

Interview with respondent 0675

Date:

Location: Respondent's home Exeter

Interviewer: Emma Pett

Interviewer: Start this, I'm going to put it...if I put that in the middle is that going to be ok? Just so that it picks up, I can see it picking up, you can see it going round, that's fine...

Respondent: Are you comfy there?

Interviewer: Yeah this is good. So to begin with what's really helpful for us...

Respondent: Don't worry, don't worry

Interviewer: Is if you could just say where you lived in the 1960s. So remember we're focusing, our project is focusing on the 60s. So if you could just say where you lived and roughly how old you were, whether you were at college or working or whatever?

Respondent: I was in...shall I say it now then? I was living in Wimbledon

Interviewer: Yep

Respondent: I was married but going through divorce, I had four children, I was in my...oh what was I, in the early...early 30s. So that was...

Interviewer: So you were already...

Respondent: Oh yeah, yeah

Interviewer: You were married and you were a mother at the beginning of the 60s.

Respondent: Yeah, yeah, yeah.

Interviewer: This is really interesting for us because we're trying to get a picture of what cinema-going was like across a range of ages, so some people we talk to were children in the 60s so it's really helpful for us to talk to someone who was already an adult at the beginning of the 60s because your memories...you're going to remember some of those films which were made for an adult audience, the new wave films and kitchen sink and all those sorts of things. People who were children can't remember those so it's really useful for us talking to you. So you were living in Wimbledon, can you remember which cinemas you went to in London?

Respondent: Oh well, in those days in Wimbledon there were still four. There was the Odeon, there was a flea pit one which every area seemed to have and then there were two others. I think one was an ABC and what were the...I can't remember the name of the other two, but what was beginning to be interesting towards the middle and end of course a lot of the cinemas were closing and they were being turned into bingo places, but living in Wimbledon I wasn't too far from Tooting which had, people in the film business will know, in architectural terms which I've always been interested in, there were the very famous cinema, whether it's there now, called the Granada

Interviewer: It's still there

Respondent: Ah oh you know it?

Interviewer: I've been to see it yeah

Respondent: And in those days of course...and that was built the art deco and it had a sort of Egyptian feel to it. Of course we had wonderful usherettes everyone showed you to your seats and it was wonderful, but they were dressed in these...what were considered to be, very exotic oriental costumes with baggy trousers, funny little hats and all sorts of strange things.

Interviewer: The usherettes were dressed like that?

Respondent: The usherettes.

Interviewer: I didn't know that

Respondent: Oh yes, oh yes they did and still at that time, and I'm sure still at the Tooting one, because I used to go all over the place for the cinema too, there were still some places where you could have proper afternoon tea, you'd go upstairs and you'd sit in one of these proper tea places, but that was... all those things were beginning to go out.

Interviewer: So you went to the Granada in Tooting for special occasions or quite regularly or...?

Respondent: Well, I went principally in my own area and of course I went up to town as we would say living in Wimbledon going to the West End, because going to you know the Academy in Oxford Street for those sort of films and because they didn't come locally except in the flea pit which was in Raynes Park which was part of Wimbledon. I'm sure...was it in the 60s though or the 70s when Joyce's Ulysses was filmed? Now you will check...but I never really went to the flea pit place because it was just so grubby and that was where it was on, which was interesting because that film had a sort of edge but....

Interviewer: Things came a bit later to the flea pits didn't they?

Respondent: Yeah. What made a big impression and I can't...a wonderful Irish actress and she spoke that amazing soliloquy and it's her voice that still stays with me. That's about it

Interviewer: So that flea pit was in Raynes Park?

Respondent: That was in Raynes Park. Do you know the area?

Interviewer: Roughly yeah

Respondent: Oh right. Well when you go in off the Worple Road it used to be on the right hand side on a corner. I've forgotten what they actually called it

Interviewer: I can look up what it was. It's interesting for me just because I'm really interested in the programmes and what was showing at each cinema...

Respondent: Well they didn't have very nice films and they, yeah. And that would be more the way we spoke on the day when you came down, they would have you know not pornographic as we know it today but a bit...

