BILLY WILLIAMS

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One of the most relevant things about it, Glenda just after we started shooting announced to the producer that she was pregnant. And I think we were shooting about 18 weeks, a very long schedule, quite a long film. So by the end of the schedule when we were in Switzerland it was already beginning to show and she had to do the scenes tobogganing down the hill with Vladek Sheybal and generally romping around and doing some quite difficult stuff physically. But she was amazing and it doesn't show unless you look very closely. But it was just wonderful that Glenda just did everything that was required including bathing in a lake in October in the nude and the love scenes which must have been difficult, the nude scenes, but one never felt any kind of embarrassment, she just got on with it and had a laugh and a joke.

John Taylor: People like her and Caine must make the thing go so much easier, do they

Billy Williams: Yes, it's the people that make a big drama out of doing their job I suppose.

John Taylor: Who are the ones who made a big drama.

Billy Williams: Yes, you ask the question. I've been lucky really in that most of the people I've worked with have been very easy to get along with. I remember when I did *The Magus* with Michael Caine and of course Anthony Quinn was also in the film, he and Caine were the lead, and he was very much the big super star in those days. And everybody was full of anxiety about meeting Anthony Quinn and was he going to be difficult, he was going to have to have his head shaved and wear a lot of make up and how are we going to do it. The first day he arrived, Guy Green was directing and we had a scene to do which required quite of a lot of rehearsing and we were on location and they built a villa on the coast in Majorca. And we rehearsed this scene and we hadn't finished rehearsing until about 5 o'clock, the sun was getting quite low, and I didn't really want to start shooting it that late in the day because I knew I would get into a matching problem the next day, you see. So I

suggested to Guy Green we shouldn't start shooting till the evening, we should wait until the morning. And he accepted that. And that was agreed.

Well my eldest daughter Claire who went to the film school she was about 8 or 9, no she was even younger than that, and she had done a nice little drawing of a man doing fishing for Anthony Quinn. She knew I was going to be working with this famous actor so she'd done this little drawing addressed to him. And after this first day of rehearsing this scene of everybody being so anxious about meeting Anthony Quinn, I gave him this drawing. Well you wouldn't believe he was so touched. He said you know how nervous I felt today, I've been really anxious about this scene. He said I've never had such a wonderful present from a little girl. And it was very touching. In fact he didn't turn out to be difficult. A lot of it is insecurity with actors.

Like I've twice worked with Donald Sutherland who has a reputation for being difficult. The first film was called *Ordeal by Innocence* and it was an Agatha Christie which we shot in Devon and he was the lead, he was in practically every scene. Well he's got this thing about the camera looking up at him. Well he's 6 ft 4 and before we started he came to me and said I've played a lot of odd ball characters, weird looking characters, and I've often being photographed from a very low angle with a wide angle lens and made to look very distorted. And he said I think in this film I've got to be much more sympathetic so I want you to be very careful how you shoot me. I don't want to be, I don't want any of this low angle, wide angle lens stuff. So I thought this is not going to be easy, because we were on location in quite small rooms shooting a thriller. So I said, well tell me what do you call a wide angle, anything wider than a 40. Well a 40 is a middle of a range lens. 40 is not a wide angle. And I thought well I don't know, this is going to be tough. I should add he wasn't getting on very well with the director. At the rehearsal stage I think things had not gone very well, so Donald came on the first day not feeling very secure. The first shot that we did with him was on a 40, I'd like to have been wider but I kept it on a 40. And he comes in through the door, puts a parcel on a table and starts throwing a racket. Well in order just to see a little bit of his eyes, the camera was tilting up just about 10 degrees up and he went bezerk, absolutely, went into an

enormous rage, directed mainly at the director but partly at me, but mainly at the director. And there was a great row and the producer came on and tried to calm things down and eventually we went back to work. But from that moment on, he had control of the film, the director had lost his nerve. So that we were stuck with this wide angle business and not looking up. He would walk into a room and sit down, so we didn't look up at him.

The next time I worked with him was this last film which I've just finished, *Shadow Of The Wolf* and on the first day he said, can you bring the camera up a little bit. And the director was already aware of this problem so we brought the camera up a couple of inches and he was happy. And from then on he was as good as gold, because he liked the director, he felt confident with the director, that the director was sympathetic and a man he liked and they were getting on well together. And all this business about the angle of the camera was merely a cover for his own security

John Taylor: The relationships between director, producer, cameraman, actors and so on must be very important, especially on 18 week shooting and so on

Billy Williams: It is. Well you're living together. I've often described the relationship, particularly between the director and cameraman, it's like a man and a woman. You're married more or less for the period of the film. And it's a love hate relationship because you're working together perhaps 12-14 hours a day, you may be living in the same town, you're hardly ever out of each other's sight and you're working together on a multimillion dollar project and you've got to get it on the screen. And even if you're not getting on very well, you've got to get it on the screen and you've got to keep coming up with ideas and suggestions, and trying to work for the film, whether you're having a good personal relationship or not. I mean, one has good and bad times

John Taylor: Just on the chemistry of the two people or three people concerned.

Billy Williams: Yes, I think it is terribly important to cast the right director and the right cameraman, as regards personality as well as ability. But usually it is the director who chooses the cameraman, not the other way round.

John Taylor: So they've got something in common probably to start off with. The director likes working with the cameraman. The relationship between the director and the actors must be crucial as well.

Billy Williams: I have another story there which is jumping ahead to *On Golden Pond*. I'd worked with Katharine Hepburn once before on a film called *The Glass Menagerie* in about 1973 so I knew her. But she is a very strong headed lady as you might gather. And she had never worked with Henry Fonda, in fact they hadn't met.

John Taylor: Hadn't met

Billy Williams: And we had a rehearsal day before the first day of shooting and we rehearsed the scene where the car drives up to the house and they get out and they've come from the city to the lake for the summer holiday. And they both get out of the car and they're in their holiday clothes, and she says oh Norman, Norman, can you hear he xxx. And Norman says I can't hear a thing.

Well we rehearsed the scene and Kate came onto the set and she had never met Fonda before and worked with him and she gave him a brown trilby hat which he wears in the first scene. And it was Spencer Tracy's hat. And there were tears everywhere. It was this old hat which she'd kept and she gave it to him. Later when the film was finished, Hank as we called him, did a water colour, because he was a very good painter, he did a water colour of 3 hats, this brown trilby that Kate gave him, a fishing hat that he wears and another fishing hat that the little boy wears that comes to stay with them. And these 3 hats were arranged on a shelf and I have a signed copy and Kate has the original. That was the rehearsal day.

