Q: We’re here today on Bridgehampton, which is on Long Island in the State of New York, and we’re here today to talk to Beate Schulz when she was a model from 1964 to 1976, and Beate Moore, after she married the famous photographer, Jimmy Moore. And we’re in her lovely home. Today is July 12, 2010, and this is another in a series of oral histories that the Ford Modeling Agency, Incorporated and the Fashion Institute of Technology, we are collaborating on gathering this very important history of fashion and beauty industries, and I want to thank you, Beate, for having us in your home today and spending some time with us.

SCHULZ: My pleasure.

Q: Thank you, very much. How did you start modeling? What was your first introduction to the work?

SCHULZ: The brother of my math teacher in Germany was a photographer, and once in a while he would take a picture of my sister, who was very beautiful, and when she took her end exam she didn’t have the time, so he said, “Send your little sister,” and I was mortified, and I thought, they’re soon going to find out that this is going to be a disaster. But I did go, and I don’t know how it happened, but they
called my parents and they said, “Your daughter could be a model.” And, then there was a very well-known German photographer, Mrs. [Ray Lang?], and she marshaled me to come to Munich. They offered me a contract for a hair product, Schwarzkopf, and we lived very frugal. My father was a very idealistic, homeopathic doctor, and this enabled to me to -- the amount they offered was huge, and also I took a plan for the first time to Hamburg, and needless to say, the hairdos that they -- I couldn’t even look at myself it was so depressing.

Q: Oh, no. No.

SCHULZ: Well, with a little (inaudible).

Q: (laughs)

SCHULZ: Anyway, make a long story short, that’s how I got into modeling. And then Eileen kept on writing to me. Then my pictures were published and I worked in Paris. I met Dorian Leigh, worked out of her agency, and had no real [00:03:00] intentions to come to America, but Eileen -- who always was on top of everything -- kept periodically writing and inviting me. And then my father passed away and that changed things in every way for us the family, but also I wanted to get away. So, I accepted -- I committed to go to New York and Eileen was great. She picked me up from the airport, drove me out to her lovely home, to
Quark. Had invited every German model. At the time, the German models were the big models in the ’60s, and that was very intimidating for me. She had no idea, but she thought it would make me feel at home. The opposite.

Q: May I ask how old you were at the time?

SCHULZ: I was 18. And, she [00:04:00] showed me my room upstairs and she said, “Wash up and come down.” I was sitting in my little rain coat, and 16 hours later I was still in my raincoat.

Q: (laughs)

SCHULZ: And then she put us all to work. We were weeding at her house and then that Sunday night I took the train into -- and this was the first time I saw Manhattan with a couple of the models, and Eileen put me in the Barbizon Hotel for Young Women, which was not where I wanted to wind up. You couldn’t even order a beer, and all of these women were wearing gloves and hats.

Q: Oh, my goodness. How did that compare to what you had -- the culture that you’d grown up in?

SCHULZ: Well, I thought I knew it all, but in retrospect, I’m amazed that my parents let me even go, you know. Actually, [00:05:00] I should revise that. I think I was 20, because when I was 18 I was working -- I started modeling when I was 18, but when I came to New York when my father died, I
was 20. But, in -- it was very exciting to come to America. I committed for three months, and in the first week I met my husband.

Q: Oh, goodness.

SCHULZ: When I arrived -- I should say, before I came to New York I had worked out of the Paris agency. I had gone to Egypt with Glamour Magazine, and to Florence for Vogue, and the day when I arrived, both magazines were on the newsstands. The lead time was just -- so, everybody said, who’s the new girl? Which was just great, you know. And, from the first moment on, I was booked solidly. [00:06:00] Rusty, from Ford’s, she asked me, who do you want to see? And I said well, I worked in Paris with Dick Avedon and the two people I hadn’t worked with was James Moore and Hiro. So, James Moore I expected a tall, red-headed Irishman, and I must have been a little small because I didn’t want to look like a model. I didn’t want to carry one of those heavy books, so I had a few pictures, and I put them and I thought it’s good enough to take them loosely. And I came to his agency -- his studio, and everybody else when I would go to an agency, it was such a relief after Paris where people are so rude, and keep you waiting and pull on your ear and not very [00:07:00] nice, and needless to say sometimes you don’t even get paid. Coming to New York was
a joy because everybody would say, oh, she’s our new
discovery, she’s so great, and naturally you feel high, you
know?

Q: Yeah, so it made the fear worth it?

SCHULZ: Yeah. So, I came to Jimmy and he didn’t say a word. He
just looked at my pictures and he smiled and didn’t say
anything. So I went to my mother, didn’t get to meet James
Moore, but his Japanese assistant is adorable.

