SICULAR: And your era is 1960 --


SICULAR: Until about 1972, right?

ANKA: Until, yeah. Yeah. Sort of, yeah. Early, early '70s, and then I just did sporadic things.

SICULAR: OK. (inaudible) I just introduce you, and then we’ ll go back there.

ANKA: OK.

SICULAR: OK? Ready?


SICULAR: Ready? Hi, my name is Patty Sicular, and together with Professor Karen Trivette Cannell from New York’s Fashion Institute of Technology. We’re so happy to welcome Anne Anka to our series of conversations. We’re speaking to models, photographers, editors, and many others in the fashion business. Today’s date [00:01:00] is Friday, June 24th, 2011. We’re at the beautiful Vault which is in Culver City, California, and as I said before, we’re so happy to welcome Anne Anka. So thank you so much.

ANKA: My pleasure.
SICULAR: Anne’s era is approximately 1960 to early 1970s. Hi, Anne!

ANKA: Hi, how are you, Patty?

SICULAR: I’m fine, thanks. You have a more interesting story than most people. Where were you born?

ANKA: I was born in Alexandria, Egypt.

SICULAR: And what was your name, your maiden name?

ANKA: My name at the time was Anne de Zogheb.

SICULAR: And what’s that background?

ANKA: It’s Lebanese Maronite, which is Christian Lebanese.

A lot of Greek mixed in, a little Danish, and my mother was English.

SICULAR: English.

ANKA: Yes.

SICULAR: You look Danish.

ANKA: Well, maybe a little.

SICULAR: And [00:02:00] your maiden name, you just said.

ANKA: My maiden name was a Lebanese name.

SICULAR: Right.

ANKA: The “de” represents a title that my great-grandfather got and was passed on down. And they lived in Lebanon at the time and then moved to Alexandria, Egypt, and that’s where I was born.

SICULAR: And were you raised in Egypt?
ANKA: I was raised in Egypt until I was 12 and then went -- there was a revolution, and the king was --

SICULAR: Farouk?

ANKA: -- Farouk, yes -- was kicked out, so to speak. And we left and went to England, where I lived in England, went to school in England, and we lived there for a few years.

SICULAR: And did fashion and beauty interest you as a young girl growing up?

ANKA: Always, yes. I used to cut out paper dolls and dress them, and I was always interested in fashion.

SICULAR: Who were your fashion icons then? Whether they were movie stars or (inaudible)?

ANKA: Oh, gosh.

SICULAR: Who did you look up to?

ANKA: Yes, well, let me see. Well, at that point, I remember looking at the Vogue and Bazaar. I don’t remember specifically who, but I was very conscious of fashion.

SICULAR: And did you think you’d be a model at that point or when did you decide?

ANKA: I thought about it, dreamt about it, but that’s about it.

SICULAR: And how did you become a model?
ANKA: I was in Paris working at a fashion house called Anny Blatt, which was run by a woman. During the war, she was the only woman who owned a fashion house and did knitwear, only knitwear. And my aunt worked there, and she came from Egypt as well. And she said, "I’ll get you a job there." So I took a job, and then one day, I was out with a group of people, and this man said to me, "You know, you should really go and look at -- go and meet somebody at Elle magazine." And when I talked to my parents about it, my father said, "Well, so-and-so works at Elle magazine. She runs the magazine." And I was so naive at the time, I thought, oh, OK.

SICULAR: Were you in high school still?

ANKA: I was -- no. I’d left high school. I went to high school, then I went to finishing school, which is a giant waste of time, but anyway.

SICULAR: Yeah, but that was always done then.

ANKA: In those days, that’s what you did. [00:04:00]

SICULAR: In Switzerland or?


SICULAR: OK.

ANKA: And so I went to see my friend, who was a great friend of my family’s, and she ran Elle magazine.

SICULAR: Do you remember her name?
ANKA: [Marielle Feri?].

SICULAR: Was she the editor in chief?

ANKA: She was the editor in chief.

SICULAR: OK.

ANKA: And there was a photographer there, from Egypt, called Fouli Elia. Very -- quite famous at that time. And I think within a few weeks, I -- they introduced me to Dorian Leigh, who had an agency there. And within a few weeks, I started modeling. My first pictures -- I had snapshots and I (inaudible) turned sort of, you know, give them around, and they’d say (inaudible) woman. But anyway, that’s how I started. Yes.

SICULAR: And was your first booking for Elle magazine?

ANKA: I believe it might have been, yes. Yes.

SICULAR: Was it quite a thrill to see it?

ANKA: It was. It was. It was exciting. Yes. Yes.

SICULAR: Did your mother and father, how did they feel about your career?

ANKA: My father was very proud. I think they were both proud. [00:05:00] I think my father more than my mother in a sense. He was sort of one of these narcissistic individuals, and I think he appreciated it, you know. So yes. So it was nice. And it also -- I have to admit -- was a very important time in my life because they had just
moved to Paris from England, and they were struggling. I mean, they had lost pretty much everything in Egypt, so I was 17 at the time, and I started working. And I was very fortunate to do well quite quickly.

SICULAR: Do you remember some of the photographers that you worked with?

ANKA: Yes. I worked with, as I said, Fouli Elia. I worked with Bill Connors.

SICULAR: Oh, I know Bill Connors. (inaudible)

ANKA: Joe Santana.

SICULAR: (inaudible) Santoro.

ANKA: Santoro, right. Sorry about that. What else, who else? I'm trying to remember now. There's a whole group of them in Paris.

SICULAR: Americans in Paris.

ANKA: Yeah, the Ameri-- yes, the Americans came to Paris. In fact, my first opportunity to work for [00:06:00] one of the greats -- American Vogue came over with Eileen, and one of the girls got sick, and Eileen called Dorian and said, "Can you -- do you have a replacement for me?" And Dorian said, "Yes, I think I do," and she sent me over. And I worked with Irving Penn. And I was so nervous. But that was quite a thrill. It really was.

SICULAR: And then, did Eileen ask you to come to New York?
ANKA: Yes, she did, and I was 18 and a half at the time.

SICULAR: Was that OK with Dorian Leigh?

ANKA: That was fine with Dorian. My parents, you know, sort of hollered and carried on about it a bit, but Eileen was very sweet and said, “She can live with us. I’ll take care of her. Don’t worry.”

SICULAR: Did you?

ANKA: I did, yes.

SICULAR: (inaudible) in the kitchen and peeling potatoes like the other models?

ANKA: That’s correct. That’s right, yes. And I remember having a lot of hamburgers and -- what was it? Green beans. And the girl, the kids were there, of course.

SICULAR: Right.

ANKA: And it was, it was fun. It was fun. Yes.

SICULAR: How long did you (inaudible)?

ANKA: I would say about, [00:07:00] maybe nine months. Something like that. Yes. Yes.

SICULAR: And it must have been a culture shock to go from Egypt to London to Paris and then New York (inaudible).

ANKA: Yes, that’s right. Yes. Yes.

