Ruth First Papers project

Interview with Barney Simon

An interview conducted by **Don Pinnock** circa 1990. Part of a series carried out at Grahamstown University and held at the UWC/Robben Island Mayibuye Archive.

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BS: you know, if you're chosen, nobody can say that you're chosen before.

DP: What do you mean by that?

BS: Being chosen? Being - I don't know, it's ... being chosen - if one thinks euphemistically, which I don't - being chosen for a special destiny is a fact. There's no way of guaranteeing that your destiny - that you'll end in dignified old age. She was chosen, and it was incredible ... it's something strange, it's - well, just the fact that she died in the way that she did. As absurdly as she did, because it just wasn't necessary. A friend of mine, [sounds like Maurice Hattingh] was there [indistinct], who indicated that before Nkomati - he spoke to a number of [indistinct] who said what a tragic mistake that was. Policy decision. He wasn't from the top, you know; it was some petty assassination - Some local guy who thought he'd do good and get promotion.

DP: Did she write for *Classic*?

BS: No. At the time I was editing *Classic* she was banned.

DP: You said you saw her struggling to become a –

BS: Well, what I'm saying is that - first of all, when she came out, which was very wonderful, and she spoke about the 90 days to me, then I kind of said - I suggested that she try to write. And it seemed then that it was something that she didn't think she would be capable of, and wasn't sure that she wanted to. And I'm sure that Joe might have encouraged her. I don't know exactly how the book *117 Days* finally evolved. Also she was doing the South West African stuff, but I think also particularly working on the Olive Schreiner. She was breaking new ground all the time. I don't think she was a person that had concerned herself much with the expression of emotion, and somehow those years of Joe's departure, of her banning, of her imprisonment under 90 days - somewhere that isolation changed her quite a lot. I don't know if it changed her, but she learned something new about herself. And obviously the experience of the 90 days and the attempt at suicide rendered her - I don't get the impression of visibly vulnerable to the world, but to herself.

DP: Did you know her before she went in?

BS: Yes, I knew her from the time Joe left. Well, I knew her from the time she couldn't have friends.

DP: When was that? When was she banned?

BS: I'm not sure. But what I'm saying is that she - when did Joe leave South Africa?

DP: I think it would have been '61, or early '60.

BS: It was round about that time. She just didn't - she seemed very isolated.

DP: I'm surprised, though. I mean, I would have thought that a lot of people would have rallied around.

BS: That's my perception. Certainly we became very close friends in that period. The things that were most marked about her were obviously her fantastic mind, her fantastic clarity and her intelligence. And her generosity. I mean, I know a lot of people were scared of her, but her generosity, her care, and her laughter ... her laughter was such a remarkable thing.

DP: It didn't come often?

BS: Well, we weren't living in very happy times. But with me she was quite open. We didn't talk much politics.

DP: That was probably a relief for her.

BS: For everyone! Well, there was nothing that really had to be said.

DP: Was she interested in theatre?

BS: Ja.

DP: That's a side of her I know absolutely nothing about.

BS: I remember when I used to work at the old Dorkay House. I used to work there with Athol, and when Athol left. She used to come. She was - she's mentioned in that *Dougmore Boetie* book that I brought out. She was very interested in Dougmore Boetie.

DP: The person, or the book?

BS: Both. In fact, she introduced me to the agent that got it published, Jonathan Ball. In fact while I was bringing out the book I stayed with them. I was in London for about three weeks while I was working with the editor. She was very interested in it. Theatre - yes, she used to come to Dorkay House. When I knew her, she was into very good movies, we used to see things together. She used to go to a film society. I lived in London in the late 'fifties, and one of my friends became a very famous music producer. But when I knew him he was still very poor. He ultimately started the Jazz Club, which was a music club, really, where the Stones first played in London, and while I was

staying with them, bringing out the book, I rediscovered that friend, and I used to go out with him to all the clubs. I didn't know much about music, but people like Captain Beefheart –

DP: Oh, yes!

BS: Ja, so I went and sat up all night with Captain Beefheart listening to tapes or new records with my friend. And I went to these clubs where the Beatles were hanging out, and the Stones and stuff. Then when I used to come back she was always very interested. One of the first things we did after she came out - I mean, there was a side of her that you must know about, the aesthetic side of her?

DP: Not much, because the people I'm talking to are political people.