Q: (laughs)

SCHULZ: So that was that.

Q: Now, when did you come to discover who that person actually
had been?

SCHULZ: Very shortly after, Barbara Slifka from Harper’s Bazaar
called me and booked me for Harper’s Bazaar and of course I
was excited. Harper’s Bazaar was it. There was no bigger
-- in the modeling world, there was no bigger and better
place to be photographed. [00:08:00] So I came to the
studio and it was very intimidating. There were all these
models who I knew by -- by sight, but didn’t -- there was
this one German model and Barbara said -- asked her to take
her outfit off and put -- anyway, again, the word was,
Jimmy thinks you’re his new discovery. It was very
exciting, but it took two years until we got married. And
I remember Eileen saying to me, “Don’t get involved with
him. He will never marry you.” So, every time -- even this time three weeks ago when we went to the ballet and we had dinner first, she looked at me and she smiled and said, “I know what you’re going to say, that he wouldn’t marry you.” That was for decades the joke.

Q: But you know, I’m dying to be the fly on the wall when you realized that the Japanese assistant actually was James Moore. Do you remember that sense of knowing?

SCHULZ: No. I just left there thinking that was just the assistant, but then when I was booked and worked into -- stood in front of the camera, I knew that he was -- he was it, you know?

Q: Yes.

SCHULZ: And every -- all the models had a crush on him. I was not the only one. All the models. As a matter of fact, I soon got out of the Barbizon, moved into 1010 Fifth Avenue -- that was the apartment of a Vogue editor. The editor -- no, the Glamour editor I had gone to Egypt with, and she went -- for the summer she subletted her place. So, myself and this English model who shared the apartment. And one night when I came home from work -- I worked, and worked, and worked. I worked during the daytime, I had [00:10:00] night bookings, came home at 10:00 exhausted with my full makeup, and there was Jimmy sitting in the living room with
this other model, who also liked him a lot. And I thought, what does one -- after a while, I thought, we have to feed him something. And I lived on 82nd Street and Fifth, and so I ran out and I went to a little deli, the only thing that was open, and I thought, what do you feed the Chinese? And I bought a little can of chop suey. I was stupid.

Q: (laughs) No, no. So you mentioned other models that you knew by sight. Who were some of the models, and had you even been interested in the whole fashion and beauty industry even before you got involved?

SCHULZ: No. Before I got involved, I lived a very -- a very gentle life in Germany, where, like I said, my father was a doctor and very [00:11:00] idealistic. We -- I’m grateful today that I grew up not financially -- yeah, we lived very poorly.

SICULAR: I started in East Germany as a young child.

SCHULZ: Well now, in East Germany we lived very affluent. My parents left everything behind. We had wonderful place there and my parents entertained the aristocracy and people from -- but we left everything there and went -- when the Russians came. Anyway, so I came for three months. I bought myself a huge fur coat. Came back with pockets full of money, got paid immediately everywhere. [00:12:00]

SICULAR: Excellent.
SCHULZ: And came back and that was (inaudible).

Q: Well now, so you signed on early with the Ford Agency, it sounded like.

SCHULZ: Well, the Ford Agency recruited me. Before I committed, Eileen kept writing and writing to me, and I met her in Paris, so that was absolutely no -- it would only have been Ford’s for me, and I felt very well with Ford’s.

Q: What’s some of the fondest memories do you have either about Eileen specifically, or about Mr. Ford, Jerry?

SCHULZ: Jerry was a dream. Jerry -

Q: That’s consistent with what I’ve heard all along.

SICULAR: I’ve got to smile because everybody says that.

SCHULZ: Oh, here comes my FedEx guy. Is this going to be a problem? Can you -- [00:13:00] That’s OK then. That’s good.

SICULAR: (inaudible)

SCHULZ: Yeah, she can go in and out. Oh, good. My check books.

Q: (laughs) No, this set up is meant to be very, very loose and casual.

SCHULZ: Oh, that’s good.

Q: Yeah, like we’re just talking.

SICULAR: Is the camera on or off?

VIDEOGRAPHER: It’s still rolling.

SICULAR: Did you work with Rico Puhlmann when you --
SCHULZ: Yes, I worked with Rico Puhlmann.

Q: And who is Rico Puhlmann, for the --

SCHULZ: He died in --

SICULAR: -- started as an illustrator and he photographed in Germany and came here in the early ’60s.

SCHULZ: Very fine photographer, and Jimmy and I once vacationed in (inaudible) and ran accidentally into Rico’s brother, Claus, who is a very [00:14:00] good friend.

Q: I do want to mention before I forget that, the voice sometimes heard off camera is Patty Sicul, who is the Director of Archives and Special Collections for the Ford Modeling Agency. So, that’s the voice behind the curtain that we hear from time to time in these interviews. How would you describe working with a booker through Ford? Was it comforting, was it agitating? How did it appeal to you?

