it to him in the car Sydney always sat in the front seat. Tony Wharton? the designer and I in the back were driving down into Toronto to see the rushes after shooting and we said I said Sidney can I give you an idea for the nude scene. Yes what's that. So well Sidney I really am bored with seeing nude bodies in the moonlight. Can we Can I suggest another idea. You know what's that. I said can we alter the lights to a light change and bring it up much brighter. Well he said I don't know I said Would you like to think it over. I would talk to you again tomorrow and I said I would. And turning I thought I don't know whether he's going to go for this or not. Anyway next we're going down in the car neither of us say a word and he says to me he said I expect you guys are wondering what expect me to reply to this. night scene that you've been talking about has said yes we were wondering what about it what do you feel he said. I think it's a good idea I thought I said well it's marvellous Sydney I said What colour do you think the light should turn to Sidney said what I think Green I said Sidney green I said Have you ever seen a body a girl's body with green light has said it looked like a skeleton it takes all the warmth out of the party. Well does it he said What colour do you think it should be I said I think it should be a golden red warm Golden colour. All right he said OK and we did it. And they never queried it. And from that we developed it and we carried on with that colour right through to the end of the film to finish telling his story in these heaven and sort of his hysterical turn in the in the psychiatrist's office and you come back to the real thing and then we go back to normal lighting. But I mean there's a question of handling people again. It took two or three

days to get this out of the director. Nothing to do with lighting it's just trying to handle how you get around a director. Anyway that's good an interesting story about Sidney. Certainly yes. The fastest director I've worked with wonderful man wonderful director QUESTION Well let's talk about Zefferilli

OSSIE MORRIS Zefferilli again very talented very talented a bit. Can I can I say a bit seems to be a bit bewildered. When he makes a film you're not quite sure whether he knows what he wants.

But eventually you do find out what he wants and it's usually something pretty terrific if you've seen any of Zefferilli films I mean they're. Artistically they're they're absolutely beautiful. He We're going to do Taming Of The Shrew and. I said Franco you know how we're going to do this film he said. I said because we know we've got to do something is a wonderful chance to do something. He said Well I think we should make it look like some of the Venetian paintings of the period. So we went to you know in Italy they do these most wonderful art books mostly books in England of print in Italy these days. We went and we got a whole lot of the paintings of the period and I've got it upstairs now we made three loose leaf copies of the various paintings of the pair we thought should be the style of the film Zeffirelli had one Monjofino?the designer had one and I had one and that was virtually a bible for the film so each of us knew what the out was expected the other one. And we use that and we try I tried to photograph the film on the lines of these paintings he's left Zefferilli casts in the same way. The costume designers designed the costumes in the same style of the painting so everybody knew what everybody was doing. And it's the one film where that's ever been done and it's it really was necessary with that film because it was such a visual film as well apart from being Shakespeare it was visual and we we had these three books now. That's fine you think but you see there is always a snag We have two very powerful people in it.

Richard and Elizabeth Elizabeth insists on having her own costume designer because Elizabeth by then is beginning to put a lot of weight and Irene Sharif? who was designed in you had to do this corset type of bodice that Elizabeth needed to keep her stomach in a bit because Elizabeth was beginning to eat rather heavily. And like a lot of good food and Irene Sharif? obviously a got preconceived ideas of the colours that suited Elizabeth and they didn't always fit in with their pattern of Venetian paintings. So there was a problem. So. Franco said to me said Ossie what are we going to do it Elizabeth does not look good. The colours are wrong. And Richard does not look good. The colours are wrong.

And Zefferilli was a bit scared of Richard and Elizabeth so Muggin's once again becomes the middle man. He said Ossie you know Richard and you know Elizabeth. Will you go and talk to them and see if we can alter their costumes. I said Well Franco our Try a but I don't guarantee up be successful. Well I knew their American production or production manager very well Dick McWerther? I said to Dick look there's we've got a problem here. Zefferilli doesn't like the costume she said Well I think we're going to get the change said Well look can you fix it that I go and see Richard on my own because I said I'd talk to Richard first. So that would do that so arrange for me to go and see Richard and I explain to Richard what had

