SICULAR: Hi, I’m Patty Sicular with the Ford Model Agency and we are archiving the history of beauty, fashion, and Ford models, along with Fashion Institutive of Technology. And our counterpart there is Professor Karen Cannell. Today, it’s May 18th, 2010. We’re at the Ford offices in New York City, and we’re lucky enough to be interviewing Linda Morand, who is a model with Ford from 1964 to 1974. And she’s also the artist director and owner of the miniMadMOD60s website, which is really cool and I’m about to let Linda tell you about it. So, we’re about to start our interview. Hi Linda, thank you for joining us today.

MORAND: Hi, it’s a pleasure to be here.

SICULAR: So tell us, how did you start modeling? What got you into modeling?

MORAND: Well, I had never thought I could be a model. I was very tall and very thin and not that pretty, at least, nobody thought so. But I was always consoled by my family, “Well, models are tall and thin, so you could be a model.” I really was interested in art and writing. And I went to Key West, Florida, for the summer after graduating high school. I had been accepted by FIT. And when I went down to Key West, I was discovered by someone that owned Key
West Handprint Fabrics, which is a store that made beautiful silkscreen fabrics, and Lilly Pulitzer used them for her Little Lilly’s, which were very popular in those days. And they sold them in Palm Beach. So they took some pictures of me with the clothes on, and they put in an ad in the New Yorker. So I thought I was a model now. So when I went back to New York to start school, I was supposed to start at FIT, people encouraged me to try to be a model.

So I went to the Ford Agency with this ad and I didn’t even get past the receptionist. They said, “Oh, come back when you have more pictures.” But they didn’t say, “Don’t come back,” which with Ford, is an encouraging. So I got some pictures; I had some students take pictures, I had, you know, photographers, whatever. I came back and again, they said, “Well, you’re very -- you are very pretty, but you don’t have a look. You just look like everybody else.” OK, went back.

Then I got some more pictures. I got a really great photographer and I went back again and they said, “Yes, you look good.” So I got to meet Eileen. And Eileen said, “Oh, you look great. You look like Jackie Kennedy. You’re
the look we want, but you have way too much hair.” She said, “What’s with all that hair?” They said, “You need to go over to Sassoon and have it cut.” So they send me [03:00] over to Sassoon; they cut it similar to what it is now, but it was dark.

Well, I hated it. So I used to wear a wig, that were very popular in those days. And I got a few pictures taken with the short hair, but mostly I thought I knew better than Eileen and that I should have a wig. And so -- a fall --

SICULAR: A fall.

MORAND: -- I had this thing that went on the back of my hair; it was beautiful; I wanted to look like Jean Shrimpton. This is before Twiggy. So one day, I was making the rounds -- making the rounds, not getting any jobs, nothing. And I remember, I walked all the way from Penn Station to 86th Street and Lexington, or Third, where Gosta Peterson had a studio. And Eileen had sent me up there to see him. And I went in and he said, “Oh, I like your look. You got the big eyes and the [forward?] part -- like, but you’ve got way to much hair.” He said, “If you had short hair, I’d book you for Mademoiselle.” I said, “Oh,” (laughs) and took off the wig. And there was this little hair, [04:00] you know, and he goes, “Oh, fabulous.” And he picked up
the phone and called and booked me for this 10-page spread. And then I became very popular with Mademoiselle; I did a cover, and I did a couple of more issues.

SICULAR: What year is this?

MORAND: This was ’66. I came out in June of ’66 and July, was on the cover. And August was the college issues, so I was just some ads in there. And then September, and that’s when I went over to Paris, which is another story. So that’s how I got started.

SICULAR: And did you live with Eileen and Jerry?

MORAND: No, I was a New Yorker, so I had my own apartment on — not far from the agency on 61st and First. So.

SICULAR: When you started, did you start on a test board or new board or did you just go where they --

MORAND: No, a test board, that was the thing. But I was sabotaging myself by getting all the pictures done with the wig, (laughs) you know. So I really [05:00] didn’t get much work at all until Gosta booked me for Mademoiselle. And the funny thing was, soon as the clients heard that I was going to be in Mademoiselle, they started booking me without even seeing much of my pictures. You know, they said, “She’s in Mademoiselle; she can’t be that bad.” So I started to do a lot of catalogue and ads and --

SICULAR: In the United States?
MORAND: In -- yeah, yeah, here. Yeah.

SICULAR: And did they guide you? Did -- telling you how to dress or how to wear your makeup?