SCHULZ: Overall it was a very good experience.

SICULAR: Did you have the same booker all the time?

SCHULZ: It’s not like it is today where you have one booker who is designated to you, but I worked with -- mainly with Rusty and later on a little bit with Sue Charney and Monique and [00:15:00] -- but many times, Eileen and Jerry got involved themselves, you know, and when there was
anything that one wasn’t happy with, I would speak up and speak to Eileen.

Q: That’s good. Now, when you think of your work as a model, I know that through these interviews I’ve gotten quite the education in terms of the kind of work that one can do, whether it’s television -- for all kinds of different clients, whether it’s fashion or beauty or a combination. What do you recall is your favorite type of booking?

SCHULZ: Favorite type of booking I guess was always for the magazines, and for the -- the handful of top magazines. Unlike today, for instance, runway was looked on and if you would do runway it would be held against you.

Q: Really?

SCHULZ: Yeah. And today is the opposite. Today, girls --

SICULAR: Did you prefer working on location or in a controlled environment, like a studio?

SCHULZ: I liked it both. I think location was great. Going to places like Egypt when you have never left your hometown is pretty exciting.

SICULAR: When you worked with magazines, did they have hair and makeup artists for you, or did you do your own?

SCHULZ: Most of the time you did it yourself, which is good and bad. You know, because sometimes when the hair and makeup people did their thing, you look in the mirror and you
don’t recognize yourself. But it’s not -- everything is so personal, and if you don’t feel good then you don’t act good and that comes across.

Q: How did you [00:17:00] -- coming from slightly simple or humble beginnings -- how did you learn to do what seems to me quite dramatic affectations to the hair and face?

SCHULZ: For instance, when I met this photographer who I mentioned before, in Germany, this woman who was the best photographer and she made girls always look beautiful, and she marshaled me to come to Munich, and it was just what I wanted because my sister had just enrolled at the Munich University, and that’s where I wanted to be. So, I drove second class, took the train, and I arrived in her studio and I had -- and I was very intimated, but whenever I got intimidated I acted extra tough, and she says go put on your makeup. I looked at her and I said, makeup? And she says, well what do you have in here? And I had to open it up and I had a sandwich and an apple.

Q: (laughs)

SCHULZ: And Then she didn’t find that endearing at all. She sent me in the [00:18:00] dressing room where she was shooting this top -- at the time, the top model in Germany. So, I thought well, I didn’t want to look -- I always felt I looked too young and too thin and all, you know, so I put
wild makeup on, black around my eyes, you know, and she just looked. A gain, she didn’t comment and she just said, “I think we have to change something.”

Q: (laughs)

SCHULZ: But yeah, that’s --

Q: Now, did that follow in the States? In terms of doing your own hair and makeup?

[00:19:00] SCHULZ: Yes.

Q: Do you remember a shoot that stands out as extraordinary in terms of the feeling and the clothes or the product, how you looked?

SCHULZ: It’s kind of -- it’s pretty exciting for -- I think most models would feel this way. When you come out of the places, but you also get a sense of how to put yourself together, which most of the time is good, but it can also be a little bit extreme. Like, you’d walk into a restaurant or a room and you’d be very aware of the light, you see? And stuff like that.

[crosstalk]

SCHULZ: The business is all about looks, and even when people tell you you’re beautiful, you never think of yourself as beautiful because you may focus on the one little spot that you have. It’s not so healthy. So, when -- Patty asked me when I stopped, I was very happy to stop, and I took up
tennis ferociously. I was happy with an activity which was not based on -- I wasn’t judged on how I looked. I didn’t have to switch on the other side of the street if I felt my hair wasn’t right and I would run into an art director. And you could be sweaty and no makeup, but it takes a while, you know? That whole thing on being judged on -- by your looks, even today I feel it’s not a healthy thing.

Q: And do you think -- this is jumping ahead a bit, but I think it’s appropriate for where we are in the conversation. What do you think of today’s silhouette in terms of models, if you’re even -- I don’t know if you even are aware or --

SCHULZ: I am. Because, my son was a very good photographer -- fashion photographer, and Jimmy up to -- close to his end was -- loved photography, and sometimes would photograph young models, and I remember one time when I came out -- when I came back from work and there were these delicate, little girl sitting almost naked by the pool, and somebody would have thought, how does she like to see this -- all I could think of, oh this girl, I must give her something. I hope she doesn’t catch cold, you know? You feel -- today’s models, my -- criteria is that they are so
very young. I mean, I felt I was young at 18 when I started, but at 12 or 14.