Interviewer: Nudity and...yeah

Respondent: A bit edgier and so on. So that was the only time I went to that one. I tell you what, there used to be at Waterloo Station, did you know they used to...

Interviewer: A Classic?

Respondent: Yes.

Interviewer: Right at the end?

Respondent: Yes, yeah. Where I used to go occasionally because they had...now would this still be in the 60s or the early 70s...Baker Street a small one there of the Classic type

Interviewer: The Classic chain yeah

Respondent: And I saw you know the Yorkshire artist, the gay guy, we all love him now he's got...

Interviewer: Hockney?

Respondent: Hockney. And I saw his one about the films they made about the swimming pools and...do you remember? Oh no you're too young

Interviewer: You saw that at Baker Street?

Respondent: I saw that at Baker Street.

Interviewer: What kind of impact did that have on you at the time? What did you make of it?

Respondent: At the time, well it reminded me, I hadn't mixed a lot with...I don't think I'd mixed knowingly a lot with the gay people or homosexuals, since which I've lived next door and worked with a lot, but it just made me think of impressionism with the water and the light and so on...

Interviewer: That's interesting. You could see the art...the aesthetic.

Respondent: Yeah, that's what hit me. I did get a bit bored with it because it was aimed really...I mean I'm not bothered about men's bodies, never have been that doesn't turn me on, other things I find attractive in men, but not how their bodies look. Oh I don't know if that's relevant.

Interviewer: No, no, carry on. Don't worry. I understand what you're saying, he has a fascination with the male physique which isn't always that fascinating.

Respondent: But it was interesting from the...you know as I said the ?...

Interviewer: So you went to quite a few cinemas up in town?

Respondent: Oh yes, yes as well

Interviewer: Did you go with friends or...?

Respondent: No, when I had man friends yes. I'm quite used...from a very early age, from 13 looking back, I've done loads of things on my own because a lot of people hadn't been interested in the sort of things that I liked doing. So I would toddle off, of course at the same time some of my children were still quite young, so I would take them off to see different films as well. Of course, we used to then...I think...parents are so different now... I don't think that we would take the children, let them in and then go and get on with your own work.

Interviewer: Quite a few people have said this to me. They dropped the children off and that was just quite a regular thing. I actually remember in the 80s or in the late 70s when I used to sometimes go to the cinema with friends, my mum would drop us off and go and do a bit of shopping and then come back at the end. It was just that was fine really. It's just a different culture, isn't it?

Respondent: Yeah and the children had more freedom. But I'll go through some of these if you like?

Interviewer: Yeah go on then, some of the...you'd like to mention

Respondent: Some of the films that they'd...I mean anything when I was very young I had a big crush on Laurence Olivier.

Interviewer: Well he's very impressive

Respondent: So I used to see anything with him. So then of course when Woody Allen came along I saw lots of his films. Anything with Hitchcock too, going by the director as much as, in fact sometimes much more than who was in it. I was never ever even as a small child interested in musicals except, now this is before your time, but I would see it again if it ever came up, "Meet Me in St Louis"

Interviewer: I've seen it on television yeah. That's a great film

Respondent: It was just...and I was passionately in love and I can't even remember his name now, Judy Garland fell in love with in the film...Tom somebody or other I think. Of course when we were children and it was wartime because I'm 82 now, 83 later in the year, we used to write to get the films...write to America and this was in the war...

Interviewer: To get the autographs?

Respondent: To get the autographs and of course we believed that they... it's sort of a bit sad isn't it?

Interviewer: No it's not because that what you did then, and then in the playground you told your friends...

Respondent: And also, I should have kept it but you know, I had a wonderful scrapbook and I would cut...because there were things in the newspapers and then there was something called, I think it was called *Picturegoer*...yes?

Interviewer: A magazine?

Respondent: Yes a magazine, Picturegoer. I never had pocket money but somehow used to be given those occasionally so I would debate, and it was a big debate, do I keep it in the Picturegoer or do I cut it out and put it in my scrapbook. All these very important things.

Interviewer: And did you put things on your walls?

Respondent: Oh no

Interviewer: You kept them in a book?

Respondent: I was evacuated, so no I don't think I would have done anything like that no.

