

One occasion that to me, demonstrated clearly the idiosyncratic nature of the film business occurred during the budgetting for PASSPORT TO PIMLICO, when submitting my figures I was told that I could not possibly have the money for the numbers I had budgetted for.....I pointed out that the Director and the Producer had already agreed the numbers, and that the only way the production could ~~xxxxxxx~~ reduce the numbers would be by adjustments to the script. After a pause, I was told I could have a certain figure and when I reached that figure I was to consult with the head of production, Hal Mason. After about four weeks into the production I warned him I was fast approaching the limit.....he told me to carry on. In the end on my part of the budget, with bad weather location cover, I spent just over the figure I had originally submitted and nothing was said !! It was however, nearly a year before the studio produced a picture that required such huge crowd scenes !!

Meanwhile the Crowd Artists Union, The Film Artists Association became quite powerful, and laid down hours, restrictions and a closed shop policy within a certain radius of London. On the whole the rules were fair - for the artists, but I sometimes had quite a headache explaining them to a hardpressed on time, Production Manager, or First Assistant Director.

With the rising cost of production, Ealing began to feel the effect of falling cinema audiences and the fact that we did not have a good outlet in America. I was advised that with the reduction in production it might be as well if I found another outlet.....so after sixteen amazingly happy, if hardworking years, I took their advice, and once again, through my old ^{wrote} Fox-British Studios contact, was invited to join Associated-Rediffusion, whose studio space was at the recently acquired old Fox British Studios, but this time, I didn't work at the Studios. I had to go up to their offices in Kingsway, to work as a Casting Director with that doyen of Casting Directors, Mr.Weston Drury.

It was certainly very different. There were no precedents to follow, we had to build types of contracts up from scratch, list artists, ~~xxxxx~~ and set out a work pattern of procedure in Casting ^{creat} as well as ^{creat} build up a team. Luckily A-R had a superb and very experienced legal executive, with an equally splendid legal lady in the wings, called Margaret Buchan and painfully we collated and operated contracts to cover all the exigencies ^{from advertising, programme hosts to sports commentators.} ~~from advertising, programme hosts to sports commentators.~~ From Puppeteers to rattlesnakes, from co-~~fixx~~productions with America to local station not network shows.

Our first team was splendid, thanks to Mr. Weston Drury. We had Anne Donne from B.B.C. Isobel Davie from Variety Bookings, Barry Forde (now head of Central).from stage and films.

The one thing we lacked was adequate office space for a very busy team.....and at one point, I had to warn Mr. Drury that the whole team would strike if we didn't have breathing space. Three people were trying to cast in a room 11 feet x 9 feet. We got another room, equally small, but it eased the situation