First day of shooting we're all set up with the track laid to shoot this scene of the car arriving and them getting out. And we're waiting for Kate and she arrives and she looked absolutely stunning. She looked like Coco Chanel, she had on the most beautiful outfit. She had black silk trousers and a black silk polar neck. And a beautifully tailored brown suede jacket. And a matching brown suede Robin Hood style hat. And it was absolutely ludicrous for the scene. So the director kind of, we all did a double take. And the director looked at Kate and looked at the

costume designer who kind of shook her head. And Kate said, come on, come on, let's go, I'm ready, let's shoot. And Mark Rydell was the director and he said Kate, wait a minute. Is this what you want to wear. She said yes, what's wrong with it, don't you like it. He said it's a lovely outfit but you're not going to wear it for this scene surely. She said what do you mean, I think this is wonderful. Why don't you like it. And it developed into the biggest row imaginable with language you wouldn't have believed from Miss Hepburn. And we all stood there dumbfounded and it went on for quite a while. At the end she said fuck it, cameraman tell me what you want me to wear.

And we trooped off to her bungalow, and there was all the wardrobe for the film. Old worn clothes for wearing on a holiday on a lake. There were lots of things to choose from. So we sorted it out, went to work, shot the scene and we did the day's work. At the end of the day Mark Rydell came up to me very quietly, and said well George Cukor warned me, because Kate Hepburn had worked with George Cukor a few times, he said George Cukor warned me she will test you on the first day. And if you lose, you've lost the picture, and that was it, that was the test.

John Taylor: Fantastic story, she'd done it quite deliberately.

Billy Williams: Oh yes. But then after that she'd come to me and say what do you want me to wear today, Billy. What shall we wear today. And she had all these things, some lovely things. And she had a red cardigan, very brilliant scarlet cardigan which I didn't think was very appropriate for the kind of pallet of colours we were using. So I kept rejecting this, you see. At the end she said why don't you want me to wear this. I said it's such a strong colour Kate. She said haven't you ever seen any of the French impressionist paintings. I said yes. And she said they've always got a little bit of red in it, haven't they. I said yes, and your eye goes right to it. And she said that's just what I want.

John Taylor: Did she wear her red coloured thing

Billy Williams: She wore it once, draped over her shoulders in an interior scene. I couldn't win all the time.

John Taylor: Did she test the cameraman as well as the director

Billy Williams: She is the sort of person who is putting you to the test all the time actually, because she is challenging, not in the sense of having a big row, but she's working the whole time and wants to know what you want. You have to give her decisions the whole time, like what do you want me to wear, and you have to tell her what you want. Is this a good position for you, do you like this. She is very technical and you have to tell her what you want and then she'll do it, but if you fudge it, you're indecisive, you're in trouble. She likes a strong team behind her.

John Taylor: What about Fonda

Billy Williams: He was wonderful, he was no trouble at all. He was quite ill at that time, he'd only got one lung, the pacemaker and we were all very worried about his health, he was 77 or 78, not in good health.

John Taylor: How did they get insurance for him

Billy Williams: I don't think they did. And during the course of the film, of course, he has to have an accident.

They're out in the boat, he's out with the boy and it's getting dark and the boat hits a rock and sinks and they get thrown in the water and they almost drown. And Kate who feels they should be home, gets the local boatman to come out and goes searching for them and it's almost dark and eventually they find them. So he had to go into the water twice in September when it's starting to get cold. He did it. He was absolutely marvellous about it. He did it without any qualms at all. But one of the toughest shots I've ever had to do was in that film.

Because in the script, Kate who's with the boatman looking for them and it's nearly dark, so it is a magic hour shot, has got a torch and she eventually spots them. And in the script the boat draws along side and they have a conversation with Kate on the front of the boat and the boy and the old man in the water. Well we had a meeting about this and Kate said wouldn't it be better if I saw them from about 50 yards away with the torch. And she said I take off my coat and dive into the water and swim to them and we

have the scene on the rocks, the rocks sticking out of the water which we fabricated, and we play the scene there with the dialogue. And I thought oh my goodness, how am I going to do this. It meant we were in the lake, it was September, it had to be almost dark so I had about a window of about 5 minutes or less in which to get this shot, we were in the middle of the lake on a 20 ft raft, I had to get the camera set up with lights run off batteries, booster lights, had to get Henry Fonda in the water and the boy in position and Kate's rescue boat with the boatman 50 yards away, all while it's getting dark and shoot just at the magic hour. She had to play her dialogue on the boat shout oh, there they are, take off her coat, dive in, swim, reach the rock and play the scene. One take. No repeat ever, we got it and it's in the film.

John Taylor: How long did you keep him in the water then

Billy Williams: Only a few minutes. I couldn't put him in, although he had a wet suit on, I jusst had to put him in just a few minutes, 2 or 3 minutes before we were ready to go. But then everything had to be placed because it wouldn't have worked otherwise.

John Taylor: It sounds horrendous.

Billy Williams: But she is very athletic I suppose

Billy Williams: Amazing character. She used to swim at 5 o'clock in the morning in the lake every day

John Taylor: Amazing woman, did you have conferences on that with her, what about Jane Fonda, how did she work into it.

Billy Williams: She was petrified of Kate, with good reason, because before the film started they had a rehearsal in New York, and Hank wasn't there but it was Jane and Kate turned up at this rehearsal room with the director and script supervisor, I wasn't there but I heard about it afterwards. Apparently Jane had been in New York for a few days for fittings and Kate who lives in New York had not received a call from her. So they arrive at this rehearsal and Kate just tore her apart for being so rude. Not to have called her when she came to town, to pay homage, and she destroyed her. From then on I think Jane was quite terrified of Kate, both on and off the screen.

John Taylor: The same technique really as she was applying to the director.

Billy Williams: Yes, she wanted Jane to know she was still the boss, although it was Jane's company that was making the film

John Taylor: But Jane played up to it and let it go at that and didn't fight back

Billy Williams: I don't think she had an answer to it, I don't think she was up to it, not really.

John Taylor: Amazing. Let's go back on the list again.

Billy Williams: Yes, I'd like to tell you about *The Exorcist* which was about 1973. This was an America film photographed by an American cameraman, Own Roizman, directed by Bill Friedkin from the book by William Peter Blatty and it has a sequence at the beginning which is at excavation site in Iraq. Well they'd shot all of the film except this opening sequence and for some reason the American cameraman was not going to shoot this scene. So they contacted me to do it.

