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Source: Catcher Media Social CIC  
Interviewee: John Bulmer (speaker, male)  
Interviewer: Marsha O'Mahony (speaker, female)  
Camera & Sound: Richard Goldsmith (male)  
Producer: Julia Goldsmith  
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Video Format: MPEG-4  
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Aspect ratio: 16:9  
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Transcript:

Rick: OK Camera's rolling

John: OK

Marsha: John thanks for coming along this after - allowing us to come here. Um, I wonder if you could just start by introducing yourself - on the camera

John: Yep. Well my name's John Bulmer and I'm a photographer. I was brought up in Hereford er..

Marsha: When did you first pick up a camera, John?

John: I first became interested in photography as a sort of - one of a series of childhood crazes that a lot of kids used to have in those days - it was before the days when television was around much and no computers or anything - and I played with Meccano and toy trains and carpentry and things like that - and then someone gave me a Box Brownie and I started off really being fascinated by the mechanics of it you know the business of creating an image and then I got obsessed with making prints in a dark room and I built my own enlarger out of some tin cans and Meccano and things like that... um... so it started off really as a mechanical thing and then I became fascinated by the business of making images... um it was a strange time because there was not a lot of good photography around in Britain at that time - the picture post had died in the sort of later part of the 50s and there was not a picture magazine in England - erm the newspapers ran fairly average sort of photographs - there was not much excitement about them. But I did manage to sort of see things like Life magazine and erm and then the oh an exhibition came along which was in London. I didn't see that but I saw the book called The Family of Man and compared to the very static sort of pictures one saw at exhibitions this was an eye opener it was really wonderful because it was about real life rather than being a sort of static thing - and erm so that that suddenly made me realise that there was a whole world out there of exciting photographs.

Marsha: So when did you first encounter Derek Evans?

John: Well I - there was a time when I - I'd been away at

boarding school and there was a time when I came back to do the sixth at the Hereford Cathedral school and I kind of wandered into Derek's studio because I heard there was a local photography and by that time I was quite keen on photography and I really felt that I wanted to be a photographer although it wasn't a career that had much prospect in most people's terms but erm Derek was a breath of fresh air compared to most local photographers because - you know - he was much more capable and er so it was great to meet him.

Marsha: So you - you walked across Cathedral Green and walking into his studio on Broad Street?

John: I imagine so - I mean I do remember he was right close by and I remember meeting him in those days and I used to wander in and he was always ready for - Derek was always ready for a chat - He could talk the hind leg off a donkey as you've probably heard from lots of people but um erm he was either chatting or working in the dark room and he was happy to have one come in and chat while he worked in the dark room - smoking like a chimney all the time - I mean the ash was dropping into the chemicals - it's amazing that it didn't seem to effect his pictures too much. But he was quite dynamo and it was - he was like a breath fresh air in those days.

Marsha: So you were this young lad - 16 or 17 year old - do er - did he teach you a lot?

John: I did learn a lot from Derek because erm his approach was very direct and got get it and erm you know he threw the papers into - into the chemicals and sloshed them round and there it wasn't precious in any way - he just went out and did it - and that was it was a good basic training - I felt he taught me a lot in that respect, whereas the people you met at camera clubs were far too tentative and slow and unoriginal and Derek just got on and did it so that was quite - quite good for a young person.

Marsha: What was his reaction to you, this young boy walking in?

John: Wel-

Marsha: Did you express and interest in photography?

John: Erm I did and his er well he - actions speak stronger than words and the fact was he gave me a job in the school holidays so that was a very practical thing that was my baptism by fire really.

Marsha: Can you tell us a little bit more about that? Because I understand that there's a News of the World story that you were telling us about?

John: Erm yes I think the the first I think he he er – the first time he hired me for a couple of weeks and I think for – What I hadn't realised was the first day I was in the office he went off to Belgium I think it was on some job and left me in charge of the office and the first thing that happened was the News of the World range because they had some exposé story about a vicar in Hereford who was living with his housekeeper in sin of course and erm this reported from the News of the World came down and I had to go out and hide in the bushes and grab a picture of this unfortunate vicar as he came to the door to answer to the journalists. And then there were another series of stories about girls who claimed virgin birth and this was quite popular in the late 50s that er erm ... er that er people actually – some people actually believed it in some extraordinary way and whether you believed it or not it still mad a good story. So there was all kinds of sort of nonsense like that erm – but it was a good combat training because the thing about working on a newspaper that's very different from erm... sort of doing the more amateurish photography is you only get one chance and you have to got out and – and do it. And although erm Derek unfortunately he had to do his share of the boring pictures – of the Mayor shaking hands with all kinds of people that erm there were a few um real stories despite the poor taste of some of them. There were real stories where things were happening and you had to grab it.