happened and I said he's not happy with your costume to Richard and he's a bit nervous about coming out speaking to you about it. I said but more important he's not very happy with Elizabeth. He said Well I don't you're going to get anywhere with that he said because she's had Irene Sharif? all this time and she's not about to change has said well maybe we could get together and maybe have a meeting with Irene Shariff and so on. How to cut a long story short in the end we got everybody together I mean Irene Sharif? Elizabeth Richard and myself Dick McWerther? Zefferilli and the wonderful Italian custom designer whose name escapes me for the moment and we finally agreed that they would be allowed to make a set of costumes for Richard and if we all thought their costumes were better than Irene sheriffs Richard would wear the Italian costumes. Well there's no question they were they were marvellous and they were hilarious and they were brilliantly hilarious costumes. Richard had no hesitation in saying that he would wear these but they did some designs for Elizabeth. But she would never she gave them to Irene Shariff But you know it's a question of personal pride comes into this. Irene Shariff is a quite a well-known American designer she's not about to be told how to design a costume by Franco Zeffirelli so sadly we didn't get anywhere with that Elizabeth had her costume. I think it shows slightly in the film maybe not as much as it might have done but right at the very end when the picture was looking so stunning. When what we call the epilogue the big costume which is the pair the costume she's wearing in that picture over there that was in fact designed by the Italian she did allow that one to be designed. It's a big cloak which went over and Irene Shariff costume so I Irene Sharif? thought she designed it but you really didn't. The cloak was designed by by I can't think of a man's name in a moment. And so there was a compromise but again it's dealing with people again. QUESTION was Zefferilli easier to work.

OSSIE MORRIS Oh yes. So bit cunning all Italians are cunning. Insisted that I had an Italian. Well I agreed to have an Italian crew because to help the finances there are a lot of lira put into the picture and they were a bit short of dollars and I had to be paid I didn't want to be paid in a lira to be paid in sterling which was dollars really. So they were keen to have an Italian crew. I used to find there was a lot of dialogue between him and the Italian operastor And I couldn't always understand what was going on. I had to put a stop to that. But I did and I got on very well with them. Franco is a lovely man to work with a very gentle man very talented full of ideas and they will come out at the last minute. You know like we're sitting here and he comes out with a wonderful idea. And you've got to quickly implement it. But no it was a wonderful film to be on. I was very thrilled to be on that one.

QUESTION Now let's talk about Kubrick.

OSSIE MORRIS Well Stanley Kubrick of all the directors I work with he there are two that I would never work with again and he is one of them. Let me make it absolutely clear Stanley is very talented director. No question of that.

But Stanley wants to do everything he wants to direct. He wants to design. He wants to photograph. He wants to edit it. He wants to do sound. And. He wants to literally do everything now. I on his films I have to say now he does have a lot of it. He produces He directs.

He really photographs the films now no matter what you hear Stanley photographing the films. He edits his own films. He can't do the sound as well although he's got ways and means of controlling it so there isn't much Stanley does'ent do but I mean Stanley doesn't need a person like me then because I can't I can't go in and let somebody else photographic film to me it's a waste of my time. It's not a question of personal pride. I'll get bored if I've got to sit there and let somebody else do it now. I don't want to do that anyway. So but Stanley on Lolita was a watered down version of what he is now I gather he got much much worse on Dr Strangelove he got worse and 2001. We got pretty awful and now I think he he just runs everything himself I mean and this the Metal Jacket thing I think he ran everything on The Shining He ran everything. I mean Johnnie Alcot? the late Johnny Alcot? gets the credit for photographing these films but it's basically all Stanley'd ideas I mean Stanley tells what he wants and why doesn't he do this why doesn't he try this John is benefited by that and got a very good name for himself for doing that. But I mean it's not you doing it yourself and I mean. Let me give you an example under LoLita Stanley said to me I want this to look as though it's lit this little room with a 60 watt bulb in the middle of the room. So I said OK so you go off so well as you know you can't just put a 60 watt bulb in the middle of a room. And so that's lit room it doesn't the the the inverse square law of light works in other words the intensity of the light is the inverse square of the distance.

If you have a light of X at say one foot away it's half the power. Two feet away it's a quarter of the power it goes doubles up. So if you put a 60 watt bulb in the middle of the room A the bulb will flare and no light will get to the actors. So you've got to start with a 60 watt bulb which I did and then you've got to put little lights on light the actors and simulate a thing. Well Stanley would come back on the set need all this famous line which to me were always which is a bit degrading was well is this it. And I say yes yes Stan that's it. Well what if you got that why got these lights as they were Stanley you you you. Why can't you have a 60 watt light in the middle I said Stanley won't see any of their faces. Why not well light doesn't travel like that at all you see is a flare there and you have to go through and explain the inverse square law again Stanley. So we've got these I said well let's assimilating this same thing. He said well kill that one so I kill that one. He said I think it looks better that way. So I'd say well I don't really agree with you Stanley put it back on again and I was very firm and then he'd say well kill that one. So that one is say that's better isn't it isn't it. So I thought well I'm getting somewhere. As I was Stanley I think it's a bit too dark. What do I put that I'll make it softer. You see so you give a little bit. Now imagine going through the whole set like that and you affect a certain compromise and I was able to hold my ground with Stanley there now then towards you later and he didn't query anything right and but it was a trial at the beginning if I'd given in then he would have just run roughshod over me and taken over the film. Now I think since then he's got more powerful more successful and he's just taken over the films. He never communicates to us anybody what he's got in mind. He once said to me as he walked through the door the stage on 8:30 one morning he