MORAND: Well when I first started, which was in ’64, it’s funny, the girls would wear little business suits or dresses, white gloves, hats, purses, you know, and the portfolios were huge. They were 11 by 14. So, I was told to dress like them. Then, just overnight, the miniskirt came in and all of us girls started wearing the miniskirts with tights and flat shoes and little tops. And I know Eileen wasn’t too thrilled, but there wasn’t really much that she could do because it was the style; that’s what we were wearing for the magazines, and so we just wore that. So, that -- I did get a little guidance, but, not too much.

SICULAR: What was the best piece of advice Eileen ever gave you?

MORAND: To cut my hair. (laughter)

SICULAR: She was right; she [was now?].

MORAND: She [would?] -- she was right. She knew. So, you know, because I think -- and I know your -- one of your questions is advice to models starting out, just anticipate a little -- I think, to get a fabulous hair cut, you know, that makes you stand out. People will be -- with --
everybody has the long hair, or the bob, or whatever, but if you have a really modern, cool haircut, you’ll get work.

SICULAR: And also to be yourself; not to try to be like Jean Shrimpton or anyone else --

MORAND: Right --

SICULAR: -- just be yourself.

MORAND: Well, I always had the -- I don’t know if it was -- it was -- it had its good side and its bad side that I looked so much like Jacqueline Kennedy. And, in fact, I just came across a newspaper article [07:00] in 1966 where Eileen was talking about what she looks for in models then -- in that time. And she really liked the Swedish, Danish, very Scandinavian, blonde look. But she said, “Now I have to find models that look like Jacqueline Kennedy.” (cell phone ringtone; laughter)

SICULAR: That’s somebody’s cell phone. You’ll have to --

[Ray’s?] shutting it off. (background conversation)

MORAND: Yeah, I better shut mine off real quick too. I forgot about that.

SICULAR: Tell me when the -- Susan wanted to ask a few questions, so Susan?

SUSAN: Remember the first -- the first week that we met in Paris and what happened -- what transpired the first couple of days at the hotel?
MORAND: What, when I was robbed?

SUSAN: When we were -- yes -- and we were round --

MORAND: Oh my God. Well, Ulla Bomser and I were sharing a room [08:00] in the hotel --

SUSAN: And Ulla is a model from --

MORAND: Ulla is from Denmark --

SUSAN: Now living in Italy.

MORAND: She was Ford model -- yeah, in fact, I think she has an agency there now. And Susan, I guess we weren't roommates at that time, but you lived there too. And you were living with Wallace Franklin. And we had gone out that night -- well, we had just gotten back -- somehow, I had just gotten back from Italy and I had tons of cash and so did Ulla, because they paid us in cash. And you should have seen us trying to get it across the border. (laughs) So anyway, we have hidden our cash in our room. We didn't trust the hotel; there was no safe or anything. And we came back from that night, Ulla comes and says, “Oh my God, my money’s gone. My money’s gone.” I said, “Oh that’s OK, I have money; you can have some of mine.” And I look, and mine was gone too.

So we went to the police station, we -- Susan was the only one that spoke French and -- a little French from college —
- and [09:00] we go there and we say, “Oh, we’ve been robbed.” And of course, we’re dressed in miniskirts; we have this short hair; we look like, you know, Twiggy and Audrey Hepburn or whatever. Police took Ulla and I into custody all day long. We had to go -- we had -- they wouldn’t let us go. They let you go; they let Susan go, and we couldn’t call the agency; we couldn’t go on our bookings, nothing. We were stuck in the back of the police car. We tried to get out and they said, “No, no, no, you have to stay.” Oh. And we did -- we knew who did it, but we weren’t able to catch them. [So long it’s a?] --

SICULAR: Who did it?

MORAND: -- interesting story. A photographer. A photographer, his name was Peter something. No, I’m not going to say his name. Wasn’t his real name anyway. He was a rep of a photographer here in New York, and when he went over to Paris to get the photographer work, he just decided to pretend that he was the photographer. He was a very dishonest man. And then he did all that and robbed the models and everything. Then he came back and he went up to Vogue with [10:00] the book. Well the photographer was up there at Vogue with them and when they -- when he walked in with the book, and he said, “Here’s my book,” and there was the photographer and they kicked him out. And it
was very humiliating for him. (laughs) So that’s that story, Susan.

SICULAR: So how did your bookings differ in France than they did in the United States?