Q: Exactly. Yeah, that has shifted dramatically.

SCHULZ: Yeah.

Q: [00:22:00] And that’s another thing I’ve been picking up from some of the interviews that I’ve done, is that the whole shift towards, really pre-teenagers, is kind of startling and a little disturbing.

SCHULZ: Yes. In the overall development, it can’t be -- it can’t be good.

Q: Because imagine that level of self-consciousness taking root at an age when you’re really changing. You’re not who you’re going to be by far, at 13, 14.

SCHULZ: Exactly. Also, this whole thing about being thin, you know. I wasn’t that aware -- I always -- I always wanted to be not thin. I wanted to be, you know, I wanted to have big hips and I thought thin was not so great, [00:23:00] but this obsession with these girls being -- that is --

Q: Yeah, and certainly we read about models who go so far that they -- they pass away.

SCHULZ: Yeah, exactly.

Q: And I think it’s, you know, illustrative of society at large, but did you feel a pressure to stay thin when you were modeling?
SCHULZ: I never had a problem. I never had to diet. I still don’t.

Q: What about any of your peers? Do you recall people that struggled?

SCHULZ: You usually, until you notice things -- had I had that problem, I probably would have picked up on other people’s problems.

Q: Sure.

SCHULZ: In that -- on that issue. But, no. I think [00:24:00] it wasn’t as crucial to be that thin than it is today. And maybe it changes again. Maybe it’s a cycle. But sometimes when I see these girls now, I’m amazed how poised some of these 16-year-old girls are. I mean, I can talk to them and feel -- they’re great. It’s not like it’s they’re --

SICULAR: When you’re with these young girls, do they ask you about your career?

SCHULZ: Yes. Yes, they ask questions and I give them motherly advice.

SICULAR: When you were starting up, before you started out, who were some of your style icons, whether they were movie stars or from any era, who you thought were beautiful?

SCHULZ: I loved Audrey Hepburn. And now in my business now in real estate, I work with celebrities sometimes, you know, but [00:25:00] you relate to it differently. I’m trying to
do a good job in what I can -- in real estate. So, you don’t get --

SICULAR: What company do you work for in real estate? Where do you sell these days?

SCHULZ: Sotheby’s.

SICULAR: In the Hamptons?

SCHULZ: Yes, only in the Hamptons.

SICULAR: And do you think your modeling career helped you prepare for this, meeting with people from all over the world and so on?

SCHULZ: Sometimes [00:26:00] people ask me or I meet somebody from the fashion world. It’s definitely always a plus. Most off, the modeling experience as a whole, even up to today, has been very positive.

SICULAR: When you were modeling -- you were lucky because you were born with certain bones and, as Jerry Ford said, “Only God makes models,” and you got to work with the very best photographers and the best magazines. Did you realize how lucky you were at the time, or did you just think it was a job and it --

SCHULZ: I always feel lucky.

SICULAR: A lot of the young models, they say that they just thought it was normal because they would get called, oh, you’re going to work with Jimmy Moore today, or you’re
going to work with Mr. Avedon tomorrow, and they just thought it was normal, that everyone got booked like that.

SCHULZ: No. I have to say, I did think I was lucky. I think it was lucky and I think it was very exciting. I mean, I had an apartment in Paris, you travel all over. Everybody tells you you’re beautiful. How bad can it be, you know?

Q: Exactly. And I couldn’t help but wonder, you were recalling the other photographers, but what must it have been like to work with the man who would be your husband?

SCHULZ: It was very exciting. I remember every time I took the elevator in his building to the tenth floor, my heart would be pounding.

Q: Oh, fun. And when did you both know that there was this strong connection? Was it during a shoot?

SCHULZ: No. He was married. He had a child. When I met him, he was married and he had a child, which I didn’t know, and he was living with somebody. So, the marriage had already broken up but he was not divorced, and that’s why when Eileen said to me, stay away from him he’ll never marry you.

Q: (laughs)
SCHULZ: And then, all the other models had crushes on him, so it was [00:28:00] complicated. And when -- it took a long time until we did get together.

Q: Did you find working with him on shoots any different after you became a couple?

SCHULZ: I always loved working with him, but yes, he booked me for the Paris collections, and that was very exciting. I was actually the first -- before the collections, which was in January, we got away for a few days. We went to St. Croix. That was very exciting, so different from where I grew up, you know, tropical and we get off the plane and just wanted to quickly run in the ocean, and I got stung by a jellyfish on my whole arm, so that was not so great for the romance.

Q: Oh, no. (laughs)

SCHULZ: And then right after that we went to Paris, so [00:29:00] I had to makeup artists covering my arm every day because it just didn’t look so good for the pictures. And it was very exciting.

