

Disclaimer: This interview was conducted in 1994 and concerns memories of 1930s life; as such there may be opinions expressed or words used that do not meet today's norms and expectations.

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\* Transcript ID: HC-94-012AT001

\* CCINTB Transcript ID: 94-12-17a-at

\* Tapes: HC-94-012OT001

\* CCINTB Tapes ID: T94-3

\* Length: 01:02:13

\* Possil, Glasgow, 18 November 1994: Valentina Bold interviews clients of the Hamiltonhill Day Centre

\* Transcribed by Valentina Bold/Standardised by Annie Nissen

\* DP = Davy (David) Paterson, LB = Lilian Buik, JS = John Shearer, HD = Nellie (Helen) Donaghy, SI = Sarah Irvine, SH = Senga Hughes (key worker), Rita Davies (manager), VB = Valentina Bold

\* Notes: First of two interviews with clients of the Hamiltonhill Day Centre; Sound Quality: Fair; this interview was originally transcribed in a phonetic manner; the original phonetic version can be accessed through our physical collection - please contact Lancaster University Library for details.

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[Start of Tape]

[Start of Side A]

[VB tape introduction]

**VB: Yeah, I mean I'll tell you a bit about what I'm doing first, just so you get an idea. It's a project, erm, that's running through Glasgow University and we're collecting people's memories of cinema in the thirties.**

**DP: Oh yes.**

**VB: So we're going to make a sort of library of all the information that we get from people about cinema in the thirties, and probably what'll come out of it is maybe, say, a book about what it was like to go to the cinema in the thirties, and just generally collecting the sort of information that's likely, you know, never to be collected if we don't.**

**LB: You'll need to ask the questions!**

**VB:** I'll ask plenty of questions! So, please bear with me while I'm doing that. The first thing I really need to get it that I need to make sure that I've got everyone's name and where you come from, this sort of thing, eh, and I know a couple of you already, but not everybody and there's just-- [care worker interrupts, looking for another client] So, would it be okay if I took a minute, just to go round and ask everyone?

[general assent]

**LB:** Certainly, certainly, we're here just to pass the time.

**VB:** Right, thanks very much. I hope I don't eh you know, disrupt your afternoon too much!

[general dissent]

**VB:** OK, so it's John?

**JS:** Shearer.

**VB:** Right.

**JS:** S-H-E-A-R-E-R

**VB:** E-A-R-E-R

**JS:** H-E-A-R-

**VB:** H-E?

**JS:** H-E-A-R-E-R

**VB:** Right. And what's your date of birth, John?

**JS:** [date redacted] '14.

**VB: Right. And whereabouts were you born? Was it in Glasgow?**

**JS: In Kirkcudbright.**

**VB: Right. And what was it-- I'm just going to check this because I don't want to make any mistakes erm what was it that your father did?**

**JS: He was a baker.**

**VB: A baker. And did your mother work?**

**JS: No.**

**VB: Right. So she was a housewife?**

**JS: Yes.**

**VB: Right. Erm, how many-- [all start laughing]**

**LB: I'm not telling her what date I was born!**

**VB: You don't need to tell me! [all laugh]**

**LB: I'm only kidding! They all know we're ancient here!**

**VB: Right! Erm, how many sisters and brothers did you have?**

**JS: Four of each.**

**VB: So that's four sisters and four brothers [interruption from care worker, getting something]  
And what school was it you went to?**

**JS: I went to different schools. John Street.**

**VB: Right. Is that in Kirkcudbright?**

**JS:** No, no, that's in Glasgow.

**VB: Right, right.**

**JS:** Then, then, Lesmahagow.

**VB: Ah, so I see. You were living in Lesmahagow for a time as well?**

**JS:** Yes.

**VB: I see.**

**JS:** I left school there.

**VB: What age were you when you left school?**

**JS:** Sixteen.

**VB: Right. Okey-doke.**

**JS:** I'm eighty now [laughs] sixteen.

**VB: I'm just working that out [laughs] and what work did you do yourself?**

**JS:** Cabinet maker.

**VB: Right. Was that immediately after leaving school or?**

**JS:** No. I was in a grocer's.

**VB: Right.**

**JS:** I was in a grocer's for about two years.

**VB:** So that would be from when you were sixteen?

**JS:** Yes.

**VB:** Sixteen to eighteen.

**JS:** Yes.

**VB:** And then you must have served an apprenticeship, then?

**JS:** That's right.

**VB:** So was that from when you were eighteen?

**JS:** Yes.

**VB:** Yes. Right up to when you retired?

**JS:** No, no. I was in different jobs.

**VB:** OK.

**JS:** I was a seat fitter in cinemas and bingo halls.

**LB:** Oh, I'm trying, I'm trying to think of mine. [laughs]

**JS:** I worked in cinema and bingo hall seats. I drove for the firm.

**VB:** Right. That's interesting.

[multiple conversations; inaudible]

**HD:** See when she asks how many sisters and brothers I had!

**JS:** For seven year.

**VB:** So that would be, what years would that be when you were a driver?

**JS:** I drove the last seven year before I retired.

**VB:** OK.

**JS:** Just before I retired, seven years. See I had the license and I was the only one that had the license to drive.

[background noises; baby crying]

**VB:** I see. I see. Right, so that was, you worked in a grocer's and then you were a cabinet maker, a seat fitter, and then you drove for the last seven years.

**JS:** Yes, that's right.

**VB:** Erm, have you got any strong political beliefs?

**JS:** In what way?

**VB:** Maybe I shouldn't ask that. I mean, were you a member of a party or anything? Or?

**JS:** Naw.

**VB:** Right. OK. How about religion, what, what.

**JS:** Well, [laughs] that's a difficult question.

**VB:** I know, I know. Is it an important part of your life or?

JS: Naw, naw. It's just, you see...

**VB: What were you raised as?**

JS: Pardon?

**VB: What were you raised as?**

JS: It's difficult [laughs]

**VB: Is it difficult?**

JS: It's difficult to answer [all laugh]. You see my mother was a Catholic and my father wasn't, my mother was a Catholic, my father wasn't.

**VB: Ah, I see.**

JS: Some of us went to the Catholic schools and some of us went to the Protestant schools.

**VB: I see.**

JS: Yes.

**VB: I see. So your family was sort of 'divided'? Well, not divided, necessarily divided, but you had the two?**

JS: Yes. No quarrels.

**VB: Right, ok. Erm, so, you were born in Kirkcudbright and you lived in Lesmahagow for a time?**

JS: Yes.

**SI: I'm just about falling asleep.**

**VB: I know! Any other places that you've lived?**

**JS:** Newton Mearns, before there was any houses in Newton Mearns.

**VB: Right. So when was that?**

**JS:** Hmh, see...

**SH:** You were all toffs then? Travelled a wee bit!

**VB: He certainly has, hasn't he! Travelled around!**

[general "Ayes", "He has"]

**JS:** In Newton Mearns, you know, I was in a dairy--

**HD:** [inaudible]

**JS:** A dairy, and we lived above this dairy

**VB: Right.**

**JS:** I was in school in Newton Mearns there.

**VB: Oh right, so that would be before you were sixteen?**

**JS:** That was a Mr Maclaren that was the headmaster.

**VB: Right.**

**LB:** You wouldn't think it to look at him [laughs].



**VB: So that was when you were still at school and Lesmahagow as well and then you came to Glasgow?**

**JS:** Yes.

**VB: Glasgow. And stayed [lived]?**

**JS:** Stayed there.

**VB: Right, okay. Erm, okay, erm, were you married?**

**JS:** I'm married, yes.

**VB: Whenabouts were you married? Sorry, this is taking a bit long, but-- [all laugh]**

**SI:** I'm going out [laughs].

**JS:** Fifty-seven year.

**VB: Right.**

**JS:** Fifty-seven year.

**DP:** Story of my life [laughs].

**VB: And did your wife work?**

**JS:** Well, she was a tailoress and then she had to give up when she started getting the family.

**VB: Right, so how many children is it that you have?**

**JS:** We have two boys, but the two girls are adopted.

**VB: Right. Two boys and two girls. That's great! So now I know a bit about you so that's very kind, thanks.**

**HD: That's you.**

**VB: Thanks very much for bearing with me there. Erm, right, so--**

**JS: [to DP] Do you want to sit here?**

**DP: Eh?**

**JS: Or are you all right there?**

**DP: Eh?**

**JS: To answer – are you all right there to answer?**

**VB: I'll maybe be a bit faster on this one because I know a bit about Davey! Have you got a middle name at all or is it just...?**

**DP: Naw.**

**VB: Right [pause] erm, you were, were you born in Glasgow?**

**DP: Yeah.**

**VB: What, what part?**

**DP: Maryhill.**

**VB: That's right.**

**LB: That's a good old place there, Maryhill.**

**DP:** Oh yes [laughs].

**VB:** And when were you born?

**DP:** [date redacted] 1917.

**VB:** Right and--

**DP:** Young!

**VB:** And what was it your father-- [laughs] I know, a youngster! What was it your father did Davey again, your father?