Interviewer: Because some people did in the 50s

Respondent: Then, but I'm going back into the 40s now. Then I got married very young so I became very adult you know. So that reminded me Hitchcock, Woody and of course when Bergman, oh god, all the Swedish lot...now did that start in the 60s?

Interviewer: Late 50s but it went through...

Respondent: Through into the 70s. I would...and that of course, in the main I'm sure...I'm pretty sure that was only at the Academy. I think we used to...

Interviewer: There weren't that many. I mean I'm fascinated by this because most people in the 60s still went to see a film because of who was in it or a review, a lot of...not many people have said "oh I remember who the director was". That's not so common so you're actually quite unusual like

that. I've looked through some programmes and occasionally you'll see a season of Hitchcock, not many seasons were by the director then it was more likely to be a season of Marlon Brando, a season of...they were more likely to programme around stars so there was...that sort of classical Hollywood culture still existed in the 60s.

Respondent: Yeah, when I was...

Interviewer: So you were quite unusual because you were actually going for the director and...I mean there were other people as well who have said they were...like David Lean or...

Respondent: Oh yeah, gosh.

Interviewer: It wasn't quite so common I think in the 60s

Respondent: No?

Interviewer: To go to the film because of the director, so that's really interesting. So you went to the Academy to see those films, those European films?

Respondent: But it was so small...I mean you'd stand there and queue

Interviewer: Oh yeah? For the ? films

Respondent: Oh yes, at the Academy you'd queue for a long time and sometimes you just wouldn't get in because it was a small cinema you see. And they...

Interviewer: What happened then? Would you wait for the next show or...?

Respondent: Well no I couldn't always do that. You just...c'est la vie, it's gone. A big film that made an impression, talking of kitchen sink, was of course "Up the Junction" which was just round the corner from me, Clapham Junction, and

also I started in those days, I started nursing at 16 and I was at...it's probably not there now, do you know Clapham Junction?

Interviewer: A little bit.

Respondent: Well it was...it's become...it's become Chelsea-fied. They started...those who moved over from Chelsea because they couldn't afford that they started calling it "Clahms" which those of us ? thought that was very funny...but that's just sideline. I started nursing there at Bolingbrook Hospital which is up one of the roads, so that was really part of Clapham Junction which was pretty rough. I mean Battersea generally had some no-go areas believe me.

Interviewer: No it's been gentrified now but at the time...

Respondent: Completely and utterly. Oh yeah, when I was still living, because I moved down here twelve years ago, I mean Clapham Junction, Battersea all those roads a lot of them had been condemned all sorts of...I mean it was ?? land. But yeah, "Up the Junction" ...

Interviewer: What did you think of "Up the Junction" when you went to see it?

Respondent: Well I thought, I thought it was very good, but you see a lot of us knew that, but the woman...I can't remember her name...she was very much of the oh...what's the term we used to use for those sort of women? Sloane Ranger type, so just because she moved into a street you know where ordinary everyday folk lived and she made that...I felt mixed about it. It was useful, but you see what really was good was...but that was made for the television was "Cathy Come Home", I mean those films. Of course the one with Dora Bryan and...that was a really good film.

Interviewer: "Taste of Honey"?

Respondent: "Taste of Honey" and the way they... I loved the music in it because they changed that children's rhyme just slightly and it stayed with me. Those sort of films...but some of those films were being made to give a real idea earlier than that.

Interviewer: Late 50s and early 60s

Respondent: The 50s, late 40s too. I always remember...the name Googie Withers and her husband...they were married but they were a team too in making films. The film that made a great...because I used to go up...they probably don't have...that market in the East end of London on a...big Jewish one it used to be, Petticoat Lane, I bet they don't have any of that now but I used to wander up there and Tooting Broadway there used to be that indoor market, and I used to go up there as a 13 year old and listen to them all giving the spiel and they used to use that a lot in films.

Interviewer: They did yeah, a scene setter.

Respondent: Yes, and there was a man there...very...of that type and he'd sell these clothes and there was another one...and those scenes were actually portrayed in several of the films. Going back to that film with Googie Withers which really made... the kitchen sink... "It Always Rains on Sunday" does that make...that was wonderful.

