

Interview with Respondent 0595

Date: 15/12/2014

Location: Respondent's home, East Sussex.

Interviewer: Emma Pett

Interviewer: Thank you very much for agreeing to take part in this stage of the project. We're really pleased with the responses we've had and obviously really appreciate anything you can contribute. So, I thought maybe to begin, if you could just say a little bit about where you lived in the 60s, how old you were at the beginning of the 60s, and I think you said you lived in London, but you didn't specify where?

Respondent: Yes. Yes, I grew up in West Dulwich in South East London. At the beginning of the 60s I would've been 14, and used to go to the cinema with quite some regularity, in those days.

Interviewer: Did you?

Respondent: My mum often used to meet me from school, and we'd go off to the pictures and sit there with our tea, and watch ...

Interviewer: Just you and your mum?

Respondent: Yes, well my brother came occasionally, but I guess we saw a few more girly films. My brother was three years younger, so ... yes, I loved going to the cinema in those days.

Interviewer: So you started off, really, going with your mum, when you were a younger teenager, and then did you start going with friends, when you were a bit older?

Respondent: Yes, yes, with friends.

Interviewer: Was that when you were still in London?

Respondent: Yes, I lived in London up until about 25 years ago, so I lived in London up until then.

Interviewer: For the whole of the 60s?

Respondent: Yes. For the whole of the 60s, yes. At the end of the 60s was when I got married, and started to have children, so I probably didn't go quite so much in the late 60s, as the early 60s.

Interviewer: And were you still living in East Dulwich then?

Respondent: No, I moved to Streatham then.

Interviewer: OK, so South London, still.

Respondent: Yes, still South London, yes.

Interviewer: And can you remember the names of any of the cinemas you used to go to? When you went with your mum, after school?

Respondent : Yes. We used to go to West Norden, I think we used to have the Odeon, and the ... oh, good god, I'm trying to remember what they were called in those days!

Interviewer: Was the Odeon one of the Art Deco ones that they still had in the 60s?

Respondent: Um, not so .. it wasn't an Art Deco one, but it wasn't particularly modern. I mean, prior to going with my mum, I always used to go, when I was even younger, I suppose the end of the 50s, used to go to Saturday morning pictures ...

Interviewer: Yes, the matinees? Lots of people have talked about those.

Respondent: Yes.

Interviewer: Can you remember anything ... I think you said you could remember specific things about the buildings. Can you remember the different types of cinemas, some people have talked about flea pits, compared to the more grand ones.

Respondent: Yes, the grand ones. But the grand ones used to be more up in the West End. They were the posher, nicer cinemas, I guess ...

Interviewer: So did you ever go to those? For special occasions?

Respondent: Yes, they were special occasions, I can't remember ... all I can remember is that my mum and dad, we would go up to London, just before Christmas, and we'd maybe go to a pantomime, or maybe we'd have something to eat out, that was a treat, and I can remember one year my dad, as a surprise, took me ... we went to see Cliff Richard in 'Summer Holiday', which was in the posh cinema in town, and I didn't know I was going, so that was a real treat ...

Interviewer: It was a surprise treat? Can you remember which cinema it was?

Respondent: Yes, yeah ... I can't, no, it was in Leicester Square, somewhere around Leicester Square.

Interviewer: Did it seem quite grand?

Respondent: Yes, yes.

Interviewer: And were you a Cliff Richard fan at the time? Did you like the music?

Respondent: Yes ... I was, actually.

Interviewer: So the music ... not many people have talked about this, if they liked pop music like The Beatles, how that played in to their film interests.

Respondent: Yes ... yes, I've always liked musicals, so I liked the Cliff Richard films, and we had the ... what else was around, I'm just trying to think.

Interviewer: The Beatles films?

Respondent: No, I didn't like them so much, I mean, I didn't mind the Beatles but I wasn't a huge fan ...

Interviewer: You were more a Cliff Richard fan?

Respondent: Yes, and probably, as I grew older, I was more of a Rolling Stones fan, rather than a Beatles one.

Interviewer: And when you moved to Streatham, did you still go to the cinema much?

