

Transcript of interview conducted May 21 2017

Interviewee: CHRIS ARTHUR (CA)

Interviewer: JAREK ZABA (JZ)

Also present: LIZZIE HENSMAN (LH)

Kingston-upon-Thames, England

Transcription: LIZZIE HENSMAN and JAREK ZABA

[0:00:00] JZ: OK, this is Jarek Zaba with the Kingston RPM Project, at the Creative Youth office in Kingston, with Lizzie Hensman. We are here with Chris Arthur for his oral testimony. Chris if you could just start by stating your name, date and place of birth and that would be fantastic.

CA: Sure. My name is Christopher Arthur, I was born in Kingston-upon-Thames of all places, in 1937.

[00:29] JZ: Excellent, thank you Chris. So, just to kick off, I thought the easiest, most kind of broad and loose, way of starting us off is for you to just tell me about your personal relationship to Kingston. Which you have already alluded to but yeah.

CA: Well I, having been born in Kingston hospital I was actually brought up at Tolworth. And so am more the Surbiton side, Tolworth-Surbiton side, of things in my teenage years and youth. And then lived and worked around the country, and met this incredibly lovely lady, who happened to live in Kingston. And so I've now lived in Kingston again since 1968, 67, does it matter, not really.

[01:28] JZ: So essentially, essentially you've been around you're whole life?

CA: Erm, yeah. I, oh god it would have been so nice to, you know, in one's 20s one cherished the thought that one was really quite cosmopolitan and this was an accident of birth. And then I was coming back from a particularly fraught trip to Europe, and were the ferry and the white cliffs of Dover came in sight, and I found myself think 'ah thank god I'm home.' And then thought 'ah drat, what.' That, that isn't what I thought but, that'll do. So, yeah, one revises one's preconceptions.

[02:09] JZ: Right, yeah, and in that case, well I mean it sounds like an obvious thing to say but in that case you must have a great bond and affinity for the town, and the local area.

CA: Well, life's a, life's a series of tangents. You never know what's coming next. And, you just go with things. In my early teens in Surbiton I ran a touring marionette theatre and was chairman of the local youth activities council for a while, and also chairman of a youth club at Tolworth and and things. So we'd. And I went to art school at Wimbledon to study design for the theatre. Because everyone was pretty involved with being arty, at the time. Nobody wanted to do anything organisational, and I didn't mind, it wasn't my thing but I could do it, you know. So, I got landed with being secretary, i.e. running the student union, and things. Which meant that one ran, organised and set up and did all the bookings for the dances each term, they were called balls then, because it sounds so much greater than, you know so much nicer, to have a summer ball. And in in student years one is, fairly serious about thing. And whilst were, we enjoyed rock and roll and Bill Haley and the Comets were the first things that came over, and Little Richard was just great, and Gene Vincent and the Blue Caps and various American rock bands. But the serious people, we go into traditional Jazz, New Orleans Jazz. And as with every school college, there is the school band, and it was rapidly discerned by not particularly discerning people that I was totally incapable of making any musical noise whatsoever. And as nobody wanted to organise

and manage, you get lumbered. Then came the, and I, the balls were terrific, I mean when, you put up a few posters around the place and we'd send some down to Kingston School of Art and things. And we'd get one of the big name bands of the, Jazz bands of the period, lets say Ken Collier or Kenny Ball or Aka Bilk or, or whatever. And thousands of people would come, the place would be packed out, and be some wonderful evenings. So the school band said, call the Celestial Beings, said 'hey, you know, we think we should have a Jazz club, what about Kingston, there's a little hall at the Fighting Cocks, you do it.' And I thought 'hmm, oh what the hell, ok.' So we booked the Fighting Cocks, and put up a few posters around, and some at Kingston School of Art and things and, people stayed away in their hundreds. You know, it's the learning curve.

[05:59] JZ: I've been there.