And I was thrilled because it meant that I could go back to Iraq 18 years later from when I did one of my first films as a cameraman, to be able to go back. And by coincidence I was going back to some of the same situations, because this sequence at the beginning is an excavation, a dig. So it meant going back to some of the places I'd been to before but to shoot on a very big scale with Max Von Sydow, the lead actor, and the first unit director. And the assistant cameraman and the assistant director who were with me 18 years earlier were by 1973 the leading technicians in their field, the leading director in Iraq and one of the leading cameramen and they both came along and helped, helped us set it all up. So I met a lot of old friends again.

And we went out on a reccie, I spent a couple weeks reccieing and eventually found this ancient city on the caravan route called Hatra where there was a temple to the sun god which had been destroyed and was being rebuilt. So it was a real excavation site. And they allowed us to film there and shoot the scenes on the real dig so there was a lot of excitement generated by this feeling of people

excavating, unearthing the past. During the scene, Max von Sydow who is a priest but his other occupation is as an archaeologist, and in these scenes he uncovers a little statue, a miniature that foretells something evil. He recognises in this thing an evil presence and he is going to have to face, confront the devil.

Well in a later sequence out there, he has to confront this huge statue which had been made in Hollywood out of fibre glass and it was a mammoth statue of a demon with the most enormous phallus, a real evil looking creature and he has to come face to face with this and this is all tied up with him having to face the devil and exorcise the devil in the later scenes. Well the equipment all left Heathrow in all their containers and there were 200 items of equipment including Panavision cameras and lenses, you know a case for every lens with Panavision, lights which I never used but I didn't know what I was going to have to do when I got there. And all sorts of things including the biggest case of all which contained this fibre glass statue. Well I should tell you at this point that the film had been beset with disaster all the way through and had gone weeks over schedule, a set had burnt down, they were millions over budget, an actor had died, so there was almost like a curse on this film, everything had gone wrong. Well they sent all this equipment to Baghdad and it was transported by road from Baghdad to Mosel. When we came back from our location reccie all these 200 items were laid out there in front of the railway station and we started going through it all and everything was there except the biggest case of all which held the statue of the demon, Pazuzu, it was missing.

John Taylor: Inevitably

Billy Williams: And it was a disaster, we had to have it, and there wasn't another one. So David Anderson who was the production manager was given the job of finding it. Well at that time in Iraq you couldn't make an international phone call. He caught the train, the overnight train from Mosel to Baghdad and he flew from Baghdad to Beirut to make a phone call, phone calls, to try and find out what had happened. Eventually it turned up in Hong Kong. And we got it back, eventually we got it back and we shot the scene.

John Taylor: Do you find that some films just go through easily and others just have a curse on them and nothing goes right.

Billy Williams: Um, I think you can say that. I've just finished one where nothing went right

John Taylor: What about the others

Billy Williams: That went wrong

Al: Or even went right.

John Taylor: Is it good management or luck or what.

Billy Williams: I think very often whether a film goes right or not is really down to the producer and good planning, and there are not too many good producers around anymore. As I've been saying, this last film I last did *Shadow Of The Wolf*, the producer was someone with not a great deal of experience, a wheeler dealer, a money raiser and went into what was the biggest Canadian production ever made without a line producer

John Taylor: A what

Billy Williams: Without an associate producer

John Taylor: Is a line producer, an associate producer

Billy Williams: More or less, but he has a bit more clout. We had nobody from the production office on the set. We were spending millions and there was nobody on the set to watch the costs. They were all, the producers were back in the officer, the production manager was back in the office. We were half an hour away in this huge quarry with this enormous amount of equipment. And nobody there to watch the cost. That is bad producership. Also throughout the whole of the film there were lack of decisions about what we should be doing next.

John Taylor: It is really the skill of management, generally that is, that makes it work properly.

Billy Williams: Yes, because filmmaking is a team effort. And the producer is the father figure who sets it up, puts the team together, who he hopes is going to work well as a team and bring in a good film on schedule and on budget. But it constantly has to be nurtured because so many things can go wrong, quite apart from problems of personality,

weather considerations, just the shear job of creating a drama is fraught with difficulties.

John Taylor: It really sounds a very difficult business. You get people like John Huston who was obviously a wonderful director but some of his decisions were so stupid that you can hardly, that they should go to Africa to make *African Queen*, miles away from anywhere, would seem absolutely crazy.

Al: On the question of directors, have you worked with many of the directors who have come straight from television to do a film

Billy Williams: Not straight from television video tape. I've worked quite recently with a director who had come from films for television, movies of the week, who was then doing a film for cinema. And that relationship didn't work out very well. I just didn't get on very well with him.

Al: Is it perhaps really because they haven't got the discipline for the floor, working with a crew around them, it's working through a microphone.

Billy Williams: That may be, I haven't really worked with a director who's strictly from television. I've worked with directors who've done some television but also quite a lot of film.

John Taylor: Going back a bit on that, you get somebody like David Lean who's a wonderful director, or was a wonderful director and yet he can be so undisciplined, on *Ryan's Daughter* for instance. And I gather when they were making *Lawrence Of Arabia* they had to stop it in the end, or he would have gone on shooting forever on it. I mean, I suppose on *Ryan's Daughter* he didn't have a producer.

Al: Well he did but

John Taylor: But an ineffectual one, whereas on *Lawrence Of Arabia* he had old Spiegel.

Billy Williams: I sometimes liken, when we talk about relationships and who does what on a film, is to liken a film to a great ocean liner. The producer owns the ship, the director's the captain of the ship, he knows where he wants to go and he's got the responsibility of all these

people and the passengers. There's the chief engineer who shows him the best way to go and the cinematographer is the chief engineer on a movie, because he is very often the one with the most experience, who has to be practical about things, and he has to have a good technical knowledge to know the best and most economical way to approach a particular scene. But he's also got to be creative in the sense that he builds a picture with the right atmosphere. So that the director needs the cinematographer as the captain needs the chief engineer.

John Taylor: And if you get the captain quarrelling with the owner you get the Titanic hitting an iceberg.

Al: Back to the list.

Billy Williams: I think the first American film I shot was actually done in Mexico, but it was American, it was Twentieth Century Fox and it was a western called *Kid Blue* which was a very good film but it was a victim of the studio system in that Twentieth Century Fox at that time was constantly changing heads and an administration would come in and they would set up various projects and then they'd be fired and a new team would come in who wouldn't really want to have anything to do with the previous administration's projects, so that films would get dropped or abandoned for no reason other than political reasons. Well this film that I did was one of those and was only made because they'd already committed to the script and to Dennis Hopper who played the lead.