SICULAR: Did you try to hang out more with other models from Europe or did you try to hang out with Americans?
ANKA: No. I made some friends, but I didn’t -- I never got into the modeling, sort of, you know, I didn’t -- I don’t know. I just didn’t.

SICULAR: But you were lucky because when you came (inaudible) and with all the beautiful tear sheets because, usually, they would send the models to Milan --

ANKA: True.

SICULAR: -- (inaudible).

ANKA: Yes, yes.

SICULAR: So you came with great fanfare.

ANKA: Yes, because I’d already worked with people like David Bailey and Henry Clarke and you know, so I already had quite a number of nice photographs. So I was lucky.

SICULAR: And, but did you find working with (inaudible) and things like that a little (inaudible) compared to the (inaudible).

ANKA: Yes, but that’s where the money was. And I must say, people like Bert Stern were so -- Bert Stern and -- less Bert Stern, because he was more Vogue, [00:08:00] but I used to do Bill Helburn. Masses of photos with him, and they were all for catalogs, but it was fine. I was always very professional, and we had fun, and we worked hard, and the result was great.
SICULAR: What’s the best piece of advice that Eileen ever gave you? Or did she (inaudible)?
ANKA: Yeah, I was pretty serious anyway. I didn’t deviate too much. I mean, I appreciated her, her support, but I didn’t need a lot of advice in that sense.

SICULAR: (inaudible).
ANKA: I did.
SICULAR: (inaudible).
ANKA: I never. I never --
SICULAR: (inaudible).
ANKA: I didn’t. No. I did all that.
SICULAR: And stand up straight.
ANKA: Probably. Because I had a responsibility. And even though I was very young and I didn’t talk about my responsibility, it was very present in my being. I mean I had a family that I had to help out, so.
SICULAR: Right. And did they offer you financial advice because, as the years went on and models made more and more money, they would try to keep some [00:09:00] money in reserves (inaudible) money to go back to or --
ANKA: Yes.
SICULAR: -- (inaudible) financial advice.
ANKA: I don’t know if that was an issue for me. No, not really.
SICULAR: Did you have your own (inaudible), your own agent on the board of --

ANKA: Yes. Rusty. Rusty was my girl. Yes.

SICULAR: Everybody loves Rusty. In fact, yesterday, I think it might be Catherine Oxenberg, but we called Rusty to say hello.

ANKA: Oh, did you?

SICULAR: (inaudible) It was Terri May.

ANKA: Oh, OK. OK.

SICULAR: So after this, if you want, you can call Rusty (inaudible).

ANKA: OK.

SICULAR: Because everyone is calling (inaudible).

ANKA: No, she’s -- she was great. She was great.

SICULAR: I worked with her, too, on (inaudible). She was the best.

ANKA: Yes. No, she was the best.

SICULAR: No one was better than Rusty.

ANKA: Absolutely. Yes.

SICULAR: That’s great. What did you like about Rusty so much?

ANKA: Well, when she’d got you, she knew what, what to recommend you for and what was a waste of time, in a sense. And she just cut to the chase and just, you know. I liked that.
SICULAR: That’s great.
ANKA: Yeah.

SICULAR: So she was your one booker all the way through?

SICULAR: That’s great. You were very lucky, indeed.
ANKA: Yes, I was. Yeah.

SICULAR: And did you find your downtime when you weren’t working -- did you hang out with other models or?
ANKA: No. [00:10:00] I met Paul pretty soon after I got there.

SICULAR: Paul who?
ANKA: Paul Anka.

SICULAR: I (inaudible).
ANKA: I was -- well, I was in Puerto Rico on an assignment, and working with Gordon Parks was probably the most exciting experience of my life.

SICULAR: How come?
ANKA: Because he’d never done fashion before, and I was nervous, and he said, “Don’t worry. I’m nervous too,” so the two of us. And we did this shoot and, at night, I was -- a friend of mine from Paris came over, and his name was [Bernard Lonvelle?], of the Lonvelle family. And he and I were friends, just friends. And he said to me, “Come on! I have an invitation to go out to see Paul Anka’s show.”
And I went, “Oh my God!” I said, I remember growing up with him when I was at the convent -- Irish Catholic nuns in England -- and we were allowed to listen to his music. But I was really in love with Elvis, but I wasn’t allowed to listen to his music. So we went to see the show, and Paul was sitting [00:11:00] (inaudible) to the table, and the light sort of follows him. And the light comes down upon me, and I kind of look up, and he stops, looks at me, and continues singing. And I said, oh God, that’s a bit weird. But then, afterwards, we all go to dinner, and I was tired because I had to wake up the next day to work. And I remember getting up, and he came over immediately, and he said, “What’s your name again?” And I said, “Anne de Zogheb,” and he said, “What nationality is that?” I said, “I’m Lebanese, half Lebanese.” He said, “Oh, my God. I’m Lebanese.” I said, “Well, that’s nice.” And I left, and I think he called me the next day to go out, yes?

SICULAR: How did Eileen feel? I know how Eileen felt, but you can tell (inaudible).

ANKA: Oh, yeah. She said, “But show business!” And, “Be careful!” You know, she was very, very against it.

SICULAR: Really? I thought that (inaudible).

ANKA: No. Well, she liked it. Once she got to know him and saw what he was about, she was fine with him. But at the
beginning, he used to come and pick me up at their house, and she’d always say, “His car’s downstairs. You wait five minutes. Just keep him waiting.” I’d say, “OK.”

SICULAR: And he had (inaudible) over but Eileen.
ANKA: Yes. Yes. Yes. Yes.

SICULAR: And did he try, did he know? Did he try to be very nice to Eileen and Jerry?

SICULAR: That’s kind of sweet.
ANKA: Yeah.

SICULAR: So what are some of the -- did you do -- I’m sure you did a lot of beauty also.

SICULAR: That’s OK. (inaudible) let me get you (inaudible).
ANKA: Thank you. It’s warm in here.

SICULAR: Yeah, because (inaudible).
ANKA: Oh, I see. OK.

SICULAR: Thank you very much.
ANKA: OK.

SICULAR: Why don’t you talk -- do you want us to hold it up or (inaudible) like that?
CREW: Yeah, keep holding it.

SICULAR: I’ll sit next to you, and that way you can describe what everything is.

[00:13:00]

ANKA: OK.

SICULAR: How’s this?

CREW: A little bit higher.

SICULAR: How’s this?

CREW: That’s good.

SICULAR: OK.

ANKA: This was the tear sheet that I used to send around, so this one.

SICULAR: And this was from -- is this your comp card?

ANKA: Yes.

SICULAR: Can I take it out?

ANKA: Yes.

SICULAR: So this -- is this your composite card?

ANKA: It may -- I don’t know if it comes out.

SICULAR: Yeah. Then, let’s leave it there.

ANKA: OK.

SICULAR: And this is --

ANKA: This, I believe, was a picture taken by --

SICULAR: This was your composite card.

ANKA: Yes. Yes.

SICULAR: OK.
ANKA: OK.

SICULAR: So this was your composite card where it said the
  Fords right over here. Can you see that? And what -- do
  you remember what this was from?