MORAND: Well, it was very professional here. Very, especially once I got with the Ford Agency. Everything was just organized; we were always paid on time; it was -- it was great. Over there, the bookings were -- they took longer. They were not quite as professional. They were more creative in some ways. And as Susan had mentioned, it was hard to get paid because there were no real laws. Like here, there was -- there are laws about agencies and managers and how it’s done, and over there, there was nothing. Eventually, they got a [11:00] Swiss -- some kind of Swiss organization and everybody was paid through Switzerland. So that was one of the -- one of the differences.

Another thing was the great locations. I mean, they would just say, “Oh, we’re going, you know, to the South of France.” And you just hop on a plane. It was very -- everything was very close. It was like us going to Philadelphia or Washington, just to go to all these wonderful places that I got to go --
SICULAR: What was the location where the weather’s bad and you flew to Greece?

MORAND: Oh yeah, that was one of my favorites. I had decided to stay in Zurich for a while, because they were always flying me in and a lot of other models for catalogue jobs. And I met an agent there and she said, “Why don’t you come and stay in Zurich? We have so much work; you’d work every day.” So I did and I went to the studio and it was cold and rainy. And the photographer said, “OK, we’re all going to Athens.” And we just got in the cab, got to the airport, got on a plane, went to Athens, went up on top of the Acropolis, took the pictures, posed, posed, over to the Temple of Poseidon, posing. And me, a student of history and a writer and I was -- my big eyes, looking at everything. And, “Come on, come on, come on, come on. We have to go, we have to go.” So -- and then we flew home that night. So I did Greece (laughs) -- the tour of Greece in eight hours. But I went back; I did go back and enjoy it.

SICULAR: That’s amazing. That’s such a great story.

MORAND: Yeah.

SICULAR: Did you like the freedom a little bit, though, in Europe? Because I know in an agency in New York -- Eileen was a great agent, but she watched her models like a hawk
and it was very regimented to do -- [or?] enjoy your freedom a little bit there?

MORAND: Well yes, looking back, I wish that she had been in Europe. Because -- you know, and had the control there, because she did really give us good advice and we were protected. But it -- I never had really any problems in Europe with, you know, lecherous photographers or anything like that. So, I did like the freedom. I did like to go out and we would go [13:00] out -- we would come home from the booking, let’s say we’d get home at 6:00, take a nap, (laughs) and get up around ten o’clock, freshen up, and go dancing all night. And sometimes we would come back and it was eight o’clock in the morning; the little girls were going to school and we were coming out of Régine and Castel and then to the -- and then to the studio to work all day. But were 20, 21, we had all the energy in the world. Couldn’t do that now.

SICULAR: Who were some of your favorite photographers you got to work with along the way?

MORAND: Well, I had -- in New York, I loved Roger Prigent, who is still with us. And I loved David McCabe and, of course, Gosta Peterson, the one that discovered me. And Arthur Elgort was his assistant. That’s a funny story. I always remember Artie, you know, the shy, kind of guy, always in
the back and helping out, doing everything. And then he
got [14:00] on to become one of the greatest photographers
in the world. And I did get to work with him for
*Mademoiselle* in 1971, I think. He took me to Block Island
on a nice trip. So that was -- that was the -- those were
the ones in America.

And then in Europe, Helmut Newton booked me one of my first
bookings and took me to the Space Center that they have,
like a Cape Canaveral over there. And that was
fascinating, especially, this was ’67, before we had been
to the moon, and the whole country and the whole world was
fascinated by space. You know, you have the famous cover
of Jean Shrimpton with the helmet and all that space stuff,
so I was fascinated with that.

Then I worked with a photographer that many people may not
remember -- Carmen would remember him -- Henry Meerson. He
was one of the old guys with the big cameras. And I worked
with Hans Feurer, which we save “Fuera” here, but it’s
Feurer. Fabulous guy, for Italian *Vogue* and French *Vogue.*
[15:00]
And gosh, there were many others. In Switzerland, there was the Lutz’s, very famous photographer. I worked a lot with him. And they took us on wonderful trips. That’s another thing. “Oh hey, we’re going Hohenschwangau.” It was a castle, you know, the Disney Castle? Well, it’s based on a real one and we went up there and shot the castle. And the nice thing about modeling is you could go behind the scenes and see things that tourists wouldn’t see.

And then another great thing, I decided to go to Barcelona. I was always, like, the first American to move to the city because -- and everybody was being flown in. And I would stay on the island of Ibiza and then when the agency needed us, usually around four o’clock in the afternoon, the booking started. Not in the morning. And then they went on till ten o’clock at night. They would call the snack bar and the snack bar says, “Senorita, agency, agency.” We’d get on the [16:00] ferry and go back and do the job. So that was a lot of fun.