Interviewer: Those...

Respondent: And people's attitudes to Sundays then.

Interviewer: Yeah, very, very different.

Respondent: Yeah

Interviewer: And I mean that continues through the 70s and...it's really relatively recent that Sundays have changed actually, but it's fascinating hearing you talking about those sorts of British films which were...tried...

Respondent: And they never got the proper recognition I don't think,

Interviewer: No I don't either

Respondent: There were so many of them. Really, really good

Interviewer: Did you feel...when you first saw those films on the big screen, places and people that you recognised, can you remember how you felt? Was it...did it...because you know there was a tradition in British cinema where working class people were almost kind of comedy characters...

Respondent: Oh they were, and they spoke...yeah. That I thought...this is more like it.
Yeah.

Interviewer: So you appreciated it really?

Respondent: I did, yes.

Interviewer: What about, as a Londoner, what about the Northern kitchen sink films. I mean you mentioned "A Taste of Honey", "Saturday Night, Sunday Morning"...

Respondent: Oh all of those and what about the one...

Interviewer: Did you enjoy those?

Respondent: I'll tell you what was a good one, Tom Courtenay of course was just...and I've seen him acting, I've seen him in the theatre a lot. The long distance runner

Interviewer: "Loneliness of a Long Distance Runner"

Respondent: With Michael Redgrave, I've never...I'm going to commit a mortal sin now by saying...

Interviewer: Go on

Respondent: I don't know really why everybody raves about Vanessa Redgrave. I've seen her on stage a lot too...

Interviewer: She's quite posh isn't she?

Respondent: She's so often just herself in...anyway sorry that's going off again. Yeah a lot of British films...and of course all the Dickens ones...seeing...it's funny...it's really funny seeing some of those Dickens films now because, as you so rightly said, the diction and so on. At least one could really understand everybody speaking which one can't always do now. I've been told and, as a real film person, you might be able to enlighten me, is it because the recorder that they used...they concentrate so much, the music is loud and all the scenery and everything is singing and dancing but is it a different sort of pick up for the voice that's used these days?

Interviewer: No I think the difference is that in the 60s and 70s and probably in the 80s and 90s a little bit, when films were projected...when there was a projectionist that understood the art of doing projection, they would balance the sound so you could hear. Yeah so it's actually to do with the

skill of the projectionist quite often. What happens now is that the films just get put on and the people who put them on don't necessarily have...it's not treated really as a skill anymore and they just push the volume up for everything instead of balancing it and you need to balance it. So if you talk...I've interviewed some projectionists from the 60s and it's an incredible art form really what went on in the projectionist box and to ensure the best experience for the audience and I think that art form is gradually...not everywhere...so you...you know there are plenty of projectionists working at film festivals and places that will still do that but I think at your local generally in your local multiplex they will just bang the film on and let it play. Then the sound isn't...just put on high volume so music, like adverts on television, the music isn't balanced with the talking...

Respondent: It's awful. Such a shame because it's such a wonder...and I know originally it wasn't considered an art form, cinema, generally but it is and it's wonderful. I joined through the U3A...there's this guy and he lives up near the university and he makes films and you see it's incredible...Robert George I think...and he started this group, we go once a month in the evening and we started just last month and we started with very early silent films and we were shown these French ones and some made somewhere in the Midlands or in the North... I think Manchester or somewhere...and they were wonderful. Next week we go...so that was between 1895 and 1900 and he's been going ever 5 and going forward.

Interviewer: Oh that's lovely

Respondent: So it's wonderful. It's only a few of us but it's good it's really great.

Interviewer: I love watching old films and yeah I mean you see so much that's been lost it's fascinating. Oh that's great that you're doing that.

Respondent: So I'm really pleased, now a film of course everybody...I mean "Lawrence of Arabia". That was...

Interviewer: Where did you see that? In London? One of the big West End cinemas...?

Respondent: No, I did see that in Wimbledon. I tell you what I did see, when I say about musicals because I tell a lie, I did go with a friend a social worker who picked out all sorts of things for me believe it or not...the Travolta...wonderful ...BeeGee

Interviewer: "Saturday Night Fever"?