Q: What fashion designers do you remember fondly, modeling their clothes?

SCHULZ: They were all part of -- part of the experience. Saint-Laurent, (inaudible), American designers, [Moody Gunwrithe?], Oscar de la Renta, Dior. You asked me about
specific fashion shoots. There was one fashion shoot I did for Glamour magazine. It was with film people -- film stars, and it was [00:30:00] always myself in a dress with either a rock group or a film star or that was kind of very exciting, starting at the Beverly Hills Hotel, and with Sammy Davis, Jr., and Mia Farrow and Sam Cooke.

Q: Oh, how exciting. Well, when I think of you know, all of these wonderful stories, do you recall any days when you just wanted to pull the covers over your head and think, oh, if I could just do this day over again and make it better, were there any days like that for you?

SCHULZ: There should be, right? Like in anything.

Q: No. No, it’s not. That’s a blessing.

SCHULZ: But actually, I’m [00:31:00] very lucky that I’m an optimist and I don’t dwell on not-so-good stuff, I guess. Overall it was very exciting. It was very exciting when your agency would call and say, guess who wants to -- who you’re working for today. It was always something new and with -- they want you to go Chile or they want you to go on this trip, and I would say, who’s the photographer? Oh, great. You know? Yeah, it was just -- overall it was very exciting.

Q: What about covers? I mean, do you recall any especially, special covers?
SCHULZ: Yes, well, of course every Harper’s Bazaar covers, and I had quite a few. That was very exciting. And --

SICULAR: If you worked for Harper’s Bazaar could you work for Vogue, or was it one or the other still?

SCHULZ: I worked with Vogue, [00:32:00] I worked with David Bailey and I worked with Penn, I worked pretty much with everybody. But once I married Jimmy -- for instance, Scavullo before, used me on everything. Every one of his accounts. Every morning I would go to Scavullo, and then all of a sudden it stopped. And then I went into him and I said, Frank -- I loved the guy -- and he said, “Oh sweetie, I’m worried that you tell Jimmy about my lighting.”

SICULAR: I had that happen with another model, too.

SCHULZ: Which is so -- I mean -- first of all, Jimmy’s lighting was so different from Scavullo’s. There was absolutely no conflict of interest, and I wouldn’t even -- it was such a strange way of thinking, but Scavullo was wonderful and great to work with, made girls look very pretty always. But he himself, he always worried where the next job was coming from.

Q: Did you ever worry about where the next job was coming from?

SCHULZ: Overall, no, because I was always very busy. Towards the end, yes, and that’s not a good feeling.
Q: What made it a less confident --
[dog barks]

SCHULZ: Come here, [Bogs?]. Thank you. That’s where -- when you asked me about the bookers, the bookers were not always the best. I think if you have your own personal booker, [00:34:00] you almost have to be a psychiatrist or -- you know your product, you know? You know how to talk to them, and you know when to build them up or when to say listen, this is -- you should do this. This is really great, because you don’t always have the best sense and the best judgment.

Q: Right.

SCHULZ: But bookers can -- and did in my case -- I mean, it’s kind of ridiculous when you’re 25 years old and somebody tells you you’re too old, you know?

Q: Yeah, that’s hard for someone like me to even digest. So, even in like the late ’60s and the ’70s, that whole youth obsession had already kicked in, it sounds like?

SCHULZ: Yes. So, for that reason then I did stop and I was very relieved that I wasn’t subject [00:35:00] to that anymore, you know?

Q: When you say you stopped, was there ever a time, like intermittently, that you came back to do anything?
SCHULZ: Even the other day, somebody said -- yesterday as a matter of fact, somebody said, would you be interested in doing a photo shoot? I said, no thank you. I don’t think I photograph well, and you have your own idea of what -- you know, I don’t even want to go there. Been there, done it, and --

SICULAR: And you did it best. What do you think fascinates the public about models and the modeling and fashion world?

SCHULZ: Well, these creatures are so beautiful, you know? You have this perfect skin, and you have this glow and everybody enhances you and makes you look even more beautiful. But it’s -- I don’t think it’s the healthiest of -- [00:36:00]

Q: Well, when you give advice to models, do you find that it’s more advice that has a psychological background, or do you give them technical advice, or maybe it’s all of the above?

SCHULZ: I think -- don’t take it for granted. Take it for what it is. It’s a terrific opportunity. You get to see the world, you make a lot of money -- which can enable you if you are smart about it to do other things later on. It’s just for a limited amount of time. Don’t let it take over your life. Take good care of yourself in other ways. Don’t put -- don’t base everything on looks because with certainty it disappears, and [00:37:00] take it -- I mean,
it goes with every other job, too. That goes for life. Take every day for what it has to offer in a positive way, but don’t let it get to you. Don’t think the girl next to you is more beautiful and get really depressed that you are not, because focus on the good things.