BS: Oh, well, she loved good things. I mean, she loved beautiful clothes. She was very concerned with her own appearance and she always dressed very beautifully. She liked good things, you know. I had - they got stolen, but I had four little coffee-cups from Mozambique. She - when she came out the movie we went to see – she asked to see it, was *Cleopatra*, because she just felt like seeing - she thought Elizabeth Taylor was very beautiful. Well, unfortunately we didn't think she was very beautiful in Cleopatra. Ruth slept through most of it! But it was that kind of thing - she liked beautiful things, besides the other things.

DP: What was her taste in music? Anything special?

BS: I don't know.

DP: Her appearance is rather legendary. People talk about her incredible wardrobe. The only mention of her in Helen Joseph's book is when they were in detention together, how impeccable Ruth's black underwear was!

BS: Oh, well, I mean - you've read *117 Days*, and how she was worried about her hair! I've got a picture of her in Mozambique, and she had long hair frizzed out like this.

DP: I've never seen her with frizzy hair. I always thought she had very straight black hair. So it was naturally curly?

BS: Yes. Highly fashionable today.

DP: What was she like after detention? Soon after she was released?

BS: I think she was very - she was very, very still, and I think very vulnerable and very - you know, it's hard to explain. One kept her company.

DP: Why did she - it's a hard one to answer and a hard one to ask. Why do you think she attempted suicide in prison?

BS: I think she - I wouldn't go beyond saying what she says in the book. I think - I mean, you've met Tilly, and she's really in a sense Tilly's daughter. I mean, Tilly's also a very handsome woman, and was also - had a very high, aesthetic kind of approach to clothes and things. But Tilly was very much - was somebody who - well, if you see - look, some telling data exists in this film *A World Apart*, Tilly says to the girls, don't show them any emotion. Don't let them see what you're feeling. And that's the sort of thing I think someone like Shawn had great difficulty with.

DP: Do you think that's something that Ruth confronted in herself?

BS: Partly. I think that she went through - you know, it's almost as if everybody has a thousand virginities that are penetrated at different times, and we all have it happening in different ways at different times. Ruth was very, very full of mental angst when it came to personal communications. I can't see - I never discussed with her the nature of her communication with men. It was never self-conscious in that way. But I think - other people have also indicated that it was quite unique for that time. Then she subsequently had other friends, like she was friendly with people from the New Left. And when she was studying - when she was in England, she met up with people - when she was teaching she met up with people, there was a guy called Manny Scheckter, who's now - he works in TV in New York. A young American guy, who just loves her so much that - has just exactly that knowledge of her that I had, of her warmth, and her laughter, and – certainly she became a much more relaxed person. But she was also outside of the immediate tensions and cares, so - do you know what I mean? So I can't really say.

DP: It just does seem that she put on different personalities for different people. You know, she had those three sides - the warm side, and -

BS: I think she put on different personalities for people. She was what you actually required. Do you know what I'm saying? But I don't think that she chose to be something with me. I wasn't politically educated. I mean, I had a sense of justice, and I cared, you know; I risked certain things in dangerous times. I wasn't a person - you know, I didn't trust from what I saw happening - particularly in that Rivonia period, I didn't trust - I mean, it put me off politicians for life. You know, I would never give myself to a party, from what I saw.

DP: Did you see much of her children after she was released? I mean -

BS: No. I - no, the children - I didn't. I mean, I knew them, but I came to know them better when I visited them in London. Theirs is a whole other story. It's a massive thing; it's a massive project and it's an extraordinary project. I don't think I could ever write a

thing of that nature, because it's so personal to me. I think I would take my whole life to do it. But it's certainly a fascinating one.

DP: Did Shawn ask you to work on this film? Or how did you get involved?

BS: I became really friendly with Shawn after Ruth's death. I saw when I first went there that Shawn was quite a volatile person. I've always liked Shawn very, very much, and had a sense - I work very intuitively with people, and I had a had a great sense of what she was like. And when other people found her unreasonable, I understood her reasons. After Ruth's death I was in London, I had just arrived to go to the Edinburgh Festival, and I was staying with Mary Benson, who has a tiny flat. I was about to be interviewed for London Radio, and I was heading to the studio to be interviewed, and I was going to go back from there to the airport to take a flight to Edinburgh. I remember I was sitting eating a boiled egg, and I had my back to the room. Mary – Mary was reading in the garden and suddenly she made a sound that I just instinctively knew I didn't want to hear. And I remember that feeling, that my back became like a mountain of rock. I didn't want another sound from Mary, I didn't want to know what had caused that sound. And then she told me she'd just heard that Ruth had been murdered. I just said, OK, don't tell me. I can't understand it. I'll have to wait. I went to the radio station, and while I was waiting, there seemed to be a lot of little studios and you could hear the different news reports. One report I heard described her as a black South African, another spoke about her as a man. I was going berserk, and I stomped around, and I said you guys are talking bullshit! I went wild! Anyway, and then I got interviewed. But I had to let it seep in. It took me days before I could realise - and then this - I was walking, and this was on my way to the place where I lived, there was an exhibition of Swedish impressionists and I blew all my money on that.