SICULAR: And what was the first magazine cover that you were on? Was it the Mademoiselle?

MORAND: No, actually I think it was Teen. I -- so -- oh yeah, the publisher of Teen, MacLeod, I think, Bob MacLeod, said,
“That girl looks like Jacqueline Kennedy, I -- Jacqueline Kennedy sells magazine covers; I want her on the cover.” So I actually came out before the Mademoiselle cover, but it was shot around the same time. That was with Justin and Barbara Kerr; they were a husband and wife photographer team that worked with a lot of the girls.

SICULAR: And did your family and friends see the magazine covers with the big -- like about --

MORAND: It was really funny because when I first decided to be a model and I said I was going to be a model, my parents were not for it. They didn’t think I had what it took; they wanted me to be [17:00] an artist because I had excelled in that and I had, you know, won a scholarship to FIT -- full scholarship. And they said, “It’s foolish to throw this away and go” -- you know, but I said, “Well,” I said, “You know, every time you hear the word ‘artist,’ you hear the word ‘starving’ in front of it. I want to make money and I could make money.” I went into the modeling really for the money.

I was always an artist and still am, and a writer, so my parents weren’t too encouraging, but when -- oh yeah, I was going to say, there was a model named Kathy Carpenter. And she looked -- could be my sister. To this day, sometimes I
can’t tell the difference, myself. And so she was on the cover of Glamour, like, a month after I decided to be a model. And the whole family were like, “Congratulations, you’re on the cover of the magazine.” I was like, “No, that’s not me.” And she had the long hair. And so, I -- that’s another Eileen wanted me to cut my hair, was to differentiate me from Kathy, who was very successful. [18:00]

And so then, my parents -- as far as I know, the magazines are still on the coffee table. (laughs) Dog-eared from saying, “Oh, this happens to be my daughter on the cover,” you know, so they became very proud after about it.

SICULAR: I know you’ve started miniMadMOD60s website. Do you want to tell us a little bit about it?

MORAND: Yeah, that’s really funny, because about five years ago, I had wanted to do a -- an infomercial for my beauty secrets. And -- which is facial exercise; I’ve told you that I exercise and as far as I know, Carmen does that too, and it’s a very good thing. Well, I had made a business plan, a marketing plan, and I submitted it to an investor. And he said, “Well, I Googled you and there’s nothing about you on the web. I mean, you were supposed to be a top
"model." I said, "Well, there’s nothing about any of the models on the web, you know. We didn’t have the web then."

So I went and looked and there was [19:00] Jean Shrimpton and Twiggy and a few others that had become movie stars or married famous people, but there was nothing about all those girls, those fabulous girls that had been ad campaigns and much bigger models than I was, you know, Evelyn Kuhn and -- oh, [huge name was?] Samantha Jones, even Carmen didn’t have that much on her -- you know, there wasn’t much on the web because the only way it gets there is if somebody puts it there.

So I had a website made: lindamorand.com. And [I’ve linked?], oh there’s all my pretty pictures up there, you know, if you wanted to see me. People started contacting me like crazy. Literally, I had 900 people contacted and sending me pictures of themselves or their mothers or their fan, you know, a model they loved. And it got so big, I had to get so many people to help me. I wound up having to move it from -- it was just a little web -- small website on MSN, to get my own URL and then I got [20:00] miniMadMOD60s -- how I came up with that, I don’t even know. And then it got bigger and bigger and designers -- I
know Anna Sui was very helpful to me and a lot of photographers and models sent me pictures. And now I have 2,500 pictures. (laughs) So now they’re all on there.

I -- at first, we didn’t even remember. We said, “Oh, do [we?] remember this one, remember that one?” And Terry Reno helped me a lot, Pam Barkentin, Kecia Nyman --

SICULAR: And these were all models?
MORAND: These were all models from my era and -- Ford models.
SICULAR: OK.
MORAND: Willy van Rooy, Joan Thompson, Terry Smith, these girls sent me pictures and helped me to identify all the girls, because we’d get -- and [I said?], “Who is that now?” And then, we’re talking 40 years ago. So, it was a -- it was a huge undertaking. And then Susan Camp in LA helped me a lot and Patty Holmes, is another. These are just, you know, regular people that just loved the era and could recognize faces, you know, or just [21:00] -- they were great --

SICULAR: But you transcended the ’60s, because I know you go back to the ’50s and all generations of mod -- the modern era of modeling.
MORAND: Yes, what happened was, it then -- it grew to become the ’40s and ’50s, which I had kept in my hard drive and
I’m just now coming out with. And we have some from the ’70s and ’80s, but I’m not as familiar with those models, so I just more-or-less concentrate on the ’40s where I was growing up, and then the ’60s where I came of age, until the mid-’70s when I retired.