Respondent: No, not quite so much, because I had my first daughter, so it petered off a bit. I can remember for my 21<sup>st</sup>, oh, I went to Victoria, to see 'The Sand Pebbles,' with Steve McQueen in, that was my 21<sup>st</sup> birthday outing.

Interviewer: That was obviously quite a vivid memory, what can you remember about that, then? Was it a group of friends?

Respondent: No, it was just my husband and I.

Interviewer: It was a date, on your birthday?

Respondent: Yes, because my daughter had been born in the May, and my birthday was the beginning of June, so ...

Interviewer: OK, first outing?

Respondent: Yes, I was quite ... quite, you know, worried about leaving the baby, because I was feeding the baby, you know, it was all quite a ...

Interviewer: But it was worth it?

Respondent: Oh, yes! [laughs]

Interviewer: [laughs] What can you remember about the film, what was it that you particularly liked about it?

Respondent: Well, (a) because Steve McQueen was in it, and I was a big fan of Steve McQueen, and, well, it was a different one, it was a war in China, and things like that ... I mean, I've seen it numerous times since, probably,

Interviewer: Mmm, you said that stars were important to you, and also that genre was important to you, and those were two of the things I was interested in, particularly. You said that you had some film periodicals and magazines? Can you remember anything about them? Or what it was that you enjoyed about them?

Respondent: Well, I guess it was just reading about, about the stars, I mean, it was different then to what it is now, because now there are so many celebrity magazines. In those days, I think the stars were a little bit more ... what's the word?

Interviewer: Removed?

Respondent: Yes, you didn't know so much about them, so little snippet was quite like 'Oooh!' [laughs] but now they know everything about everybody, with all these ... 'Hello' and whatever

Interviewer: [laughs] Mmm, it's changed.

Respondent: And the stars were a bit more removed, and to look up to... well, what you perceived to be their lifestyle and whatever, it probably wasn't anything like it, but ...

Interviewer: No. You mentioned Steve McQueen and Paul Newman, were there any British stars that you were a fan of ... or was it those two in particular?

Respondent: Those two in particular, I'm just trying to think who else was around in those days. I don't know, I suppose I tended more, because I used to like the more female ... girly types of films, I can remember seeing films like 'Tammy' and ... that sort of film, so I enjoyed all of those. But ... stars, probably, I don't know whether this is too late, but I liked Dirk Bogarde, I liked some of his films, and ... Richard Todd, I can remember him!

Interviewer: So, would you get the film magazines to find out more about them, really?

Respondent: Yes, yes. And also to cut out the pictures, which probably ended up on my bedroom wall

Interviewer: Yeah, so you put those up at home, before you were married?

Respondent: Oh yes, yeah, when I was a bit younger, I grew out of it a bit more, I suppose, although you see I haven't entirely grown out of it [points to framed poster of Paul Newman, laughs].

Interviewer: Well, that's really interesting, so ... you've talked a little bit about some of the types of films you used to like, the girly films, and you liked musicals, as well,

can you remember when you went to see 'West Side Story,' because a lot of people mention that film.

Respondent: Oh, I love that film! Funnily enough, I was going out with a boy who worked in a tobacconist in Soho, and he used to get tickets ... he got tickets for the press showing of it, so I went on the Sunday morning, to see it, and also 'Lawrence of Arabia,' I can remember seeing that on a Sunday morning, and I think we went to see it again within another two weeks.

Interviewer: West Side Story? So you saw it more than once?

Respondent: Yes, yeah.

Interviewer: What were the press screenings like?

Respondent: Yeah ... no different, really.

Interviewer: Where were they?

Respondent: They were up in ... around Leicester Square, one of the big cinemas, yes. It was just like going to the cinema, really. I guess they were looking at it different to what I was, but ...

Interviewer: But you got to see the films quite early, then?

Respondent: Yes, it was a lovely film.

Interviewer: Mmm, what do you like particularly about 'West Side Story'?

Respondent: Well, I like the music, and ... funny as it sounds, I do enjoy a good cry at the end of the film, 'cause it makes me feel quite ... I don't know, it's ...

Interviewer: Cathartic?