[seems to be showing DP something]

And this somewhere had a lot to do with Ruth. There's something virginal about that sun when it pierces those clouds. And this is possibly a post-analysis, but there was something also about the - a sort of melancholy feel. A feeling of being bleak. I don't understand much about bleakness, anyway, I see a landscape, it's a landscape with it's own truth. I mean, I much prefer the Transvaal to the Cape. It seemed to me to have a lot to do with the way I was feeling about Ruth, and what I understood about Ruth. And in fact I dedicated - do you know - have you ever seen *Woza Albert*?

DP: Yes.

BS: Well, in the final raising of the dead heroes, I put in her name, which wasn't in it. You know they do that dance at the end with all those names? Hers wasn't there until we came to Edinburgh. And in London when we opened up, I went out and dedicated it - we had the family there, and I dedicated the performance to her. I didn't want to involve the guys, I just made a personal dedication to her. [pause]

Um ... you'll have to ask me questions, you know, I'm...

DP: I don't want to interrupt you because you're telling me the kind of things I want to know. Were you involved in, or did you know about the decision to leave South Africa? And what –

BS: No, I don't. I know that at a certain point - she indicated that there was a decision made. You know, in those times, particularly, one was very discreet. You didn't want to know secrets. You knew the 90 days existed, what do you want to schlep to know other peoples' - ! What do you have to gain by getting involved in that for? So you dealt with what was before you. But I think that's something you could find out easily.

DP: There was quite a lot of criticism from people like Bram Fischer of people leaving the country. I know his daughters now think he should have.

BS: But I think of - you know, with Ruth you had the crazy phenomenon of - I desperately wanted her to meet me, but she knew she was being followed, and there was some - it was such a tender, vulnerable thing. I don't know why she didn't mind. I know that somewhere she was waiting, and she knew she was being followed. She knew they were moving in on her.

DP: Was this before she went to prison?

BS: Before she went to prison, ja. And the irony was you had Goldreich and Wolpe risking and involving risk to all the people that helped them escape, and here was Ruth like a sitting duck. And I think it had to do with - [indistinct] Do you know what I'm saying? She knew they were coming for her. She knew about 90 days. In those days 90 days was almost incredible. I mean, you had guys like Leftwich who cracked after four days or something. You know, in other words a week of it seemed to be incredible. And she didn't hide.

DP: You talked earlier about her dignity in situations. Did she ever let that slip? Was it just her, essentially, or was it how she held the world ...

BS: I think she had this incredible intelligence, and also this incredible integrity. And - you see, I can't speak for what she was at home after a heavy day. You know what I mean? I can't speak for Shawn wanted, or Robin or Gillian. Relationships have to do with what we need from each other, and I didn't need anything from her. I was just very honoured to know her.

DP: I'm going to be talking to a lot of people, and - what would be the key questions I would ask about her?

BS: Sjoe! I can't tell you that. You see, as a political person, if you are that, you've got a lot of questions that wouldn't concern me about how those things were working.

DP: But from your situation, what questions would you have to ask from these guys?

BS: I'd have to educate myself in order to find the questions of that nature, of that aspect of her. My knowledge of her was very fair, in what I knew. In what we communicated. I suppose it was a kind of - in that time, a unique experience. As I say, she subsequently made a number of friends. I mean, certainly she became a very much more accessible woman as she began to fit in as a teacher, and ... you know people like Moyra, you know, her very, very close and warm woman friendships wouldn't have happened that often earlier in her life.

DP: Women didn't seem to get on with her that easily.

BS: Well, what I'm saying is that Moyra is not - I mean, Moyra's husband was a member of the Mozambiquan government, and Moyra herself worked for the Department of Information, and was certainly very highly committed to the Mozambiquan cause. But essentially theirs was a very special friendship. [pause] I'm sorry, it's hard for me to pull out incidents and things, and a lot also happened - I mean, because I only saw her intermittently over a few years.

DP: How did you meet her?