**DP:** Aw, he worked in the docks.

**VB:** Right.

**DP:** Aye, he was a miner afore that.

**VB:** Right. And did your mother work?

**DP:** Yes, my mother would go out charring for rich people, doing stairs and that.

**VB:** Right. Erm, sisters and brothers? I know you've got a sister.

**DP:** Just got a sister. One sister.

**VB:** Right. And what school was it that you went to?

**DP:** East Park, Maryhill.

**VB:** Right.

[others talk about location of East Park; 'near the home']

**VB: Right. And when was it you left there? How old were you when you left?**

**DP:** I was fourteen.

**VB: Right.**

**DP:** When I left school.

**VB: Right. And--**

**DP:** And I went in to the foundry. I worked in the foundry.

**VB: Which foundry was that again?**

**DP:** That was up Maryhill too.

**VB: Right.**

**DP:** It was Shaw's Foundry.

**JS:** Shaw and Beg? Was it Shaw and Beg [laughs; probably referring to Shaw & McInnes Ltd].

**DP:** Shaw.

**VB: And then, you were a baker for a while as well, weren't you?**

**DP:** I was in the bakery, I wasn't a baker. I worked a lift in the baker's.

**VB: Right [pause 3 seconds]. And did you not do a job when you were at school as well?**

**DP:** Well the milk, the milk.

**HD:** Aw, he was a wee milk boy.

**DP:** And papers at night.

**SH:** That's right. Davy and Andy were the milk boys.

**DP:** The milky bar kid [all laugh]

**VB: Right. Do you have any strong political, were you ever a member of a political party or anything.**

**DP:** Naw.

**VB: Right. Eh, religion?**

**DP:** Presbyterian.

**VB: Right [pause] and has it always been Glasgow that you've stayed [lived] in?**

**DP:** Oh yes, always in Glasgow.

**VB: Right. Erm, and you weren't married, were you?**

**DP:** No, no.

**VB: Oh yes.**

**DP:** Colour TV!

[laughter and general inaudible joking 7 seconds]

**VB: That's good, thanks a lot. Thanks a lot again for bearing with me on that.**

**HD:** There's Sarah!

**VB: Sarah, what's your full name?**

**HD: Your history!**

**VB: What's your full name Sarah?**

**SI: Sarah Irvine.**

**VB: Right. And when were you born?**

**SI: Eh, wait a minute [all laugh]. 1904.**

**VB: 1904!**

**SI: Aye. I'm 90 just now.**

**VB: Right. And what's your birthday?**

**SI: [date redacted].**

**VB: [date redacted].**

**SH: She's a spring chicken!**

**VB: Yeah [laughs] and whereabouts were you born?**

**SI: Maternity hospital.**

**VB: Mhm [laughs].**

**SI: My mother was that poor [louder laughs from all].**

**VB: Whereabouts was that?**

**DP:** Rottenrow.

**VB:** Rottenrow.

**SI:** Aye.

**DP:** That's in Glasgow

**VB:** What was it that your father did?

**SI:** My father? Joseph Arthur.

**VB:** Mhm. What sort of work did he do?

**SI:** Erm, he was a tradesman in Hugh Smiths, Possil.

**VB:** Right. What about your mother, did she work?

**SI:** No.

**VB:** Right. Do you have any sisters or brothers?

**SI:** I've one brother.

**VB:** Yeah. Is that all that you had or did you just have the one brother? Erm, what schools did you go to?

**SI:** St Columbus RC school.

**VB:** Mhm.

**SH:** That's still, I think, opened and all, isn't it?

**LB:** Naw, I don't think so.

**SH:** Is it not?

**LB:** Naw. I don't think so.

**JS:** What?

**LB:** St Columbus, is it still open?

**SI:** The old one shut. They've got a new one now.

**VB: Right.**

**LB:** I thought [inaudible]. I was married in the old one.

**JS:** What?

**LB:** I was married in the old one.

**JS:** So was I.

**VB: So, what kind of-- did you work yourself, Sarah?**

**SI:** Yes.

**VB: What kind of work have you done?**

**SI:** Cleaner, Post Office.

**VB: Yeah.**

**SI:** Worked till I was sixty-eight [laughs].

**VB: So that was the job you did all your life then? Was that the only job you've ever done, or...?**



**SI:** Oh no. I had quite a few jobs. It'd take me too long to tell you [all laugh].

**VB:** Can you, what sort of thing, what other things have you done?

**SI:** Eh, I went dancing!

[all laugh]

**HD:** Didn't we all!

**VB:** We'll come back to that in a minute actually. That's, erm, what about work you got paid for?  
[carer interrupts 12 seconds] What other sort of work have you done?

**SI:** Oh I've worked in confectionery when I was younger.

**VB:** Aha, which one was that?

**SI:** Well, the name of it in they days was Pullar's.

**VB:** Right [pause 2 seconds].

**SI:** Confectionery.

**VB:** Right. Erm, how about, did you do any other jobs? You said you'd done a few.

**SI:** Ach, quite a few.

**VB:** These are the main ones though?

**SI:** Aye.

**VB:** Right.

**SI:** These are the ones I remember [laughs].

**VB:** Right. Erm, what about yourself, have you ever been a member of a political party or anything, or have you got strong political beliefs?

**SI:** You'll have to repeat the question.

**VB:** Have you ever been in a political party? Have you got any strong political beliefs?

**SI:** No.

**VB:** And religion? Obviously you were brought up as a Catholic?

**SI:** Yeah.

**VB:** Erm, have you always lived in Glasgow?

**SI:** Yes.

**VB:** Right. Which parts?

**SI:** Eh [pause 2 seconds] Maryhill way.

**VB:** Maryhill, right. And were you married?

**SI:** Yes.

**VB:** When were you married?

**SI:** Eh, och, I can't remember the date.

**VB:** How long ago, roughly?

**SI:** A long while ago. Eh, I just can't mind [remember] the date.

**VB: Right.**

**HD:** Can you mind what year?

**SH:** What age did you get married at, Sarah? Roughly.

**SI:** Eh, I dunno, eh... [pause 5 seconds] twenty-two.

**VB: At twenty-two. We'll work that out, that's great erm--**

**JS:** The year before me [laughs].

**VB: Right enough, yeah. What was it your husband did?**

**SI:** Eh, he was a labourer in one of the yards.

**VB: Right.**

**SI:** I just can't mind which.

**VB: Was that in one of the shipyards?**

**SI:** Yes.

**DP:** Yarrow's?

**SH:** Was it Yarrow's?

**SI:** I think so.

**VB: Right [to DP] actually I think I forgot to put down that you'd worked in the yards then as well for a time. Was it in Yarrow's that you worked?**

**DP:** Aye, in the foundry.

**LB:** [to SH] It's your turn!

**SH:** I'm too young!

**VB:** And do you have a family yourself? [to SI again]

**SI:** Yes.

**VB:** How many children do you have?

**SI:** A son and a daughter.

**VB:** Right. That's great. Thanks a lot for, you know, taking the time to go through that [all laugh].

It'll only take a minute or two longer! So how about yourself, what's your full name?