Marsha: Did it have the sense then that it was a proper news agency in a way, the studio?

John: Yes because although he did quite a lot of local work he was the stringer for most of the national newspapers in Hereford and if any national paper had a story in Hereford that was either – it was too short notice or they didn't have time to send their own photographer then they would ring up Derek – he was their stinger. So that one was working effectively for National Newspapers.

Marsha: Do you remember the photograph you took of the erm the vicar and his mistress?

John: Oh well I never saw the mistress (laughing) I'm glad to say but I do remember the picture of the vicar because it was rather underexposed, it was a bit dark and erm we struggles a bit – I remember struggling in the dark room to get enough of an image out of it – but I think it was run in the News of the World or whichever I think it was that dreadful paper.

Marsha: Do you remember what Derek thought about it?

John: I don't. I mean I think by the time he got back it had been in the newspaper and you know he got paid and so he was happy enough. I didn't get any adverse comments anyway.

Marsha: What was it like-

Rick: Sorry Marsha can I just-(CUT) -o. Good to go again...Yeah ready to go

Marsha: John, can you describe the studio for us? the Derek Evans studio?

John: Well I remember erm - I remember Derek Evans Studio was quite I think it was up on the 2nd or the 3rd floor - I remember climbing a lot of stairs - and then there I remember walking into and office which was absolutely think with smoke - because he smoked like a chimney erm and off that was the dark room er which was fairly dimly lit but I'd remember that he used to - I mean mostly we used to we had a developer tray and a stop bath and a fixer and he used to throw them straight from the developer into the fixer without using a stop bath - which - and he used to smoke heavily and the ash would drop into the dish with the developer - but it didn't seem to matter I mean he erm he did produce good prints - so he was quite gung-ho and he used to - so I just remember really these two rooms - the office and the dark room - er - high up in the office.

Marsha: And um what was the atmosphere like there? Were there other young photographers like you?

John: There weren't other young photographers no, but quite often people did used to wander in and out who were buying prints or had stories - and there was one erm girl who I remember rather liking who used to came in and actually did some work for him too - called Jennifer Bowen whose son is a very good middle eastern correspondent - so erm it was nice when she was around - and erm it was a good time.

Marsha: Did you ever go out on - you know - assignments with Derek?

John: Um, occasionally but not much really erm and I think occas- er cos mostly you know I was there because he needed somebody to go out and do things but I did sometimes go out or sometimes man the office - it was a mixture of things really.

Marsha: Can you remember any of those missions out to get a photograph? Any stand out in your mind?

John: erm.. well apart from the sss - News of the World one for the vicar and his housekeeper I don't remember a lot of them - I remember going out to photograph floods with Jennifer once and she got stuck in the flood with her rather old van that she used to drive, erm and i remember trying to get her out of the flood waters but um I don't really remember many other details of er stories.

Marsha: What sort of camera were you using in those days?

John: Erm..hmmm... I remember using a mixture of cameras. i remember once using an old plate camera for to photograph a football match and that was a reals struggle cos I'd never used on of those before. But otherwise I think I used things like - I think I used a Rolleiflex mostly which was erm a camera that i haven't used a lot since - I don't like them much because they produce square picture but they were quite good for those kind of news photographs because you, you would capture a large area and then you could crop and blow up something within them. Erm but Derek did use um he used a Linhof plate camera quite a lot in those days - a small Linhof plate camera which was erm I mean it was quite portable and good for a plate camera but I really didn't like plate cameras. Um I was in a slightly different world in that I was looking to be like Cartier-Bresson who used a Leica whereas Derek was more of a local news photographer who was using a bigger format which do see as practical for what he was doing.

Marsha: So did you? I was talking to his last apprentice recently who said that one one the main - biggest lessons he learned from Derek was - Derek used to say to him - he would go in and say "I have a story" and Derek would day "Well you've got 30 seconds - tell me the story - and if you can't tell me the story in 30 seconds you haven't got a story". Do you know that sort of think from him? Or was it the mechanics of photography, or the composition?

John: ... Um.... Well the strange thing is, although Derek was a great talker, when it came to the picture he got on and did it - you know - there was no messing around and so er I - one thing I did learn was that a news photographer doesn't have two chances - you get on and you do it.