SICULAR: And why do you think it’s so important to preserve all of this?

MORAND: Well, you know, we were so influenced by the models, even before we knew their names. We would -- we would pick the one that we identified with. Like I always liked Colleen Corby. I thought -- because I -- she was my type. And Oprah Winfrey liked Colleen Corby, until Jolie Jones, who was Quincy Jones’s daughter. And Jolie just told me [22:00] that Oprah Winfrey has a picture of Colleen Corby and Jolie Jones on a wall -- a big poster of these two girls that were -- influenced her. So I just think it’s -- I call it the culture and the ethos of the era, where you could see -- it’s -- you can look at this and see how we were in influenced, how we were influencing people. You can see where the skirt lengths, when they went up and down. And it just brings back memories of the time and keeps the culture alive for everybody.

SICULAR: And who are most of your fans? Are they people in the business, not in the business, scholars?
MORAND: Of the miniMadMOD60s? It’s a -- actually, literally, it’s a closed website. You have to be a member to see the enlargements. I used to have it for everybody, but now mostly people in the business, or very young people that are just fascinated -- artists [23:00] and of course, the models themselves. And I don’t know who they all are, you know. They’re -- I just know that I have like three pages of people lined up that want to get in and I haven’t let them in yet because it takes a lot of work to, you know, to do this. It’s a tremendous amount of work and, you know yourself with this archiving and scanning and all that. So I just don’t have time to keep up with it all. But it’s amazing how the young people are really, really turned on by the ’60s.

SICULAR: It was a great time of style and fashion then. Did you want to ask any questions?

CANNELL: I’d like to hear about the supermodel site and [what learning kind of doing?] with it.

MORAND: Well, what happened was with the -- I was contacted by the husband of Susan Blakely, who was another --

CANNELL: Steve Jaffe --

MORAND: Yeah, Steve Jaffe, who was Susan Blakely’s husband and Susan was a top model. She had a couple of Vogue covers and she went on to have a very successful career in
Hollywood. And she’s still working. And Steve handles her [24:00] PR and he must have Googled her and he came across my site and he said, “Oh, I love your website. Something should be done with this. This is incredible.” Sent me better pictures of Susan and all that. So then he said, “How about we have a TV show called ‘The Supermodel’s Hall of Fame’ and we will, like, honor these girls. It’s not like the Academy Awards, like who was the best or anything, there’s just -- they will be voted by their peers and each one will be honored, but there’ll be pictures and footage and whatever we can get of the rest,” and so it’s in the planning stages now. We got one of the best directors in the world to direct it and we’re putting it together, so maybe next year this time, it’ll be on. (laughs) Things take a long time in Hollywood. You know, in New York, we’re like, (snaps) “Let’s do it.” There, it’s like, “Let’s talk about it.” I’ve been out there twice now just to talk about it and I’m going again.

SICULAR: That’s great. How do you think the modeling business has changed from the ’60s, when you started, [25:00] to present? And even going back different eras, because you’re so familiar with the different eras. So from the ’40s, the ’50s, the ’60s, and so on.
MORAND: Well, in the ’40s -- well, actually, it goes all the way back to the ’20s (overlapping dialogue; inaudible), when it was mostly, yeah --

SICULAR: Lee Miller.

MORAND: Lee Miller, yes.

SICULAR: And Mary Morehouse.

MORAND: Most of the models at that time were society girls, debutants that lived in New York and they would just model for fun. They would be asked to pose of the pictures and it was fun and they didn’t care. Then we had the stock market crash and a lot of those Park Avenue girls really had to work. And so they became models. And that’s how -- that was during the ’30s. Also in the ’30s, they were using actors or actresses a lot for the ads too. Then I guess around the ’40s, that’s when Eileen started in the end of the ’40s, around ’46 --

SICULAR: Right.

MORAND: -- something, she started as a secretary [26:00] for these models. They didn’t really have agents. There were a couple of agents, Harry Conover and John Robert Powers, which I have the full roster of all their girls I haven’t shown yet. Well, nevertheless, they were men; it wasn’t quite as -- they weren’t -- the girls weren’t as protected. Then Eileen Ford came along with Jerry and they said, you
know, “You better not touch one of our girls or you’re out of here.” And they, I mean, literally took very good care of the girls.