ANKA: I think it might have been -- oh gosh. Now -- you
  know, if I say the wrong thing, it’s, you know.

SICULAR: It’s OK.

ANKA: These were all taken various --

SICULAR: And this is the composite card, and these would be
  mailed to clients and also, if Anne went on a go-see to see
  a client, this would be left behind.

ANKA: Right.

SICULAR: And sometimes, clients would say, we want such-and-
  such a model, and then Rusty, her booker, [00:14:00] would
  have sent this on.

ANKA: Right. The best thing that I experienced in my
  modeling is the fact that I didn’t have to carry around the
  book because I very quickly got -- people realized who I --

SICULAR: Who you were.

ANKA: Yes. And so I would just, you know, yes. I’d go and
  work for the same people.

CREW: Yeah, that’s great.

SICULAR: How’s that?

CREW: That’s perfect.
SICULAR: OK.

ANKA: You can ask me (inaudible).

SICULAR: That’s it. (inaudible).

ANKA: Yeah. Yeah, I don’t know.

SICULAR: (inaudible) it’s OK if we just leave it. But they’re beautiful.

ANKA: Thank you.

SICULAR: And if you want to talk about it, (inaudible).

ANKA: That was the -- that was Bill Helburn. I know that.

SICULAR: I heard he works in Connecticut now.

ANKA: He might, yeah, he might be. He was a good photographer. Yeah.

SICULAR: I’m sure a lot of men went out and bought these shirts (inaudible).

ANKA: Right, right, right, yes.

SICULAR: This looks like another composite.

ANKA: Another composite. Yes. Yes.

SICULAR: (inaudible). [00:15:00] Elle magazine.

ANKA: Elle magazine.

SICULAR: So you did this when you were still in Europe?

ANKA: Yes.

SICULAR: When you were starting out?

ANKA: Yes. Glamour magazine.

SICULAR: Glamour.
ANKA: You know, in those days --

SICULAR: And this was from 1961.

ANKA: Right, and in those days, when you were blond and sort of blue-eyed, you obviously did quite well. So it was sort of before things got a little bit more developed.

SICULAR: Right. Did you realize how lucky you were when you were doing it?

ANKA: Yes. Yes. I did. I never -- I always respected the profession and never took advantage and was always very professional about it. Yes.

SICULAR: And when you were modeling, did you realize anyway, in the United States, the Vogue and Harper’s Bazaar covers were the ultimate?

ANKA: Oh yes. Oh, absolutely.

SICULAR: This is a beautiful Vogue cover.

ANKA: Thank you. I think that was Irving Penn, I believe.

SICULAR: You know, when we took bookings from Vogue, whenever there was a booking for Irving Penn or Richard Avedon, the model booker from -- [00:16:00] well, the model’s editor, I’m sorry, from Vogue or Harper’s Bazaar would always say, “We have a sitting with Mr. Penn. We have a sitting with Mr. Avedon.”

ANKA: Yes. Jimmy Moore was another favorite of mine.

SICULAR: He was great.
ANKA: He was a fabulous photographer.

SICULAR: And he was married to Beate.

ANKA: That’s right.

SICULAR: Beate Schulz Moore.

ANKA: Yes, that’s right. Yes.

SICULAR: The beautiful German model.

ANKA: Yes.

SICULAR: See? Can you get this?

ANKA: OK.

SICULAR: So this is *Ladies Home Journal* from 1962, and this is *Seventeen* magazine.

ANKA: Yes.

SICULAR: Did you get bonuses on liquor and cigarettes like they did when I was booking models? Whenever there was liquor or cigarettes or cosmetics, there were big bonuses involved.

ANKA: Oh really? No, I don’t believe I did.

SICULAR: Because you couldn’t do the competition, so you weren’t being paid just for what you did but what you, but what you couldn’t do.

ANKA: OK. I see. I see. I see. Yeah.

SICULAR: Julie Christie looks a little bit like you.

ANKA: Yes?
SICULAR: I think so. *Cosmo*. She was a *Cosmo* girl. Which is another fabulous booking to have.

ANKA: [00:17:00] My sister said there was a -- she lives in England -- she said there was a recent picture of Jean Shrimpton in the papers. And she said she’s changed quite a bit. So.

SICULAR: We all do.

ANKA: Yeah, I guess. Some more than others, I guess. Yeah.

SICULAR: *Cosmo* again?

ANKA: Yes. Who’s -- Helen Gurley Brown?

SICULAR: Yes. She was so nice.

ANKA: She, she loved calling me up for different things for *Cosmopolitan*. It was always very easy, and it was fun and...

SICULAR: I had a friend that worked, when she was still editor in chief in the ’80s, and she said she was the nicest person to work for. She remembered everybody’s birthday, all the staff, and I have to say the same thing about Eileen Ford. Whenever anyone got married or had babies or -- she would always have a shower (inaudible) for everybody, all staff. Not just the glamorous models but for the staff, for the agents, and --

ANKA: That’s very nice.

SICULAR: -- or if someone’s parents were ill. The agents or (inaudible), she would always sit down [00:18:00] and take
time. When we’re done with this, I’m going to ask you to show us some of your favorite pictures (inaudible). Can you see this now? It’s a beautiful book. Oh my goodness gracious.

ANKA: Thank you. Yeah, I wished I had been more diligent as far as keeping them all. This I think was -- I remember. I think this might have been with [Bailey?] I think.

SICULAR: So would that have been photographed in England or in (inaudible)?

ANKA: No, it could have been in Paris because I would go back to Paris occasionally to do something.

SICULAR: And then would Dorian book you there or Eileen?

ANKA: I think Eileen at this point.

SICULAR: Did you prefer doing fashion or beauty?


SICULAR: Fashion? And did you get to go to a lot of great trips?

ANKA: I had some nice trips, yes. Yes. Not a lot because I didn’t want to travel that much. But a few trips, yes.

[00:19:00] One trip that sticks in my mind.

SICULAR: Where was it to?

ANKA: We went to Florida, Bert Stern for Vogue and myself and, obviously, whoever came with us. And he -- Bert Stern was always very -- he had his own ideas about things. And
we went to Florida. I think we went to Naples, Florida, and I can remember the entire trip, he put me against a white building, a white wall, and that was it. And I said why are we here in Florida when you’re going to put me against a white wall? “I don’t care,” he said. “This is what I want.” And he was fun to work with because I remember he would always say, come on, let’s get some champagne. Or another time when we were in New York, he says, come on. He wanted some doves flying around, and it was always an adventure. I mean, it was exciting.

SICULAR: (inaudible).
ANKA: And I loved his photographs.
SICULAR: He’s still photographing.
ANKA: Is he really?
SICULAR: Yeah. Last (inaudible), he photographed for Club Monaco.
ANKA: Really?
SICULAR: And there’s an event -- yeah.
ANKA: Wow. Wow. [00:20:00] And he lives, he lives here?
SICULAR: He lives in New York City.
ANKA: In New York City. Yeah, he was one of my favorite, definitely. Yeah.
SICULAR: I’ve got to ask you to share some of your favorites.
ANKA: OK. Let’s see here. I like this one.
SICULAR: OK. And this is Vogue magazine from -- let me just see what year. (inaudible). And did you say Mr. [Pennyford?] wrote this?