Marsha: Has that been a good training ground for you subsequent career?

John: It certainly was a good starting point but er as I think you know I went to work for the Daily Express for over a year as a news photographer and that was as good a combat training as one can get in the business I think - and er I've used that experience even in film making and things that when you see something - when something happens you have to be ready for it and you have to be able to capture it there and then - there's no point - theres no good asking for people to recreate things it doesn't work for me. And in television that was quite a change because wh-when I went into film making most television was very set-up and very static. and most things were based on interviews and the images were very unadventurous - whereas I approached it from a different angle more like news filming and I wanted things to be real and as they were.

Marsha: Erm... Oh hang I've lost my train of thought. Oh yes - when you were at Derek's studio was there - were there other comparative photographers in the city working the same scene? What was the photographic scene like in the city?

John: The - Hereford was very much a small town and the - and Derek was the only real stringer for national newspapers - there were other local photographers who - you know they were wedding photographers - there were Hereford Times photographers and there were people who did sort of commercial things but the - there was nobody else really who was on the national newspaper level - and er that was definitely a step above the local photography level. Er I mean Derek was very good at that sort of thing and he wasn't what I would call an international photographer - he was certainly not a Cartier-Bresson but he made things out of what he saw in Hereford that were above the level of other local photographers without question.

Marsha: So er had you - had you singled him out then when you decided you wanted to do photography - it was Derek Evans you went to and nobody else? You hadn't approach anyone else?

John: I don't remember thinking about that - I don't think there was anybody else in Hereford who could have taught me anything really at that stage - he was - he was streets ahead of the other local photographers.

Marsha: What did your parents think about you going there?

John: My parents were-

Marsha: - because you were you were up for a career weren't you - at Cambridge for engineering?

John: My parents expected me to study for engineering and go into the cider business and erm when showed an interest in photography they were - they certainly weren't against that but when it - when it looked like a career choice they were understandably a little nervous - and their attitude - which was fair was well go to Cambridge and get yourself a degree and then you can decide later. But the interesting things was the there really wasn't - there were not big opportunities as a photography in my book at that stage because - because I would not have been happy to be a photographer in Hereford - I wanted to travel the world and do things on a more serious level and it wasn't until I got to Cambridge and met photographers who were working for people like Magnum or Life Magazine that I realised that there really was a world out there that one - it was possible to travel the world and make a living out of photographs.

Marsha: (coughing) Sorry John

John: Its alright

Marsha: (coughing)

Rick: Sorry – can I just stop? I might just try and – (CUT)

Marsha: Do remember any – are there any particular characters from that time, John, that you remember? that maybe came into the studio, or that you met during your travels as a photographer in the city and county?

John: I don't think there are really – erm.... I was thinking of it the other day and it um.. It was a long time ago and it didn't go on for very long but um erm... I don't think I do really – sorry about that – It's a negative one that!

Marsha: Its alright! Do you – did you ever take photographs of the city's May Fair?

John: Yes! in fact – um – the Her- the May Fair that was the first photograph I ever had published anywhere I took for the Hereford – I sold to the Hereford Times a picture of someone in a bumper car – and I remember they paid me five shillings for it – old money and that was the first money I ever made from selling a photograph.

Marsha: How old would you have been?

John: 16 or something I think...erm – something around that.

Marsha: What about – did you ever go out to the hop fields and take pictures there? I didn't, no. i remember going to the hop fields I remember erm – when I was a child we sometimes went as a family and picked hops for a day or something like that – just for fun – but I don't remember er actually taking photographs of that and I don't know really why that was – I do remember Derek's photographs of hop pickers and of course they are up in the – um – in the records office – quite a lot of them. But I didn't really take pictures of that myself.

Marsha: ..and football? were you a football fan? Did you ever take pictures of Hereford United?

John: Well Derek sent me to photograph a football match there once and that was the only time I ever used the old plate camera – and I remember that was extraordinary because it was a fee by 4 VN plate camera and it didn't have shutter speeds and things like – or stops – but you had to set the tension on the the shutter and the gap and you would set it to something like a quarter inch – quarter inch gap – and the the um – pressure of numbers was something like number 6 and then you'd have to set the aperture at the size of a pencil and it was just done by guess work in that way – you didn't have exposure metres and

stops and things for that. So that was quite scary but it - you know - it worked but it wasn't really - I was never really interested in football.