**HD:** Helen Donaghy.

**VB:** Right.

**HD:** D-O-N-A-G-H-Y.

**VB:** Right. And when were you born, Helen?

**HD:** 1910.

**VB:** Right. And your birthday?

**HD:** [date redacted].

**VB:** Right, and whereabouts were you born?

**HD:** Townhead.

**VB: Right. Townhead, Glasgow?**

**HD:** That's Glasgow.

**VB: What was it your father did?**

**HD:** He worked on the railway.

**VB: Right. And your mother?**

**HD:** She was a housewife.

**VB: Right. Erm, sisters, brothers?**

**HD:** Do you want all the family or the ones that's departed or what?

**VB: Erm, all the ones that--**

**HD:** She had fourteen, my mother had fourteen.

**VB: Really.**

**LB:** Wow!

**VB: How many boys and girls was that?**

**HD:** Aw, I can't! I'll need to count on my fingers!

**VB: Right.**

**HD:** Oh God!

**VB: Fourteen is enough, yes!**

**HD:** Wasn't half enough!

**VB:** And what about schools? What schools were you at?

**HD:** RC.

**VB:** Was that the same as them?

**HD:** Naw, St Mungo's.

**VB:** Right. And have you worked yourself?

**HD:** I was a waitress.

**VB:** Right. Whereabouts?

**HD:** Eh Castle Street, High Street, and Garscube Road.

**VB:** Right. Ever been involved in a political party?

**HD:** I was in the Labour party.

**VB:** Right.

**HD:** When I was younger.

**VB:** Right.

[SI inaudible in the background]

**LB:** See that's been all day yesterday.

**VB:** And, erm, obviously you must have been raised as a Catholic.

**HD:** I was, Yeah.

**VB:** And have you always lived in Glasgow?

**HD:** Yes.

**VB:** Just in Townhead and here, or?

**HD:** I moved twice.

**VB:** Yeah.

**HD:** Townhead, Maryhill and eh, Milton.

**VB:** Right, right. And, are you married? Have you been married?

**HD:** Yes.

**VB:** When were you married?

**HD:** '33.

**VB:** Right. And what was it your husband did?

**HD:** He worked on the, eh, lead pipes for Prestwick Airport. I don't know what he worked at. I just know that was one of his jobs.

**VB:** Right.

**HD:** And then he wrapped them with asbestos.

**VB:** Yeah [group getting restless] I know, I'm sorry about asking all these questions at this stage. It's just so I know a bit of background about everybody.

**LB:** To see if we can mind it all!

**VB:** To test your memory [laughs]. And then we can forget about it.

**LB:** Testing my memory [laughs] I might forget!

**VB:** [to HD] And how about children? How many?

**HD:** Five.

**VB:** Five. How many boys and girls?

**HD:** Three boys, two girls.

**VB:** Right. And last, but not least!

**LB:** Aw my God, me [all laugh].

**SH:** Oh it's all coming out now! Go on!

**VB:** What's your full name?

**LB:** Lilian, Lilian, I'll give you all my full name, Buik. B-U-I-K.

**VB:** Right. How do you spell your last name?

**LB:** B-U-I-K, no B and a lot of folk put C in it and a lot put an e [I couldn't get away from it?]

**VB:** Right. Can you repeat that the, just to make sure I got it right then.

**LB:** B-U-I-K. There's no 'C' in it.

**VB:** B-U-I-K, right. I've got that now.



**LB:** That's a wee bit better. I'll not complain now.

**VB: Right. And when were you born?**

**LB:** Wait a minute, 19, Oh hell! 1913 [all laugh] aw God's truth, I nearly forgot then! The [date redacted] [inaudible chatter in the background].

**VB: And whereabouts were you born?**

**LB:** Well as far as I know, hen [term of endearment], it was about Dobbie's Loan, but I don't know. Whatever the street was I don't know, down about Dobbie's Loan.

**SH:** Glasgow.

**LB:** Glasgow.

**VB: And what was it your father did?**

**LB:** Eh, he was, I, well I think he did the electricity, you know, the work, you know. Well we didn't bother about my father, you know? We didn't worry about him.

**VB: Yeah. What was it your mother? Was she a housewife?**

**LB:** Aw, I hadn't a mother, my mother died.

**VB: Oh, I see.**

**LB:** Er, I had a stepmother but you don't want to know about her.

**VB: Right. What about sisters and brothers?**

**LB:** Yeah, just a sister. Just a sister, just the two of us.

**VB: Right. And what school was it that you went to?**

**LB:** I went to, eh, St Mary's Episcopal School, on Braid Street.

**VB: Right.**

**LB:** On Braid Street. [Where you stayed as well?]

**VB: And what sort of work have you done yourself?**

**LB:** Aw, I've done a hell of a lot of work, hen.

[all laugh]

**LB:** I worked in Wardours, I worked in Pettigrews and Stevens.

**VB: Right.**

**LB:** And I worked in eh [Oldbank?] Hospital.

**VB: Right.**

**JS:** That's not there now. That's not there now.

**VB: And what about yourself. Have you been in any political parties or?**

**LB:** Naw hen, naw, I hadn't any time for that.

**VB: Right. And, erm, so were you Episcopalian then?**

**LB:** Aye.

**VB: Yeah [pause 3 seconds] and have you always lived in Glasgow?**

**LB:** Aye, well I went down to Whitburn five years ago.

**VB:** Oh right, Oh right.

**LB:** Or six year ago.

**VB:** Right [pause 3 seconds] and whenabouts were you married?

**LB:** St Columbus, St Columbus.

**VB:** Right, and what date?

**LB:** 1937.

**VB:** 1937, right. And what was it your husband did?

**LB:** Oh, he was a, he worked in that one along North Woodside Road, what do you call it? There used to be?

**DP:** [inaudible] Iron works.

**LB:** Aye, now you say that, that's where he worked.

**DP:** North Woodside Road.

**DP:** I can't mind the name of it. Ferguson?

**LB:** Was it? Ah, I can't mind. Down on--

**SH:** Ferguson and Shaw?

**LB:** Down on North Woodside Road anyway.

**DP:** Fergies? Ferguson and Shaw.

**VB: Ferguson and Shaw.**

**LB:** Say that anyway.

**VB: Something like that. Yeah.**

**LB:** So North Woodside Road, anyway.

**VB: Right. And what about yourself. Do you have children?**

**LB:** A boy and a girl.

**VB: A boy and a girl. Right. I'm glad we got that finished.**

**LB:** Well, that wasn't too bad, that wasn't too bad.

**DP:** Have you got writer's cramp, Val?

**VB: Right [laughs]. Now we can pass over to the tape machine and think about that a bit more! No, as I was saying, erm, what I really wanted to ask you about was, erm, the cinema, and your experiences of going to the cinema. Erm, I mean, for instance, what cinemas do you remember going to yourselves?**

**LB:** Aw, quite a lot, quite a lot.

**HD:** The Casino, Castle Street.

**VB: Castle Street.**

**HD:** The Carlton, across the road from it, in Castle Street.

**VB: Mhm.**

**HD:** St James's, Stirling Road [St. James' Picture House, Stirling Street]. What was the one in, eh, Saracen?

**LB:** Saracen?

**HD:** Uhuh.

**SH:** Aye, there was one in Saracen Street.

**LB:** Yeah, I vaguely ...

**JS:** Possil, the Possil [Possilpark Picture House/Avon]

**HD:** They called it the Avon or something. Or the Ahvon? Didn't they? [to SH] oh, you wouldn't know! Before your time!

**SH:** It's where the Brothers is.

**HD:** Aye, that's it.

**VB:** It's a long list that, Helen, I mean, can you tell us a bit more about some of the cinemas you mentioned there? 'Cause they're not ones that are familiar to me. I think a lot of these are gone now.

**HD:** Well, what was it you wanted to know about them?

**VB:** Well, what I'm really interested in was really what it was like to go to the cinema in the thirties. What the cinemas were like. Erm, what sort of films you went to see, what sort of films you liked.

**DP:** In the thirties it was mostly silent films, mostly silent films.

**HD:** Oh, I can't remember that.

**VB:** Well, I mean, I've got a list actually, that you might find, you know, there are films that you recognise, of, kind of the top ten films of the 1930s and maybe that would be--

**SH:** Would help.

**VB:** Would be helpful. I don't know if you remember any of these ones?

**DP:** Oh yes, Maurice Chevalier.

[VB passes list around; simultaneous chatter starts]

**DP:** Ah, Gracie Fields.

**HD:** Oh Gracie Fields, we watched her a lot.

**VB:** Yeah. Was Gracie Fields a favourite of yours, Helen?

**HD:** Yes, yes. At that time she was.

**VB:** Yes.

**HD:** Gracie Fields, she was good. And Jack Hulbert, he used to be with his wife.

**LB:** Norma Shearer, Clark Gable.

**JS:** Norma Shearer, that was my sister [laughs].

**VB:** I know, I was wondering when you said that!

**DP:** Her with the big chin!

**LB:** Well, Clark Gable.

**JS:** Ramon Novarro.

**HD:** His wife couldn't half kick her height but, didn't she!

**JS:** These were all good actors [general agreement by all]

**SH:** *The Lives of a Bengal Lancer*, that was on the other week there.

**VB:** What sort of, erm, films did you like yourself John, I mean? Just looking at that list, are there any of your favourite stars?