ANKA: I think so. I think so.

SICULAR: (inaudible) the Vogue?

CREW: I’m trying little bits of the (inaudible).

SICULAR: How’s this?

CREW: And the (inaudible). Yeah. Got it.

SICULAR: That is beautiful.

ANKA: Thank you.

SICULAR: And then, they did your hair and makeup for you, right?

ANKA: Well --

SICULAR: For covers.


SICULAR: Which year is this from? From Seventeen. I’m just curious.

ANKA: I don’t know.

SICULAR: Nineteen sixty-two.

ANKA: Oh, OK. There was another one I liked. I thought that was pretty.

SICULAR: Cosmo.

SICULAR: And it’s also nice memories because Helen Gurley Brown was such a fabulous editor.

ANKA: Yes. Yes. Yes. She was.

CREW: Just turn it so the glare -- yeah.

SICULAR: How’s that?

CREW: Perfect. Got it.

ANKA: Let’s see here. There’s another one that I liked.

SICULAR: Is this the (inaudible)?

ANKA: Yes.

SICULAR: What, did you want to come out and visit?

M2: I’m just (inaudible).

SICULAR: OK.

ANKA: Nothing on the [April?] I don’t think.

SICULAR: Did you get --

ANKA: Yeah, I liked this. I thought that was pretty.

SICULAR: Do you remember who photographed that?

ANKA: No. [00:22:00] No idea.

SICULAR: This looks like the mid ’60s.


SICULAR: And did you dress like this at home?

ANKA: Well, I was always -- I was always fairly into fashion, so -- I think this is pretty too.

SICULAR: That’s pretty.
ANKA: I was always fairly into fashion, I would say. Yes.  
        Yes. Yeah.
SICULAR: So pretty. Should we stop -- this is a head sheet. 
        This is what was sent out to all the clients.
ANKA: (inaudible).
SICULAR: I don’t know if (inaudible). (inaudible) if we could 
        zoom in here unless it’s covered up.
ANKA: Yeah, it may be. I don’t know.
SICULAR: Yeah.
ANKA: I didn’t expect to have this happen to me, so --
SICULAR: That’s OK. Beautiful pictures.
ANKA: Thank you.
SICULAR: Did you have to learn how to pose or was it innate?
ANKA: No. It’s just -- it just came naturally. [00:23:00]
SICULAR: That’s great.
ANKA: No, I certainly didn’t, you know, ever have to learn, 
        you know, how to behave in front of the camera. I --
SICULAR: What do you think fascinates the public so much about 
        models and fashion?
ANKA: Well, I think the public -- it’s an escapism. It’s 
        glamorous. I mean, it’s just like the movies in a sense, 
        and I think little girls go, growing up, sort of think, oh, 
        wouldn’t that be neat? Wouldn’t that be fun? And it’s --
        yes. It’s an escapism really.
SICULAR: What makes you most proud of your career?
ANKA: That I had my feet on the ground. That I never --
SICULAR: That’s important now.
ANKA: -- that I never sort of got caught up in the whole thing.
SICULAR: Right.
ANKA: And that I was serious about it.
SICULAR: And what’s the biggest surprise in your career?
ANKA: Biggest surprise of my career? That I got as much out
of it as I did, really. [00:24:00] Another photographer I
remember loving, a French photographer by the name of
Jeanloup Sieff.
SICULAR: I knew you were going to say that.
ANKA: Great photographer.
SICULAR: He was a great photographer.
ANKA: Great photographer, yes. He really was.
SICULAR: Did you work with him once you moved here or were you there?
ANKA: Yes, once I moved to the States. Yes. Yes.
SICULAR: Was he based here?
ANKA: No. He was in Paris, but back and forth. Yeah. But he was good. He was really good. He knew what he wanted.
Yeah.
SICULAR: And you looked fabulous. What are some of your beauty secrets that you want to share?

ANKA: To stay out of the sun. That helps. And I try and get sleep. That also helps. I don’t overindulge in anything in particular. I’m very careful about what I eat. I have a pretty clean diet. I don’t eat meat. I don’t eat chicken. I eat a little fish every now and again, but pretty much vegetarian. And the only thing I love, because I’m European, is I love a glass of wine at night.

SICULAR: But that’s healthy.

ANKA: But that’s OK, yes. Yes.

SICULAR: It’s healthy.

ANKA: And I think it’s just a general sense of taking care of yourself. And I’m active, [00:25:00] because I do go to the gym several times a week. I walk. I take care of my grandchildren, which is probably the most challenging thing.

SICULAR: How many grandchildren do you have?

ANKA: I have seven.

SICULAR: And they live in what countries?

ANKA: Two live here, and four live in Europe. One in London, one in Milan, and one in Monaco.

SICULAR: (inaudible) all over the world.

ANKA: Yes.
SICULAR: And are they close?
ANKA: Yes, they are.
SICULAR: (inaudible).
ANKA: Yes, they are.
SICULAR: That’s nice.
ANKA: Yes.
SICULAR: So your era of model, modeling is from the ’60s to the early ’70s?
ANKA: That’s correct. Yes.
SICULAR: And the (inaudible) people see these films in 50 years or 100 years, what do you think stands out in your era of modeling?
ANKA: I think there was an elegance. It was definitely an elegance and a ladylike quality to the pictures. I think that’s probably what stands out the most.
SICULAR: And do you have one really fabulous memory before we -- you’d like to share, whether it’s the people that you worked with or (inaudible)?
ANKA: I think there was a deep sense of security when I was working [00:26:00] with the photographers that I liked, because I trusted them. There was an innate trust involved. And it was always fun, and most of the time it was fun. Whether it was for a campaign for Sears or whether it was for Bazaar or -- I remember working with
Avedon, Richard Avedon, and having a lot of fun. He was always blowing fans all over the place, but there was a trust there. They knew that you knew what you were doing, and so there wasn’t a lot of direction involved which was fun.

SICULAR: Do you have any last thoughts?
ANKA: Just -- I think for young girls today, if they are thinking of getting into that field, really have your feet on the ground. Don’t get a swollen head. Realize that there are a lot of other pretty girls around, and try to do the best you can, and have fun but also be serious about it.

SICULAR: And I just wanted to add that when you modeled, your ear, there’s so many less models than there are now.
ANKA: Correct, [00:27:00] yes.

SICULAR: And then there are models (inaudible) models, and you were so special.
ANKA: That’s right.

SICULAR: (inaudible).