Respondent: Yeah

Interviewer: I was in the same...

Respondent: That's 70s of course and that was good. I used to go dancing a lot and I used to...until I moved down here, I'm a bit of a jive and rock and roller and I used to go because in London you could go to loads of tea dances and it was great, I used to go ? but there's nothing like that down here. The sort of people they're different. So no, I did enjoy that. "The Graduate" now that was an interesting film, and the notion of the older woman.

Interviewer: Very interesting film. Very interesting psychologically isn't it you know.

Respondent: Oh yeah, and it's funny because I've never been as you can see a fashion ? it hasn't been my style, and we were...in the day, we were very different you know we were quite naive in many ways...it's stupid...once I had children, I had the four quite quickly, you know I'm ? that people

don't...you know...and when I take the children I used to be wolf whistled and chatted up and I used to be so embarrassed I just thought "I'm a mother, don't do"...and I thought it was something completely stupid... Oh God almighty and then seeing "the Graduate". I did change from that because I got involved with the divorced and separated club so it was. I don't think they exist now. Yeah...oh I'll tell you one of the great...now this is going back to silent films sorry, but I...the original "Nosferatu"

Interviewer: Yeah that's amazing

Respondent: Now I saw that...because I was working where was I working...roundabout High Holborn, because I went on as a mature student and got a degree and all sorts of other things. Do you know...I'm sure it was...Conway...Conway Hall? There tucked away behind...I could take you there but there's been so much building that's changed. That was on just for a couple of nights, just an ordinary...originally it was a hall where there were a lot of left you know political...and the humanists used to go there...and I saw "Nosferatu" there in a hall I'm sure. That would have been 70s, that was there.

Interviewer: Did you go to the Classic chain because they used to show old films?

Respondent: They did yeah. So I'll go through and see...to remind me of different things. Now can you remind me because I was talking about this, "The Third Man" you know Orson Welles said "what is Switzerland known for?", cuckoo clocks and what's the second thing?

Interviewer: Not cheese is it? No

Respondent: It was something and everybody I've asked, I've come back from the...just recently from a terrible week in Switzerland...never go to Switzerland,

awful place and it made me think because it was in the German part and I've heard all the...

Interviewer: I know what you mean

Respondent: Never mind, I'll get it sometime.

Interviewer: But you can remember watching it at the cinema?

Respondent: Oh yes. At that time with the ?? and then after that...that ? became very popular and there was...I don't know what her nation-...I think she was Australian she used to come on, she used to be on programmes like Sunday Night at the Palladium and all that and she would play that very same...

Interviewer: Oh okay,

Respondent: She was the ?? became very popular as a...

Interviewer: Yeah, I'll look that up...Australian

Respondent: I mean it's interesting because there's all this mix feeling about Orson Welles and although in fact he wasn't in it for very much, but his impact was extraordinary wasn't it. Whereas Joseph Cotton who was one of the...he always came...but nothing, just your everyday sort of Hollywood type person. Have you seen "The Third Man"?

Interviewer: I have yeah. Orson Welles has got a very charismatic presence I think...

Respondent: He has. His voice is just...that mixture of Irish and American and the way he dressed in that, and the hat at a particular angle.

Interviewer: I think with screen actors sometimes the classically good looking ones don't always stick with you because they're cast because they're attractive

but sometimes the ones who've got more of a charismatic presence might not be in that mould but you remember them more.

Respondent: Because I used to... see I can't remember the names of the films but a lot of the things with Rod Steiger and he was a very fine actor. Nothing to look at or...he could be quite threatening and so on, but he was good. That film would stand...it's knowing the films too that will stand the test of time and the way we as people would develop because of our experience and it all comes in...or do I make too much of it, I don't know sometimes I do, I go off...

Interviewer: I don't think so. I think it's a culture. Not everybody is as into films as we might be but if it is something you enjoy then it becomes part of your lived experience and you bring a lot to it and you appreciate particular things and... I mean that's really why we're doing the project, we want to understand what cinema meant to people in that time because it was a time of great change. Of course people have got their own personal things that were happening, but more broadly socially and culturally lots of things changed in the 1960s.