Respondent: Yes, and that's sad ... you know, that they both die, the bloke died and the other, the one in the ... the two lead men really both died, so it was just ...

Interviewer: You like to feel moved?

Respondent : Yes, yes. And you get into it, and you have a good cry at the end. Wipe your eyes before the lights go up! And pretend you weren't crying at all [laughs].

Interviewer: [laughs] Did your mum have a cry as well, when you went with her so see some of the girly films?

Respondent: I don't know, to be honest, no.

Interviewer: It was private.

Respondent: Well, if she did, I never noticed.

Interviewer: You mentioned a ... scary films as well, 'Psycho', did you watch many horror films?

Respondent: No, no, not really. But that one I remember ...

Interviewer: So weren't just into the girly films?

Respondent: Yes, I mean no, really, whatever happened to be on at the cinema, there wasn't... I mean I saw your Westerns, all sorts, really. So, it was ... they're probably the sort of films I remember more ... rather than ... but yeah. Perhaps at one time I used to go twice a week to the cinema to see what was on, and we used to get more than one film in those ... like, on a programme, you used to get a 'B' film as well ...

Interviewer: Mmm, at the beginning?

Did you come in ... some people have talked about how you would buy a ticket for the seat?

Respondent: And then you could stay there all day, yes.

Interviewer: Did you do that?

Interviewer: Oh, I'm sure I did, yes.

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Respondent: No, I only discovered afterwards when I became interested in the period, and he was dead by then.

Interviewer: But you can remember seeing them, and appreciating them?

Respondent: Mmm, one would look around, and the lighting and everything.

Interviewer: Can you remember any other ...

Respondent: There was the trailers, which you had to sit through as well, which were also interesting, actually. Pearl and Dean.

Interviewer: Yes, I can remember some of this from the seventies ... and the advertising? Some people have told me there was a lot less advertising in the sixties?

Respondent: I suppose so ... as I don't go now, I don't know. There were two movies, you saw.

Interviewer: Did you actually ... did you pay attention to the rest of the programme?

Respondent: Mmm. Although people talked more during the adverts. But you didn't mind. If you had noisy people while the film was on, one would turn around ... or say 'Shh!' And try not to sit in front of small people!

Interviewer: And you had popcorn, do you have any other refreshments?

Respondent: Yes, chocolates, bought them at the cinema.

Interviewer: And what about the national anthem at the end, can you remember that?

Respondent: Yes. You tried to rush for the door, but you did stand. I'd say towards the end of it, I'd say in the late sixties it probably stopped, I think it stopped partly because everyone did begin to walk towards the door. There was always the news, which was lovely, the Pathe news, and you'd see General de Gaulle kissing somebody, and everyone would roar with laughter ...

Interviewer: Really?

Respondent: Because men never kissed like that, you know ..

Interviewer: So continental habits seemed quite exotic, and funny?

Respondent: Foreign, yes. Whereas now, you see, God mercy, footballers hugging each other. You know, the thought of that was out, completely out.

Interviewer: Those sorts of things are fascinating ...

Respondent: The other thing I did during the sixties was join in the fashion thing, which was men never wore ... men only wore plain shirts, striped shirts, that's all they wore. So, I went to Liberty's and I bought flowered ... and made these into shirts, and called the "fun shirts" and sold them at ...

Interviewer: Fun shirts?

Respondent: Because they were so different, and anyone who wore, a man who wore a flowered shirt could be considered 'pansy' or 'gay' or whatever, so I made those for a while. But I bought my fabrics at Liberty's and asked if I could buy at trade price, and they said we have a franchise already with a shirt company, it was Rael Brook, I think ... big shirt makers at the time ... Liberty's said we'll ask them, then we'll give you a trade price. And then they said I'm

afraid Rael Brook have declined you because they want to do flowered shirts themselves, now.

Interviewer: Oh!

Respondent: Yes, it was quite interesting. And Michael Fish, who became a big, famous shirt designer, took over, and I went back to my antiques.

Interviewer: It's interesting, for me, because I'm fascinated by those changing attitudes you're talking about, that there was a sense in which if a man wore a floral, patterned shirt, people would say ...