**LB:** 'Snow White'.

**VB:** Movies there?

**DP:** *Snow White and the Seven Dwarfs*. I was Dopey in that, mind [laughs].

**LB:** We've fairly seen all these pictures, haven't we? When we were young. Seen the whole lot of them.

**SI:** Aye.

**SH:** I'm just pointing out *Snow White and the Seven Dwarfs*. I mean that's out on release again.

**HD:** I went out with my family to see that.

**VB:** Did you take your children to see that?

**HD:** Uhuh. Ah and they loved it! [laughs]

**DP:** Shirley Temple.

**SI:** Aw aye.

**LB:** I've got the thingamy of that now. The tape of that now. Sit and watch it over.

**HD:** Aye. The only bit they grooed [cried?] at was when the witch came running out! Bite the apple [laugh]. Oh, they didn't like her!

**VB:** I mean, I brought as well some pictures of cinemas. Unfortunately, I couldn't get any cinemas round about here, but--

**HD:** Well they've mostly all taken down now [general agreement].

**VB:** I mean here's one of the Vogue in Govan. Do you remember that one?

**HD:** Oh the Vogue.

**JS:** I know it.

**LB:** Oh aye, that's the one where the bingo hall is in the now.

**JS:** I've been in practically all the cinemas and bingo halls.

**DP:** *Three Smart Girls, Spring Parade*, I saw that. That was nice.

**HD:** Isn't there another in Hamilton Road there now? Eh Rita, eh.

**SH:** Aye, but this is the one in Govan. It's the same one, but, it's the same one, but--

**JS:** The same fittings.

**SH:** It's almost identical to the front of the Vogue in Saracen [all agree].

**HD:** That's right, that's right.

**JS:** You've all the 'Countys'.

**HD:** Eh?



**JS:** You've all the 'Countys' too, The County in Byres Road [Grosvenor], County in Anniesland [Ascot, later Gaumont and Odeon], County in Port Glasgow [Palace, later Plaza?]. I've been in the lot, I've worked in them.

**VB: Right.**

**SH:** They all kind of furnished the same, John?

**JS:** Yes, yes.

**SH:** You know, like the different owners?

**JS:** The 'Countys' belonged to one owner, he lives in Alloway in Ayrshire, facing Burns's cottage, that's his house, eh, Mr Palmer. That's his name, he owns all, he owns all the 'Countys'. Because I used to deliver stuff to his house, and when I had to deliver it they had to lock up, chain up all the dogs, before I could get in.

**LB:** Aye, that's right. That's right.

**JS:** Because they had it all guarded. You know, the dogs? And that's how I know. I know him, I know him. All the, all them. The Astoria, that's--

**HD:** I watched it getting built.

**LB:** I went to the Astoria quite a lot.

**HD:** My mother and I used to go and stand up by the Canal bank and watch them building that.

**LB:** I used to take the two kids to there, up to there, and got them and get them sweeties and milk, and tell them to shut up [laughs].

**HD:** I saw it being built, I went up with my mother and that.

**LB:** It used to be a sixpence at the time, Senga. You know.

**VB:** It's really interesting. Actually--

**LB:** I really was what do you call it?

**JS:** There's no Playhouse now. It was the Apollo after that. And the Apollo's finished. It's the Seamore now.

**HD:** Aye, the Seamore, I loved that and all.

**VB:** Just one minute 'cause--

**DP:** They're all talking.

**VB:** I'm sorry to interrupt, I'm sorry to interrupt, but it's just, because I'm taping this, could I ask if we can, you know, be quite careful to just speak one at a time? 'Cause otherwise...

**JS:** It's mixed up.

**VB:** When we're recording it, it just gets kind of jumbled, so.

**HD:** Well, a couple of the halls that we used to go to, it wasn't seats it was benches! We didn't like that [laughs]. Anything else you'd like us to say?

**VB:** Was that right? Just wooden benches?

**HD:** Wooden ones, uhuh. No backs. Just the wooden benches.

**VB:** Yeah.

**JS:** And when you're sitting the usher, the user says, "Move up", and then the one on the other end is off [all laugh] and then along the other end and you get a seat there! That's how you get... [all laugh]

**SH:** Did it go up in steps, the way it does now?

**LB:** No, just straight [general agreement].

**HD:** You'd to look up at the screen.

**JS:** Aye.

**HD:** It was different with the theatres, you know how the theatres is now? They're more ...?

**DP:** At the back, there was a wee geggio [travelling theatrical show] in Kilpatrick Street.

**VB: What was that?**

[several conversations happening at once]

**JS:** It was a wee man with a bag!

**HD:** The wee [inaudible] did you ever hear of that?

**VB: Can I ask, we were talking about just before, did you ever have these sort of double seats that they had for...?**

**DP:** Chummy.

**JS:** Yes, chummy seats, that's what they called them.

**DP:** Chum, chummy seats.

**JS:** For when you're winchin [courting] [all laugh].

**LB:** I used to go to the back bit [laughs].

**VB: Were these in the back bit then?**

**LB:** Well, I went in the back bit.

**JS:** That was at the balconies in most of the cinemas, you see? They maybe had two rows of chummy seats [all laugh] and the rest are all singles.

**DP:** That's where you went, John! Naw? [all laugh] Ach well!

**JS:** I've been in the Rio in Rutherglen, that was before I was married [laughs].

**VB:** I won't ask about that just now [laughs] I mean, I was interested when you were saying that, I mean, you know, fitting them and everything, were they really quite-- what were they like inside? I mean, you said some of them had the wooden seats. Were there, I don't know if I have...

**HD:** Just a wooden floor.

**VB:** Yeah. But I mean you were saying some of them were really quite grand.

**JS:** Oh yes.

**LB:** Oh there were some of them quite nice.

**JS:** Mind the Panopticon [all laugh].

**HD:** I never was in it. My dad, my father, he swung the clubs in the Panopticon for a dare! Him and his brother, and they were swinging them all night, for a test! And my father won a jar of sweeties! And, eh, Bovril, for the contest!

**SH:** What was swinging the clubs? What's that?

**HD:** Just swinging them! He used to do tricks with him, and he had a pair of torches at the end and he could--

**SH:** Oh.

**HD:** And he could put lights to them, and swing them.

**VB:** So that was, John, you were saying that they had turns at the interval?

**All:** "Aye, that's right."

**JS:** And they used to have singing and dancing.

**HD:** Most of the theatres had turns at the interval.

**JS:** At Queen's Street, the Queens.

**HD:** I was in it too.

**SI:** Aye, so was I. [laughs]

**VB:** What was that like when they had turns at the interval? Was it, eh--

**HD:** The screen was--

**JS:** They opened the screen up and then the stage was there, and they closed the screen and then the screen for the pictures would come down [laughs].

**HD:** I got in to a row one time, I was supposed to be at the Casino. And when I came in, my mother says, instead of the Casino, I went to the dancing with my pal. So when I came in, my other says, "What was on the night?" and I started to tell her. "You're a liar. Francie was at the Casino and he's after telling me what was on!" [all laugh]

**SH:** You got shot!

**LB:** Telt [told] on you!

**HD:** I wasn't supposed to go to the dancing then! I didn't half get shot!

**LB:** That's what you get.

**HD:** Another time I powdered my nose. You know my nose was kind of red when I was younger. And I'd put powder on, and when I came in my mother was, "Oh my God. You'd think somebody's hit you with a flour bag!" [all laugh] A wee bit of powder! See what they put on their faces now [laughs].

**SH:** That's it.

**HD:** Oh, I got a row [laughs].

**VB:** I mean, did you get dressed up to go to the pictures or?

**LB:** Aw naw, aw naw.

**HD:** Not dressed up. But you went nice, as nice as you could.

**LB:** You went in your dress clothes, your Sunday wear! [laughs]

**HD:** You couldn't put on your best clothes when you went to the pictures 'cause there'd be people--

**LB:** Oh naw, you didn't go scruffy.

**HD:** You went in your nice clothes, your coat and your scarf.

**JS:** Some of them weren't seats, some of them were maybe a big circle of wood.

**LB:** And if somebody was--

**JS:** And the person behind you would be putting their feet on your coat or whatever [laughs].

**LB:** You used to say, "Aw, for goodness sake, put your feet down!"

**HD:** Aye, putting their feet up on the back of the seat.

**LB:** On the back of the seat.

**JS:** Yes.

**VB:** I mean, how did people behave at the movies, because I've heard that there was quite a lot of noise. Is that right?