Respondent: Oh they did

Interviewer: You know we went from a kind of post-war patriotic society to quite a liberal progressive looking society in the 70s

Respondent: Yeah but, class and...I don't think we can ever get away from class, and it's the people who say that, they don't know how ordinary...for women too I mean my life changed completely once I got my divorce. I was married far

too young and all the rest of it, but then I became my own person and did many more things. But that wasn't so for many, many, many people.

Interviewer: No their lives were...

Respondent: Pros and cons with all of it of course.

Interviewer: Did you, you don't have to answer this if you don't want to, but was there a stigma attached to being divorced.

Respondent: Oh my god

Interviewer: Okay.

Respondent: Oh, was there a stigma? Well I tell you, it was in the big...I mean I'll never forget it, in those days...I got it under the old act which you may not know anything about, but partly it meant that you went up the law courts in the Strand...we were in public...when you went into the court and I had to do all of that, all the public were up there in the gallery so to speak. My ex didn't defend it.

Interviewer: Was it difficult as a woman to divorce...?

Respondent: Now that is not...they now have what they call the family courts and I believe sometimes you don't even go into them...so you stand there and the judge is asking...it's the most horrific...

Interviewer: Horrible

Respondent: Yeah. It was...and then I mean I wasn't interested in...but there were women friends saying and you would be perceived as, you know, a bit different and so on. You learn to...I mean it's not like that now.

Interviewer: Yeah.

Respondent: And he just disappeared. That's...in democracy you could do that, although
I don't think you could do that so easily now

Interviewer: No you'd have...

Respondent: With all the tags that are made...oh no it wasn't an easy time but even...

Interviewer: What about in the 60s?

Respondent: That was in the 60s. Yeah.

Interviewer: So you, for you the 60s was a time of huge personal upheaval and change
as well

Respondent: Oh yeah

Interviewer: But you stayed in Wimbledon?

Respondent: Oh yes, well I had nowhere else to go and I did have to go on...people who
have never had to go on social security, they can be very...you know...you
don't go on really because you want to, you don't, if you haven't got
money for your children's school dinners or...it's not a happy place to be
believe me it's not. Social security people would come round, round to the
house, and because prior to that we had a sort of...well a middle class sort
of life with his work and where the girls went to school and all the rest of it,
and she happened to comment which I don't think they would dare...and
you feel so small, she commented on the fact that I had fitted carpets in
the living room. "Oh I see you've got" ...in that tone you know. Anyway
sorry that's not...

Interviewer: No, no that's not a nice thing to do but... Anyway, cinema for you was an important thing then?

Respondent: Yeah I guess it was, but I'd gone before because I can remember back from being evacuated and that was when...because I was sort of lodged around...sort of fostered around everywhere and I was fostered for a time in Earlsfield which you must know, and of course you get on the trolley...you haven't got trolley buses...and go and then I used to go to the Granada a lot. And I'd go there on my own and you know I was a cheeky devil really, on a Saturday, Saturday evening too.

Interviewer: How old were you?

Respondent: 13, I left school at 14 so, supported myself. Started off on 27 shillings a week... Anyway let's get down to the...oh the Seventh...

Interviewer: "The Seventh Seal"

Respondent: And all the symbols in that, because I've seen that again, when I was doing a course at the UCA where I was in London at the Hampstead one. Originally I didn't understand all the nuances, but I knew it was something, there was something about that film, and then I saw it again and that time it was just magical because so much more was explained and I picked up anyway, so that was great. I tell you a wonderful film and the book, Burt Lancaster in "the Leopard" ...wow.

Interviewer: A lot of people have talked about "The Leopard".

Respondent: Ah, read the book...have you got the...?

Interviewer: No I haven't read the book.

Respondent: Really, really wonderful, it's a long film. When it first came out, Burt Lancaster, God Almighty, no wonderful really, really good. And they had of course a lot of Italians taking part, and of course one of my films, I've got to get onto the Italian ones, I know you're not...one of the recent ones "Il Postino". You know when he was in that house and of course the poor person who was dying when he made that, you know and he died. But when they were dancing and they were just...people say "oh but there's nothing in that film", but there...it's just magical. Mind you he's a real sod isn't he as a person?