So -- but it was still a cottage industry. Then in the ’60s, when Eileen Ford started going over to Europe and bringing back the European girls and working with the European agents, it became an international business, and that’s when we were sent over. And it was -- it’s still a pretty good -- just a business. Now, it’s an international industry. The agencies are run by big corporations, as far as I know. Another thing that’s changed tremendously is the advent of the digital camera. Because in those days, we [27:00] -- we had to shot with very expensive film and we had to wait until it was developed. And if it was something wrong, it was really very -- either too bad or it couldn’t be fixed, or they had to retouch it. Very expensive. They had to retouch it by hand on the negatives.

We did have, eventually, Polaroids, so we could take a little Polaroid and -- but we -- was just tiny and we couldn’t really see that much, just the lighting. So now, with the digital cameras, you can actually see it right as
you’re doing it. And it was so funny because I was recently in Steven Meisel’s studio and he was shooting a very famous super model -- I’m not going to mention her name -- and she was lying on her stomach and she had her feet up like this, and immediately, the picture was on the big computer and she said, “Can you make my legs a little longer?” And he goes, “Sure.” (laughter) And she didn’t even need it, but that’s what she wanted. So it’s -- it has changed tremendously because of the digital camera [28:00] and the big corporations involved.

SICULAR: Are you happy with the era that you modeled in, or do you wish that you could have done either before or after, a different era?

MORAND: No, I loved that era. Wouldn’t -- I mean, first of all, I wouldn’t have had the opportunity to model before then because there was not as much work. What happened was, 50,000 people were turning 18 everyday and the market for the Youth Quake -- the Baby Boomers -- was huge. They needed more models. They -- they had more -- they needed more models; they had more clothes; they had more magazines; they had everything. So, the -- it opened up to girls that didn’t have connections, like, for example, Susan Brainard knew somebody who got -- got her a job and got in -- I didn’t know anyone. I was just a girl from
Long Island. So the fact that they needed these -- so many more young models, it was a great time. And I loved going to Europe while it was still old-fashioned. You know, I call it [29:00] Old Europe going Mod, so you just had to go off the beaten track and you were, like, back, like 100 -- you know, 100 years, 40, 50 years. It was great.

SICULAR: Did you -- did you model in London at all during that time?

MORAND: I didn’t actually model in London, strangely enough. I went there several times for fun and a lot of my friends worked there [but for?] -- I never got a booking in London. Did you, Susan?

SUSAN: I worked a lot in London. Where all the Davids -- David Bailey, David Montgomery, David Anthony --

SICULAR: The Davids?

SUSAN: And some -- yeah, the Davids. Have some funny stories about that too.

MORAND: Oh, we should have talked about that. Well I worked with David Bailey; I forgot to mention him. He was great. That was a great -- it was a booking -- well actually, I had been booked for -- by Bert’s -- I had been, I guess, booked or I had an option Bert Stern for American Vogue when I first went over and that -- had that booking happened, I would have been in a different ballpark. But
[30:00] for some reason, he changed his mind and I wound up working with David Bailey for English Vogue. And I remember coming in the studio, and there was Catherine Deneuve sitting in, like, a director’s chair next to him. And on the set were Brigitte Bauer and Jean Shrimpton, and I almost fainted because they were, like, my idols. And Jean Shrimpton was just as beautiful in person as she was in pictures. And Brigitte Bauer was so exotic and beautiful.

And David Bailey was a lot of fun. He would say, “OK, love, think that your mouth is full of strawberries.” And I would think, “What the hell does that mean?”, you know? So I’m like. (laughter) I don’t know what I did. I said, you know, but he was a lot of fun. He was a little intimidated by his wife sitting there, because she was making sure that nothing happened between him and Jean Shrimpton, who was his ex-girlfriend. But by that time, she was with Terence Stamp, so, it was nothing to worry about. So.

SICULAR: And did you get to [31:00] participate in any fashion shows?

MORAND: Oh yes. Oh my gosh. This was a big thrill for me. I had only done one show in the United States, the CODiE
Award Show. I had no idea how to walk, nothing. And Pierre Cardin, for some reason, took a liking to me and booked me. For a long time, he made the clothes on me. And he would say, “Is that comfortable? Lift your arm,” you know, and I had a wonderful time having the clothes made right from -- actually, pieces of paper that were pinned on me and then something made out of canvas, which was called a voile, and then stitching and a changing. And I -- a book just came out of -- it’s “Carin: 60 Years of Fashion,” a lot of pictures of me from those days.