CA: Yeah I mean, I think we sort of sometimes got about 15 people on a good night. So, as we hadn't got any money, and the band weren't earning any money, and the hall had to be paid for. That folded, I don't know, my instinct says after about eight weeks, it may have even be less. And clarinetist, who wasn't at the art school but came into the art school band, said 'eh, you know, I want a club.' And we found this place called The Bun Shop, in Surbiton. Which at the time was the only licensed baker's in the country. And that had a hall around the back, it probably the only licensed baker ever. So, we had a chap who had slightly more business acumen than I, in that he ran a travel agent's in Surbiton. Or was manager of a travel agents in Surbiton. We got this up and, we were limping along and said right well what we need is publicity. So Greg being daring, one phoned up the Surrey Comet, and to our amazement they came. And took lots of photographs and next thing we knew, was that there was the equivalent of a full page spread in the Surrey Comet. With, 5/6 pictures, 5 pictures, which was unheard of at the time. 'Cause the Surrey Comet generally made one photograph per page and that small. And that was where everything changed, absolutely totally. Folk were queueing to get in, queueing a hundred yards down the road. We, we were packed and it was absolutely terrific, and going really well. And, then the neighbours started complaining, initially about the queues going a hundred yards down side roads. And then about the noise. The licensee, whose name I forget, had to bow to public pressure and say goodbye. Which was a shame so my next club migrated out of the borough I'm sorry to say and was something - a pub, then called The Organ Inn at Ewell which then became Trader somebody's Sycamore thing on a roundabout, eventually and has recently been pulled down. That once again, the learning curve - you think ouch, didn't get that right. And this time it did and that I ran for several years and then opened another one at Ashted. We got our local band as support to the big name bands of the period at Saturday night dances at Coronation Hall, Kingston or Wimbledon Town Hall, or Dorking Halls or Tunbridge Wells or Cardiff and it went from there. And the interesting thing is from your perspective is that every generation thinks it's invented things but mine - the old sods of 80 years old were the very first generation to be called teenagers in the UK. We also discovered denim which was unheard of. Strange isn't it?

[10:31] JZ: Yeah I think separate - or rather alongside the music aspect that we're looking at is a very big societal focus. This idea of culture changing, all of that. I think I definitely definitely return to that theme. I really enjoy just hearing that chronology because I think it's really interesting. When you - you said you had these dancing, dances and balls at the SU, which some pretty impressive names that you said you got along to play.

CA: All art schools did. Kingston did the same. We'd go to their summer ball and half the school, college, whatever you like to call it, whichever art college it happened to be would spend two or three weeks transforming the hall into an ice cave and.... I remember doing one called Midsummer Madness, so the architecture was completely hidden and vanished under the decor. Yeah each time we would transform each place.

[11:47] JZ: And you spoke about rock n roll initially and then trad jazz and that

relationship. I'm trying to work this out in my head, just from this research more generally. What is the sort of case that young people were listening to one or the other or that lots of people listened to both? Or did one come along and push the other one out the way?

CA: Ok well everything has its sort of devotees. And if one is a serious semi adult individual you sort of espouse something like classical music or folk music as it really should be, or in our case jazz. The modernists didn't come along til later. I did try and open a modern jazz club in about 1960 when I escaped from the army. But that didn't attract sufficient people to make it viable. So you try things. You try things.

[13:01] JZ: But do you remember when you first heard rock n roll? Or first heard jazz?

CA: Rock n roll yeah, I mean sort of there was on the verge of pre art school, so that was around sort of 55, 56 really. Yeah and it was great. There was a movie called Rock Around the Clock with Bill Haley and the Comets which became notorious around the country because all the teenage audience would get up and start jiving, dancing in the aisles. And quite often wreck the place. So it got a really bad name. And the devotees of rock were the Teddy Boys, the Edwardians with drainpipe trousers and drape jackets with velvet collars, and yes they were a fairly violent lot. And you tended to avoid them as a student because you're likely to be duffed up for looking studentish or whatever. So yeah you get factions. So the mass public faction was certainly rock n roll and the Teds.

[14:47] JZ: And this was all imported from America essentially. Did people obtain special records from America or was it out there in the mass media?

CA: Well I think both really. I never came across a source of jazz records from America, but certainly we had jukeboxes in the cafes and that's where you go to some of these greasy spoons for student lunch when you had enough money. And yeah there'd be the jukebox there so you'd put on all the latest from Little Richard or whatever.

[15:33] JZ: And what was it that drew you personally and your wider social group towards the trad jazz. What was the appeal of that?

CA: Erm because it was serious music. And non frivolous. So there was a particular genre of traditional jazz which was New Orleans jazz. And that would have a fairly fixed totally non electronic instruments. In terms of a string instrument, it would be a banjo. And when somebody brought in a guitar, let alone an amplified guitar, into a trad band it totally devalued them because it wasn't true anymore. Used to go to a lot of all nighters - all nighters are not new - in the jazz clubs in town, Cy Laurie's, the 100 Club in Oxford Street which is still going in various forms and we'd go down there for all nighters and stagger back to college in the morning, just about.