Interviewer: Yeah

Respondent: Not a nice person. Anyway but he's dancing with her and they're coming out on to that little...well you can't call it a balcony but a sort of open thing in their house and then they go back in and it's just these little things that go up. Then when the postman and when he's got the letter he's so...I don't know what the word is...he's so humbled and proud and everything to be delivering this to this great man and that great...he's an absolute bastard, and then the little kid's there because it's all the local people and their faces and so on, it's just magical. Yeah. That's never come round again. I'll tell you another wonderful film, I did see this here, it was only on for a Sunday, I think it's a German director or it could be Danish I can't remember his name, "Into Great Silence". Do you know that film?

Interviewer: I do yeah, that's an amazing film

Respondent: You know starting doing the whole year round and this was of course a real monastery, and I can't remember if it was in Switzerland or Austria,

because the snow and everything and the way they shoot and the light and when you get the shadows. Then the odd sound when they're going down and you hear the clicking...the shoes going along and they open the ? and they put the food and the wooden dishes and...and then there's that sort of child-like pleasure that they get, these monks, with the snow and they're either going on a sledge, and then when some flowers come up and...

Interviewer: It's so beautiful

Respondent: That's one of my ten. That's one of my ten and "Il Postino" is one of my ten

Interviewer: You're making me want to see it again. I think those films are very powerful.

Respondent: They're very powerful. Very powerful, but they don't...but they're not popular you see.

Interviewer: Well it's an acquired...maybe it's an acquired taste that kind of thing, I don't know. People want a kind of fast paced narrative don't they?

Respondent: Well they're not...I've heard and I don't know if it's true, that films are really geared for the 18-30...

Interviewer: Yeah it's true, because that's the demographic that's more likely to go to the cinema. So even though older people...

Respondent: But I don't know if that's true, because the people I speak to, we would go much more and the evidence of that is this...the Indian thing, I saw the first one and it was fine, Judy Dench and all of them in it and good acting and you could hear everything, understand everything, and more of that and

then there was...oh there was another one that was supposed to be geared...but we would go.

Interviewer: I think it's a funny thing.

Respondent: If they don't make them we're not going to go.

Interviewer: No it's true. I don't know how true it was in the 60s, whether a lot of people went to the cinema.

Respondent: Loads of people went to the...and of course one of the great films that everybody went to and we really...and the publicity for it and we all obeyed it was "Psycho". When they said don't...and people didn't and that was one that... I don't know if it was the first or one of the first...because we used to be able to go into the cinema at any time. Were you old enough to...no. You could go in half-way through...

Interviewer: You bought a seat rather than a...

Respondent: Yeah. And you went through. But that film you couldn't. I hardly ever went to the cinema with...because I was still married then, and we actually went to the cinema together for that which was really weird actually when I think about it. That was in Wimbledon, that was the one, it wasn't the Odeon which was in Worple Road it was down the Broadway on the right hand side which I think was converted into a pub, I think.

Interviewer: Yeah

Respondent: So yeah, "Psycho", I'm going on here aren't I?

Interviewer: No, no, no it's good

Respondent: Oh I tell you what were good films, again I'm afraid not 60s but those, they didn't get the voices right but they were fun. English films, the type of "Passport to Pimlico" and the Lavender Hill Mob of course, the original.

Interviewer: They were good weren't they?

Respondent: I mean that was...

Interviewer: Those were great films.

Respondent: But you could see...I don't know if I would have seen it the first time, but you could see where it was made in the studio on the walls, but it was so great getting back to when I was saying about "Up the Junction" type films and you could see where they went out and it was lovely being in London and seeing the actual, the real, going on to the streets and so on. That was good. Lavender Hill...and of course going back they were great stars. James Mason and Margaret Lockwood, now I can't remember...will it come to me...he had a very distinctive voice. I fell in love with his voice, not with him. I saw that probably about 10 or 11, "The Wicked Lady", oh my god, and he got a whip out and gave her a whipping which was...no you see I could take that when I was 10 or 11 but as an adult I wouldn't have been able to take that. It's funny how...