BS: She - I remember when I was a kid, about sixteen or so, and she was - I can't remember the name now, it was a black guy. I remember somebody - I went with a friend of mine who was a musician, he played the classical piano, to a cultural evening where there was going to be Indian dancing. He had an older sister. I was about sixteen, he was about fifteen and he had an older sister who was sort of political. And I remember Ruth being in the audience, and being fascinated by what she looked like. And he pointed her out as somebody who was married to an Indian, which wasn't actually accurate.

DP: Ismael Meer.

BS: Yes, but the point about it is that she subsequently – you know, they ... so I was in awe of her. Then I would see her and be scared of her because she was so formidable a person. But I lived in London between about '54, '55 and '60, so I was away for a lot of the Congress of Democrats, and - I was very young when I went away. When I came back, of course, it was close to Rivonia. So I just knew her from coming to Dorkay House and she liked the work we were doing, and she was very warm and open to me. And you felt honoured, you know, because she was such a formidable person.

DP: Did part of her being formidable come from what you knew of what she did?

BS: Yes, yes. What one became aware of was her absolute shyness. That thing I spoke about the virginities, that was terribly real. There were parts of her that hadn't been touched, that hadn't been awakened. And it's just that - that's what made her death to me such an appalling thing, because God knows what might - have you read her book *Black Gold*? I don't know where she might have - God knows. It was limitless! And I know that a lot of friends - another woman friend of mine in London, who was in very bad circumstances, alone, abandoned by her husband, without money, had terrific support from Ruth. She, too, had a terrible time from Ruth's death. She was away - in fact, she had just before Ruth's death been visiting her at more or less the same time that I had seen Ruth in London, doing *Woza*. But Ruth had been very, very warm to her and very caring in a way that had surprised her. And it was funny, because Ros said when she heard of Ruth's death, one of the first persons she thought of was me, because of that evening we'd had together. I mean, I had a very special relationship with Joe, too. We never really talked politics, though, mostly ... have you ever met him? He's a very, very warm, humorous person. And - I know what he does and I know what his reputation is, but he also has a sweetness and a naivety on certain levels.

DP: Quite a number of people have said to me that Ruth was just starting to come into her own as a writer -

BS: But that's what I'm saying. That's what I meant about – God knows what she could have - I think the Schreiner book was very important.

DP: Yes, that was the last one she wrote, wasn't it, or - no, *Black Gold* would have been the last one. It's a bit of a poser, because - writing about her, and she having written about somebody else, forces me to pay special attention to how she approached another person, as a guide to how to approach her. And she approached the Olive Schreiner book - it's a very complex book, actually. It's a many-layered book.

BS: You know the woman who wrote it with her? Ann Scott? I never - I met her briefly, once.

DP: I want to take the book to her and say what bits did you write and what bits did Ruth write?

BS: Well, I don't know that that's really the thing to do.

DP: No, I know! But I'd like to know that. Did you know Tilly at all?

BS: I may have seen her only a few times. We went to visit her [indistinct] took me to Zimbabwe for work, once. It was very nice talking to her. She didn't seem to me to be so - she wasn't so frail.

DP: When was that?

BS: It was about a year ago.

DP: Ja, in the last year she's been going down. She has big memory problems, and she is - she doesn't walk very easily.

BS: Ja, she had a bit of difficulty that way, but not major. I must actually go and see her. I don't know if she sees people.

DP: Ja, she does. She loves visitors, if she can remember you. She might have a lot of trouble remembering who you are. Why did you come back to South Africa in the mid-sixties?

BS: Who?

DP: You!

BS: From England? I came back - I hated England. I came back, actually, to visit my parents. They both became very ill. I went away to America in '68 to '70, and ask me why I came back from there. That's an interesting story. My father died and I came back for the funeral. I had intended - it wasn't what I always intended. I was very similar to Athol Fugard with commitment on that level to here, but for me it also existed as a place. And - it usually has to do with friends. I have a passion for this place. I love the place, I love the people.

DP: I'm interested in the process of exile and returning. I mean, I've been through it myself, and so many people have actually left and had to struggle with being somewhere else. And that's why I think it was such an important decision for Ruth to come back to Mozambique.

BS: I don't think she was happy with Durham.