Marsha: But were you (clear throat) 'score me - were you pitch-side? Were you having to run up and down the line? I mean, how did you do it?

John: Well I took - I took a position near the goal on one side and waited for things to happen in that area - because the problem was the focussing was very slow and difficult and you - you didn't have automatic focus cameras obviously, so you had to pre-focus by guess work on one particular bit of ground and really wait for people to come into that area. So it was very hit and miss.

Marsha: What about the um - the Heart of Oak erm - flower festival in Fownhope - did you ever go there?

John: No I didn't actually - I don't remember that particularly.

Marsha: I -I - um in 19 - I think it was 1958 um - Derek was um-publicity man for Frank Owens.

John: That's right.

Marsha: Were you around then?

John: Erm I remember him talking a lot about Frank Owen - erm - but I don't actually remember seeing them together. I do remember Derek erm taking some pictures I think when - when Prince Philip came to the factory at the Bulmer Cider factory and the Mayor of Hereford was weighed in cider and I remember seeing his pictures from that. Derek also actually - a little bit later this was - he took a wonderful photograph of my father riding a penny farthing bicycle - erm - which is a great picture and I'm surprised they didn't have that on show in the records office because it was - to me one of his best photographs.

Marsha: It's probably not been catalogued yet.

Rick: We we've seen that i -yes, yes - oh that's good to know that that's your father actually.

Marsha: (inaudible)

Rick: Right! Sorry guys, can I just go back to the other lens? its just a bit nicer...

John: -ise I find myself - you know - seeing the camera and you being off to the side I then I don't want to you kn- (incomprehensible)

Marsha: (laughing)

Rick: Camera's rolling...

Marsha: So John, was it um... You arrived at Derek Evans' Studio, er you were 16 or 17 you had a car you had a camera - was it quite a dashing thing to be doing then?

John: I... In those days I - I didn't think of myself as dashing or anything like that - you know I was just interested in subjects and the whole business of being a photographer was not - it wasn't celebrity business in those days - um - this was before - long before Lord Snowden married Princess Margaret so being a photographer wasn't - I mean it was a bit like um - a lady being an actress in the nineteenth century I think - it wasn't far about prostitution (laughing) so erm - that's perhaps a bit extreme but - but there was no - there was no status in being a photographer really in those days - and that happened a lot later - erm - so the erm I didn't think of it as a sort of status thing to do but it was something I was passionate about.

Marsha: But where did that come from?

John: Where did?

Marsha: the passion?

John: Fashion?

Marsha: the passion.

John: The passion erm-

Marsha: because you - your family are the Bulmers - I mean I imagine you were destined for a career in the family business - so where does that passion come from?

John: Well I think I really hated boarding school - I think that - you know I - the boarding school to do about being good at games and rugger and all that sort of thing and I wasn't that kind of person - I didn't thrive in that boarding school situation. So I think that something that I found that was my own was something that mattered to me - and I think it was just a question of finding something that I could do that was my own and I was passionate about. And I think that's the same with most kids - they want to find something that they can feel good at.

Marsha: And so I get the sense that there was a real hierarchy in amongst the photography business in the city at the time and that maybe Derek Evans' Studio was at the top?

John: Derek Evans was certainly in my book way the best photographer in Herefordshire or around the location – you know I wasn't comparing him to Cartier-Bresson but he was – he was a live wire and he was doing something exciting and interesting in my book – and it was a completely different thing from the local Hereford times photographer.

Marsha: What did your school masters think about you popping over there and working?

John: I don't think my teachers at the school had any idea what I was doing and it wasn't until later when I was at Cambridge that it became obvious that I was spending rather a long time on extra-curricular activities and – er and ultimately got myself into trouble there and got thrown out.

Marsha: So tell us a bit about that then – so you – you left um the Cathedral School and you were accepted at Cambridge to do engineering.

John: Yeah.

Marsha: So can you tell us a bit about that and what happened?

John: Well I – I went off as was planned to study engineering at Cambridge and right from the start I spent a to more time taking photographs than I probably should have done and a lot less time studying engineering. And I remember the first week I was there I photography the student Rag and I took a picture of the Police arresting somebody and ran a big spread and the police chased me but fortunately I got away. – and from then on really I was involved a huge amount with the University newspaper to start with and then with a picture magazine that I was one of the co-founders of and in addition to that I started er doing work for the Daily Express in London and for magazines whilst I was at Cambridge.

Marsha: But how did that come about? How did you get your first gig with Daily Express?