Respondent: He'd be put into a little compartment that meant 'odd,' 'weird'

Interviewer: Yes, 'odd', 'weird', calling them 'a pansy', there were obviously ways in which attitudes were changing towards the way people were expressing themselves, particularly in terms of gender and sexuality, and the sixties is often remembered, I suppose, as a decade in which a lot of those things changed ... the role of women changing as well, the pill being available, there was perhaps the opportunity for women to lead different lives. What I've found, when I've been travelling around the country, is women saying 'well no, my life, our lives didn't change that much, they weren't that different to the fifties, in that we got married very young and had families'

Respondent: Well, they had the pill, didn't they? So already, that's a huge change.

Interviewer: A lot of the women I've talked to, maybe because of the communities they were from, said their lives didn't change. Do you think that was different in London?

Respondent: Well, when I was doing my shirts, I expanded and I started doing "Op Art" shirts, and so when you wore a tie, you couldn't see if you had a tie on or not, because they were the same, it was all zig-zags, things like that, so when I went into the Dorchester for lunch one day, the doorman said 'I'm sorry, you

can't go in there, sir, you haven't got a tie on,' and I just went like this [lifts imaginary tie] I had this invisible tie. That's one thing. And for women, my good friend Sally Tuffin, who is actually a swinging sixties person, I'm more on the edge, she went into Claridges for dinner, with her husband and a friend, wearing a trouser suit, which she had designed, and she was stopped from going in, the doorman said 'I'm very sorry, we don't allow women with trousers in here,' so she took her trousers off and walked in with a jacket, which was like a mini skirt.' Now, you see that made an idiot, both those events made them idiots, but it was a kind of .. it was this mood, it was a ruse. So, any films that were in a way just slightly rebellious

Interviewer: So, there was a kind of ridiculing of the establishment?

Respondent: So, any films that were just slightly rebellious, I suppose encouraged everybody, possibly. You don't ... I wouldn't have rated films as part of, as any influence in my life, but maybe they were?

Interviewer: Mmm, I'm just thinking about that sense of ... sorting sending up the establishment, and the rules of the establishment, and ridiculing it slightly, and there are scenes like that in various films, like, for example in 'A Hard Day's Night' the Beatles do it, they tease the people who are interviewing them, and mock them, and give them silly answers ...

Respondent: They were clever, the Beatles, when they answered, because they were different, they just were different, they were disrespectful ...

Interviewer: They were, yes ...

Respondent: And of course, that's what we liked, in a way, but they were disrespectful in a very polite way ....

Interviewer: And a witty way?

Respondent: Yes, particularly John Lennon, he was always naughty. But when it came to the 70s, the punk people, they weren't ... they were disrespectful, but rude, so it was a quite a different thing...

Interviewer: They were quite aggressive?

Respondent: Yes. So we loved them [the Beatles]. The Rolling Stones, they were more serious ... the Beatles were ...

Interviewer: Playful?

Respondent: Yes. But I mean ... a film that affected me, really affected me, was in the 50s, which was James Dean. I don't know if his last film, 'Giant' came out in the 60s? No?

Interviewer: I think they were all 50s films, but carry on ...

Respondent: But James Dean profoundly affected me, because I, like a lot of other teenagers of my time, identified with the kind of father he had, maybe there were just lots of fathers like my father, because I've heard since, so many kids of my age, which was 1920, that kind of thing, were affected by it ... I would have rows with my father, the same old family row, and I'd start to quote what James Dean said, to see if I could get the same reaction, but it never worked! I's actual7 try to turn it around so that I was in the film, really strange ...

Interviewer: Yes, do you mind me asking what profession your father had?

Respondent: He was a journalist. But, of course, I didn't know my father very well, he was away during the war, so you have these whole gaps, lots of people my age must've had that, I was shoved off to boarding schools and all that, but James Dean, that was very powerful, there were two that really profoundly affected me, just because of his relationship with his father, in both cases ...

Interviewer: So he was a bit of a role model, really? And that was a 50s thing, by the time the 60s came along, you were older and had got married, so perhaps you didn't look to actors or film stars in the same way?