**HD:** Naw.

**LB:** Aye, that's what--

**HD:** Well, if a turn wasn't good, they would, "get off", if it was good they'd clap them.

**JS:** They enjoyed themselves.

**VB:** I mean was that something there was more at, say, movies for children or?

**LB:** There wasn't that much of them.

**DP:** At the kid's matinees, it was bedlam!

**LB:** We used to go to the one eh in Raglan Street, [likely Empire Eragraph] they called it the--

**SI:** Oh aye, I went there and all [laughs].

**LB:** They called it the, I can't remember the name of it. They called it the, foot of Raglan Street, where we used to get in with jeely jars--

[multiple voices speaking]

**VB:** Is that right?

**All:** [general assent]

**JS:** There used to be one at Bridgeton.

**SH:** The wee Raglan? [likely referring to Empire Eragraph]

**LB:** Away down at the end, the end of Raglan Street.

**SI:** At the foot of Raglan Street, Oh aye [laughs] oh aye.

**LB:** You used to get in with your jeely jars. Oh, you were quite happy with your jeely jars!

**JS:** At the cinema, you'd take your jeely jars, you got in with your jeely jars.

**DP:** Was that the Lido, the Lido? [Bijou?/New Grand?]

[several conversations taking place at once]

**LB:** I can't mind, I can't mind [remember].

**HD:** No, that was further down, down at Cowcaddens.

**LB:** I think there was the one, but, naw, see if you said that name.

**DP:** Aye.

**SI:** The wee Raglan, [likely Empire Eragraph] that's right, aye.

**SH:** Sarah's saying the wee Raglan. [likely Empire Eragraph]

**VB:** The wee Raglan?

**HD:** Aw I mind of that one, it was great,



**HD:** Where the television place was, now it's the Theatre Royal.

**LB:** They had the Star [in Maryhill?], on Garscube Road, the Star.

**SI:** Aye, aye, that's right. And the other one facing it. [agreement in the background]

**SH:** Was there a lot more than what there is today?

[all agree]

**HD:** Away up--

**LB:** The Astoria.

**HD:** Three or four in the street.

**LB:** Another wee--

**JS:** Another wee theatre.

**LB:** Another wee theatre, the Astoria, and you had to go away down. You had to watch right enough.

**JS:** You'd get taken away, and you were standing.

**LB:** If it was dark. It was in darkness, if you didn't fall.

**JS:** In the show [inaudible]

**HD:** The one up at Sighthill, they called it the Coffin [probably referring to the Kinema] Do you mind of [remember] it?

**DP:** We used to do that as well.

**HD:** They called it the Coffin, because it was next to the cemetery.

**LB:** That's right, I mind of that.

**JS:** You know, Senga, you had six at once. They had a [inaudible].

**VB: What was that? I was listening to something John was saying, John was telling me.**

**HD:** I don't really know what the name of that was. Can you mind the name of it?

**JS:** Near. In Milngavie.

**DP:** Where was that?

**HD:** The fellas called it the Coffin. My brothers used to go and they called it the Coffin. And it was at the side of the cemetery, Sight, Springburn cemetery.

**JS:** Sighthill?

**HD:** Aye, Sighthill.

**DP:** Sighthill.

**HD:** Well, my grandfather used to work there, digging the graves.

**VB: So was that why they called it the Coffin, then, 'cause it was next to the cemetery?**

**LB:** Aye, that's right.

**HD:** And besides that, it was that kind of shape.

**LB:** It was that shape. That shape.

**SH:** I can remember when I was young going to one in Keppochhill Road, it was the Princes.

**DP:** That's right.

**All:** [general assent]

**LB:** They took it.

**DP:** That's away, that's away.

**HD:** Oh that's away now.

**VB:** What was that one like, the Princes?

**HD:** It was quite nice.

[lots of voices at once]

**JS:** Oh, I took the seats out of that place, before it was knocked down.

**HD:** You know that one, Senga? That's the one I seen.

**SI:** I won a competition for reverse birling [spinning round]. [all laugh]

**LB:** What was its name? Him and I went.

**SH:** In the--?

**SI:** Naw, in one of the dance halls.

**LB:** *Gone with the Wind*, that's where I seen that picture.

**SI:** We used to go to the swanky ones! You'd go down the town [laughs] With better clothes [laughs].

**DP:** The Locarno and the Barrowland!

**VB: Was that more what you [to SI] liked doing, the dancing then?**

**HD:** So did I, I preferred the dancing. But when I got married, my husband didn't go to the dancing. So I was--

**SI:** Oh, I loved the dancing.

**HD:** Not dancing!

**VB: Was it--**

**SH:** Sorry Val, was it a thing that, once you were married you either went as a couple or you didn't go at all?

**HD:** Aye.

**SH:** Aye.

**VB: Is that right?**

**LB:** Well, that's where I met mine in the [inaudible]. Well, that's going, that's where I met mine.

[inaudible 12 seconds; simultaneous talking]

**SI:** You were running for the jam jars to try and get the pictures and the dancing! [laughs] You were running for the jam jars to try and get the pictures and the dancing!

**HD:** Well, that's one thing I never done, I never knew any hall that took jam jars.

**JS:** My girlfriend took--

**HD:** I know, it was done, but I never knew any.

**SI:** You sold the jars. To get the coppers for the dancing.

[inaudible; multiple voices at once]

**VB: How did that work?**

**JS:** You just handed over the jars and they gave you the money. You handed over the jars and they gave you the money.

**LB:** You used to get two jars. And a halfpenny to get in.

**HD:** Did you take jars to get in?

**LB:** Oh, aye.

**SI:** The small jar, eh, you got a halfpenny back.

**HD:** [laughs] A half penny, aye.

**SI:** With a penny for the bigger ones.

**JS:** Do you remember the Delft jars? The Delft jars?

**SI:** Thruppence or four pence to get in.

**LB:** Aye, the stone jars.

**JS:** Well, you used to use them for your tea.

**HD:** During the war, I loved it for your tea, kept it rare and hot.

**VB: Really?**

**JS:** Oh yes, yes.

**HD:** Kept it lovely and hot. You know the pound sized jar, and it was a stone jar? You used to get ginger beer in.

**JS:** That's right.

**HD:** And I loved that! I wouldn't part with it [laughs].

**SH:** You say when you went to the pictures you just held over your jar and you'd get in for nothing?

**JS:** You'd say that's your money. That's your money.

**DP:** That was your money.

**LB:** That's your money.

**SI:** That was your money.

**SH:** What did they do with all the jars?

[multiple voices speaking at once]

**JS:** They took them back. They just took them back, like lemonade.

**SI:** They took them back to the place where they made the jars.

**LB:** They were quite happy getting the jeely jars [laughs] And we were quite happy going in to the pictures! With the jeely jars.

**VB:** Did you take anything with you to eat or drink?

**SI:** Did you ever go to the Imperial?

**LB:** You were lucky, hen, if you got a penny or something.

**JS:** You never bothered.

**DP:** Something to suck. Satinettes.

**HD:** Well, one time during the war--

**DP:** Satinettes was the best.

**HD:** I had been down at, eh, my mother-in-law's, and she was away for a holiday.

**HD:** Do you want to talk first?

**JS:** Naw, go ahead.

**HD:** I was down to my mother-in-law's, and here she was away for a holiday, so I didn't want to go home, it was too early. I went into the fish shop, and I got fish and chips, and went into the theatre, not the theatre, the picture hall, and the weans were sitting eating their chips.

**JS:** I can't remember that [laughs].

**HD:** [laughs] I'll get you after! Anyhow the, the thingy-- what do you call them, the attendant come up, and he says, "Anybody eating fish and chips here" and I had to, I says, "Aye". He says, "You'll need to go outside" And I says, "I just brought them in because I didn't want to go home so early with the family" I says, "We'll not make a mess" He says, "Aw that's alright, as long as you don't make a mess" So I--

**SH:** There you are!

**HD:** Got staying [all laugh]. I shouldn't have been there!

**LB:** No, that's right.

**HD:** But it was nice of him letting us stay, you know? He could've put us out.

**SH:** Did they sell ice-cream and that, you know, at the intervals? You know the way they do now?

[general agreement]

**HD:** Naw, I don't think, after the--

**JS:** They used to come round, they used to come round.

**VB:** I don't know if you saw this picture I brought of--

**SI:** The wee Raglan [likely Empire Eragraph] [laughing] didn't sell anything.

**VB:** Of an Odeon? Erm, I mean, is that quite typical of staff, I mean were they always as smart as that? [VB shows picture of Odeon, Leeds]

**HD:** What, the attendants? Oh aye, they were always neat enough.

**SI:** Oh aye, the dancing used to be mobbed. Used to be mobbed. The dance halls, years ago.

**HD:** The Round Toll, used to be dancing there, the Round Toll.

**VB:** Was that something, erm, someone else was telling me they would go to the pictures more during the week and, you know, go to the dancing, that sort of thing, at the weekend. Was that your experience or--?