Dennis Hopper is a very good actor but at that time he was very much into drugs and alcohol and the psychological problems he suffered from then. But it was a very good cast, Dennis Hopper, Warren Oates, Ben Johnson and Peter Boyle. And it was a western shot in a place called Tupadieros which is north of Durango Mexico.

And John Wayne was the first person to film three some years earlier, because the scenery is like the mid west, it's like Texas. It hasn't been built up, you've got just miles and miles of mountain and cattle country and you can build what you like, the labour's cheap. And so around this time a lot of westerns which might have been done in America were being shot in Mexico. And this village were we were working had got the western street, the hotel on one corner, and a bar on another and a saloon and the barber's

shop and the general store. And what happened was that whenever a new picture came in was all they'd do is change the store fronts and the signs and you'd go through behind the store fronts and there were the local people living in their adobe buildings, the local peasantry. I remember going into the Baptist church, they're putting a spire on a Baptist church right on the corner of the street and painting it white. I went through the door and there was another door, and I went through that door and I was in the Catholic church.

John Taylor: What kind of schedule would a film like that have, a long schedule

Billy Williams: No, it was about 9 or 10 weeks. It was quite quick. And I took my English crew. I took my gaffer and operator and first assistant cameraman.

John Taylor: Did your wife come with you on some of the films

Billy Williams: Not to Mexico, no. She's been to a lot of places, I've been to Mexico twice but she didn't come. I mean it's a very long way and also the living conditions are pretty tough. And once you're there, if you're a visitor, and you're stuck in this one place, there's not much to do, that's the problem. There's no where else to go, it's just a small village. No so she didn't come there. But she came to India twice which she loved. So that was my first experience with an American director

John Taylor: I suppose the rest of the crew were American as well

Billy Williams: Mainly American, a few local people, but all the heads of departments

Al: Who was the director

Billy Williams: He didn't do all that much, his name was James Frawley. And he did a film after that called *The Big Bus* I think, but he hasn't done much recently.

A few years after that I did another film with an American director, this time in Spain, called *The Wind And The Lion* which was an action picture with a lot of horse stunts, battle scenes with horses, set in 1904. And it was based on

a true incident where a desert pirate, a Berber, called Raisuli, ruled the desert at that time, he was a real character and he's played by Sean Connery and he kidnapped an American called Mr Pedecaris, held him to ransom. At the same time Theodore Roosevelt was campaigning for re election for the presidency and this event triggered off a whole series of incidents because the whole question of American lives must be protected throughout the world, and we won't tolerate the hostage taking, and unless Mr Pedecaris was released he would send the Atlantic squadron to Tangiers to get his release. And he did sent the Atlantic squadron to Tangiers and they anchored off Tangiers and he was released, end of story as far as I know.

In the film Mr Pedecaris became Mrs Pedecaris and two children, Mrs Pedecaris played by Candice Bergen who was kidnapped by Raisuli, held to ransom. The Atlantic squadron arrives, they land, there is this tremendous battle. And the film was directed by John Milius who is quite well known for his action subjects and his love of weapons and firearms and he wrote *Apocalypse Now* and wrote and directed a film called *Dillinger* and *The Wind And The Lion* was his second film as a director.

And we were preparing, I remember going into the office one day and he said to me, you can play Sir Joseph, well Sir Joseph is a character in the film, right at the beginning of the film whom is having a lunch time drink with Candice Bergen just before she's kidnapped and they're talking about the weather and wine and servants, and they wanted a very kind of upright British character which he hadn't been able to find in Madrid. So he said you can play the part. I'd not appeared in front of a camera since I was about 3 you see.

And this was an action scene and I was all dressed up in a white suit with a stiff white collar, Eton tie, gold watch and chain and a Browning automatic shoulder. And I had all these lines you see, and then during the course of our conversation when we're talking about the wine, Sean Connery and his band of brigands come bursting through the trellis at the other end of this beautiful garden and create all mayhem. I have at this point to interrupt the conversation, stand up, shout brigands, draw my gun and move to a mark and shoot the first Berber and he's half way across the duck pond, at which point there was the most

spectacular stunt and then I have to shoot 3 more, and when I come to the 5th one and fire there are no more bullets left and I say damn, at which point I'm cut down.

BILLY WILLIAMS

SIDE 7, TAPE 3

Al: We'd just got to the bit where you were firing your last bullet

John Taylor: I hope they paid you for that.

Billy Williams: Yes, I did get paid.

Having shot four Berbers I go for the next one and there are no more slugs left so I have to say damn in a very cool and British fashion, at which point I'm cut down. Well my wife and my third daughter, Josephine who was about 9 were there when we shot this scene and the director decided it was a bit risky for this part to be done by me, so he brought in the 2nd unit director who was a stuntman, ex stuntman, to take the hit you see, from the charging Berber with the sword. And Josephine was in tears. She said oh no daddy, oh no, that's the best bit in the film. You've got to do that bit. As luck would have it when the trailer came out that was the bit they showed on television all the time, which wasn't me.

But to go back to the beginning of the scene when I have to very purposefully get up, draw my gun, move to the mark, shout brigands, and fire, when the first horseman is half way across the duck pond, at which point there will be the most spectacular stunt. Well John Milius is a fire arms fanatics, he has an armoury of his own and he is much more concerned that people should fire the gun properly than that they should say the line in the right fashion. So for several days we would go out in the morning and he would show me how to fire an automatic handgun of the period, how to draw it, how to take aim, how to fire. And so when we came to the scene I had got all this worked out, but I was also very conscious of the fact that I had to get up not too quickly, with a certain amount of urgency but not too quickly or I would pop out of the top of the frame because the operator was coming up with me, and I had to hit a mark to be in focus, and there were five cameras on this scene scattered around. And I had to take aim and fire at a very particular point when the first horse was half way across the duck pond. Well we shot the scene and everything went beautifully. I got the word out and I hit the mark and I

took aim and the horse took the most beautiful fall, but I forgot to fire the gun.

John Taylor: Couldn't they just put the sound on.

Billy Williams: There was no recoil, no smoke. I'd just. So we had to do it again. So this acting lark is not as easy as you might think. There are so many things to remember when you're an actor.