Q: Yeah, because I think you sort of hinted at this earlier, with talking about the bookers. I would think that the happier or more content a model is, the better production is to be seen because of the confidence or the happiness or the contentment that comes through the person at the time of the shoot, whatever the shoot is about.

SCHULZ: So true.

Q: Not to put words in your mouth, but that’s sort of the sense I’m getting.

SCHULZ: That’s so true. That’s absolutely true. And also, be as professional as you can. Think of the people around you, like the bookers, that it may be tough for them.

[00:38:00] On the other hand, the bookers sometimes can also be a little bit edgy because they think, oh, this girl, she has everything. How can she --

Q: Well, what was the best bit of advice you were given?

SICULAR: And by whom?

Q: And by whom. Thank you.
SCHULZ: The best bit of advice that I was given -- in terms of modeling, you mean?
Q: Yes, and you can certainly reach beyond that if you want. SCHULZ: I don’t recall in terms of modeling ever getting any advice.
Q: Did Eileen ever tell you anything that you felt was something would even better enable you to be even more professional? Because I’ve heard some very interesting, and a pattern of stories, that she was like the height of professionalism.
SCHULZ: Yes, she [00:39:00] was, and she protected her models. SICULAR: Did you feel it was like a family going to Ford, with -- -- because you were there for over 10 years -- between the bookers and you and the accounting department and so on? Did you feel really at home and comfortable going there?
SCHULZ: It wasn’t so much about the bookers. Bookers were a moody bunch, you know? It’s -- what I remember most was Jerry and Eileen, and Jerry was always the gentleman. Always treated you like a lady, and Eileen would say it as it is. Eileen, sometimes you had to stand up to her, you know. Eileen was very ready to suggest to do this and that, which I knew was [00:40:00] not what I wanted to -- have a nose job or do this, and I just wasn’t going to do this, you know, and I stood up for it.
Q: I think that’s commendable.

SCHULZ: Yes.

Q: I mean, because I’ve lucky enough to say I’ve met Eileen and there’s a formidable person still there, and I can only imagine, at this time — when things — I mean, the issue of change, when I think of like ’64 to ’76, you must have seen some of the most dramatic changes happen both in terms of American culture and the way fashion sort of leapt off of that.

SCHULZ: The whole hippie movement, and all --

Q: Yes, yes. Exactly.

SCHULZ: A lot of drugs, which luckily I never got into at all. Never smoked, never drank, never — and neither did Jimmy. So, that was — [00:41:00] it’s bad enough to get older, you know. You don’t have to be destructive in those ways.

SICULAR: When you were flying over to the United States for the first time, did you have any certain expectations and were they met when you finally were in your career?

SCHULZ: It was very exciting to come by myself and be, not a tourist, but arrive in New York. And we were met by Eileen in her station wagon, which was full to the brim with kids and Jack Russell and housekeeper and all, and then drive for two more hours out to Quark. It was overwhelming. And then came -- after this weekend -- came this moment where
we took the train to Penn Station -- I was with this other German model -- and I came out, and I was actually disappointed because the walls of the buildings were so -- I felt so closed in, and I had envisioned Manhattan as to be big and open, and instead it was --

Q: It’s a little island.

SCHULZ: Yes. A little island with these massive -- if you like concrete, you’re in a good spot.

Q: Yes. (laughs)

SCHULZ: And then this girl thought I needed to see Radio City Music Hall and all that, and took me to all these typical -- what she thought New York institutions and like -- are you too young to know what Schrafft’s is?

SICULAR: No, I’ve been to Schrafft’s.

SCHULZ: And stuff like that, you know.

Q: Well when -- when did you make New York your home?

SCHULZ: Sorry?

Q: When did you make New York your home?

SCHULZ: When did I make New York my home?

SICULAR: When did you know that you’d stay and (inaudible)?

SCHULZ: Pretty soon after. So, after the three months, I came back and then I got called on assignments, and then I shared an apartment with another model -- Astrid Schiller. We shared an apartment in Paris, and then we had
an apartment in the Village for a little while, and then on 77th Street and Park, and --

Q: What part did you like the best, of New York, to live in?

SCHULZ: I know what part I look today, but then, I took each for what it had to offer. My first sublet on Fifth Avenue by the Metropolitan Museum was great, but I looked out -- when I opened the curtain, I looked out at another building. There was no view.

SICULAR: Did your family treat you any differently once you became so successful?