Respondent: It's just that we were ... I mean in '66 I was in New York and I wore a bright yellow suit, and my ex-wife was walking down 14<sup>th</sup> Street in a mini skirt and a woman threw stones at her legs, little stones at her legs ...

Interviewer: Really? Because it was ...

Respondent: You could shock people. Andy Warhol, that kind of area of things ... but the average English person I don't think knew of these kinds of things, it would be more the artists, the designers, the film-makers, the TV makers, that kind of area ... but I'd say, I don't know who you've been interviewing before, I don't mean to be rude, but the general run of people, they didn't get involved in it...

Interviewer: Going back to what you were saying about watching the news, I find this fascinating, because for my generation we never saw the news at the cinema ...

Respondent: They don't have the news now? No, they don't...

Interviewer: No it stopped, when I was growing up in the 70s and 80s there was no newsreels at the cinema, that stopped in the 60s, so for me that's something quite fascinating

Respondent: The news was wonderful. It was lovely, British Movietone News ... I remember they were black and white...

Interviewer: Did you ever see any big news stories at the cinema?

Respondent: The Beatles, arriving in Hew York, the crisis of ... the Cuban Crisis, of course, one saw ... that's 60s, isn't it? We all thought we were going to die.

Interviewer: It is. How did ... when there was a big story like that, the Cuban Missile Crisis, or Churchill dying, how did people respond?

Respondent: I queued up, I was part of the queue for Churchill, so I'd have seen that on the news.

Interviewer: What was the atmosphere like in the cinema when there was a big story like that?

Respondent: No cheering, no sound. You're left with your own thoughts ..

Interviewer: Everyone was very quiet, were they?

Respondent: Yes, except if you got de Gaulle kissing, I always remember that, because everyone burst out laughing, and I didn't laugh, because I thought, this is the French way, I'd been to France, so I knew that the French did that ... but the average, the whole audience roared with laughter, when they saw them ... that's kissing me, it wasn't Margaret Thatcher, although she was much later ...

Interviewer: You said you were in a queue when Churchill died ...

Respondent: Oh yes, for the lying in State, we queued from the other side of the Thames, we had to cross right over Lambeth Bridge, it was about six hours we queued, freezing cold ... but we just had to, we just had to pay our respects to thank this man, because he got us through the war ... but we're all much more disrespectful now, no one cares so much, it's funny, it really has changed.

Interviewer: So, that's interesting, if you watching a big story in the cinema, there was a sense of respect ...

Respondent: Well, people, for example, queued for buses , there's no queue now, I don't know how that rule ever came in, because you'd think it's automatic that the

first come to the stop should be at the front, but now it's gone. You couldn't get wine in pubs. You couldn't get garlic bulbs, it was all garlic salt.

Interviewer: So, consumerism is obviously one of the key things that changed in the 60s, was that part of the excitement?

Respondent: Well, they creep in, in a way, you don't notice it at the time.

[Discussion about shops with respondent's wife]

Respondent: The other thing about movies in the sixties, the big ones, the casts were so enormous. You think about the size of the cast in 'Cleopatra', it was just huge. I've just got a list of films here, and I've seen them all. 'A Space Odyssey', very influential, particularly with that furniture designed by Morgue, who did that, I was always looking for that.

Interviewer: So, when you went to the cinema, a lot of the time you were actually looking at furniture and design elements?

Respondent: I was always looking at it in the movies, I would get upset if it was Art Nouveau. At that time, I've got used to it ... 'The Graduate' was another great movie, opening the window, it was wonderful, marvellous movie, Anne Bancroft I remember, Hoffman, the first time we'd seen him, I suppose, and also it had some New York dancing scenes in it, I remember, which I could identify with because I'd been to New York, what date was the movie? '67, yes, I'd been to New York in '66.

Interviewer: So, going back to what I asked you earlier about seeing your world, the swinging sixties world on the big screen, you're saying you saw that in 'The Graduate,' so you do, there's some sense you identified with particular things?

Respondent: Yes, they had, I think in 'The Graduate' there's a scene at a party, I might be muddling it up with another movie, and there were members of Andy Warhol's group of people and I vaguely knew them, as well ...