[17:01] JZ: My dad was the same. He was - the 100 Club was his old haunt, he was a big jazz fan himself. So at some stage during college you decide you're not just a consumer, a fan as it were, you want to actually put this on and you know organise it yourself. Or rather you were asked to do so by your peers.

CA: How did you get this job?

[17:30] JZ: What's that?

CA: How did you get this job?

[17:32] JZ: This job here? Through application.

CA: Oh you did, oh right. I just got sort of suckered in by osmosis. It was something nobody else wanted to do.

[17:50] JZ: You said you tried playing yourself. Did you play a bit?

CA: A little bit yes. Even the sort of most perceptive could tell that this was not my métier.

[18:04] JZ: So I'd like to hear a bit more about these dances and balls that you used to organise. So you said they were quite big in scale? Hundreds of people?

CA: Oh yes. Yeah, depending on the venue there would be two to four hundred people there, all dancing.

[18:25] JZ: And what period of time was this, is this what you said was late 60s.

CA: We're talking - no no, we're talking about '56. Ten years earlier.

[18:39] JZ: I had a dated noted down that was unrelated. Because I was thinking, some of the artists you mentioned, the jazz artists specifically that you said you used to get down there, they are names that I recognise just from reading about Eel Pie Island where that was traditionally - initially - a jazz venue before it became a bit more rock n roll and all the rest of it. Were these esteemed artists at the time? Are they well known across the country?

CA: They'd be big big names, yes. Humphrey Lyttleton, Kenny Ball, Chris Barber, Aka Bilk, Ken Collier. There was a horrible little banjo player called Lonnie Donegan sort of started introducing something called skiffle. Which we used in the intervals.

[19:35] JZ: Right. Cos skiffle is another thing I just haven't come across before this project, now I've realised it was for a brief moment in time a kind of important thing, right? What is skiffle to you, how does one describe skiffle?

CA: God knows. Quite pleasant, of very little significance at all. There's a very famous guy who had one of the big skiffle groups, lives not that far away from here, his name was Chas McDevitt and he's still going and doing guest appearances.

[20:19] JZ: So you say at this time you started go up to London, to the old haunts, 100 Club etc, things like this. Was Kingston at the time having anything to cater to your tastes in the live music regard?

CA: I don't think that much at that stage. There was the Thames Hotel at Hampton Court which I think later moved to the Cardinal Walsey. And the guy who ran the band there was Mole... M-O-L-E... his surname escapes me. And musician as opposed to entrepreneur. Yeah I mean after we'd sort of got things up and running it sort of took off and there were - the time I sort of got Ewell up and running, these places were dotted all around.

[21:16] JZ: Was the Eel Pie Hotel on your consciousness at that point?

CA: Er yes. Jazz dances used to take place at a pub called the Barmy Arms which is on the mainland opposite it. Eel Pie, what was a sort of pretty run down hotel. And so the Stones didn't sort of playing until later, opposite Richmond station, I forget the name of the pub. I think it's got a blue plaque on it [inaudible] which says The Rolling Stones first played here. They were sort of pretty dangerous.

[22:04] JZ: You wouldn't go to the Eel Pie yourself and take in the jazz.

CA: Erm. It's a bit like that saying that is attributed to Bill Clinton but was actually one of his sidekicks who said 'it's the economy, stupid'. We didn't have money. Things - some things never change. Although thank God there weren't fees, which are outrageous. And there were grants and without them none of us would have been students. For lunch you'd buy a Vienna loaf which would be a small thing - a loaf that's pointed at the end, and six pennies of chips and tear out the soft middle of the loaf, stuff it with chips and that was lunch you know, on a good day. It - depending on the state of one's finances really - whilst from Wimbledon it was sort of easy to get in and out of central London and blag your way into the occasional club. I mean one didn't go every week, it would be sort of once in six if you could scrape the cash together. So the other argument for running clubs as you were responsible for it, you got in free.

[23:59] JZ: It's an argument that still stacks up today for people who organise these things. So moving on to when you did start doing your own clubs - so when you first started with your Fighting Cocks idea at the hall, was the idea that it would be the same musicians that you would get to play at these dances?