Al: After that you were relegated back to camera

Billy Williams: I didn't do any more acting until it was by chance actually, it must have been about 10 or 11 years later. It's a long time without getting another job as an actor. I was shooting a film with Peter Yates called *Suspect*. There is a court room scene and a witness is called, a Doctor Alpert. And he is a specialist in delinquent, social delinquent behaviour, called along to give evidence at a trial of a murder. And this character, we were going to shoot it on the Friday. And they'd cast someone and we didn't shoot the scene, so we had to do it on the Monday and there wasn't time to get a replacement actor, so I played the part. So I got a second go in being in front of the camera.

John Taylor: How did you get on with Connery

Billy Williams: He was wonderful, wonderful, very easy, did a lot of his own stunts. Well not falling off the horse but he did a lot of the sword stuff. We had a wonderful stunt arranger called Terry Leonard who doubled for him. But Sean was very good, he is quite a good horseman but not as good as Candice Bergen who is a brilliant horsewoman.

John Taylor: Were there any problems on the film or was it an easy ride

Billy Williams: No it wasn't an easy ride, because not all these battle scenes, stunts and fights and goodness knows what. Second unit did quite a bit of that. And although it's a film that is full of falls, none of them, we didn't lose a horse. One or two people got hurt but we didn't actually lose a horse which was good. Because when you see the film you wonder how it was done without hurting the horses.

John Taylor: You said 5 cameras on that shot, why 5 cameras

Billy Williams: Well to get, when you're doing something like that with a dangerous fall, you want, you don't want to do it too many times, so you cover it with all the cameras you've got which happened to be five.

John Taylor: So the fall and you were in the same shot.

Billy Williams: Yes and then there would be one close on me, one close on the fall, and you know one wider. We had what we called a slave camera which is a camera which is kind of buried in the ground without an operator, you just turn it on and run away.

John Taylor: On shooting in the studio do you use more than one camera often.

Billy Williams: The majority of filming is done with one camera. Sometimes one works with a director who will like to use two cameras as much as possible which is more difficult in the studio than it is on location. I think sometimes on location it can be quite an advantage because you capture the same weather, and you shoot in the same conditions. I mean *On Golden Pond*, whenever we went out onto the lake on this raft that was about 20 ft square, we had two cameras and battery lights and reflectors and we'd shoot all the fishing scenes with two cameras because trying to get the continuity of matching the dialogue with throwing a line and fishing and the rod passing through frame and a boy, although the boy was very good. So there are certain things where two cameras can be an advantage. It is always an advantage to the director I think, or nearly always. It's sometimes quite difficult for the cameraman especially in the studio. It is more difficult in the studio to use two cameras because you're always trying to hide your lights

Al: It's a compromise

Billy Williams: Yes, it's a compromise because you always have to give way a little bit. Even the first camera has to give way a little bit sometimes.

Al: And also the sound has to give way too.

Billy Williams: Yes. I don't like it in the studio but if you're working with a child or with a very emotional scene they say oh gosh this is going to be difficult to get two takes or more, let's do the mid shot and close up with two cameras. But with action scenes, fights, stunts, then it is worth, always worth having more than one.

Al: Because the action in fact distracts from the lighting

Billy Williams: Yes, you need just a few seconds don't you sometimes just to make a cut work.

John Taylor: What about sound, do you have problems with sound

Billy Williams: No. Microphones have improved enormously over the years and they don't have this huge truck any more and this great boom on its own wheels and so on, it's all so small now and portable. When I first started lighting in the studio and you had this huge contraption, you had to be very careful how you lit the scene in order not to get a mike shadow. But of course you're more likely to get a visible mike shadow if you're using hard lighting. And I use quite a lot of diffused lighting and soft lighting which breaks up, if there is a shadow of the mike it is barely visible or not visible at all, with softer lighting. But with hard light you've got to work to get rid of the mike shadows and use flags and so on to eliminate it. But nowadays they very often use radio mikes, or hide a mike much more easily because they're so much smaller.

John Taylor: Were there any more stories about *The Wind And The Lion* like the polar bear story, where there any more events on that.

Billy Williams: No, I can't think of, no.

Al: Go back to your list.

Billy Williams: I went back to Mexico in about 1977 to do another western called *Eagle's Wing* directed by Anthony Harvey with Martin Sheen and Sam Waterston. And that's a story of a conflict between a red Indian and a white man and they both duel for the possession of a white stallion, a big white horse, a kind of passport to the ultimate freedom. Visually that was a very interesting film to do because there was almost no dialogue.

John Taylor: You got very good write ups on it, the photography

Billy Williams: Yes I did. I got the BSC Award for that for Best Cinematography. That was anamorphic. And at the beginning of the film you establish an older white man played by Harvey Keitel and Martin Sheen and the older character gets killed by an Indian so that from then on Martin Sheen is on his own and he comes to possess this beautiful white horse. And then he loses it to the Indian and he gets it back and then the Indian gets it back. So all the scenes between the white man and the Indian there is no dialogue. The Indian speaks in kyawa. The white man talks to himself or talks to the horse. There is a lot of Spanish characters who only speak Spanish, so we had to tell the story with the pictures, which was nice. It was a good film but it didn't get handled very well. Rank, I think it was about their first fore into production and they'd made about 6 films, none of them were very good. This was the last on and they'd really sort given up hope and were quite unprepared when they got wonderful reviews for the film, they didn't have a publicity campaign to back it up. And then they sold off all the films to some tinpot distribution company in America which went bust, so the film has hardly ever got shown.

John Taylor: Was it Dilys Powell who wrote a very nice review of it.

Billy Williams: It might have been, it did get some excellent reviews.

John Taylor: Did you come across her.

Billy Williams: Yes, I have met her, she is on Desert Island disks this week, there is a repeat

John Taylor: 12.15 Sunday is the repeat. The ¾ hour before the news. An amazing woman really.

Billy Williams: I think the most enjoyable film in terms of the location and the shooting of the film was *On Golden Pond,* because I lived on the other side of the lake in a house and used to swim in the lake every morning. And it was such an enjoyable film to do. And then I was lucky and got nominated for the Oscar and was able to go to

Hollywood. I was nominated for *Women In Love*, but I wasn't able to go. But with *On Golden Pond* I went with Ann, you really get the royal treatment there. Because on the Saturday Kodaks threw a party at a Hollywood restaurant and they invite the cinematography nominees. They invite past winners of the Oscar for cinematography. They invite the board of the ASC and they invite the Hollywood press and they invite the president of the Academy with their ladies, so it's a very nice evening. Kodaks present a glass statuette, a flame to all the nominees and at that point you're all winners, this is on the Saturday.