SICULAR: He said you were his muse.

MORAND: I was actually, well, one of his muses. I mean, he had a few of us, but yes, I was. And I did do the show for him. And that’s another funny story. That’s how I got the booking with David Bailey, because [32:00] I had a horrible headache. And Christine [Bill?] (laughing) gave me another model. I said, “Oh my God, my head is killing me and I have to work.” Christine says, “Oh, just take this.” And she gives me a pain pill. And it gave me such a buzz, you know --

SICULAR: What was it?

MORAND: It was a Darvon -- a Darvon. In those days, they were very strong. So I show up at the show and I am literally -- not drunk, but in a daze. I was able to do my work.
Well one -- it’s a good thing I had the painkiller because Pierre Cardin put this thing on my head, this helmet, at the last second. It wasn’t -- you know, he would stand by the door of the stage and at the last second, he’d whisk off the hat and stick another one on. So he puts it on, and it was one of those helmets where you just see the eyes. And I think you could see -- no, you could see the eyes, nose, and mouth in this one. My ears went down flat like this and -- when he put it on -- and I didn’t have time to straighten them out. And so I had to go down the runway and it was so painful. I mean, you try having your ears flattened like this; it was awful. But I had the painkillers so it didn’t matter. (laughs)

And then, the next -- I remember, I came back and I put the next outfit and there were all mirrors along, and I’m look--I’m walking down, looking at myself in the mirror, walking down instead of looking straight ahead. And David Bailey actually called the agency and said, “I want the girl that was looking in the mirror all the time.” So, I -- got me the job anyways. So I did that in English Vogue and some Glamour with him.

SICULAR: Are you still friends with a lot of the people you met along the way, such as Mr. Bailey?
MORAND: No, I -- I lost touch with everyone. You know, I retired in ’74; I had just -- I had actually gotten out of the business in -- when I married. I married a Frenchman; he was an aristocrat. He didn’t -- his family didn’t want me modeling. I didn’t need to work, so I took off -- I took a hiatus from [34:00] I guess ’69 until ’71 or ’72, and then I said, “Well I want to go back. I want to model.” So I went to Paris and that’s when Helmut Newton said to me, “Did anyone ever tell you you look like Jacqueline Kennedy?” I said, “Yes, I’ve been hearing it my whole life. I’ve done everything not to look like her: dyed my hair blonde, dyed my hair red.” He said, “Well would you consider doing a takeoff on Jacqueline Kennedy?” I said, “Well, it depends on the photographer and the magazine.” He said, “Well how about me for French Vogue, for the collections?” I said, “OK,” but I really actually had my misgivings, because looking like a famous person is also typecasts you, you know. So there were some people that didn’t book me because I looked Jacqueline Kennedy. So -- but I said, what could I -- how could I lose.

And I did, and that was such a big hit that Richard Avedon sent a telegram of -- in those days, we had telegrams, not emails. [35:00] And said, “Congratulations.” And
Jacqueline Kennedy actually looked at it and said, “When did I do this?” She (laughs) -- and then, but it said my name. So then right after that, I changed my look. I had dyed my hair red and I parted it on the side and I had red lips and thin eyebrows -- and they never grew back -- to not look like Jacqueline Kennedy, and I got a lot of bookings that way too.

And oh, I forgot to mention one -- very thing -- interesting thing, I actually met Jacqueline Kennedy, going back in the ’60s when I was on a covers of the, you know, Mademoiselle and a lot of hairdo magazines and teen magazines and stuff. And so I had a male model friend, and we --

SICULAR: How was that?

MORAND: Oh my God -- on, Ray Leclair was his name. And he said, “Oh, I want -- let’s go to PJ Clark’s for lunch.” We go in and Pierre Salinger, the political person, was sitting there with [36:00] Jacqueline Kennedy.

SICULAR: He was the Press Secretary for President Kennedy. [Ran his years?].