Interviewer: Did you ever go and see any of the more experimental films, because Andy Warhol made films ...

Respondent: Yes, he did. I went to Andy Warhol's studio and saw ... one, I think, yes, I sat on the most hideous sticky sofa, it was horrible. In New York I went to The Factory and he's done, he's ironed silver paper onto the walls, which is exactly what I'd done to my shop, my shop was all silver, it was like silver paper that you ironed on, and when you ironed it, it stuck to the wall. My shop which I opened in '65 we decorated like that, it was terribly daring and modern, and his studio, his factory, was also the same silver walls, much better done than mine.

Interviewer: Did you ... I'm really interested that you saw one of his films there, were you with a group of people, or ... how did that come about?

Respondent: I went there with a photographer, Maurice Hogenboom, who had a tragic end, he walked backwards on the Sugar Loaf mountain while photographing somebody and fell off ... but Maurice, he was also the boyfriend of the daughter of the Duke of Bedford, and he took me round, he wanted to open my eyes about New York, so we went round New York, and we ended up in the factory, and Andy wasn't there, but there was a movie going on and I just sat and was talking to somebody, and watched this movie, on a sticky sofa, and it was just very tedious, very long, black and white film, somebody was shutting their eyes, and I can't remember his name I'm sorry to say, but I remember that the man who said ...

Interviewer: Was it screened with a projector? Can you remember anything about the way it was screened?

Respondent: I can't remember, it was an empty room, but there was that famous man who said 'Tune in, turn on, drop out'

Interviewer: Timothy Leary?

Respondent: That's it, he came in, he had this most wonderful smile, I remember ..

Interviewer: He was there, was he? So people just wandered around ...

Respondent: He was there ... Andy Warhol, anyone was on street corners, selling his paper, or giving it away, one saw him all the time, and I had lunch with him, because he bought from me, he came and pretty much cleared my shop of any Art Deco I had, and I was invited for lunch with him over the road. It was one of those funny lunches, because it was him, Fred Hughes, his assistant and John Morrissey, who was a film director, and him and myself, five of us, and everybody saw me having lunch with him, all my friends somehow managed to go past the restaurant the day I had lunch with Andy Warhol. So they all said to me 'what did he say,' and of course my answer was he didn't say anything at all, he didn't say a thing. He just had his dark glasses on. Not a word. Which I thought was a wonderful answer, actually, I loved it. Because it made him seem so peculiar.

Interviewer: Did you see any other films while you were in New York?

Respondent2: The film I do remember was 'Sunday, Bloody Sunday,' that was a great 60s film, because it ...

Respondent: It had a naughty gay kiss in it.

Interviewer: Did people talk about that?

Respondent: Yes, oh yes. We went to see it because of that.

Interviewer: Because it was a bit daring? Rule-breaking?

Respondent2: It was Peter Finch, wasn't it? It was very, very ... that was a big thing.

Interviewer: I find that fascinating, that people went to see it because there was a gay kiss in it, because that was not seen?

Respondent: That was the publicity for it.

Interviewer: That was how it was marketed, was it?

Respondent: I don't think anyone would say they went to see it for that reason, but I'm telling you now, I'd say that was one of the reasons why they'd go. It was a black and white movie, quite an intellectual movie. Because all of these gay movies coming out, they could ruin the career of a film star. Dirk Bogarde played somebody, I think the film was called 'Blackmailed' or something like that ...

Interviewer: So, that fact that it wasn't ... it wasn't culturally acceptable even though legally things were changing in the 60s, it could change someone's career ... made it a point of interest, for you?

Respondent: Yes. It would certainly be mentioned in the reviews, otherwise you wouldn't hear about it.

Interviewer: Were there any other ... towards the end of the 60s ... when there was more unrest, can you remember any other films like that?

Respondent: What do you mean, more unrest?

Interviewer: Well, in Paris you had the riots ...