And then on the Sunday Jay Sykes who was head of sales at Technicolor used to have open house at this Beverly Hills home, anybody whose anybody in town would go along. And then when the big night comes you're picked up by the longest limo you've seen and driven to the occasion. Of course you have to be there hours before hand. And you're seated in rows in your own category. So that the cinematographers will be all sitting together. And the production designers and the editors. You're all in little groups, you're not scattered around so you're sitting with your contemporaries and you don't know who's won, you really do not know who's won. Even at the highest level, although there is certain speculation and they're sometimes right, but they're often well as well. So you don't know. But you are asked beforehand to prepare an acceptance speech which will not be more than 30 seconds. And if your name is called out you move briskly to the stage, make your acceptance speech, and move off stage left where you're going to be interviewed by the press. Well when I'm nominated for *On Golden Pond*, we're all there in a line and I'm on the last seat by the aisle. I thought oh, that's a good sign. If they want to get you up to the stage as quickly as possible, perhaps this is an omen. It wasn't because I didn't win, it was won by Vittorio Storaro for *Reds*.

Well the next year I was nominated again for *Gandhi*. And there I am on the end seat again. I thought well it doesn't mean a thing. But fortunately I won, together with Ronnie Taylor who shared the credit with me. So I move briskly up, made my acceptance speech, moved off stage left where I was besieged by the cameras and people asking questions, you know about this and that and that goes on a couple of minutes. And then you're out of there and you go through endless corridors and it takes you about an hour to get

back into the auditorium. It's a moment of glory and then it's all over

John Taylor: Very exciting.

Billy Williams: Tremendously exciting yes. Because it was of all the films I've photographed it was, I suppose it was the most significant film in that it was, it was like a chapter of history and it was very well produced, and I think superbly acted by Ben Kingsley and to be able to go to India and make a film about Gandhi was the most wonderful experience. And the fact I think Dickie Attenborough had taken 18 or 20 years to actually bring the whole thing to fruition, was the most incredible perseverance and determination to get it done.

And of course the financing and the casting were the two difficult things and he went through several different promoters and financiers and possible cast before he arrived at Ben. And the money was raised, it was independent money, Goldcrest were a part of it, and Mrs Gandhi, Mrs Indira Gandhi played a very important role, because without her we couldn't have, the film couldn't have been made, because at a political level she had a big influence and was in favour of the film being made and giving us all the support possible. But she also put up through the Indian Film Development Corporation I think it was 30% of the budget in soft currency, it was all in rupees. But then paid for all our costs out there, the costs of the Indian crew, because we did have a very big Indian unit working sometimes along side us and sometimes as a second unit and they did some wonderful, wonderful work. And so without Mrs Gandhi the film wouldn't have been made.

Well when we went in and started we didn't have a distribution guarantee and Dickie Attenborough who is amongst his many other talents he is a very clever politician and salesman and after we were shooting for 4 weeks, he made up a 10 minutes show reel, sent it off to Hollywood, got quite a bit of interest. Waited another few weeks, made a 20 minute reel by which time they were all jumping for it. And then he held off until we were almost finished before he made the deal with Columbia. And of course Columbia gave it the best possible promotion. They brought it out at the same time. They gave it the advertising, it got the nominations, it got 11 nominations

and won 9 I think. So it was a tremendous success. And of course quite a lot of people went to see it too.

Al: Talking about Dickie Attenborough, how did you find him to work with

Billy Williams: He is absolutely charming. He is a many facetted character in that he is the producer, the director, the politician, everybody's friend, he likes everybody to like Dickie. I mean, I must say he does take a very personal interest in the well being of the crew, if somebody has got a problem, Dickie knows about it and wants to hear and wants to help. He is an extraordinary man, he seems to manage with practically no sleep. Because he was working unbelievable hours on that film. Even in the course of the shooting he would have to go to talk to some committee or make a report to the House of Congress or something, because there was a lot of opposition to a film of *Gandhi* being made by an English film director.

John Taylor: How long did it take to shoot

Billy Williams: It was 22 weeks altogether and it cost $23 million. It has made a good profit, it was cheap because it's over 3 hours long. It's twice as long as most films. So it wasn't costly for what's on the screen. It was very well budgeted, carefully controlled.

John Taylor: Does he do his own production managing as well

Billy Williams: No he had a very good production controller called Terry Clegg. And he had an executive producer, Michael Stanley Evans. But he was the producer and the director. The script by Jack Briley I thought was superb. That was the 3rd script of Jack Briley's I've done. The first one was *Pope Joan* which was a disaster. The second one was *Eagle's Wing* which was very good, and then *Gandhi*.

John Taylor: It really was a feat that, because before it was made I thought this is the most unlikely box office subject there's ever been. And yet it was a box office success

Billy Williams: Yes it was. It was the first occasion that I'd ever been given a piece of the picture. It wasn't part of my contract, it was given to me along with some of the other technicians by Dickie afterwards which was

extraordinarily generous. A small percentage which in fact has turned into several thousand pounds. It never happened before

John Taylor: And would never happen again.

Billy Williams: I did one film after that in which I was given a piece but it never made a penny. It's very unusual for a cameraman to get a percentage.

Al: My son has had that too.

John Taylor: He sounds an amazing man.

Billy Williams: He is amazing yes.

John Taylor: I mean to give it you after the film's finished, when he didn't have to or it wasn't in the contract.

Al: I suppose it is a very generous sign of appreciation, really, especially if it pays off. There are people who do it but it doesn't pay off. It doesn't pay money

John Taylor: How did you slip your disk on it. I can't believe you were lifting a camera.

Billy Williams: I'll tell you what happened. It didn't suddenly happen, but I'd been having a little bit of back ache when I was shooting *On Golden Pond* but it hadn't been anything serious. And I couldn't be absolutely sure what had started it except just before I went out to shoot *On Golden Pond* we were having some games in the garden with my daughters and I was trying to do a high jump and I think I just twisted myself. So during *On Golden Pond* I used to get these odd twinges now and again, and go and have a bit of massage and so on. But when I was India I think a combination of the length of the hours we were shooting and there very hard conditions.

Billy Williams: How long were you shooting.

Billy Williams: A 6 day week. And we'd leave about 7 in the morning and get home about ½ past 7 or 8 and see rushes. So it was about a 14 hour day by the time you've finished, for 6 days a week and half an hour for lunch, working on uneven

ground, difficult conditions. I just got a slipped disk. And Ronnie Taylor came out until I was able to come back.