CA: No, no, no, no. This is a piddling little hall alongside the Fighting Cocks. It hasn't got any larger. I should think you'd probably get - I can't remember now - it would be entirely packed if you managed to get 50 in there I should think. So this was just the art school band wanting to find somewhere where they could play as opposed to sort of rehearsing in the lunch hour or after lectures or whatever.

[25:04] JZ: So would the concept be the only band that played or would it be....

CA: Oh yeah. It was 'they're a club', you know.

[26:12] JZ: And how many are in this band? Do you recall?

CA: Six generally. Six would be a fairly standard line up.

[25:24] JZ: So the idea is that this same house band is your entertainment I suppose.

CA: Oh yeah and indeed with the other clubs because the band would develop a following there, you know. 'Oh the band are playing at so and so', we're going to go and check them out.

[01:26:45] JZ: And the Fighting Cocks, was that weekly? Monthly?

CA: Exceedingly weakly, it was so weakly it closed off! Yes it was weekly.

[26:01] JZ: Do you speculate why you failed to attract the numbers you wanted? Is it to do with the town not wanting the jazz, or was it something different?

CA: No, I mean... One is naive and that part of the learning process is empirical. You think, well, I do this, and we put up a few posters here, and we send some to Kingston and hundreds of people come. So what do we do, we just put up a few posters and people will come. No. So yeah, you think 'ouch, didn't get that right!'

[27:01] JZ: That was my other question, would these things have had cover charges? You'd have paid to get in, and that's you'd have made your money?

CA: Oh yes. Well I wouldn't have made very much. It would have paid for the band or paid the band something you know, which could be, two pounds fifty each on a reasonable night. Really

good night, a big dance, might get five quid each.

[27:42] JZ: So going onto The Bun Shop and the Surrey Comet article which we discussed. Why do you think it was so effective, is it just purely because it reaches quite a large leadership? Is it the actual nature of the article?

CA: It's - the nature of the article particularly which was so unSurrey Comet for that period. You know you started looking through old Surrey Comets, because they're a traditional local paper, articles with lists of names of 'the flowers were done by Mrs So and So and Mrs So and So served teas and So and So was along with her daughter who gave out programmes and'... They used to list - I don't know, this will be in an earlier period - when somebody had a funeral they'd list everyone who attended because if your name was in the paper, 'ohhh!' Suddenly you were someone. It's all good fun.

[29:00] JZ: I would speculate perhaps - it almost seems to me that Kingston was waiting for this night to come along and people didn't know about it until it got into this paper and maybe you were filling a gap of sorts.

CA: Oh well yes, somewhere there it sort of says they found Surbiton such a dead hole. Their words, not mine. And obviously it struck a chord.

[29:34] JZ: Did you sense there was an appetite in the town, whether Surbiton or Kingston, for this kind of music, this kind of night?

CA: Oh god I was a teenager, you don't have that sort of objectivity. You do stuff, you know. Sometimes it works, sometimes not. But yeah, the important thing is to keep doing things such as your doing loads of stuff with this organisation and with the youth festival. Keep doing it, you know. Things come at you from directions - totally unexpected directions - and you go with it.

[30:24] JZ: And in terms of your clientele at these nights. Young crowd?

CA: Oh yeah. Yeah yeah.

[30:31] JZ: So was there a generational gap between the youngsters, the teenagers, the youngsters who are interested in this live music scene, and maybe the older generation... Would that be fair?

CA: Er. Well I think there generally is. But I mean this was post war period, so one's parents having lived through the rigours of the war - I mean the back was blown off my house, my bed was under three feet of clay. And dads were away in the forces, mums were keeping everything together, so when it was over, the whole country sort of breathed a sigh of relief. And then government said "hey guys, afraid we're broke," you know, "we're going to have to tax you." Wonder where that comes from... So there was a sort of, a lull, and there were bomb sites wherever you looked really. Towards the very end of the war, just off Park Road, a German rocket wiped out six, eight houses. There's a small memorial there on a little bit of green. So yeah what passed for normal then with hindsight was privation as such rationed everything. Then come 1951 some think tank said 'look, we've got to do something to get us out of this', but post-war syndrome is love of music and the arts. So they said we're going to have a festival of Britain and that was enormously successful on the South Bank at Waterloo and Battersea Park and all sorts of things around the country. It was really exciting - I guess I was around 12 or 14 at the time and I went up to the South Bank two or three times on my own because you did things on your own then. Had no parents sort of saying I must take you in the car, I want to come with you. It was much freer. So the big wake up the country's attitude to itself came - really started in 1951 - then was uplifting from then on. That's when we were coming out of post-war miasma - music and the

arts were enjoyed and looked at, and looked after.