Respondent: Oh yes. I was there as well. The riots in France ... it was amazing in Paris, because there was rubbish piled up everywhere, there were no buses, no

transport, or anything, and I remember just sitting on Boulevard St Michel, at a cafe, and there were just hundreds of police, they were a special police, the riot police, all kind of like Nazis in a way, zig-zags all over them, and suddenly they charged, and we just upped, chairs flying, and ran for our lives, all the way up, and I remember some professional people, who were knowing what was going on, could see that we were tourists, and said 'get off this main street, go inside quickly, so we went into a side street, and we were affected a bit by tear gas and things like that ... it was terribly exciting.

Interviewer: Were you scared?

Respondent: Yes, but in a wonderful, exhilarating kind of way, it was really, really exciting! I was with my sister-in-law, who was Susan Fleetwood, and she was an actress, and she had to be performing somewhere or other in London, and she couldn't get back. It was the only time she ever missed a performance.

Interviewer: Did it feel different in London towards the end of the 60s?

Respondent: Well, when was the Winter of Discontent?

Interviewer: That was later, wasn't it, in the 70s.

Respondent: There were strikes all the time, you see, every day there were strikes, the other thing that happened in the 60s, of course, was that we became smoke-free. Suddenly, in Winter time, like now, you can see across the road, before it was fog, foggy, smoggy, it was misty all the time,

Interviewer: That was early 60s ..

Respondent: It was wonderful, cleaning up, can I look it up?

Interviewer: Yes, of course.

Respondent: Dr. Strangelove. Wonderful movie. It was just the most amazing movie, a bit spoilt in the end by the ride on a plane. West Side Story. Incredible, although that was a 50s musical, no 60s ... It's A Mad World,

Interviewer: If you could pick out one film from the 60s, what would you pick out?

Respondent: I love them all. 'Seven Samurai' was my favourite movie of all time. But that, I think, is 50s. There's so many wonderful movies. I hated 'Chitty Chitty Bang Bang,' 'The Magnificent Seven' would be one of my favourite movies, that was good. Which is like 'The Seven Samurai' it's based on it, Dr. Zhivago. Easy Rider. I can't say I really liked Easy Rider, too upsetting. Have you seen it?

Interviewer: Yes. What did you find upsetting about 'Easy Rider'?

Respondent: I'll tell you what .. it was the random way they were shot, at the very end, just two idiots getting in a car, let's get these cyclists off the road ... bang! Bang, gone, it's all, it was terrible. Bonnie and Clyde I loved, as well. Is that 60s?

Interviewer: It is 60s, yes. It's interesting that you found that violence in 'Easy Rider' upsetting, because other films, like 'Bonnie and Clyde' had violence in them ...

Respondent: Yes, I didn't mind it, it was the random, it was the waste, because they were killed for no reason, none at all, whereas in 'Bonnie and Clyde' they were killed for a reason, they were dangerous. But there were certain films I'd never go to. 'Play Misty for Me'. I'd never go to a movie like that.

Interviewer: Not your thing?

Respondent: I just ... no, too frightening. Really scary. The revenge of women. There's another one that had Kirk Douglas' son in it ...

Interviewer: Fatal Attraction. That's an 80s film.

Respondent: And I wouldn't watch 'The Missing'. I don't like films where children are at risk in any way .. kidnapped or damaged. There are certain areas I just won't go. I didn't go to 'The Exorcist,' I've seen it since, but when it came out I didn't go.

Interviewer: Did you have favourite genres? You've said you liked continental films ...

Respondent: Comedy. I like them all. God, when I look through these, how lucky one is to have seen these films. Judy Holliday in 'Phffft'. Was she playing somebody called Gladys Glover? 'Born Yesterday'? But I think that's 50s. 'Monsieur Hulot's holiday', that's the funniest film I've ever seen.

Interviewer: In the 60s there were cinemas, the Classic Chain, that showed older films from the 30s and 40s, did you go to those?

Respondent: Yes. That's what I was talking about when I said I went to the Fulham Forum. And places like the Everyman in Hampstead, but again that's 50s. You'd go to the Curzon to see foreign movies. With it's wonderful armchairs. Is it still there, the Curzon?

Interviewer: I don't know, I don't think the chairs will still be there if it is.

Respondent: The Electric I've heard has got armchairs. There was the cinema in Draycot Avenue, the Paris Pullman, where the David Hockney film was shown, what was it called, 'A Bigger Splash' or something like that. That was 1970s, though.