said. I make it a point to have a blank mind when I come through that stage door at 8:30 in the morning so that any ideas anybody's got the actors have got I can work on I've got no preconceived idea of how to shoot down the scene. Now you've got to be almost a bloody genius to be like that because you've got a back up idea somehow because it may not work the actors may not have any ideas and you're stuck with egg on your face. Now it's the same with me. I mean I see a set. I have a preconceived idea of how I'm going to light it but I don't lock myself into that. The director may say look I think be an idea if we did so-and-so and he may have got a better idea so I'll be ready to change. But I've got an idea in case he doesn't come up with an idea I'm going to have a basic idea. But Stanley reckoned he never had an idea. And I must say he and Peter Sellers would spend hours. Adlibbing on the set. Waste awful lot of time it's a very slow director Stanley Kubrick. Oh and he'd take take after take after take and print ten of them you know and maybe three or four minute takes. And there's no there's no cut away so he can't he choose a piece of one taken they choose another piece of another take I said Stanley a matter of interest are you going to use those two pieces as if you've got no cutaway. Just a continuous he always said you'll see you'll see. But you never did you never could. So I can never get to the bottom of his thinking and I found you know in the end I thought well what the hell. It's been an experience but he tried to stop me grading the film in the laboratories. He said you know you have no right to run this film without me being there I said Stanley I'm it's a it's a public running I said that's rubbish it's not I'm grading the film it's part of my job. No it's not he said I gradw the film and said Well Stanley I don't agree with that. He said Well look I'm coming there while you while you've graded us to the right you can come and grade it and by which time we'd finish the grading and it was all right but I mean he just became very difficult and very awkward and I just don't work that way.

Now you worked you worked in the American world but never in Hollywood. No. Why just a bit because of being you know you think it's interesting. You may recall right in the early days American cameramen in the days of were allowed to come over here Harry Stradling come over here and several other Ray Renehen? They went ahead and came over on the wings of the morning. Yeah Jemmy Ron Howard came and they all came to me. But we were never allowed to go there. Well you remember the ACYY wasn't very strong in those days. And then after the war became much stronger and the ACT said look it's not fair. We will make an arrangement one for one but the ATSY? would never do this. Now to this day ATSY? in California will not allow British cameramen to work there. Now you may say but they do work in California but they do not work under the ATSY?. They work under the NABET? which is the other Union which is not recognized by the big distributors they only have an agreement with ATSY? You can work in San Francisco and you can work in you know San Diego but not in Los Angeles itself. But in. Now back to New York. New York is quite different. I was going to do a film called Force 10 from Navarone? which I wasn't very keen to do and suddenly out of the blue this is where Sidney Lumet came in Sidney said I got a phone call Ossie I want to come NY yo photograph the Wyss? for me. I said Where's Sidney. I'm not allowed to work in New York. You know he

said Don't worry I'll fix it. As it was Sidney I've got another problem I've got another film to do. Well who's going to what is it for. What is it I said. It's going to be produced by Kurt Unger? said Kurt Unger. You never get off the ground he said. Don't worry I'll fix I said no Sidney I don't want you to fix it. I'll sort it out. He said You've got to come over and do there's going to be marvellous. I said well I guarantee you he said I'll get you into New York he said because I've done an awful lot for the unions in New York and now they owe me a favour. And in point of fact he kept his word I was the first one to go out in the under the ATSY banner and work in New York now. That opened the gates a bit. And it went the other way then because there were a lot of British cameramen going there and there were no New York Camaramen coming here the reason why I was there really weren't any decent cameramen in New York any one of any consequence in New York moved to California. There was just nobody much. And quite honestly there was nobody in New York could have handled with Sydney was absolutely right. You needed a very experienced person I was quite experienced then because it was an enormous picture. And he goes so fast and you know most scurrilous night locations equipment. I mean your mind boggles when you think the equipment we had but we had to do it to keep up with him. And I mean you know one night and one big location away we go another one. And now the night their big location way we go somewhere else. And no no there was no New York cameraman could do it. So having done that then Bob Posse? wanted to do All that Jazz asked me if I'd do it and I've been in New York a long time and I was rather keen to come back here. So I said I reluctantly wouldn't do it he got an Italian cameramen over him Billy Williams went over and then Johnny Alcot? went over and we started a whole pattern of going into New York but it was Sidney that really started.