John: Well the first picture with Daily Express – I think it was simply that I saw something in Cambridge that was newsworthy and sent it to them – and after that when they – when something happened that was in the University rather than the city instead of ringing up their string who they had in the town they rang me because um I had a connection within the University that the town people didn't have – so that i really became the unofficial stringer for the Express in Cambridge University.

Marsha: And then so... did your university career continue?

John: My university career came to rather an abrupt end only

about 6 weeks before my final exams, because I did a story on the night climbers of Cambridge – that's the students who climb the buildings at night and unfortunately right at the end of the spring term the – I was trying to photograph one of the students jumping from Keys College to the Senate House – its called the Senate house leap – and its quite a dangerous thing to do and I never asked them to do it but one night – it was actually just before Christmas – one of the students came to me and said “look, we're thinking of taking a look at the leap tonight – do you want to come?” and I saw “oh course” – and i was in the ally down below, with a camera and a flash gun and er the student was up at the top and erm somebody must have tipped off the police because they turned up and they grabbed me and the police didn't arrest students in those days they handed over – they handed them over to the university police of the proctors as they're called – and so I was hauled up before the Proctors and um I kind of denied all involved and I said I came to be a passer-by and the long and short of it is I'd kind of got away with it I thought but... around the same time the Sunday Times ran a big picture of somebody climbing the window of Kings Chapel that I'd take and although I didn't put my name on it they kind of pinned it on me a bit – and the long and short of it is they decided to throw me out – although they hadn't quite pinned it on me but they said I spent too much time taking photographs and that I would probably fail my finals – so I was finally thrown out just before my end exams.

Marsha: So did you- (clears throat) excuse me – (incomprehensible) eye for a picture there; 's the composition but also knowing what makes a good story – what might a story – a pic- and what what picture a paper might buy – was that something you had gleaned from your time in the Derek Evans Studio or was that something you developed?

John: I think the – the knowledge of what makes a good story is... you know – to me whether you're working in journalism for a paper or just for – for an exhibition wall or anything – a picture has to – I've always felt a picture needs to kind of hit you in the gut a little bit – it has to be something about it that that matters – I mean the – I I –I wouldn't want to go and take a picture of something that was entirely boring because however good a picture it was – it was still gonna be boring.

.....In papers then, they were fairly average photographs, not much excitement about them. But I did manage to see things like Life magazine, because mostly I was there because they needed someone to go out and do things. But I did sometimes go out and other times man the office. It was a mixture of things really. Derek sent me to photograph a football match there once [Hereford Utd], but that was the only time.

I always a picture has to hit you in the gut, there has to be something about it that matters, but I wouldn't want to go and

take a picture of something that was entirely boring. No matter how good a picture it was, it was still entirely boring. The most important thing before you start is to find a subject that is interesting. And obviously I learned at Derek Evans quite a bit about what newspapers wanted and that I kind of worked on during my time at Cambridge with the university magazine and newspaper, and then for magazines. In fact, when I left Cambridge I did go on trying to work magazines as well for the Daily Express, and the key was to take them a story to look at that was something they were interested in. There was no point in taking something that was entirely boring to them. So it's always the same – you have to find a story that's interesting enough, to whet their appetite. And then on top of that it has to be good pictures.

Rick: Marsha, sorry, I've just got a question that I'm (CUT) sorry could you ask that?

Marsha: Yeah

Rick: OK

Marsha: Ready?

Rick: 's'go...

Marsha: So John, if you were starting out now as a 15 and 16 year old in 2016, what sort of advice would you give?

John: Well, obviously the challenge of photography is quite different in many ways to what it is now to fifties – fifty years ago. Er The cameras are much easier to use there isn't the technical knowledge you needed to have – because anyone can take a picture nowadays. Also, it goes without saying, the concept is anyone anybody can take pictures a picture nowadays but also it goes without saying that because so many people can take pictures but it's harder to sell them in a way and it's harder to make a living out of it. But the same rules apply. I mean I always say to students that the fact that digital cameras make life easier, you should use that to your advantage because it means you don't have to worry about technical things, you can use 100 per cent of your efforts in your brain and your eyes, into making a good image. So I'm not one of those people who wants to put the clock back and go back and take pictures on film anymore. I think that's plain silly. Erm but if you want to be a photographer, there are different ways you have to finance it now because I was really lucky, I was paid to go around the world numerous times in the 1960s – well I don't think you would get that from a newspaper now but you probably would have to find some other way of making it happen. Erm photog- to be really good at anything has always been difficult and always will be difficult and that's not changed. It's just that the methods have changed a bit but it's still an exciting world out there.