Interviewer: I'm not sure, yes I think that was a bit later.

Respondent: I mean, all the big films of the 6s, you're clever to have chosen this.. La Dolce Vita, I think that was on general release, 'The Hustler' ...

Interviewer: Did you have particular stars that you liked?

Respondent: Yes. Elizabeth Taylor, my favourite star of all is Marilyn Monroe, without a doubt. It makes everyone laugh.

Interviewer: What do you love about Marilyn Monroe?

Respondent: She just was extraordinary. I went to every movie she did. There was something ... it's still odd that 60 years after she's died, or 50 years, that she's still, you see her, they always pop her photograph in papers, everywhere, why do they still do it? She still has an allure. She sang well, she acted well, everyone laughed at her, she was amazing.

Interviewer: Can you remember when she died?

Respondent: Yes. Quite vividly. It was August Bank Holiday. It was terrible. The last thing you expected. But I think it's clever of her, actually, to have died then, in a way. Because, you know, she's have got older, it would've been more difficult for her. I mean, she just was incredible, I followed her life, the same with Elizabeth Taylor, although I never found Elizabeth Taylor had the beauty that Monroe had. Monroe had an extraordinary beauty, which is uncanny, because I still can't pinpoint it today. Why is it, when you look at her, she's got something. She had something that makes a star. I mean, I've seen stars, I went to a ... Mick Fleetwood is my brother-in-law and I went to his wedding, and George Harrison was there, and George Harrison was a most peculiar man, was wearing a white suit and he sat in the garden of the reception afterwards, completely separate from everybody, and you thought, this is amazing, his charisma was just shining out, this white suit ...Yul Brynner, Montgomery Clift, he was still alive in the 60s.

Interviewer: Going back to, because I'm interested in this, when Monroe died, was there a sense in which people wanted to back to some of her films, how did people respond?

Respondent: I don't remember, but I do remember being really shocked. There was much more of a star culture then, I mean Brad Pitt now I suppose is up there, but not really.

Interviewer: Do you think people's relationships and attitudes towards film stars was different then? There was more of a star culture, you say ...

Respondent: Well, there was the star system, so we were all moulded to look at them, and we were never told anything nasty about anyone, unless it was a really bad scandal like a murder or something like that. Somebody getting divorced. We were controlled by their publicity.

Interviewer: But Liz Taylor and Richard Burton you read about?

Respondent: Yes, fascinated by in, but everybody read about it, they were, who's the equivalent of it now? Not Brangelina, Becks, a little bit, but they're such a model couple. They're nice, they really are good role models. Whereas Elizabeth Taylor and Richard Burton were fiery and drank a lot and had public rows, and were larger than life.

Interviewer: Were you aware that, that fascination about them for certain aspects of society, would that have been mixed with disapproval? Not necessarily amongst your friends ... I can remember my grandmother talking about them disapprovingly, because they rowed, they drank ...

Respondent: No, I never disapproved, I liked it. It was a good read. After all, that's what you were reading papers for. I love a little bit of scandal, as the British do. So any bit of tittle-tattle that's kind of a bit naughty is a bit exciting really, even now.

Interviewer: Did you read about it in the newspapers, then, because obviously there were magazines ...

Respondent: Well, in the 60s, if there was a court case, the Evening Standard would, you'd read the court case, you'd read what the lawyer said, what the defendant said, in the box. Now they just give you a precis of what was said. Then you'd go through three pages of the whole thing.

Interviewer: So it was like a drama, like a soap opera in a way?

Respondent: Yes. And as for covers, Jimmy Goldsmith running off with somebody to Gretna Green to get married.

Interviewer: There are aspects of the culture that were the same, but people found out about it in different ways...

Respondent: We were much more sheltered in those days, no one swore on TV at all.

Interviewer: Is there anything else we haven't touched on that you want to mention. Were you aware of 60s fashion in film?

Respondent: I also knew Ken Russell's wife, she borrowed things from me, they borrowed a wonderful black and white striped fur coat, but they never gave it back.

Interviewer: OK, well thank you very much for your time.