QUESTION What was your impression of us you know working in the studios in New York.

OSSIE MORRIS

Did you really just the it's just the same as working here. The only difference was there were a lot of ladies in the crew. They had Lady electricians which I've never seen before. They had Lady props. They had Lady painters and plasterers. Now at that time now I'm down to about 19 76 77. I wish there were a couple of lady assistant directors and a lady a location manager that's all I knew in this county there were no lady electricians to my knowledge I mean the only thing was I mean they if it came to lifting up a heavy lamp. You know they the men would do it for them. But then the ladies could bring their small lamps in they bring them in and set them up. So that was that's a lasting impression and it's extraordinary thing to say isn't it but it was there they were there a lot of ladies and you see Lady props are often better. Than men because every day they were dusting. If there were rooms like this they treated it like their own home. And they always ask that you won't get a prop man coming around dusting stand in the corner rabbiting away you know. But the ladies would always but they had feather dusters and were also cleaning the place up but they would prop lady props.

They really were very good and it was your crowd of American crew Yes I was the only one allowed over there an American crew.

QUESTION What was your impression working with an American crew.

OSSIE MORRIS Very very similar. Almost exactly the same as working with the British crew. When I first went there I thought they were a touch faster. Than ours. But having then come back and worked in England then for the last two years of my career our crews were every bit as fast when the studio sadly became four walls and everybody went freelance. It's amazing the tempo did increase quite considerably. So I would say virtually no different.

QUESTION Which you know which crews to a most helpful english crew you know floor crew is in English or that

OSSIE MORRIS I'd say they're both the same now.

I would say there's absolutely no difference. You could transpose one unit into I mean you talk about New York New York and New York here and here to New York. Exactly the same. I've never noticed any difference.

QUESTION Have you done any commercials at all.

OSSIE MORRIS Never done a commercial in my life. Well I've never done anything for television. I've never done anything for any commercial. Well I suppose cross my fingers that I've been fortunate. I've always done feature films and I've never I'd be terrified to do a commercial. Well you know look at a tin of baked beans and try and make it look like the Hoh i Noor diamond and I mean that's what everybody tells me that about 10 chiefs and no indians. You know everybody they're looking at this thing interfering and they seem to take for ever and they don't start till 5 o'clock in the afternoon I don't know where this is true or not and then work through to two and three in the morning. That's not for me I can't do that I've got to if I come in the set I've got to work you know. I couldn't stand it. Sub never done a commercial. No I don't I don't know what paych up was until I retire. No well maybe a couple of times I've been asked but only towards the end I've turned them down but really now I've never been asked because you get into a pattern you know. If you've never done one they're not liable to ask you. Probably the person that asked me has never done that produced a commercial before and they are going to do one for the first time and stupid enough to ask me. But you know I've never done.

QUESTION Let's let's shift on to kind of a ACT Team things. When did you first get involved in ACT. Yes when it first started.

OSSIE MORRIS Not as early as Arthur Graham but when it started with Captain Coke. It was Matthew Coke. I said you know my first number was a hundred and something which I kept until the war. And then the war it all lapse during the war because I was called up into the forces. And then when I came out again I really joined in my number then was 7 3 7 and so I was still one of the early ones and I was early as you I shouldn't think but relatively speaking on one of the early ones.

QUESTION Can you remember you recruited into ACT . Well I think it was. Captain Coke came down to Wembley studios I think he did but it was before George Elvin. Oh yes long ago yes you know it was Capt Coke I can remember even coming down with two or three other people asked us if we'd join and they gave us a card and I don't know what the subscription was then something like six pence something like that. So I think it was Captain Coke

QUESTION Can you got you know the recollections of those early days

ACT and you'd be at Wembley. OSSIE MORRIS I was at Wembley you were dealing them when. Yes yes I remember you being a T Ling because I remember your name. No I can't. It wasn't it wasn't very strong. Alan I know because I mean all we could work any hours of the day or night as long as we have a break every five hours and that was the ETU insistence as long as that sleep didn't come into it. It was eating you know it was five hours and an hour's break five hours and hours break that's what we used to do.

QUESTION Did you do any recruiting for ACT at all.

