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After the formality of secretarial work at that period of time, pre second World War, I revelled in the way I was left to 'get on' with all the lists and details of pre-production supplied to me by all the Departmental Heads. Costume Charts denoting every dress or suit worn by the artists, the sets they were to be worn on and every little details down to shoes and jewellery....the Set Lists with all the details of the furnishings, and the artist's hand props required for each scene on each set, Budget details to be done for any department that had not got its own secretary. The cross-plots handled by the Production Manager after consultations with the Director and Producer, the Set Designer and the Casting Director.

By the July of 1939 after COME ON GEORGE, RETURN TO YESTERDAY, THE HAPPY FAMILY, THE PROUD VALLEY and LET GEORGE DO IT I felt I had been at Baling all my working life, and even the outbreak of war did not halt my enthusiasm although a distinct tremor passed through the Studios as to the effect it might have on production plans.

By 1940 we (The Studio) were busy on Ministry of Information projects such as FOOD FOR THOUGHT, OUR ISLAND FORTRESS and SALVAGE and in the same year two for the Army SIGNALS OFFICE (Divisional) and (Corps). During that year. During that year the Studios also made five feature films: SALOON BAR CONVOY (our first war feature film) SAILORS THREE, SPARE A COPPER and TURNED OUT NICE AGAIN.

In 1941 I became restless and wanted to go off and 'do my bit' by joining the W.R.E.N.S.....a state of mind engendered by the disappearance from the Studio scene of many of the 'best of British'.....including Freddie James, Colin Lesslie and many others, plus some of my women friends. I talked about it several times over lunch and suddenly I was summoned up to Michael Balcon (as he was then). Flanked by the Production Supervisor, I was told that I must remain in order to help the Studio carry on as the men were being called up, to ensure that their jobs were there for them at the end of hostilities, and that in this connection I would be made an Assistant ~~Executive~~ Director!

My career as an Assistant Director, started on SHIPS WITH WINGS at the beginning of 1941-a film about the vicissitudes of an aircraft carrier on active service with LESLIE BANKS JOHN CLEMENTS and JANE BAXTER.

As an Assistant Director (office) I had myself to prepare many of the lists I had previously typed, but now I had a Production Secretary to type them! I also had far more personal contact with the artists....giving them their calls for the following day....sometimes one caught them before they took off for home, but mostly it was on the telephone as the Call Sheet was typed and distributed....then there were all the departments involved in the first shot of the following day to be alerted as to which scene, where and who were involved. Like myself, Production Secretary and Continuity Girl, many departments had to wait about whilst the call sheet was evolved.