DP: Who can be? [laughs]

BS: She - I don't know, she just blossomed in Mozambique. She was very happy there. This is why - I can remember her when - I saw her twice when we were doing *Woza*, and she was really there for the sake of her daughters, I think, that visit. I don't think Shawn was in London at the time. And I can remember she came to my room, took off her shoes and put her feet up on a chair, and we just spoke and spoke. I brought the *Woza* guys in to meet her, and she was very interested in them. As people, as an energy, as a new energy that was happening. And I wanted her to come and watch us

filming, and she was leaving the next day for Paris with Gillian, so she couldn't. And then we met for dinner that night.

DP: How long did you work with Shawn on this film?

BS: You asked me about my relationship with Shawn. After Ruth died, I spent some time with Shawn, and she was obviously shattered. She was interested in film rights. I had in fact been approached by Jane Fonda's organisation to get together a possible movie script on a South African subject at the time. And I didn't know - they kind of indicated they didn't want an art movie, you know ... I met with Fonda, she was *** I'd never made a movie - I've made maybe two movies that have never lost money. I'd decided I wanted to do a movie that would reach a lot of people. I was thinking about it, but I wasn't too sure.

DP: Fonda - quite a wild card, isn't she?

BS: Well, no, it wouldn't have been a Fonda movie about Ruth. Fonda just wanted the South African *** So I spent time with Shawn, and I said well, as an exercise, almost as a therapeutic exercise, let's work out a movie for Fonda. And we worked on a subject.

DP: So did Shawn work with you on that, as an exercise?
BS: Well, we just sort of rapped. We occasionally wrote stuff down, and we ended up with something that I - I just sort of felt - I didn't want. I didn't even type it out. Because somewhere - beside what had happened, thinking of a movie for Fonda wasn't interesting. And also you found yourself inevitably beginning to use your experience, and it just didn't seem like something I wanted to do, with all respect to Fonda. But she spoke a lot to me, and I think we became friends in that period. I just - as I say, you know, like you said, Ruth seemed to be so many different people to many different people. I think it's just a question of wavelengths, and to me I've always understood what was happening to Shawn. In other words, what I'm saying is that other people could say she was being very unreasonable, but I understood the nature of her demand. I knew where it came from. So I've always had a relaxed relationship with Shawn. And not just - she asked me questions about Ruth, because the film deals with the period that I knew Ruth. I helped, that's all I can say. They asked me to come up and I spent a week with them in Bulawayo, just as a sounding-board for script and whatever.

DP: So she was writing the script as it was happening?

BS: That happens when you make movies. She was on set.

DP: I'm very interested to meet her. Is she in any way like Ruth? Which of her children are?

BS: I don't know. I don't know the other two that well. I know them - I mean, I have a sense of them. Shawn, if she were more peaceful - and she's becoming that - would be more like Ruth. She's got the same laughter. It's nice to make Shawn laugh. Gillian is a writer.

DP: I've read her book, ja. Computer crime novel!

BS: She's doing a big, epic book now about the movements in South Africa, whatever. She's been commissioned for it. And Robin's working as an editor. I don't know if you could say - you know, these people that said that she was just about to - when we were talking about the virginities, you know - people that said she was just beginning to open up. I believe that. So it was just beginning, she was still growing. I mean, a tree has a height, do you know what I mean? This high - that's what the tree is, and then it's going to be that big and that big and that big. You don't live to see it's end yourself. God knows where Ruth would have gone.

DP: You can speculate on how high it goes.

BS: I think Ruth was exceptional. I think anything was possible. That's what I meant when I said chosen, you know. I never thought she would be chosen for another destiny.

DP: It's interesting that only Brian Bunting and Ruth, among all the white children of Communist Party members, stayed in the Party. All the other children went - it's unusual that so few should ... well, I suppose it's not. I suppose it's unusual that they should stay in, because children –

BS: Well, you should speak to Ronnie.

DP: I tried, but he doesn't really want to co-operate. His mother said - in the middle of a conversation with me she said "what happened to Ronnie?". So I said, well, he's here. "No, I mean why did it happen that he didn't get anywhere?" Clearly it had become a confusion for her that Ronnie hadn't followed the same route as Ruth. I think he was very shocked at being detained in '60 - around Rivonia. He wasn't emotionally prepared for it. I think he had a very hard time.

BS: I think a lot of political people - you know, if you're committed your family does end up inevitably suffering neglect, which can be very, very painful. And I think also when things fuck up, when you suffer that neglect and then everything explodes in your face, and the parents that had you - you know, who said, this is how it has to be - then I don't know how you deal with it, except that maybe they ***, and then you wait and see what's going to happen and what happens is disastrous ... I think it's possible that you don't have anything to do with politics.