Interviewer: Well you kind of distance yourself from adult behaviour when you're a child don't you. You see it as sort of a ?? whereas when you're an adult...

Respondent: You see all these...yeah

Interviewer: Yeah I think children will watch a lot that we don't.

Respondent: Yeah. So to that...oh and I'll tell you, a real shock too, Jane Russell, does that mean anything?

Interviewer: Yeah I know Jane Russell

Respondent: Well she was a brunette and she was...now I can't remember, they made a big... and I didn't understand it because I was really very innocent, but again, I must have been about 11 or 12, I was still quite innocent then. She was in this film and this young guy...they made a big thing because of her boobs, I think she was the first one to have this sort of big lift up bra so we'd never seen all this business before and part of the film...was it a ?? film or whatever.

Interviewer: Ah I think I know what you mean, I've seen clips of this and I'm trying to remember what it's called. It's pre-60s...

Respondent: The big cleavage you know all the thing, but the crux of it was, I mean you didn't see it, so of course I didn't twig anyway, but the...I didn't know the significance that she had to get into bed with him to keep him warm, so it was...and that was made a big thing and I saw this and...excuse me...and I couldn't get to grips, I thought well what is all this. But I didn't think much of the film anyway, but in terms of film making that was a big thing.

Interviewer: A big film of the time

Respondent: A big thing of the time.

Interviewer: Yeah, she was quite memorable, she was very striking wasn't she?

Respondent: And then she got on and she did things later with Marilyn Monroe.

Interviewer: In the 50s that was

Respondent: Yeah, yeah.

Interviewer: Did you watch films on television when you were in the 60s, did you have a television?

Respondent: We did have a television. I don't remember many films. I always preferred going to the cinema, I still like going to the cinema but unfortunately there aren't many...many films. I wanted to see Amy, the film...but it clashed with, but again see why couldn't they have it on...and I don't like to go the evening here because I'm conscious that it's a small cinema and I'm taking up space and people who are working they need that space.

Interviewer: No don't be silly, you should get to see it, I got to see it.

Respondent: Was it worth seeing?

Interviewer: Yeah. It was quite moving

Respondent: I loved her voice

Interviewer: Yeah, they screened it in London they screened it in the pub where she used to sing in Camden and they had...

Respondent: Which pub in Camden?

Interviewer: Do you know I've forgotten the name of it now...something with a lamb. They had...it was a special screening, there's a thing called Secret Cinema they do now, and they had her band and they set it up like a nightclub and her band played at the beginning.

Respondent: What live?

Interviewer: Live, yeah. It was amazing, absolutely amazing, and there was quite a few people there that knew her. It was very sad I mean it's a very sad story.

Respondent: Yeah, terrible.

Interviewer: But it's a good...without saying too much because you'll see it, it's a good film because it doesn't try to point the finger at any one thing. It shows how lots of things came together to create that tragedy. There were lots of different factors...

Respondent: There's never ever one thing in any situation.

Interviewer: So for that, the way that it told the story it didn't simplify it.

Respondent: That last record of hers with the Back to...

Interviewer: Back to Black. It's very moving

Respondent: I loved it

Interviewer: I liked her first one as well. It's worth seeing, I think you'd enjoy it.

Respondent: Well if it comes, I think it's finished now so it's sad. I don't know what else.

Interviewer: Well thank you so much, this has been...I can't believe how quickly the time has gone we've been talking for ages...

Respondent: Oh I must tell you, magical, magical..."Don't Look Now"

Interviewer: Yeah, was that '71? Later but amazing film that is yeah

Respondent: That was one...a really truly wonderful, wonderful love scene with her and whatshisname. That was great. And of course, I won't go through all the Italian ones...but ??...I suppose those were the first, they made enormous

impressions on me. I tell you a film that ?...was it the... "From Here to Eternity". All changed yes... I'll put the kettle on. Have I said enough?

Interviewer: You have, what I'm going to do is because I'm supposed to be somewhere else in half an hour, what I'll do is I'll call a taxi rather than walk.

Respondent: I'm sorry

Interviewer: No, I wanted to spend an hour here. I'm just going to stop that...