ANKA: That’s right, yes. No, I’m very grateful for the career that I did have, yes. And I know that I could have continued probably another -- definitely six, seven years, but I chose not to because I had a family and I felt that that was more important. So. Yes.
SICULAR: That was great. That was really great.
ANKA: Good. Good.
SICULAR: We’re going to --
ANKA: (inaudible).
SICULAR: (inaudible) problems, and I have to have everything --
this will be great to take -- hold on a sec. (inaudible)
Terri May really surprised. Terri May modeled in the ’80s,
so this is fun.
ANKA: Oh really? OK.
SICULAR: I hope she’s home (inaudible).
ANKA: She’s retired, I take it.
SICULAR: She sounds the same. She has two jobs. [00:28:00]
She’s amazing.
SICULAR: I’m going to tell you a funny story about her when we
get off the phone. Hi, I’m not done with you yet this
week. I have a friend that wants to say hello to you.
It’s Anne.
ANKA: Rusty? It’s Anne Anka, de Zogheb Anka. I am well.
We’ve talked about you here, and I said to Patty, “I got to
say hello.” Because I said to her, “You were my link, and
you were my favorite, and you got it immediately,” and I
said all the great things that I really, truly feel, so --
How are you doing, Rusty? Is everything good? Yes?
Great. I am, as I say, living out here. I have -- I had five daughters. I have seven grandchildren, and I, I’m as happy as can be. I really am. So, yes, yes. [00:29:00] I -- right, right. Yeah. Yeah, well, as I say, things couldn’t be better. Really. And I just wanted to make sure that I said hello and send you my love, OK? OK, OK. Oh, did you? Oh no. Oh dear. Yes. Right, right, right.

SICULAR: I love this picture. [00:30:00]

ANKA: Oh, it’s nuts. Oh my God, that’s (inaudible). Yeah, yeah. (inaudible). Well listen, very happy memories, really Rusty. I’m going to pass you back to Patty, OK? Hold on.

SICULAR: Hi Rusty! How is the weather in Kennebunkport?

ANKA: She’s great.

SICULAR: I did (inaudible), but it’s not -- I don’t think it’s (inaudible). Good. I know. We tried reaching her yesterday, and we couldn’t reach her. Right. Anyway, I have to go. I’m sorry. [00:31:00] I’m going to call -- I’m (inaudible). You know, just archiving, interviewing people. But I’ll call you when I get home, and I’ll tell you everything. Tonight, tonight. So I’ll call you when I get home. I love you. Bye! Did you want to call (inaudible)?
ANKA: I don’t know. Do you know what I’m saying? I’m not sure --

SICULAR: (inaudible). Of course! Hi Lorraine! How are you?

DAVIES: Patty?

SICULAR: Yes.

DAVIES: We finally meet!

SICULAR: How are you?

DAVIES: (inaudible).

SICULAR: This is Lorraine. This is Anne Anka.

ANKA: Hi. How are you?


SICULAR: That’s OK, so 1946 to when did you stop modeling?

DAVIES: To ’67. That’s when I left (inaudible). A little over 20 years. [00:32:00]

SICULAR: (inaudible) shut this off. OK, ready? OK.

(inaudible). Do you think we should open it up to one of the pictures? I know which pictures (inaudible). And then we’re going to go (inaudible). This is so precious. OK.

Tell me when you’re ready.

CREW: Tell me.

SICULAR: Ready?

CREW: We’re rolling.
SICULAR: Oh. Hi, my name is Patty Sicular, and together with Professor Karen Trivette Cannell from New York’s Fashion Institute of Technology. We’re continuing our conversations with fashion models, editors, photographers, and others in the fashion business. Today’s date is June 24th, 2011. We’re at The Vault which is a beautiful photographic gallery in Culver City, California, and I’m so happy to be interviewing Lorraine. Her modeling name was Lorraine Davies, and she started modeling in 1946, and she modeled through a good part of the 1960s. So welcome to the series.

DAVIES: Thank you.

SICULAR: So, Lorraine. What -- where were you born?

DAVIES: I was born in Orlando, Florida.

SICULAR: And how did you get into modeling?

DAVIES: Well, I was Florida’s Tangerine Queen.

SICULAR: When?

DAVIES: In 1945.

SICULAR: How old were you then?

DAVIES: Seventeen.

SICULAR: Wow. And did you get to ride on a float and --

DAVIES: A lot of things. My big prize was a trip to New York and an interview with Harry Conover. He was the big model agent at the time, and I was still in -- I was just about
to finish high school, and he said as soon as I was through
with school to come back to New York, and he would take me.
So I did.

SICULAR: And you did. And how long were you with Mr. Conover?

DAVIES: I was with Conover for around five years or so,
and then I went with Huntington Hartford. The
reason being is Hartford had a -- I don’t know how you say
it. They had a system where they paid the models.

SICULAR: Right.

DAVIES: Every week.

SICULAR: I was just about to ask you about that because back
when models had to chase their own money.

DAVIES: Beforehand, they would send the bill to the client,
and then the client would finally pay the agency, and then
the agency would finally pay them. And you didn’t get your
money for weeks or sometimes months. So that was the
reason I went with Hartford.

SICULAR: And were the bookings different between Conover and
Hartford agencies?

DAVIES: No. My clients were my clients, people that I had
been working with. So there wasn’t too much of a change.

SICULAR: And did you have a really all-American beauty? You
know, similar to Sandra Dee? Almost kissed by the sun.

DAVIES: I once posed as Sandra Dee’s mother.
SICULAR: Her mother?

DAVIES: Her mother.

SICULAR: You’re about the same age.

DAVIES: Well...

SICULAR: Yeah.

DAVIES: [00:35:00] I don’t know. She just --

SICULAR: That’s funny. So then you went to Mr. Conover’s, and then how did you get to Ford’s?

DAVIES: Then -- well, Eileen by then, the Ford agency was becoming more and more known, and they were like the boutique agency. It was really a coup to be with them. And I wanted to be with them.

SICULAR: And what year was that?

DAVIES: Oh gosh. Let me think. I didn’t -- I didn’t come prepared with dates.

SICULAR: That’s OK. No, no, that’s not a -- but did you find the experience different?

DAVIES: It was, it was before my -- it was before my younger son was born, and he’s 52, so. Do your math.

SICULAR: So it was in the ’50s sometime.

DAVIES: Yeah.

SICULAR: And did you find the working experience different from Conover to Hartford to Ford?
DAVIES: Not a lot because, as I say, you make the rounds, and you go meet [00:36:00] the photographers, and they get to know you, and you sort of develop your clients. Although Eileen was very good at sending you to some new people that maybe you hadn’t met before. And just being a Ford model gave you a certain amount of prestige.

SICULAR: Even being an agent, which is (inaudible) and then if you were --

DAVIES: Yeah.

SICULAR: -- with Ford, you had it made.

DAVIES: Right. I mean, that was the reason I wanted to go over there.

SICULAR: (inaudible)?

DAVIES: Yeah. Yeah.

SICULAR: So what was the first time you saw yourself in print? Do you remember what it was for?

DAVIES: I don’t.

SICULAR: Was it still in Florida or was it in New York?

DAVIES: It was in New York.

SICULAR: I’m sure you must have been really excited. You were so young.

DAVIES: You know, it’s funny. It was sort of a reverse vanity. I didn’t want to see it. It was like I didn’t want to acknowledge that I was -- you know.
SICULAR: Why? You were at the top of your game at such a young age.