**LB:** Oh no, I couldn't have done that.

**HD:** But the halls were only open till eleven o'clock at night.

**VB:** Right, right.

**HD:** And the dancing was the same except on a special night.



**LB:** A special night.

**SI:** A late night.

**HD:** A late night it was open till 2. But the picture halls all shut at eleven o'clock.

**SI:** Aye.

**VB:** Right.

**JS:** You could sit on and watch the pictures.

**VB:** That's what I was going to ask. Did they have--

**HD:** Oh aye, it was continuous.

**VB:** I mean pictures starting at certain times?

**HD:** Well, that was a new thing that started. You could go in early and sit on and watch the picture twice [laughs].

**LB:** Oh aye. [laughter]

**SH:** I remember that.

**HD:** Going back round again, aye.

**JS:** Then it'd stop. And then out you go.

**SH:** I mean, were they always two films? [general agreement] You see like, I can remember years ago there was two films, but now that you only get one, the one...

**HD:** You'd get the long one and the short one.

**SH:** A long one and a short one.

**HD:** And, eh, adverts in between.

**SI:** Aye.

**VB:** Did they have erm music during the films, at all like?

**HD:** You mean like a piano player?

**DP:** More piano. [inaudible] organ--

**HD:** With the silent films and the woman had to play, or man, or whatever it was, it was mostly a woman, according to what was on the screen, she had to keep up [laughter]--

**DP:** Charlie Chaplin films [all laugh].

**VB:** When did the--

**HD:** If it was sentimental, it was all mournful!

**LB:** If it was a comic, she'd to race it [all laugh].

**DP:** Charlie Chaplin, aye!

**LB:** Aw, God!

**HD:** Ah no, there was no band playing, it was just the piano.

**VB:** Right.

**SI:** [It would change?].

**VB:** Charlie, I mean, Charlie Chaplin--

**SI:** They were good times [laughs].

**VB:** [To LB] Was that one of your favourites?

**LB:** Aw, no. The weans [children] liked him.

**VB:** Yeah. Is that right, was he more for weans, or?

**LB:** Aye, childish, childish.

**HD:** Alright for kids, I suppose.

**VB:** Ah yes.

**SI:** [They're supposed to be?] children's matinees, and you could get them into the matinee [inaudible].

**HD:** Get rid of them for a wee while.

**VB:** Is that right?

**HD:** My son, still reminds me, when I took him to see one of them Charlie Chaplin pictures, it was out in that icy place, you know, and this man was starving and Charlie Chaplin was in the house with him.

**SI:** *Gold Rush*?

**HD:** Aye, *Gold Rush*. Eh, and this man was that hungry, he saw Charlie Chaplin walking about and he imagined he was a big chicken [all laugh] and he started running after Charlie to catch him! And then one of the times Charlie Chaplin, he took his boot off and cooked it! Do you mind that?

**DP:** Aye.

**HD:** And he was sitting with the laces as if it was spaghetti [all laugh].

**SH:** That's what I'm looking at, the top ten.

**SI:** [inaudible] Not one of them could touch Charlie Chaplin.

**SH:** Not one of them could touch Charlie Chaplin.

**LB:** No, not one of them's in it.

**SI:** [inaudible] Before he became, you know.

**VB:** That list that I've got has got American films and, you know, British/English films. Do you think there was any difference between the films that were coming out from America and the ones that were made here?

**HD:** The Americans were always so good [general agreement].

**VB:** Much better?

**HD:** You mind the cops? The policemen?

**DP:** Aye, Keystone.

**HD:** *Keystone Cops!*

**DP:** Keystone.

**HD:** *The Keystone Cops*. You wouldn't have mind them either surely, but they were good. If they'd bring them back, you see the laugh of the things they used to do?

**LB:** Aye, they were good.

[End of Side A]

[Start of Side B]

**SI:** They weren't as smart as they are today!

**HD:** Oh, did you see that photo in the papers yesterday?

**LB:** That was disgusting, wasn't it?

**JS:** The policeman used to go on patrol in the army, you know, at Bridgeton Cross I'm talking about? They used to march from Tobago Street down to Bridgeton Cross and then they got posted from there, all different bit parts. They come down marching with their torches in the, in their belt at the back, and all their helmets, it was helmets then, it wasn't the ordinary caps, it was the helmets.

**HD:** Do you think you'll be able to make an essay out of what we've told you? [laughs]

**VB:** Oh, very much [laughs] oh, I mean, very, very much so! It's been really interesting, I mean, I was interested as well when you were saying that, Davy, about the American films being better. I mean--

**DP:** Aye.

**HD:** Well, we always liked the Americans.

**VB:** I mean, what was it about them?

**DP:** Well, they were the best ones. They're still the best ones.

**VB:** What was it about--?

**DP:** Well, they made good films, they were more, better stories they have, well you know, with some of the English films you'd get all sorts of, och, you can't--

**HD:** It's still the same.

**DP:** You just can't understand half of them.

**VB:** When you say you can't understand them, was it, what sort of things was it?

**DP:** The way they talked, they were the Londoners, the Cockneys and all that. Oh God [mimics] "Hi, hi," aw!

**SH:** I think the Americans were always a bit more grand.

**JS:** Too many Australians in the pictures today!

**DP:** There was always a better story.

**HD:** Eh that film they put on, that went on for hours--

**JS:** Too many Australians.

**HD:** Eh, we went to a hall down the town, and they had a break about two hours, we saw it, and then you got your tea, your cup of tea! You could go and get your cup of tea. What do you call that film again?

**SH:** Aw, *Gone with the Wind*?

**HD:** *Gone with the Wind*.

**All:** [general assent]

**HD:** It was so long, everyone went, you'd have your tea in between, you know, and you'd to sit out in the hall, and have your tea and see the rest of the film.

**VB:** Yeah.

**HD:** But it was so long. I mean, it was a lovely film, but it was too long.

[multiple voices; inaudible; laughter]

**SI:** All the studios were.

**HD:** It seems this one they're bringing back again isn't as good. I heard that but I don't know, I haven't seen it.

**VB:** What about the stars as well, I mean again, as well, I brought a couple of the photos. Erm, I mean, here's one of Deanna Durbin, I mean--

**DP:** Oh, she was a good singer.

**LB:** Aye, she was good.

**DP:** She was a good singer.

**SI:** I liked her.

**LB:** I liked her.

**JS:** I like Gracie. Gracie's good.

**LB:** I liked her.

**HD:** Ramon Novarro, wasn't that the one that was the Arab?

**DP:** Aye, the Arab.

**LB:** I liked Gracie Fields.

**HD:** Mind, when he died, was it him that died and they had the big hats?

**LB:** [looking at photo] Is that Montgomery?

**VB: Robert Montgomery, yeah.**

**HD:** You know, one of the big Spanish hats?

**LB:** He was good. I liked him and all.

**HD:** But he died.

**DP:** That's right, yeah.

**LB:** Really good.

**SH:** What was his name, Nellie?

**HD:** Ramon Novarro, I think that was his name.

**LB:** He done *The Sheik*. Was it him that done *The Sheik*? When he was the Sheik?

**VB: Was that Valentino?**

**DP:** *The Sheik* was Valentino.

**HD:** Well, when he died, all the young ones were wearing the big Spanish hats.

**DP:** Aye.

**LB:** That's right.

**HD:** My pal was one of them, but I didn't get one. I liked him.

**VB: Yeah. So, I mean, Robert Montgomery was one of your favourites, Lily?**

**LB:** I liked him, he was good.



**VB: Yeah.**

**DP: Aye, he was good.**

**VB: What was it about him that you liked?**

**LB: Just the way he looked at you and that, you know?**

**JS: He was very popular.**

**HD: Romantic [laughs].**

**LB: Aye, well!**

**JS: That's right.**

**VB: Was that the kind of pictures that you liked, was it the romantic ones?**

**LB: I liked the romantic ones.**

**VB: Yeah, do you, do you think there was a difference between the sort of films, you know, that women liked and the ones the men liked?**

**HD: Oh definitely.**

**SI: She's terrific isn't she? [looking at photograph]**

**VB: What would that be?**

**HD: Well my son likes to watch racing or anything like that, or maybe violence. I don't like these things. I'm always scared even to watch it.**