Marsha: Because you went on to have an amazing career, didn't you? At the Sunday times you were described as a pioneer in colour photojournalism. Then you had your film career. Could you tell us about that?

John: which bit? the first bit?

(laughing)

Marsha: All of it!

John: Right well-

Marsha: You know, after Cambridge, The Daily Express..

John: Yeah, yeah -

After I was sent down from Cambridge I started with the Daily Express, but I always knew that wasn't where I was planning to end up. I knew from my Cambridge days and having met some photographers from Life magazine and things, and seeing what was going on in the world, that I knew by then that there was a world out there, where one could have a serious career and travel the world. And also the status of photography was improving. I mean in England we were very class-ridden and the fact that Lord Snowdon, or Tony Armstrong Jones, as he was called then, married Princess Margaret - suddenly gave a boost to the status of photography. I mean you would - you were a - could be considered a serious person now. But I knew that international magazines that I wanted to work for and I started with things like Town Magazine and Queen Magazine, which were very good magazines. But I was lucky that within a couple of years the Sunday Times started their first colour magazine and what was strange was that within a few years it had - it became the world's leading magazine for photo journalism. It was a time when most magazine were having troubles with photo journalism. Life Magazine was closing up and the Sunday Times suddenly became had become this amazing platform and I was lucky that I was around at the right time and I was young enough to be adaptable and I was able to adapt to colour in a way a lot of other photographers were not. I mean For example, there were a number of people who worked for Picture Post in the fifties and they were not really up to adapting to shooting in colour. They went out, in my book, and took black and white pictures with colour film in their cameras. And colour photography did require that you thought in a different way and made images that had that power.

But the Sunday Times magazine really was the first magazine in the world to seriously use colour in photo journalism. As before that colour had been used for fashion, for advertising, for holidays, but it hadn't been used for journalism in this sort of way. And even Life Magazine in its last years tended to do their stories in black and white with occasional essays in colour on fashion in colour, or travel, but the meat of it was still I

black and white. And that was something that the Sunday Times really pioneered.

Marsha: And then you went into film!

John: Well, by the – by the early seventies I'd been working for the Sunday Times magazine for over ten years and they began to have a bit of a problem I think, which was that the advertisers would try to sell lifestyle and they were not really happy that the editorial contents of the magazine were really was – was so different. I think I was working there, Don McCullin was working there and he did quite a lot of stories on Biafra and Vietnam and things, and I think that the advertisers became dissatisfied with the balance between the advertising and the editorial. So we had a new editor called Hunter Davis and I remember he called me into his office one day and he said: 'right, what we're looking for now is stories on crime and middle class living and fashion'. And I knew my days were numbered and I made a decision then to move sideways then really into film making because there were a lot of reasons really. I found that as a still photographer when I – one was either travelling or one was unemployed, whereas film making is a longer process, you're become more involved with the people you're filming and it has a beginning and a middle and an end and I thought it was an interesting area to move into. And I'm glad that I did this because other photographers I know became rather corporate. They started doing company reports for advertising agencies and big business, and a lot of people in Magnum agency for example, I think did a lot of corporate work, and I wasn't happy doing that. It wasn't for me really.

Marsha: You know um–

Rick: Sorry!

Marsha: You walked into Derek's studio – and um – have you ever had anyone walk into your studio and then – who you have mentored?

John: Yes, I've met a few young photographers and I hope that I've helped them along on the way. I didn't really have a studio in the way that people could walk into. I was working out of a suitcase more and so it was harder in that respect. Um and um you know, I didn't have young people working for me. I was working on my own or with a writer normally. But um I always want to think that I should – that it's good to encourage young people and I think one can learn from young people too. I mean Photography is hugely changed nowadays and some of it I like and some of it I don't but that doesn't matter. The – one needs all kinds in the to make a world and one needs all kinds of photography – erm – it keeps the thing fresh to keep things fresh. So I think that – you know I don't want to be an old fogey in that sense.

Marsha: Did you stay in touch with Derek:

John: I did see Derek on and off over the years. Certainly, and um i mean not closely, but certainly now and again and it was always fun to see him. Um he always had plenty – one didn't get a word in edgeways – he had plenty to say. He always had plenty to say, but it was always good to see him.

Rick: That's – that's brilliant! That's great.

Marsha: ...wonderful – what an exciting life – have you ever written –