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as he had locked up without checking.
bombs hit the Studio, no one would have known we were there

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Many of the Production Secretaries with whom I worked became Continuity Girls, or like myself moved over into

During the war years I remember on one occasion I was working late with the Production Secretary, and the nightly aerial bombing of London, started up and the thumps came steadily nearer.....so hurrying, we were ready to leave in half-an-hour.....it was then 8:30 p.m. and dark. When we reached the corridor doors that let us out into the cut between the Stages and the Workshops we found them locked. I rang the front gate for the Night Duty Porter.....I contemplated raising the Great Stage Studios Doors, but felt this might be dangerous, as the planes might pick out the great yawning hole.....silly me. So I rang the Studio Manager at home.....he located an off duty Porter and sent him racing over to the Studio to find the on Duty man.....and told me and the P.A. to take taxis home. We did, although we had a job to raise one. The on duty Porter was dismissed, as had the

I also remember the night, a Saturday, of the Great Fire of London. I was waiting for my 83 Bus home at about ~~xxx~~ 7.30 at night and the red glow lit the sky in London.

During the war ~~xxxx~~, it was difficult to raise some of the artists for their first call on the production. I was greatly assisted by the Police in this connection, as if up to 12 ~~mid~~ midnight I hadn't raised them, the local station would get a constable on his beat (shades of the past) to knock and give the call to the person concerned, if their home was still standing. They would then ring me as they came off duty confirming or denying having reached the artist with their call. I am pleased to say, they were always able to confirm. My poor parents found it rather shattering to hear the telephone going at 4 a.m. as the police rang in.

Another occasion on location for THE FOREMAN WENT TO FRANCE at Mevagissey in Cornwall, we bussed the refugee French fishermen who had escaped to England with their boats over from Penzance, and the Belgian fishermen from another port...and as I had to sign them all off before they were paid, I made them take it in turn of nationality to be signed off first.....we used to have about 400 altogether each day for about a week. One day there was a dispute about whose turn it was to be first, there was quite a scene, and a Polish officer in uniform who was working with the Unit, had to weigh in with a drawn sword to get everyone back into line. Our most difficult time on that location, was when a bee got trapped in FRANCOISE ROSAY'S Breton fisherwoman's underwear.

With the return after the war, of ~~many~~ many of our 'old boys'... I became Small Party and Crowd Casting Director, a job that did not previously exist, but with the production of HUE AND CRY and all its hundred of small boys, became essential, as it was a full time occupation finding them, sorting them and getting them to ring every evening for the off. As the boys had no agents, they had to ring in in gangs, one boy being responsible for telling several others. Even so I had three secretaries manning the lines each evening. Another busy small part and crowd production was NICHOLAS NICKLEBY....a very memorable production,

I left Ealing in 1955 to go into T.V. with Rediffusion, the