DAVIES: I know, but it was just a crazy thing, and that’s why I don’t have some pictures that I probably should have.

[00:37:00]

SICULAR: Did you do TV commercials then, also?

DAVIES: Yes. I did a lot of commercials. Yeah.

SICULAR: Do you know what for? Were they for fashion or beauty or for (inaudible)?

DAVIES: A lot of beauty products. I did a lot of hair and shampoos and home permanents and --

SICULAR: Were they live, the commercials, or were they taped?

DAVIES: Well, I started out live, and I did -- I did Westinghouse commercials with Betty Furness. Remember her?

SICULAR: Sure, of course.

DAVIES: Yeah. And those were live. And I even did a commercial posing as a bride when I was pregnant, and I had to face straight forward so that you couldn’t see the bump.

SICULAR: Right.

DAVIES: And that was all live. And they kept saying, whatever you do, don’t turn sideways! It was -- and (inaudible) I did automobile commercials, Ford.

SICULAR: Always Ford. (inaudible).
DAVIES: Nothing to do with -- yeah. And oh, just [00:38:00] quite a few.

SICULAR: When you were working with Eileen and Jerry, did you have your own booking agent that you spoke to every day or did you (inaudible)?

DAVIES: No. No. They had them all lined up at the phones, and whoever answered the phone.

SICULAR: And did it feel like family for you, calling there, (inaudible)?

DAVIES: Oh sure. Oh sure. Because it was small. I understand now, it’s huge.

SICULAR: Well, things change, and (inaudible).

DAVIES: Right, but this was --

SICULAR: (inaudible).

DAVIES: -- one room. Not as big as this room even. And --

SICULAR: Where were they located then? Were they on 2nd Avenue (inaudible) by 59th Street then or Lexington? They had a few places.

DAVIES: I guess they were in the fifties. I don’t have the address.

SICULAR: That’s OK.

DAVIES: Yeah.
SICULAR: That’s nice. So who were some of the -- when you were growing up, who were some of your style icons? Movie stars or models.

DAVIES: You know, I really didn’t have any.

SICULAR: Really?

DAVIES: No. The reason, that I say, that I became a model is because if I hadn’t won that contest -- [00:39:00] which incidentally, I came in second in the contest. I have to tell you that to be honest. And the girl who actually won got sick, and so I took her place. However, it turned out she wasn’t -- hadn’t reached 16. I was 16, I guess, when I won the contest. Seventeen when I started modeling. She had not become 16 yet, and legally apparently, the rule was you had to be 16. So by -- I would have won by default anyway. But I like to qualify that, and you know. She became a weathergirl.

SICULAR: A weathergirl?

DAVIES: Yeah.

SICULAR: (inaudible)?

DAVIES: [Janet Ruth Crockett?].

SICULAR: Where? In Florida?

DAVIES: No, in New York. She came to New York, too.

SICULAR: And did you become friends?

DAVIES: No.
SICULAR: (inaudible) friends?

DAVIES: No.

SICULAR: Did you work for Seventeen magazine ever or any teen magazines because you were still (inaudible)?

DAVIES: I think I may have had a couple of jobs at Seventeen.

SICULAR: At Seventeen?

DAVIES: But I did not do much editorial work. I did mostly products and catalogs. [00:40:00]

SICULAR: That’s where the money was.

DAVIES: That’s right. And catalogs.

SICULAR: That’s right.

DAVIES: I did a lot of catalog work for Sears, Simpson’s, Broadway Fashion, Montgomery Ward.

SICULAR: Did you ever do any runway shows? Fashion shows?

DAVIES: Only a couple, but I did not have too good an experience.

SICULAR: Right.

DAVIES: I didn’t care for that.

SICULAR: What happened? I mean I’ve heard of models falling off runways and --

DAVIES: I told my husband I was not going to talk about that. The most humiliating times of my whole career, and I said I’m not going to talk about that. Well, once, I filled in for Tippi Hedren, my friend. She was pregnant. It was a
maternity show, fashion show. Maternity clothes. And she was ill. I was not pregnant, but I was her size, so I filled in for her. And as the girls are walking down the runway, Arlene Francis [00:41:00] was the commentator, and she would comment on how far along each girl was in her pregnancy. And I walked out and did my little turn and came back, and she said, “And how many months are you, Lorraine?” And I didn’t expect it, and I was just stunned, and I said, “Well, none, I hope!” And the audience started laughing, and that was sort of the last fashion show I ever did.

SICULAR: That’s very funny. Did you find a camaraderie with the models?

DAVIES: Oh, very much so. My best friends today are girls that I worked with.

SICULAR: Who are they? Who are they?

DAVIES: Well, Tippi’s one, and [Betty Murray?]. Her name was Betty Johnson then. And [Helen Ryan?] and [Millie Perkins?].

SICULAR: And those are all beautiful women that I know.

DAVIES: Oh, and they’re all very close friends of mine.

SICULAR: That’s great. All these years, that’s wonderful.

DAVIES: Yeah. And then a couple of former models [00:42:00] have passed away that were also, I was very close to.
[Sandy Hill?] and [Cindy Wood?], and we sort of had a group. We all moved to California, and we became the group. We get together all the time.

SICULAR: I think that’s great.

DAVIES: But we have been close all through the years. We went to each other’s bridal showers, baby showers, weddings, divorces. Cried over deaths. We’ve been through.

SICULAR: The everyday of life. You share in it. I think it’s wonderful.

DAVIES: Yeah.

SICULAR: Are you still in touch with Eileen?

DAVIES: Yes. Yes. I had lunch with Eileen when she was out a few months ago, and --

SICULAR: That’s great.

DAVIES: Got to get your phone?

SICULAR: (inaudible) sorry about that.

DAVIES: Yeah, so we --

SICULAR: So, can we go through some of your pictures? Can I come back to (inaudible)?

DAVIES: Oh sure. Sure.

SICULAR: This is one of my favorites. I love this picture. Can you see this?

CREW: Yeah.

SICULAR: Or do we need to hold it up?
CREW: [00:43:00] (inaudible).

SICULAR: OK. Do you remember what this was? We’ll wait. He’s going to come over (inaudible).

DAVIES: OK.

SICULAR: (inaudible) pictures. Which is first? Which pictures? Are they in (inaudible)?

DAVIES: They’re not too much in order.

SICULAR: OK. Let’s start with --

DAVIES: Let me get my glasses.

SICULAR: What’s this with Carmen Miranda? That’s so cute.

DAVIES: Well, when I was with Conover, they wanted to have a group called the Conover Cover Girls to dance up at Saratoga, Saratoga Springs. And we tried out, and I got in, and she was great, by the way, Carmen Miranda.

SICULAR: She was tiny.

DAVIES: Yeah. Yeah. Smaller than -- well, she didn’t have her head thing.

SICULAR: Right. But I know she had big shoes on.

DAVIES: Yeah. She always wore big shoes and big headdresses, so it made her look a lot taller.

SICULAR: When you modeled, how tall were you? What were your stats?

DAVIES: Five-five. I was one of the shorter models. That’s what --
SICULAR: And what size dress.