John Taylor: Where did you go for treatment

Billy Williams: I came back to London, well I had some treatment in Delhi which was no good, it didn't work. So I came back and I had treatment in London. And that was 1981 and I'd done quite a few films since including 2 films in the snow and one film in the mountains of Spain and I haven't been sick since.

John Taylor: Where did you go for treatment in London

Billy Williams: There was a man in Audley St, called Dr Barber and he put me into traction and that did it.

John Taylor: How long were you off the film

Billy Williams: I was off for four weeks and then I went back, I thought I was better and I went back. And I was back there for 4 weeks and it recurred. So I came back and there was another 4 weeks to do out there and fortunately Ronnie Taylor was able to come back so he did 8 weeks. So I did 7, Ronnie did 4, I did 4, he did 4 and then I came back and did 3 weeks in London and finished the film in London. So I agreed to share the credit with him, you see. Fortunately I haven't been off work since.

John Taylor: There must have been all sorts of problems making a film like that or not.

Billy Williams: There were, yes. The logistical problems were enormous, the actual physical act of putting it all together and actually getting people to the right place. I mean we would be on location with 2000 or 3000 people for a day. And then the next day would be somewhere else on a different scene with a crowd of several thousand. And you had to put all this together, transport people. And transportation is not very good there. I mean the production team were extraordinary, absolutely amazing. And what was wonderful is that we did finish the film on time and on budget. That was quite amazing. And we worked very well with the Indian crew. Some of them were very good. There was a second unit cameraman called Gohin Nihilani, who should some very good work as director-cameraman.

But we were very limited with equipment because the first reccie to India was done and I was in New Hampshire shooting *On Golden Pond*. So they sent the gaffer who wasn't George Cole because the film was being serviced by Samuelsons with Panavision cameras and they were also supplying the lights. It's what I was telling you. There was this conflict, this war between Lees and Samuelsons. George Cole worked for Lees, Samuelsons were providing the cameras and lights, so I had to take a gaffer from Samuelsons which I was a bit reluctant to do. But the political situation was such that it was a very difficult one to do anything else. Anyway I got a very good gaffer called Alan Martin who did an excellent job. So he went out to India to see the locations and he came back with an equipment list which he presented to Terry Clegg the production controller and Terry threw up his hands in horror and said we can't afford all this. We haven't got the money in the budget for this, you can only have half. It was absolutely ludicrous really. Because how does a production manager know how many lights you'll need. I don't tell him how much stationery he is going to use on a film or how many vehicles he needs. Why should a production manager say to a cameraman you can only have so many lights because that's all I've got in the budget. Crazy.

So in fact we went underequipped and we were in trouble from time to time. We finished up bringing in various equipment from Bombay Film Studios which was a nightmare, because everything there is so badly maintained. The lamps are so badly maintained you can't rely on anything. They've got no cable, because when they shoot a film in India, if they need lights, they set up the lamp by the camera and the generator right next to the lamp because they haven't got any cable. And they don't shoot direct sound you see, so you're shooting within a few feet of a generator belching out smoke. And that's the way they work. So for us who wanted direct sound we had to scour the country for cable, shipped it in from England in order to hide these generators far enough away from the camera to use the sound.

John Taylor: Did you take generators with you

Billy Williams: We took one, that's all, one big generator. Two brutes, some HMIs and some tungsten.

John Taylor: How do you get a generator to India

Billy Williams: On a ship. We took the generator but we didn't take the Chapman crane which I really wanted. I'd used the Chapman crane very extensively on *The Wind And The Lion* and *Eagle's Wing* and I thought it would be the perfect tool for India. But it was going to be very costly because they would have to ship it and they would have to pay for it while it was in transit.

And about that time the Lumar crane came into being, and Sydney Samuelson had a finger in the pie in that he was associated with the people who had developed Lumar and Sydney was going to market it. And it hadn't been around for very long, and of course to get it onto a film like *Gandhi* was a big promotional thing. So we took the Lumar in its early stage of development and it was a disaster. It was the wrong choice. Because the Lumar for a start takes quite long time to set up, you do need flat ground, and if you haven't got flat ground you have to build a platform which is perfectly flat and level. It doesn't like the wind and every day in the afternoon in India you get wind. And looking through, you have to operate it from a tv monitor. And a lot of the scenes we were shooting were into the light with dusk. By the time you've got flare, back light flare and dust, you very often couldn't see very well. And whenever the wind got up, the camera which was on the end of this long telescopic arm, you could see it fluttering, trembling in the breeze and nothing you could do about it. And a lot of scenes were **NG** because of that. And I didn't like it from the word go. When I first got it out there and saw the problems and I wanted to get rid of it. But Dickie I suppose because he'd made the decision and spent the money and so on, didn't like to say to Sydney well it's not working, stayed with it and in the end we got the inventor of the Lumar to come out and it still didn't work it. We still had trouble whenever conditions were less than perfect. And in the end we got rid of it. And the only crane which was available out there was one of these very old manual jobs which takes about 10 people to push it. So we used that. But of course the Chapman would have been the answer, it would have saved so much money, done a better job.

John Taylor: Spoiling the ship for a hapeth of tar as the old saying goes

Billy Williams: In the end it would have been cheaper you see, because we shouldn't have had to retake anything, we would have had shots done perfectly, it would have been so much quicker. Because the Lumar takes two or 3 hours to set up, and the Chapman a few minutes. You just wheel it in and you're there. It's marvellous, a marvellous tool and it's got a 6 wheel drive and will go anywhere.

John Taylor: It's funny how a small mistake like that would really affect a production, isn't it. An accountant or production manager saying no, or some secret agreement behind the scenes as to why you've got to take this one and not that one. The stuff all came back to England for development

Billy Williams: Yes, it was processed at Technicolor and rushes were flown back and then we wouldn't get a report sometimes for 4 or 5 days, or they would come back and we would have a mobile projector and run the rushes.

John Taylor: Did you have a cutting room out there as well

Billy Williams: No, we didn't have a cutting room. We'd see them and they'd come back. Of course one didn't have video assist in those days. Nowadays video assist is available and quite a few directors like to have that on the camera so they can see the performance and record it as well if they wish. That is what is happening on commercials all the time, whenever you're shooting commercials you have video assist and playback. But with films there are still directors who prefer not to have it.

Al: I think it clutters the mind, you're concentrating not on the actors

Billy Williams: Yes. I worked with a director who didn't actually watch the actors, he sat in another room and watched the monitor and I thought that's dreadful. He has got no contact with the actors, or the crew for that matter. He would just sit there away from everybody else and watch the monitor. Very detached. I don't think that works.