**VB: Maybe I should ask the men?**

**HD:** Aye, ask them better.

**VB: The sort of films that you liked?**

**HD:** I liked detective ones.

**DP:** I liked the good murder and mystery films, you know?

**HD:** Aye, I liked them.

**LB:** Aye, aye.

**DP:** Whodunnit.

**LB:** You don't see many of them now, not many of them.

**VB: What about things like Cagney, I mean, if you liked the Americans.**

**DP:** I liked Cagney, Oh he was something.

**SI:** I like John Wayne.

**VB: Right.**

**HD:** Aye, the cowboys. My son likes them. So did my man, my man liked the cowboy films.

**SI:** I like cowboy pictures, still watch them [laughs].

**VB: What about yourself, what about yourself, John? What sort of pictures did you like?**

**JS:** I like Gracie Fields.

**SI:** I still watch cowboy pictures!

**JS:** I like Gracie Fields.

**LB:** Aye, Gracie Fields was something. Aye, she was good.

[inaudible; many voices speaking simultaneously]

**VB:** I'm afraid I've not got a picture of her.

**LB:** She really was good, no doubt about it, she was good.

**VB:** Any, any favourites? Films with Gracie Fields that you liked?

**JS:** Naw, I liked Gracie Fields.

**LB:** Aw, I liked all her pictures.

**VB:** I think I had one of hers... [VB passes photographs around]

**JS:** I think Gracie Fields is a great, great actress.

**LB:** What about the singers?

**VB:** Aye, aye.

**LB:** Gracie was nice.

**VB:** Jeanette MacDonald.

**LB:** I seen it a wee minute ago, hen.

**DP:** Nelson Eddy.

**LB:** Gracie Fields.

**DP:** They were great.

**JS:** Good.

**SH:** The second one, aye.

**LB:** Do you want it?

**VB:** Yes, naw, aye. **What about Jessie Matthews? Did you like her?**

**DP:** Good dancer though.

**VB:** **Did you remember about that film, *Evergreen*?**

[everyone still looking at photos]

**SI:** Who's that there?

**LB:** Aw, who's that at the back there?

**SH:** [reads] Janet Gaynor.

**JS:** *Evergreen*, aye. Oh I thoroughly enjoyed that.

**LB:** She was good, aye. She was good and all. Was she not the one with John, oh what's his name, I can't mind him now.

**VB:** **What about people like, erm, Robert Donat, and eh**

**LB:** Oh aye, he was good and all, Robert Donat.

**VB:** **And Ronald Colman, and--**

**HD:** *The 39 Steps*, that was a mystery.

**LB:** A great picture. Norma Shearer, I liked her and all.

**DP:** He was the only, the only British film star that could wear a kilt right!

**VB:** Is that right?

**DP:** The other ones were all...

**VB:** Are you thinking of, erm, when *The Ghost Goes West*?

**DP:** *The Ghost Goes West*. Aye, he was good in that.

**LB:** Aye, he was good in that.

**DP:** Aye.

**VB:** Did you like that one?

**DP:** It was a bit around in Hollywood, but they had him down as the only Englishman, eh English actors, that could wear a Scots kilt!

**VB:** What did you think of his accent in that film, did you think that was, eh?

**DP:** Ah, well he wasn't good at the Scots accent, you could tell he was an Englishman [laughs].

**VB:** Aye.

**DP:** Aye.

**VB:** Naw, I liked that one. He had a good sense of humour as well, didn't he!

**DP:** Aye, he had, aye.

**VB: Yeah.**

**DP: Aye, he was good in *The Ghost Goes West*.**

**VB: Yeah, that was Jean Parker that was in that as well.**

**DP: Aye.**

**VB: Aye. Well, what about Shirley Temple?**

**LB: She was good and all.**

**DP: Aw, Shirley Temple was good.**

**HD: My daughter [laughs] she got all of Shirley's clothes, every time that, you know, she came out with new dresses, I had to get Shirley's dresses for her, and she had all the wee panties to match!**

**LB: Aye. Oh she was good. Aye.**

**HD: And shoes. And then there was another, Baby Peggy? I don't know if any of you mind her, wee baby Peggy? They brought out her shoes and all. Baby Peggy's shoes.**

**SH: They still sell them now to this day, in that style.**

**HD: Aye, I was going to say that, because my grandweans [grandchildren] are still wearing them.**

**VB: Right. I mean was that something that you did yourself? I mean, did you ever copy clothes from the pictures?**

**LB: Naw, naw.**

**HD: Just the styles, just the kiddies, just the kiddies.**

**JS: Just the kiddies.**

**VB: Right.**

**HD: If they were nice, you know?**

**VB: Yeah.**

**HD: But Shirley Temple always dressed nice. I keep looking to you and you wouldn't mind [to SH].**

**SH: Ah, I've seen Shirley Temple in films, but, with the wee frilly dresses.**

**HD: Aye, she was lovely.**

**SH: Wee frilly knickers.**

**LB: Aye.**

**HD: She was on the other day there, erm, some of them, one of the films.**

**LB: Aye, she made some lovely, good pictures.**

**HD: Aw aye, but she was an awful clever wee lassie. I don't know how she done it all.**

**LB: She was good.**

**HD: See the way she could dance and sing and talk to people? [general agreement] It was amazing.**

**JS: Great, great.**

**DP: She's dead now, isn't she?**

**HD: Pardon?**

**DP: I think she's dead now, Shirley Temple.**

**LB:** Naw, naw!

**HD:** Naw! She's on a committee in America.

**DP:** Is she?

**LB:** You know how they show you the pictures? To find out who they were and that?

**HD:** She's quite active.

**LB:** Aw naw, she's still going strong.

**VB:** I mean, was anyone in any fan clubs, or, anything like that?

**All:** [general dissent]

**VB:** Did you--I mean, did you read the movies magazines? I mean things like 'Picturegoer' and 'Film Weekly' and...?

**LB:** Naw.

**HD:** Newspaper, that's all. Newspaper and telly!

**VB:** Yeah. I mean, it sounds like from what you were saying [to SI] that, I mean, the dancing, that was a big thing as well?

**LB:** Aw, that was a good thing, the dancing.

**SI:** I read the 'Celtic View', and I read the 'Weekly News' and my son has the 'Record' and 'The Times' every day. So, I sit up to all hours reading!

**HD:** Celtic supporter, aye?



**SI:** Aye [laughs].

**HD:** She'd have done you a green and white doll! Betty Workman got a green and white one, didn't she?

**VB:** Aye. 'Cause I was interested as well in, not just the pictures, but the other sort of things, you know, that you did and--

**JS:** Yes.

**VB:** The, erm, you know like you say the dancing.

**DP:** Oh, aye, dancing was great.

**LB:** We liked dancing, right enough. Used to go to--

**JS:** The clabber dancing [dancing to a mouth organ].

**LB:** Used to go to the [Kanes?] I used to go to the--

**SI:** Did you go to the Tower?

**DP:** The Tower ballroom, yes.

**JS:** They used to have the dances on the streets.

**LB:** Yes, I was up there. I never was as good a dancer up there.

**VB:** Is that right?

**JS:** Aye!

**VB:** Is that right, John?

**SI:** I liked the Tower.

**JS:** They used to have dances on the street.

**LB:** Oh aye.

**HD:** Oh aye.

**SI:** Clabber dancing.

**LB:** Clabbers, that's what they called them, clabber dancing.

**SI:** [laughs] Clabber dancing!

**JS:** They used to have some great fun.

**HD:** Somebody with an accordion or a mouthpiece, if you couldn't get an accordion.

**LB:** They liked it [inaudible]. You had a rare time.

**JS:** We used to have a great time.

**LB:** You had a rare time.

**SI:** My husband was an accordion player. He played at the dancing.

**LB:** There's nothing like that now. Even when you used to play skipping ropes or, you know, rounders, and all that.

**HD:** You never see nothing like that now.

**JS:** All the girls used to do, they always had the skipping ropes, and remember in the days?

**HD:** Aye, aye, no noo.

**DP:** Remember 'peerie ma learies'?

**LB:** Aye peeries [children's spinning tops].

**HD:** Aye, that's what I'm saying.

**VB: What's that?**

**HD:** It was really thingyma--

**JS:** Oh it was out in the streets.

**SI:** Oh, I loved the peeries!

**HD:** And their girds [wooden hoop].

**LB:** Aye.

**JS:** They used to do all the turns of the day too.

**DP:** 'One, Two, Three ma Leary'.

**LB:** Aye [laughs]

**HD:** They'd go, 'One, Two, Three O'Leary'!

**JS:** That was a lot.

**LB:** And if you couldn't do that, you were stupid!

**VB: Right!**

**HD:** There used to be girds for the boys, you know with the plates?

**JS:** They dressed up as clowns and everything.

**HD:** They had the girds. We made one for Peter and one for Frank.

**LB:** We used to have some rare times and that, but no now.

[interruption offer of refreshments 13 seconds]

**VB:** 'Cause I mean when you said that, Charlie Chaplin, I was thinking of that 'Charlie Chaplin went to France' sort of came to mind!