[33:46] JZ: I've never heard of that term - I'm not sure of that term, I'm not sure if it's one you've made up or whether it's a well known term, post war syndrome.

CA: Oh no, it's an absolute standard. I wish I could claim originality, and so many things really. Post war syndrome is exactly that.

[34:08] JZ: So it's like a renaissance of art appreciation.

CA: Yeah. So we were coming out of - well initially war ended and there was incredible euphoria. And then we found we were in deep shit. Those who ruled us had the common sense to say you know we've got to do something about this.

[34:38] JZ: Just going back to my question about the generational gap. When you go a little bit further down the line with the hippie movement and counterculture there is this great sense of moral panic from the older generation as to what the younger generation are up to in a way. Were you guys and your jazz nights, were they ever a concern for parents or anything like that, or were they considered not a danger in any way? Was there any rebelliousness attached to them?

CA: Er... No, I mean, not really rebellious... Not conscious rebellious. It's just kicking of the [chases?] and feeling your feet. I mean there were drugs around, but not too - anything too lethal. Grass was about. Yes I didn't come across too many folk who were on harder stuff.

[35:47] JZ: But it wasn't the kind of thing that a concerned parents would be - "oh, you don't want to go to that night at the Bun Shop."

CA: I don't know. Probably. But then as a parent one frequently has to go to one's self, 'shut up. For God's sake, shut up. No, don't! I know you want to say it, but don't!' [inaudible]

[36:22] JZ: You mentioned you were in the first cohort of teenagers as it were. What was it to be a teenager? Is there very specific symbolism or connotations?

CA: Probably only to the outside world. When you're in something and part of it, you're fairly unaware of the overall concept. There I remember I was about 12/13, my mother having read something in the daily paper and she said 'oh, you're a teenager'. I said 'what's that?' So it was news over here. Oh Americans had had them - I don't know when that nomenclature started over there.

[37:23] JZ: So to you it wasn't necessarily something you self-identified with. It was a just some label that was applied?

CA: It was just a label that was, you know, that was around.

[37:36] JZ: And you mentioned the denim. What was the commanding fashion? Was fashion important? And if so...

CA: Oh god yeah. Incredibly. Absolutely incredibly. There was denim around, but it was sought after as the must have thing. It was quite like sort of blue cardboard, and that era the bottoms of the legs of the jeans were turned up quite high [inaudible] What we did sort of rip off was an idea from the Teddy Boys was drainpipe jeans. These were incredibly difficult to come by and quite rare. There was one shop in - just off Carnaby Street, which used to bring in - Carnaby Street wasn't famous at all then - used to bring in tapered jeans from the States, but otherwise one

would get one's mum to taper them. I mean, full tapered bottoms were the thing. So yeah, you couldn't buy, or you could only get with difficulty the real thing at outrageously overpriced because they're imported from the States. And therefore you make do and mend. You get the standard gear, and get your mum to put it in the sewing machine. Must look quite funny.

[39:42] JZ: Why do you think the fashion was seen as so important?

CA: Fashion is - if you're teenagers, it's always incredibly important. Peer pressures and those things. Oh yes. One needs to wear the right thing to be accepted by the environment in which you'd like to be. And of course art schools, design students, so it's even more important. I mean if you were to buy a sweat from M&S, it wouldn't feel anywhere near as good as a Ralph Lauren sweat. Probably made in the same factory, the same stuff. But the labels were crucial.

[40:37] JZ: Was Kingston any good for shopping back then? Because it's sort of known for it now with the Bentalls Centre and all that.

CA: Erm, well. Shopping was something you did because you had to. It hadn't become a sort of a past time for the monied. 'Let's go shopping', for shopping read 'pleasure, enjoyment', you know, 'retail therapy', that's the word. One of the major changes - but then change is a continual process.

[41:25] JZ: And you spoke about the Saturday night dances at the Coronation Hall. In my head there's a slight distinction between the smaller venues like your Bun Shops and Fighting Cocks perhaps, and then you had your largescale more concerty big venues. Like ABC...