MORAND: Right. So the two of them were sitting there in the back, there was like three rooms, and he knew them. He said, “Oh, hello Pierre.” And there’s Jacqueline just
sitting there. So Pierre -- and I had the short hair, but I had the big, thick eyebrows and I just looked like her in those days. So he said, “My gosh, you girls look enough like -- you could be sisters.” And my friend said, “Oh, Linda’s a model. She’s on the cover of this, this, this,” and we were introduced. And Jacqueline said, “Oh, you must be the model that everyone says I look like.” And I thought that was so sweet instead of say, “Hey, you look like me,” she -- you know, she said I look like you. And she was very gracious and we wound up, you know, sitting there and talking to them and lovely, lovely person. So I did get to meet Jackie, looking like Jackie.

And then another great story was when I wound up -- I’ll just tell you -- [37:00] remember Prince Albrecht von Liechtenstein? You know, we would meet these people and he said, “Oh, my name is Albrecht.” I said, “Well, what’s your last name?” “Von Liechtenstein.” I had never heard of Liechtenstein, the country at that time. It wasn’t very known, at least to me. So he wanted to take me out to dinner. Later on, I found out he was married to a fabulous model and I, you know, when I -- soon as I found that out, I didn’t go out with him anymore. But anyway, he said, “Oh, we’re just going out with some friends. Some old
friends of mine, my cousin, or a friend of the family," or whatever. So I’m wearing my Pierre Cardin bellbottoms, hip-huggers, a poor boy’s sweater, ribbed, and I look very cute, you know. He pulls up in this limousine, we get in, and we go to Maxime’s. I said, “Oh my God, I didn’t know we were going to Maxime’s, you know, I’m not dressed.” He says, “Oh, you look fine, darling.” We go in; everybody’s, like, deferring to him, into a private dining room. Who is sitting in there but Princess Grace and Prince Rainer? The -- and she had on a Dior gown with pearls and a tiara, the whole bit. And he had on a tuxedo with a red sash with medals. I’m wearing bellbottoms.

So (laughs) -- and it was a private table with beautiful china and easy chairs, and the prince got up and kissed my hands and I acted like everything was normal. You know, I was like, “Oh, hello,” and I said, “How did you two meet?” I asked them and they tell me how they met and, you know, I just -- because you really, you got used to meeting celebrities and you just had to just be normal, you know. Afterwards, I whacked him over the head with my purse. I said, “Why didn’t you tell me this?” “What, they’re just people!” You know, I said, “OK.” (laughs) But that was a thrill. She was very, very nice and so was he --
SICULAR: When you met all these celebrities, did they you ask you about your modeling career?

MORAND: Sometimes, you know, most -- yeah, they did. They were actually quite fascinated [39:00] by models. And, you know, we just thought of ourselves as just real people too, you know. But, yeah, they were interested.

SICULAR: And why do you think the world is always so fascinated with models? That’s the next question.

MORAND: Well I just think, first of all, the way they look and then the money they make, and then these stories. The things that happen -- still happens to this day that they meet all these people and they have all this great times and, you know, I think they’re fascinating. You know. The supermodels and the top models are not dumb, either. They always, like, think that models are stupid, no way. It takes brains to coordinate a career like that and to be at the right place at the right time. And we had to learn to speak two or three languages, four languages I speak.

You know, so the smart models, they got an education on the way. You know, like, we would always run to museums and galleries and churches and whatever. And, you know, learn and read about the place. [40:00] So I think -- I still think -- I’m fascinated by the models. I don’t even know
who they are anymore because unfortunately, they always put movie stars on the covers now. And I’m like, against that. But before then, I loved all the girls -- Linda Evangelista was my favorite. In fact, in ’82, I went back to Europe and I got a job as a booker in International Talents. It was an agency; I think they work with Ford. And they had sent over some pictures of Linda Evangelista. She just starting; she hadn’t made it yet. And I said, “Wow, look at this girl. She’s fabulous.” And then I wasn’t surprised to see that she became a real supermodel.

SICULAR: She looked like Joan Severance a little, I think.

MORAND: Yeah. That’s another one I really liked. Do you have to go, Susan? (laughs) OK, excuse me.

SICULAR: Would you like to add anything else before we close this [41:00] interview?

MORAND: No, just that I’m so happy to be here. I’m so happy that you’re doing this. And your passion is bringing us all together, and who knows what’ll happen next.

SICULAR: Thank you. Did you want to add anything, Susan?

SUSAN: No, I’m just happy to have been reunited with Linda and planning on spending a lot more time with her, having fun, talking about old times.

MORAND: We still get into all kinds of situations, even at our age.
SUSAN: (laughs) I know.

SICULAR: [Shoot for act around?] 50 years. And we’ll see you again for the next interview. Thank you.

MORAND: Excellent.

END OF AUDIO FILE