DAVIES: Six?

SICULAR: Six.

DAVIES: Today, they would -- sizes have changed. [00:44:00] They probably call it two today.

SICULAR: Right. I love this picture. Do you remember who took this or where it was from?

DAVIES: Yes, yes. My former husband took that picture. He was a photographer. His name was Bob Green. And (inaudible).

SICULAR: I have to tell you, and I’m sure people told you. Did people tell you that you reminded them of Sandra Dee when you modeled?

DAVIES: No, you’re the first one.

SICULAR: Really?

DAVIES: People have told me I look like Doris Day, Shirley Jones, Jessica -- what’s her name?

SICULAR: Jessica Lange.

DAVIES: Lange, yeah.

SICULAR: Yeah, I see that.

DAVIES: People like that.

SICULAR: But this, with the ponytail. If you want to comment on any of the pictures, favorite photographer, or location.
DAVIES: Well, let’s see. Actually, my former husband took most of those right there. We’ll get on to some -- and he took the -- he’s the only person that I posed for in lingerie. I did not do lingerie otherwise.

SICULAR: These are beautiful.

DAVIES: But -- [00:45:00] in fact, I got him that account.

SICULAR: I hope he thanked you.

DAVIES: Oh yeah.

SICULAR: Beautiful. Look like a goddess.

DAVIES: Oh, wow. Thank you. Of course, in those days, lingerie models -- you could double fee.

SICULAR: Double time. Right, still.

DAVIES: So, yeah. Phil Pegler took these. He was another photographer I liked to work with. (inaudible) assistant.

SICULAR: Was this a test shot or was it for (inaudible)?

DAVIES: That was a test shot. Yeah.

SICULAR: Cigarettes.

DAVIES: And I did -- here’s another cigarette --

SICULAR: How old were you here? Like 15, doing a cigarette ad?

DAVIES: I guess I was 17, 18. I don’t know. I did.

SICULAR: Because when I worked as a booker in the ’80s, you had to be a certain age, legally, to do cigarettes. You couldn’t --

DAVIES: Maybe I was 18. I don’t know.
SICULAR: I think it would be 21 or 25 (inaudible) now, by then.

DAVIES: Really?

SICULAR: And in Russia, you had to be, I think, 30.

DAVIES: [00:46:00] This was blown up in Grand Central Station. The huge --

SICULAR: And how did you feel?

DAVIES: I enjoyed that.

SICULAR: (inaudible) seeing your picture up there.

DAVIES: Yeah, I liked -- I got a kick out of that.

SICULAR: Did people ever recognize you on the streets?

DAVIES: No. Never. No. Henry Haberman took these.

SICULAR: Look at these beautiful -- were you wearing a waist cincher here?

DAVIES: Um-hmm. You always wore a waist cincher.

SICULAR: Waist cincher.

DAVIES: I did a lot of brides.

SICULAR: But did you enjoy it?

DAVIES: Yes. Yes, I always liked posing as a bride.

SICULAR: This is my favorite picture of you. I love that.

DAVIES: OK, Howell Conant took these.

SICULAR: And Howell Conant was a favorite of Princess Grace. He took, I think, their wedding photos.

DAVIES: This is Princess Grace’s husband’s car. That’s the Prince’s car I was sitting on.
SICULAR: Were you in Monaco here?

DAVIES: No. It was in his -- he left the car in Howell’s studio in New York for safekeeping. And that’s --

SICULAR: I love that picture. [00:47:00] Was this used for anything? This picture, was it just a test shot?

DAVIES: I don’t think it was. I don’t know if Howell used it. He had the --

SICULAR: There’s some ads for (inaudible).

DAVIES: Now, those are very -- those are some of my very first pictures way back at Conover.

SICULAR: You were like 17.

DAVIES: They were very --

SICULAR: Looks like the late ’40s.

DAVIES: Yeah. That was the first spread I did. Yeah.

SICULAR: Were you nervous?

DAVIES: No.

SICULAR: And you had to do your own hair and makeup also.

DAVIES: Yeah. Yeah.

SICULAR: Now, what’s this from? This looks like it’s around 1958, and you’re up here. And Betty Johnson Murray is over here.

DAVIES: You know, I don’t even really remember what that was for. The clothes, obviously, but I don’t --

SICULAR: It looks like a (inaudible), like a --
DAVIES: -- yeah.

SICULAR: -- college bound.

DAVIES: I think that --

SICULAR: Nineteen fifties.

DAVIES: -- probably. I think that --

SICULAR: Late fifties.

DAVIES: -- (inaudible) or something like that, yeah. And

Howell Conant took that. We were on a job in the Caribbean

for the Princess [00:48:00] Cruises, shooting a brochure.

SICULAR: From this?

DAVIES: Yes, that was our group. That’s Howell over on the

right in the back.

SICULAR: And where are you here?

DAVIES: That’s me right there with the straw hat.

SICULAR: Oh, how cute. Was this the one where you got off the

boat?

DAVIES: Right.

SICULAR: You have to tell that story.

DAVIES: That was the day we got off the boat. The -- what is

that noise?

SICULAR: Next door. They’re building.

DAVIES: Howell had another job scheduled in Miami directly

following this, so instead of going all the way back to New

York on the ship and flying down, he arranged with the
captain to get off the ship there. And when I heard he was going to do that, I said, “Oh, can I go with you?” You know, my family is in Orlando, and it’ll give me a chance to see my family. And he said, “No, I’m afraid not.” So, in order for him to get off -- to sneak off the ship, [00:49:00] he pretended that he was doing a group shot for the brochure. This was really not for the brochure. So we all got off the ship, and he took the picture, and then we got back on the ship, and he went to his car that was waiting. And as I was just about to get back on the ship, the stylist handed me an envelope, and she said, “Howell forgot these. You have to run! You have to give them to him! He’s in a red car,” and showed me. So I grabbed it, thinking I was doing a good deed. I ran to Howell, reached in the car, gave him the envelope. He grabbed my arm, and he pulled me into the car. I said, “What are you doing?” He said, “You said you wanted to get off here.” We were down at like somewhere. Port something in Florida.

SICULAR: Port St. Lucie?

DAVIES: Something where they go through customs and stuff, you know.

SICULAR: Right.

DAVIES: And he, here I was dressed in that straw hat and pedal pushers, and my shirt [00:50:00] tied at the waist and
sandals, and the ship pulled away, and there we were, waving goodbye. So I went to my mother’s house, and she, of course, was very glad to see me. And she thought it would be funny if I met the ship in New York wearing the same clothes. I had a lot of clothes at my mother’s because I’d go back and forth a lot. So she got my clothes all washed and ironed for me and, when I went back to New York, I put them back on and, as the ship came in to dock, there I was sitting on a piling at the dock in the same clothes, as if I had had them on the whole time. And one of the crewmen let me in through the hole, one of the longshoremen. Could never get away with this today --

SICULAR: I know.

DAVIES: -- with security. I went in through the hole so that I could go -- because all my belongings were in my cabin, and so I went back in and got everything and got off with the whole crew, and no one knew. [00:51:00] No one on the ship knew I had been gone, even.