QUESTION No not to my knowledge I don't remember who was so I was I was very young and a bit naive in those days there were more senior people I was it would have been a more senior person that because it was recruiting if there was but I can't remember Jemmy Dooley was in this film and you know that's Jack Dooley his brother who was at Ealing no Jimmy who was in charge of sound that with Jack Cox. John Cox John Cox John Cox in Shepparton Jimmy Dooley were something to do with it but I can't really remember much about it. He wasn't very strong at Wembley. He really didn't become strong during the war I don't think.

QUESTION Did you hold any positions at all.

OSSIE MORRIS NO IT'S NO NO NO NO NO NO.

QUESTION What do you think the union's turning has been since the war

OSSIE MORRIS Since the war since the war I think it's been a bit misguided. I really do. I think it's concentrated on the political rather than on the conditions of work. There was a big change during the war because when I came out I thought Ronnie Neame got me out of that and sent sent to Pinewood I said I will go back to those old as Ronnie said when oh things are a bit different now as we we work till 6:20 on Mondays Tuesdays and Thursdays and ten to six on Wednesdays and Fridays and we finish at 4 o'clock on Saturdays which was a big advance. So there's been a lot of work done during the war and then gradually they come up at 6:20 down to 10 to 6 there was a six o'clock finish wasn't it or half past That was an improvement and then it came five days a week that I must say they got those days conditioners going but I I was sad that. I think they could have done more. From for us you know they they do get mixed up in the I thought in the politic's a bit too much.

QUESTION Now coming back to you. You really retired at the height of your career. Oh yes I was there.

OSSIE MORRIS Well because I I felt I photographed every type of film that I was capable of photographing and now you say well what are you capable of doing. Well I was offered a film called The Deep once which they wanted me to do. And they pressed me to do when I read the script say 70 percent of it was underwater. And I said well look it's no good me photograph the film I can't. I'm no good underwater. I can't photograph underwater He said I would and I would get somebody else to do that simple. That's 70 percent of the film you don't want me for 30 percent of the film. So there's an example that's a film I couldn't do that apart I think I've done every sort of film that I can think of black and white and colour. I have to have it. Some challenge in a film I I've got to be pushed to do something new and fresh. If it's the same old boring thing I get bored and I just am not interested. If I'm not interested I I just

don't do very good work. So I decided that I thought I'd done everything and I what do you want to be like Jack Cardiff now don't you remember the legendary Jack Cardiff Jack Cardiff at the end of the war. I mean one of the most brilliant colour camera man. He then went over to direct. He didn't make any success of direction he had a very bad time. He came back many years later to photographing his works but a shadow of what it was. And Jack's just begun down and down and down and I didn't know where Jack is now he's filming in India I think. Something Guy Green was another one brilliant camera man and he took over direction did one of two interesting films. He still directs television and stuff in California but nothing like as good a film as he photographed in his day. So I decided that was it. I look after my money. I had my own pension scheme you know the unions in those states that have a pension scheme and I think now the A C T A. Starting my money is you know I read in the U.S. Well I mean that's marvellous because that's wonderful but I had to you know save my own money 11 percent of my earnings I used to put into a pension of my own. And there comes the time came the time and I said Right that's it I'm going to stop and I've stuck it out you know. Q. No regrets No none whatsoever.

QUESTION Now knowing your children all grown up you just a point that none of them followed you in.

OSSIE MORRIS No no I'm very thrilled they didn't. I have two daughters which of course I wouldn't expect them to do but one son and when he didn't show any inclination to come into the movies I was I was rather thrilled. I've got a bit of a thing about sons following fathers I don't think it works out. And I'm not going to offend anybody by mentioning names but I can think of several. Son the fathers and sons wear the son as only got a little way because he took his father's name and and he's not been very good. I was not going to mention any names I can think of them so I didn't want to. My son to come in. I had a brother who Reg who was at Denham as the camera's assistant. We were I was a Pinewood but he was at Denham and we agreed that we would never work together. But we did have to work together one day when there was illness and he was called over to become my assistant and we photographed it from my mother and there's a photograph of somewhere around where we work together one day but apart from that we agreed to wouldn't because he thought it was wrong to be in my follow in my footsteps so he went to Canada and he now photographed films in Canada in his own right

QUESTION Looking back you know over your. Yeah. It is a distinguished career. Which film gave you the most satisfaction.

OSSIE MORRIS I would say I've photographed fifty eight movies the last say 10 or 15 gave me the most satisfaction let me give you a breakdown. When I first started this.END EMD END