**HD:** Aw, it was really the thingeme--

**VB:** The rhyme, yeah.

**SI:** We used to have girds, you know?

**HD:** Aye, that's what the woman was saying.

[general agreement]

**HD:** Aw, you're talking about the ones round your waist?

**JS:** Hula hoops.

**LB:** I could never play that, could never get that.

**HD:** That's what the weans would do. I think some of them are still doing that, hula hoops.

**LB:** I used to get that off my mother [laughs].

**HD:** They get no fun now, the kids, that's how they're going haywire.

**LB:** They don't know what to do with their time.

**JS:** There's no work. They've got to do something.

**LB:** They've nothing to do with their time.

**JS:** They've got to steal now.

**HD:** Even used to play with paper balls at football or a can.

**JS:** That's right.

**DP:** Kick the can. Aye.

**HD:** Nothing now for them at all [all agree].

**LB:** Nothing now.

**JS:** You'd tie it to the door and the woman opens the door and pulls you in [all laugh]

**JS:** Comical!

**DP:** Clockwork!

**VB:** Talking of, like, football and that, erm, I'll just, can I ask Davy a question and then--

**JS:** Yes.

**VB:** Come back. Eh, 'cause I know you were keen on playing football and I was wondering if there, was like, times of the year that you went to the pictures more, you know? Was it something you did more in the winter, or?

**DP:** Well, I used to play football for the junior club. It was Saturday afternoon and then--

[interruption with refreshments being served; Rita Davies, head of the centre, comes in 7 seconds]

**VB:** 'Cause I wondered if it was something, you know, if you were out a lot in the summer, that you wouldn't go so much, or? I don't know.

[rustling; inaudible]

**HD:** It's your turn now [to RD].

**VB:** We were talking about these, Rita was talking about these erm the big seats, I can't remember, you know?

**RD:** The divans, we called them.

**JS:** Aye, the divans.

**RD:** There was no arm in between, for the winchers [couples courting], you know?

**SI:** Aw aye [all laugh].

**JS:** Chummy seats!

**HD:** Who went to the ones with big long benches? Just wooden benches?

**RD:** Well, you see by the time it came for me to go to the pictures.

**HD:** Before your time.

**RD:** It was cushioned divans!

**HD:** Aw, cushioned!

**LB:** We didn't even get cushions!

**RD:** The expensive ones were called Golden Divans and in between prices was red divans, it was red velvet [all laugh].

**JS:** I remember one cinema now that was—

[inaudible chatter]

**SI:** It was wood, the skelfs [shelves?!] You'd to watch! On your stockings!

[inaudible 10 seconds; many voices talking simultaneously; laughter]

**HD:** Aye, and it was silk stockings, and you'd to save up for a pair at eleven pence halfpenny. So you did! See when I was working first, I got a shilling pocket money! I'd to keep that for stockings, because with me being a waitress I didn't get out at night.

**JS:** You'd to keep it for the dancing.

**HD:** Aye, aye. Well, I was lucky when I got to a dance. I did get to go with my father or my brother, you know, at times. But a wee bit later on, I slipped out [laughs] as I told you, I was supposed to be at the pictures.

**RD:** It was the same at the films, uh.

**JS:** My wife used to walk for, from Anderston to Bridgeton every day instead of taking the car.

**LB:** Uhuh.

**JS:** You know, I'm talking about the tram car. Eh, to get enough to go to the dancing on a Friday.

**HD:** You skipped your father's [laugh].

**LB:** Aye, you did that!

**JS:** She walked out all the way from Anderston to Bridgeton Cross for a week to save enough to go to the pictures.

**HD:** Oh, we did a lot of that, right enough.

**JS:** To the pictures.

**VB:** **That's amazing.**

**RD:** Well, it was the big entertainment, wasn't it?

**VB:** **That reminds me, one thing I was going to ask you--**

**SI:** I remember I got a new Astrakhan coat, you know? And I went to chapel and the ticket wasn't took off it! You know! It went down my back [all laugh]. And this woman says, "Sarah," she says, "You forgot to take the ticket off your new coat!"

**LB:** Aye!

**SI:** I was that eager for the new coat... I left the ticket on it [laughs].

**LB:** You used to think it was great to get a new coat.

**SI:** Oh my God.

**VB:** **No, I was just meaning to ask, 'cause when you were talking I meant to ask, and then we got on to something else, about going to the pictures. I mean, did you go mainly with a friend, or did you go--**

**LB:** Aw naw, you couldn't, you didn't.

**HD:** You didn't go yourself at that time.



**VB:** Did you go, you were saying you didn't go to the pictures after you got married, but did you go--

**LB:** Oh, you went to the pictures after you were married.

**HD:** That was the dancing.

**JS:** You don't see that nowadays [JS produces a coin]. That's a sixpence.

**VB:** No, you don't.

**JS:** That's a sixpence, that's a sixpence.

**DP:** That's it, aye.

**LB:** Aye, I've some of them.

**DP:** I've a half crown in the house.

**SI:** Is that an old one?

**LB:** Aye.

**JS:** It's a sixpence.

**SI:** We've some in the house and all.

**JS:** I was going to give it for my juice! [laughter] I was going to say, that one's bigger than the other, see the five pence piece the now? Feel the difference in the two?

**DP:** Aye. It's slightly bigger, but it's got the ragged edge just the same as the five, the sixpence.

**VB:** Mhm.

**DP:** What year is that?

**HD:** Let's see and I'll tell you.

[inaudible; many voices at once; discussion of coin value]

**JS:** [I don't think it will be valuable?]

**HD:** I don't know whether there's too many about. I've got a load of them.

**JS:** Have you?

**LB:** [I haven't got any of them?]

**DP:** [Did you ever hear that?] somebody gave me a Belgian coin, [laughs] somebody gave me a Belgian coin.

**LB:** Was it you?

[inaudible; multiple voices]

**HD:** I haven't got my glasses, somebody else'll be able to tell him.

[inaudible; multiple voices]

**VB:** I'll see if I can...

**HD:** My son saves up coins. He's got a--

**VB:** 1967.

**HD:** He's got a coffee table and it's covered with glass and under it is all foreign coins. Every place he goes to, he brings them back, you know.

**DP:** It's somewhere to sit a 5p. [inaudible] I thought it was a 5p.

**RD:** I'll give it to him.

**LB:** [inaudible; pause 4 seconds] I think it's ten pence for juice.

[general conversation about having dropped a coin; inaudible]

**VB:** **No, it was good of you to, you know, sit and talk to me about this, it's been really good.**

**HD:** Now, is that all or are you...?

**VB:** **Well, I was thinking that, you know, actually, you've been saying so much today that's really interesting, that I wouldn't mind coming back, if you would have me? [some general agreement] Because I'd like to talk about this a bit more--**

**HD:** See, later.

**LB:** You're very welcome, hen.

**VB:** **'Cause that would be really good, 'cause there's a lot more.**

**HD:** Aye, well, you can make an appointment with Rita.

**VB:** **Yeah and, as I'm saying, hopefully that film will be finished soon!** [Note: video project VB conducted with Hamiltonhill and W.E.A., funded by Social Services: training video for care workers contemplating oral history projects]

**SI:** What's the time?

**HD:** Twenty past two.

**JS:** There was three balconies in the Playhouse. One, two, three balconies.

**VB: Right. Was that different prices for all three?**

**JS:** Naw, it was the one price; three balconies, the gods.

**HD:** Up in the gods, that was the highest.

**JS:** Same at the Olympia, but there was only two. Actually, the Olympia was all shows, you know? Acting. I stripped the Olympia. Took it away up north, all the seats out of it. All the cinemas that's been stripped, I've been in them [laughs].

**HD:** The bottom place was called the pit. The pit, the gallery and the gods.

**JS:** Yes.

**LB:** Aye, that's right.

**HD:** The pit, and the gods.

**SI:** I've got to go, is that alright? You've finished.

**VB: Yeah, of course. Thanks a lot.**

[conversation breaking up with everyone leaving to go to bingo; inaudible]

**LB:** We'll see you next time you come up.

**VB: Aye, that'd be good. Thanks a lot.**

**HD:** Nice of you having us.

[inaudible; many voices speaking simultaneously]

**JS:** He's a millionaire, he owns all the 'County' cinemas.

**VB: Yeah.**

**JS:** It's all bingo halls now [inaudible]. He's very good to his pensioners. I'm not a member of any of the halls, but I used to work in them.

**VB: Yeah. [recording stops]**

**[VB closing statement]**

[End of interview]