DP: Ja, I think that's why they bailed out.

BS: But I find a lot of - several of my friends that are politically conscious people, "good people" - it's happened on a few occasions. We won't mention names, where you'll find some of the kids go on to drugs and want nothing to do with politics. When they're dealing with their peers at school they - often they rebel against the liberalism or whatever of their parents. But often they come around, it's very interesting. I've seen that.

DP: That's what's interesting about Shawn's movie. I haven't read the script, but I have a sense that she comes to understand her mother through the - in the film, anyway.

BS: The film is fictionalised, particularly the climax. A lot of it didn't happen.

DP: But still, it's a statement -

BS: The soul is there, yes.

DP: I'm wondering if that's cinematic, or real - whether that is a good ending to the movie or whether that was a conclusion to the film's adventure.

BS: Do you know how the movie ends?

DP: No, I don't know the movie.

[end of side one]

BS: ... banned, under virtual house arrest, and she slips out in the boot of a car and goes to the funeral. I don't think it's life, but the ** of the girl goes too, to the funeral. And they are there at the funeral. I don't know how they finally filmed it, but security police see Ruth/Diana and start moving in through the crowd. And there's a sense of - a young man picks up a stone. That's the end of the movie. [pause]

DP: I've run out of questions in the real sense, but what I'm picking up is a feeling of the person, which is really what I came for. Nobody's been able to give me that.

BS: There are certainly things I can't talk about ... I had a very, very specific relationship, not with a figure, but with a woman. I had no relationship when I saw her as a figure. I mean, I had a relationship with a woman, I had no relationship with the figure. No concern or thought for the figure.

DP: Did you have a sense that they were separate?

BS: No, it's just that my knowledge had grown, and I never – I wasn't with her as intimately when she began to function again.

DP: Did she need warmth?

BS: Oh, most definitely so. And she gave warmth.

DP: Because so many people feel - these are the committed people - they say that she gave little warmth and needed no support. It's obviously not true.

BS: Again, it's circumstances, it's wavelengths. I was with her when she definitely needed my tenderness, and I was honoured to have hers. I won't say needed - definitely wanted my... I wouldn't presume to say needed.

DP: A very difficult time indeed. I have letters which I got from
the university, between her and the university, trying to do her librarianship degree in prison, and the university not co-operating, and not actually allowing her to register and -

BS: During the 90 day period?

DP: Ja, and a lot of pressure being put on by people for her, and all they're doing is demanding the fees. There's one letter where she - it's quite a sad letter, she's saying my husband's away, I've got three young children, I'm going to be prevented from working in any real sense when I'm let out of here, I need a librarianship degree so I can just bury myself in the business of earning money for my children. I think it's probably written from inside prison. It's sort of a shock that happened then, that the university

refused to intercede with the security police they refused her attempt to get writing materials through to her -

BS: On what grounds?

DP: None whatsoever.

BS: Was she permitted to write letters? I didn't realise that.

DP: Well, if she wasn't, there was a stage when she was in the police cells where she could get letters out. Ja, I mean, there must have been times when she was in prison, because she's saying I need to do this work, I need to be able to write the exams. [indistinct] is the feeling one gets from her letters. I just think that the part in *117 Days* when she was released from 90 days and then re-arrested on the pavement is so awful. She didn't have a [indistinct]. But that's what you're saying.

BS: I think also they got - I think soon after she was re-arrested they got the kids to come and see her, and the kids were crying... I think that they really were brutal. [pause]

DP: OK. Thankyou.

BS: If you want to ask more, at any time, 'phone me.

DP: Ja, I'd - obviously - things go like that, I am coming back to people with things I didn't think to ask at the time or didn't know to ask. But actually what you've given me is far more than other people have in terms of who the person was. Other people are telling me about the political figure. That was the only context in which they knew her, except Ruth's mom, who can't remember.

BS: I'm not sure how much she revealed to her mother. I think they loved each other a lot, but were also antagonistic.

DP: I think it was very problematical with Tilly living downstairs in London. I get a sense of that.

BS: I think also - I think it's going to be difficult not to deal with the period I've spoken of, because that's when so much began to happen. For myself, I need to stop there, but you probably won't.

DP: At this point the path is formidable enough up to '63. If I conceive of it as a whole life, it's more important that [indistinct] at this stage. [indistinct]

[long discussion about publishers for the book, and publishers in general, and the writing of in particular the " Dougmore Boetie" book and "The Brotherhood"]

[end of side two]