CA: Yeah, Dorking Halls held a couple of thousand. Wimbledon Town Hall was pretty big. Coronation Hall was middling, large. You'd need quite a few hundred in there to make it look reasonably full and popular. When we open Time Out now, you see the gig ads, and bands sort of playing Swansea, Brighton, Northampton, Newcastle, the tour dates. So then the big, the big bands of the country, let's say there was a big band called the Ted Heath Band which was on the radio. That would circulate sort of the country fairly non stop, doing the big Saturday night dances. So the named bands, the named groups, went round the circuits and every Saturday night they'd be a biggie somewhere in the area.

[42:57] JZ: And do you have any particular memories of seeing anyone specifically that sticks out?

CA: Not really from that period. I remember little Adam Faith, singer sort of scampering on in his early days, and being backed by a band called the John Barry Set, who later supplied the music for the James Bond films. I mean yeah, after a million years it's a blur.

[43:42] LH: I've got a few sort of weird specific questions. When you were doing nights at the Fighting Cocks, were other people organising themselves, or just your band?

CA: I think it was just my band. It was what one would describe as [inaudible] Not quite a church hall but nothing that said 'hey, live entertainment venue, open mic night' or anything, nothing of that nature.

[44:22] LH: Then how did you decide to go to the Bun Shop because that's a bit of a step away from Kingston town centre?

CA: May I ask you a question.

LH: Yeah.

CA: What gets you into trouble? What gets YOU into trouble?

LH: Turning up to work drunk.

CA: Well we've all done that. No but the cause of that was that you went out with friends. Friends are what - get us all into trouble, the whole time. It isn't enemies that get us into trouble, it's friends. And so these were friends saying, "oh come on, you can do this, we're no good at this, you've done this before. Hey - be good, be good. It'll be terrific. Just do it." There you go.

[45:21] LH: So your friends had already kind of picked the space and they wanted your help.

CA: Er... Yes they wanted someone to do the work.

[45:32] JZ: So the tie to the Bun Shop was a personal one? You knew the people who ran it, or someone knew the people who ran it?

CA: No, we went and talked to the owner, proprietor, because then I guess it was sort of let out for wedding receptions and things. I mean, one doesn't say 'hey, it's Saturday night, let's go to Ewell Road, Surbiton, wow!' Do you? Not really.

[46:04] JZ: Certainly not one I've ever...

CA: And... So they ran the bakers shop by day, but there was this hall out the back that was doing nothing etc. I don't know, maybe the occasional meeting of so and so's knitting group or whatever.

[46:26] LH: How did you pick the Organ Inn?

CA: Friends again. That guy, a clarinetist, wanted to have his own band, so said 'Oi, come on. Look, shame about the Bun Shop, but how about this one? It will be terrific', you know.

[47:05] JZ: How did you feel about the fact that the Bun Shop evening having to be wrapped up as it were?

CA: Oh sad because it was a longer and more expensive bus ride to Ewell. And there weren't - nobody had cars. Suddenly among the arts school - I don't think anyone had a car. Some members of the band like double bass players and drummers had to have cars simply because you couldn't y'know cart a bull fiddle around on a bus, not particularly easily. So everyone would bundle in the car owner's car from the band viewpoint, and I'd get the bus.

[48:05] LH: Did many of the clientele go from The Bun Shop and follow you to the Organ Inn?

CA: I really can't remember. I really can't remember. My short term memory's a disaster but my long term memory's generally quite good. I can't - life's taken me down so many million turnings since then.

[48:35] LH: Did you then - did you go to many jazz nights that you hadn't organised?

CA: Yeah. When I could afford it. About once every six weeks, couple of months, we'd scrape enough together to go Cy Laurie's which was in Soho. He ran a jazz band, and this was his club -

other bands played there for all nighters.

LH: Sorry, I mean in Kingston.

CA: Erm, occasionally. But not one tended to head in the London direction.

[49:26] JZ: I'm just thinking coming out of the 50s into the 60s, you mentioned the kind of the rock n roll exports from the US, but then in the 60s you have the Beatles and the Stones start to essentially export the US sound back to them in a way. Was that on your radar at the time, in terms of the music itself and the scene, or were you just very focused on the trad jazz as it were?

CA: No. When you name a like the 60s, that's ten years, and ten years is a very long time, and a lot happens in a very long time. So in fact The Beatles were - didn't really start making themselves known until around 1965, 64, 65. It might have been 67, that's much easier to research. I was aware of this very much, and the Floyd came somewhat later. As did the Duke. At that time I was at the cutting edge of things in theatre, I was at the National Theatre so, erm, the whole world moved in and around us and the rest, I was the photographer for John Lennon in his own right and things. And yeah. So it just happened to be the world around one at the time.