John Taylor: On a long schedule like that, the unit must get fairly bored, worn out or whatever it is as it goes along. It seems a tremendous time to me to spend 6 hours a

day, at the end of it you must be very weary at the end of a long schedule like that.

Billy Williams: Yes, one is. Going back to the last film I did which was in this extreme cold in Canada. I think in some ways it was physically a harder film than *Gandhi*, because the hours were just as long but instead of working in extreme heat you were working in extreme cold. And the schedule was to travel to the location which was the best part of an hour, 5 hours in extreme cold, an hour to an hour and a quarter for lunch, another 5 hours in the cold, travel back and see the rushes, go home, 6 days a week. And then also to be doing night shooting in extreme cold in the snow in this quarry. I mean I weighed my clothes one day, it was 30lbs of clothing. The boots I had, we all had them, they were developed for the army, quite heavy and with multi layers of inner layers of wool and fibre and felt and then all these layers and layers of clothing.

John Taylor: Do you think you get more work done on a 6 day week 12 hours a week than you would if you worked

Billy Williams: No, I don't. I think if you're going to work 12-14 hours which is what it is, it's never less than that now. Then you can do it on a 5 day week because by the time the weekend comes you do get a couple of days to turnaround. But with 6 days weeks, it's not enough.

John Taylor: Do you think the speed of work drops off as it goes on

Billy Williams: Yes I think so, I think people just get tired. The director as well. The director is the leader of the team and certainly on this last film the director was terribly tired and he was sick at one point because he got a chill in the cold. And he slowed down. We didn't all slow down but the director did.

John Taylor: They used to do studies on performance over hours and it was always after 48 hours the output dropped. Before the war there was a lot of that kind of analysis of work. And it struck me that these appalling hours that you work now as being unproductive, really. You're most likely get through the same amount of work on a five day week as you would on a 6 day week.

Billy Williams: Of course working in such extreme cold, apart from having to wear a lot of clothes yourself, the cameras have to be specially prepared. I had worked in the cold, I'd been to Finland and Switzerland, but I'd never been on a film that was going to be 80% or 90% in extreme cold, with just a couple of weeks in the studio. And I'd been using the Arriflex in recent years, liked it and liked the lenses that I could use with it. So I talked to the French Canadians who had also worked before in the cold. And they said yes, they thought the Arri would be OK. Well it turned out to be a mistake to use the Arriflex, because when it got below minus 20 we had trouble. And it would damage the perforations, the film wasn't taking up properly. The perforations were getting damaged. You'd open the camera and there would be no evidence of damage, but you might just notice a slight change in the noise in the cameras, a little blip. And then usually the next day you'd get a report from the lab, it's gone, it's unsteady. And this was anything whenever it got below minus 20. So we tried putting extra blankets on the camera, and a heated blanket and that kept the camera warm. But it got so warm that the back element of the lens misted up and you'd have to keep taking the lens off to clean it. So we had a lot of trouble with the Arriflex.

John Taylor: You don't think it would have been different with another camera.

Billy Williams: Well what happened was, it was alright at minus 10, minus 15. But when it got 20, 25, with the wind then you couldn't be sure, so right at the end, the beginning of March we went to the Arctic at a time when film units don't usually go to Frobisher Bay, they usually go in April or May, we went on 3rd March. And the day we got there it was -36 without the windchill. And the day we got there the production manager said well we're going out on a reccie but we can't use vehicles because there is no road, no way through so we'll go on skidoos.

And we'd already been warned about frostbite by local people and how you have to keep an eye on each other and keep looking at one another's faces to see if there are any white patches, frost bite. So we all got on these skidos, half a dozen of us with Inuit, the Eskimo people, drivers and we went off to look for these locations. Well with the wind chill it worked out it was -60 and it just goes through everything. I got a frost bitten nose and several

people got patches on their cheeks. Fortunately it wasn't serious because if you catch it in time it is just like sunburn, because if it gets in deep then you're going to be scared. It wasn't serious except that it was pretty chilly. But by that time we'd changed the cameras, at some expense we'd decided to go over to Panavision, Panaflex which has got 7 heaters built in and with only a little cover on the magazine, it was all we had, the cameras were perfect, we didn't lose anything.

John Taylor: Did you have static on the Arri at all

Billy Williams: No, we didn't get static, no

John Taylor: Because static used to be common in cold.

John Taylor: Yes. No we didn't get static.

John Taylor: Maybe it's something to do with it not being nitrate any more or something like that.

Al: What's on your list

Billy Williams: I've talked quite a bit about my last film because it was such an event. I did two films with Peter Yates who is a lovely man to work with. The first one was *Eleni* which is a story set in Greece just before the 2nd World War and during the Greek civil war and it was from a novel. But instead of going to Greece we went to the mountains of Andalusia, and a set was built there of a Greek village with a church, and house and so on, schoolroom. That was a very exciting film.

SIDE 8, TAPE 4

Al: You were talking about *Eleni*

Billy Williams: Directed by Peter Yates with Kate Nelligan playing the lead. I did a shot in that film, which was quite a challenging one. The script called for an Easter procession, parading through the village and then going into the church for the Easter celebration. And you know how if you're in a Mediterranean country and you're out in brilliant sunlight and you walk past the church and the doors open and you look in and all you see is a little glimmer of candles, it's very dark. And then you walk into the church and as you walk in your eyes become accustomed and after a minute or two you can see everything. Well I wanted to do that on film. And I put the idea to Peter Yates, and he said yes if you think you can do it. So instead of cutting we would be outside with the processing and as our principle character and her son came towards us we'd track with them and we'd go into the church with them and follow them up the aisle, this was all a set, this church. And then go into this church and finish up at the altar with all the icons and candles, and you'd be into candle light after coming from brilliant Mediterranean sunlight. And so we did it. And it worked. And I did it by changing the exposure.

John Taylor: Just on the lens

Billy Williams: Yes. Well I lit the inside as if it was candlelight with warm golden light, but I opened up the lens 5 ½ stops as we went in.

John Taylor: And it worked

Billy Williams: It worked. It was as if you were walking in and your eye was opening up, because the eye does open up as it gets darker doesn't it, automatically. So that was a nice shot to do. And then that unfortunately was not a very commercially successful film, but a couple of years later I did a thriller with Peter called *Suspect*, with Cher and Dennis Quaid and that was partly shot in Washington. And the studio work in Toronto in Canada. And again it was a very nice association.

John Taylor: A lot of the films you seem to have worked on seem to have been good, pleasant and good experiences