SCHULZ: Well, my father -- who was a wonderful, wonderful man -- he approved of my becoming a model because he thought with that -- with the means from the modeling I could become a big actress or -- in the school play, apparently I shined, and so he thought, in the traditional sense of acting, that would then enable me to do that, etcetera, but then he passed away. And my mother was always very supportive of anything I did, and I was financially supportive of her situation. So, I could put my mother -- and I put my sister through college. And my sister, I invited her to come over and she met her husband here.

Q: Excellent [00:45:00].

SICULAR: Does she live here now?
SCHULZ: Yes. She -- it was all through my modeling. The photographer who gave a party, and I was called to Paris by Elle magazine, and my roommate any my sister went together and she met her husband.

Q: As you were going through your modeling career, did you find other -- or have the opportunity to explore perhaps what your next career would be?

SCHULZ: Very hard afterwards because when you’re that -- things fall into your lap, and you have such a -- you make so much money. You -- I could never understand why girls would choose men for money. I thought -

Q: (laughs)

SCHULZ: -- I can always make my own money [00:46:00]. And when I stopped modeling, I had a husband and two children and we weren’t rich, but he was providing very well for us, and it wasn’t -- it wasn’t in the foreground of our life. We would -- when we would travel, we would either stay in a grand place or we would stay in a small place, and it -- we were never moderated by money. It was only later when he got sick and -- that changed. So, money was definitely not the motivator. But then I wanted to do something and it wasn’t so easy. I had a life of leisure [00:47:00]. I would play tennis in the morning. I became a passionate Bridge player, go to Bridge tournaments and stuff. And
then I always hoped one day somebody would drop a job in my lap with a few hours, a lot of recognition, and a lot of money. It didn’t happen.

Q: (laughs)

SCHULZ: And then when Jimmy got sick and we had bought this house, and they had just eliminated math from real estate — I was a zero in math -- I reluctantly got into real estate, not having any high aspirations about it at all. And only my son said, “Mom, they don’t know a tornado walked into the office.” I [00:48:00] said, “When, Nick, when?” It took me one year to even sell a small house.

Q: Oh, but still --

SCHULZ: And today I’m -- I’ve got this recognition of being number six nationwide and --

Q: Oh, congratulations.

SCHULZ: -- in The Wall Street Journal. So, yeah, I’m -- I think modeling, even though I’m talking about the insecurity of when your look start fading and so, but still, having been successful at it and having had a taste of making my own money, I’m sure had something to do with my doing well in what I’m doing today.

Q: I have no doubt. It sounds like a rich environment for a lot of good lessons learned. I [00:49:00] wanted -- you
mentioned your children. Were they -- so you had them as you were in the throes of your modeling career?

SCHULZ: Yes.

Q: How did that either upset your career or enhance it?

SCHULZ: Enhanced it.

Q: Yeah?

SCHULZ: Yes. Definitely enhanced it.

Q: How is that?

SCHULZ: Well, I was so madly in love with Jimmy. The first time he invited me and he cooked a meal, I couldn’t even hold the plate. I thought, how can he sit there so calmly when I can barely hold a fork. I was so madly in love with him.

Q: Aww.

SICULAR: And that’s his picture up there, right? Above you?

SCHULZ: Yes.

SICULAR: Can you get that picture (inaudible)?

SCHULZ: This was very close before the end. Actually, I found this picture on the computer. I didn’t even know whether it was a self-portrait or --

SICULAR: Or someone else took it or in the mirror.

Q: That was my next question, was, did he take the photograph?

[00:50:00]

SCHULZ: Yes, he took the photograph.

Q: OK, wow. Amazing.
SCHULZ: I was so madly in love with him, and then when I expected Nick, I was 22 years old, and in retrospect, a child. I had no clue. Not even about physically what happens when you actually give birth.

Q: Did you find that -- I mean, you said earlier you wished you had been more -- I shouldn’t say more, but less skinny. Did you find that the body you had as a pregnant woman was more to your liking?

SCHULZ: I was lucky because with both of my children -- when I had Vanessa, they didn’t even know I was pregnant. They were both born in the winter and I was wearing jeans, which I left open, and a big sweater over it. And I remember people asking us to come for dinner, and Jimmy said no, Pat is going to the hospital. Oh, really, what’s wrong? Oh, she’s having the baby. What baby?

Q: (laughs) Oh, my gosh. Did either of your children -- I know you mentioned your son being a photographer, but did either of them inherit your physicality?

SCHULZ: I feel very lucky. I have wonderful children. they’re both very nice people. My daughter is a saint. She’s too good for this world. She -- there’s -- she only sees the good in people. She’s very petite. She’s beautiful from within.

Q: Sure.
SCHULZ: And Nick is very handsome. He’s a fashion photographer. Vanessa is also [00:52:00] in fashion. She’s a stylist, even though she should probably be working with children or a nurse or --

Q: The nurturer, it sounds like.