[51:32] JZ: But it didn't sort of - I guess this is post-you doing any sort of jazz club stuff.

CA: Oh post that. I mean life takes one in different directions.

[51:49] JZ: And I just had one other question which was around, I mean you mentioned you went up to Ewell. I mean I've heard this idea that Southwest London in particular was a melting point for musical exploration, would that be something that you recognise beyond Kingston? Richmond, Ewell and...

CA: I mean just about everywhere had its various enclaves and hidey holes. I only really know about those around here, such as Hampton Court, there was the old Jazz Boat which was a barge, I think it was somewhere along Queens Prom, I remember seeing it there but I never went. And there was the Bull's Head at Barnes, and that's still going.

JZ: I was there the other night.

CA: Who was on?

JZ: Alan Price from the Animals.

CA: Oh yes.

JZ: We're trying to nail him down for one of these things, but it's a little more challenging. He's not the most desperate to tell his story, but he is very interested in the project.

CA: Oh right well that's good. I mean he tends to - he no longer has to be hungry for an audience. But yeah he did something for us at the uni - came on, the union sort of paid for half an hour, 40 minutes, and that's what they got. It wasn't in [inaudible] 'I come along, I do the thing, that's it lads, nice meeting you all, goodbye Kingston Hill'.

[53:42] JZ: That Jazz Boat you just mentioned, that was in Kingston was it?

CA: Yes I think it was alongside the Queen's Prom. Either that or near where the John Lewis car park is. My - Queen's Prom tends to - I know very little about it. Other than it was there.

[54:06] JZ: I get endlessly confused, because I keep hearing the terms Jazz Boat, Folk Barge, and various combinations of the two and I think they are separate entities...

CA: Yes Folk Barge was something else.

JZ: Yes that was something John Martyn used to play in the mid-60s.

CA: Yes, wonderful. Wonderful.

JZ: The charity did a tribute to the Folk Barge, and we did another Folk Barge as it were, a modern Folk Barge, where we had live musicians as it sailed down the Thames.

[54:45] LH: From my research I saw someone say that the scene moved from Bun Shop back to Fighting Cocks. Did you get any feeling that that happened?

CA: At that stage in one's life, if you were male, there was such a thing called National Service. I'd been deferred for years and years while I was doing my degree and - ohh, national service more or less had finished so I thought I'd got out from that. But I got hauled in by the scruff of my neck in 1968. Poor - sorry, '58. For two years. So, between '58 and '60 whilst in fact we ran a lot of - we ran the Ewell Inn and a lot of jazz dances and the rest, from my unit at Aldershot, where we printed the posters and tickets. But I was for that period of time wasn't on the scene there, and then came out of the army, picked up a range, found myself teaching 600 hundred teenage girls at Tolworth County Secondary Modern. Which was quite a shock for both of us, both sides. When you're 23 to suddenly find yourself teaching all these 17, 18 year olds, it was very, awfully distracting. So I then went to Scotland and back to the theatre that I'd been training for for a long time. So in other words I left the area and life took another direction.

[57:14] JZ: Did it work in those kind of shifts? Were individual venues the place to be at any one given time?

CA: Oh, god, yes. Not that you ever go to pubs, but you know, you would always be - pubs were the place to meet. And others which would be - the only place you went to when you wanted to meet anyone who you never wanted to meet, if you see what I mean. So yeah there were pubs where you did not go because they were not on trend, or [sympatica?]. And there were pubs where everyone sort of met on Saturday night to see if they could find out if there was a party. And with mobile phones, Facebook and things like that now, doing a party is very dodgy, unless you've got people on the gate. I've seen some horrific scenes of wrecked houses and semi conscious bodies, strewn all over the pavement. Eh, open season or boring.

[58:40] JZ: Right. Did you have anything else Lizzie?

LH: No I'm done.

JZ: Right - I think

CA: You can edit down from there.

LH: Unless there's anything else you want to say?

JZ: Yes I've there's anything else you particularly wanted to share on this topic.

CA: No I don't think so, I've sort of rambled on more than enough. Just edit.

JZ: It's our job to bring those rambles into soundbites and quotes we can use. But yeah I mean - I'll stop this now.