SICULAR: And you walked out with everybody in the same outfit.

DAVIES: And I walked out with everybody.

SICULAR: That’s precious.

DAVIES: Yeah.

SICULAR: There’s some more pictures. Cute. Did everybody laugh? I’m sure they spoke about that for a long time.
DAVIES: Oh yeah.

SICULAR: Were there any bookings that you refused to do?

DAVIES: I -- well, as I say, I didn’t do lingerie except for, you know, my former husband. I did. I’m trying to think if there was anything I refused. Later on, when I came to California and I did some commercials out here, I refused to do a cigarette commercial. I had done them back east, but by then, I was against smoking, and I had children, and I didn’t want to do a cigarette commercial. So, it’s the only thing that I can think of that I ever refused.

SICULAR: Is this a test shoot or is this --

DAVIES: Yeah, I was just (inaudible) having fun.

SICULAR: [00:52:00] Cute.

DAVIES: That was an ad for the toilet paper. That’s my son.

SICULAR: Cute.

DAVIES: Yeah.

SICULAR: Did you have to cover up your freckles when you modeled?

DAVIES: Yeah.

SICULAR: Which is a shame because now, you know, they’re so cute. When people can see them. Where did you get this from?

DAVIES: And that I stole out of the subway.

SICULAR: Did people think you were crazy pulling it down?
DAVIES: Probably. You know, it was funny. It was upon the -- above the seats, and I would sit below it, and no one recognized me. It was (inaudible).

SICULAR: And this is one of your first covers.

DAVIES: Yeah.

SICULAR: There we go. It’s from 1949.

DAVIES: Yeah, I didn’t have any covers for fashion magazines. As I said, I didn’t do much editorial-type work.

SICULAR: You did the money makers.

DAVIES: I made money, that’s right. I sure did. I did a cover for *Pageant* which should be in there somewhere.

SICULAR: (inaudible).

DAVIES: [00:53:00] And I worked a lot for artists. I worked for artists also.

SICULAR: Illustration. OK, now you (inaudible) just started up.

DAVIES: Yes.

SICULAR: Yeah. That’s not you.

DAVIES: One of them is. I’m sure it’s highly retouched.

SICULAR: Wow. (inaudible) cute.

DAVIES: True Confessions type thing. Did some of those.

SICULAR: You lost your reputation on a strange bargain. Took you around the world with the man you loved. And you had had to do your own hair and makeup in these.
DAVIES: Oh yeah. (inaudible).

SICULAR: Did they tell you the night before? Did your agent tell you the night before so you’d be prepared or were you just always prepared?

DAVIES: No. No, you just always had to -- I used to take the train in from Connecticut with my hair in rollers.

SICULAR: (inaudible) pretty. In rollers?

DAVIES: Yeah.

SICULAR: So everyone [00:54:00] knew you were a model.

DAVIES: With a scarf, yeah.

SICULAR: Did you carry a hatbox?

DAVIES: Well, in the very beginning, models carried hatboxes.

SICULAR: Right.

DAVIES: And then the prostitutes started carrying hatboxes.

SICULAR: Really?

DAVIES: So the models quit carrying them and started carrying big satchels.

SICULAR: Right. And then it went to knapsacks. Cute. Is this Howell Conant?

DAVIES: I don’t know who took that.

SICULAR: Did you prefer working in a studio or did you prefer working --

DAVIES: That’s Linda Blair, by the way. You know her from The Exorcist?
SICULAR: Yeah, from *The Exorcist*. Do you remember what this was for?

DAVIES: No. I got her started modeling, actually.

SICULAR: Really?

DAVIES: Yeah.

SICULAR: Cute.

DAVIES: I had her picture with me on a composite, and a couple of photographers said, “Who’s the little girl?” And so --

SICULAR: Was she a friend?

DAVIES: She was a neighbor of mine.

SICULAR: Neighbor. [00:55:00] I know we’re going to go through these real fast. We don’t need this. And here’s the Carmen Miranda picture.

DAVIES: Oh, you found it. I’ll just show you something --

SICULAR: OK.

DAVIES: -- in here (inaudible).

SICULAR: Is this from a commercial? Maxwell House.

DAVIES: Yes, that’s one --

SICULAR: From the 1940s. (inaudible).

DAVIES: Let me see. There was one page in here.

SICULAR: Did Eileen ever give you any advice?

DAVIES: Oh sure. Eileen gave everybody advice.

SICULAR: I know. Myself included.
DAVIES: Yeah. Yeah. Well, she told me I should be more confident. I was always sort of shy. Anyway, (inaudible) won’t go through all these, but this was one of my biggest clients, Lana Lobell. I’m on every page.

SICULAR: How many shots would you get done a day?

DAVIES: Oh, they shot fast.

SICULAR: (inaudible) bridal.

DAVIES: They shot fast. And Broadway Fashions also. This is [00:56:00] [Patty Gagen?]!

SICULAR: I know Patty Gagen.

DAVIES: Yeah.

SICULAR: Yeah. I met her last year. She looks great.

DAVIES: Yeah. Lovely. Lovely person. Again, I’m all through this, too.

SICULAR: Do you think when you -- when people look at this interview in like 50 years or 100 years, how do you want your era of modeling to be remembered? What do you think are the best, is the best of it?

DAVIES: Oh, I don’t know. The friendliness that -- we all, if one of us went to see about a job and we didn’t get it and we knew that one of our friends would be right for it, we’d recommend them.

SICULAR: And that’s really generous.
DAVIES: Yeah. But we all did that. It was just the way it was.

SICULAR: This was the --

DAVIES: That was the tea party.

SICULAR: Right. A few months ago, 2010. And we have Tippi Hedren. Here you are. Tippi Hedren. [00:57:00]

DAVIES: That’s Helen Ryan.


DAVIES: Betty Murray.

SICULAR: Betty Murray, Susie Parker’s daughter.

DAVIES: That’s Susie Parker’s daughter.

SICULAR: Robert Lacey, the author who’s writing a book on Eileen Ford and Susan (inaudible). Do you have -- I’m going to ask you two more questions, and these are (inaudible) she started. What did (inaudible).

DAVIES: Well --

CREW: (inaudible) is way too loud. Can’t hear any of it.

SICULAR: OK. Any beauty secrets?

DAVIES: Well, I just say you don’t smoke. Stay -- avoid getting sunburned. Drink lots of water. Beauty sleep. Little collagen where necessary, and [00:58:00] good night cream, and that’s about it.

SICULAR: And do you have any last thoughts you’d like to add?
DAVIES: Just that that was one of the most fun periods of my life. It was --

SICULAR: We’ll wait until he stops. Any last thoughts?

DAVIES: I can’t think of any.

SICULAR: No? Just it was one of the nicest -- it was a fun part of your life?

DAVIES: It was. I still sometimes dream that I’m getting ready for a booking or on my way to a booking or I’m late or something. I still have dreams (inaudible). Yeah.

SICULAR: I feel bad ending it like this with the noise.

[00:58:39]

END OF AUDIO FILE