SCHULZ: But, even in the fashion business, I think she makes a difference because she’s not one of those fashionistas, and people who would make my hair stand up because they’re so me-me-me and so -- what I think can be so ridiculous in fashion, you know, she still sees the good and she says oh mom, she doesn’t mean it. She’s can be a very nice person. So, that’s a good quality to have.

Q: That is a fantastic quality to have. I think it keeps our world sane by having people like that in it.

SICULAR: When you were modeling, would designers throw any clothing at you to wear, to parties or in the streets or anything?

SCHULZ: What designers I wore?

SICULAR: Did they give you clothing [00:53:00]?

SCHULZ: No. I was early on a Ralph Lauren model and some of the clothes I liked and I could -- I would order them and I would get a great break or so.

SICULAR: Did you ever offer creativity on the sets with creative directors or photographers giving them advice? And did
they take them? When you were shooting, say for Harper’s Bazaar, did you ever suggest maybe a better way to shoot something?

SCHULZ: Did I --

SICULAR: Did you ever offer advice to the creative team?

SCHULZ: I don’t think so.

Q: Did you ever think to yourself at times, perhaps the lighting could be a little different?

SCHULZ: Yes, yes.

SICULAR: Did you say anything ever? Were you able to say anything?

SCHULZ: No, because I learned early on that would go down really poorly with Jimmy when -- even a big model would say oh please, could you put the light here? I look better from this side. He would just say to his assistant, turn off the lights. And then he would say -- somebody would come to her and say, the shoot is over.

Q: Oh, wow. Wow.

SCHULZ: That was one thing he just didn’t want to deal with, you know, because Jimmy took -- one of the things he really liked to do, take girls who didn’t have yet a sense of themselves and direct them, and it was amazing sometimes to see the transformation and see these really -- he started many models.
Q: Can you name a few?

SCHULZ: There are a lot --

SICULAR: And when did he start photographing?

SCHULZ: How did he start [00:55:00]?

SICULAR: No, when?

SCHULZ: When? He was in his early 20’s.

SICULAR: But in the 1960s?

SCHULZ: Fifties.

SICULAR: The 1950s?

SCHULZ: In the ’50s.

SICULAR: Because I know, by the time I was booking in the ’80s, all of my models -- he worked -- every week my models worked with him. Every week. They never (inaudible) working with him.

SCHULZ: He started -- he became an assistant to Dick Avedon, and he attended the master classes of Alexey Brodovitch --

SICULAR: From Harper’s Bazaar.

SCHULZ: -- and then developed his own -- his own style, and he was one of the six regular Harper’s Bazaar photographers who each made their contribution, you know.

Q: He has a wonderful sort of gentleness in his face.

SCHULZ: He definitely, definitely has that.

Q: What must you have talked about over supper? (laughs)

SCHULZ: What did we --
Q: At the height of -- when you [00:56:00] were both at the height of your careers, did you just want to leave it behind, the business?

SCHULZ: It’s funny you should say that, you know. No, it wasn’t -- we had a very carefree, very exciting life, and the emphasis was it was not based on money or possessions. I went with -- Eileen and Jerry invited him over for dinner, and we lived probably by their standards, kind of very bohemian or relaxed, and when we got -- Jimmy had a little garden apartment, and it was unbelievably romantic even thought it was a nothing place. It had a little garden in the back on East 17th Street. And, he had a four-poster bed, and one night I’m hearing this noise and I’m looking and I’m looking [00:57:00] and I see the door open in the back. And I kicked him, and I said, “Jimmy, Jimmy --” no response. Kick him again, no response. I thought, oh, I’m living with a coward. If this was my father, he would be running and checking this out.

Q: (laughs)

SCHULZ: And, I was really scared. Trying to sleep again, and I see again the door opening, hearing yet these -- from the Philippines they had brought the bells which he had attached to the door, and this went on for a while. Finally I fell asleep. In the morning the phone rang and I
stepped out of the bed and I’m tripping over something, and I realized this is the cord going from the bed all the way through the apartment to the door. He was laughing his head off. He was pulling this thing open.

Q: Oh no. (laughs)

SCHULZ: Yes. So that -- he was a real joker. We had a lot of fun. [00:58:00] One time he was supposed to go to some celebrity thing and his outfit was -- he hated to wear suits and a tie, up until late in life. And so, he wore -- his jeans had to fit perfect. He would buy them, he would treat them, they would be taken in and they would be perfection. And, somehow they were at the cleaner’s and he couldn’t get them. Anyway, he decided he didn’t want to go and a friend of ours came to look after me and -- this story is too stupid.

SICULAR: No, no we want to hear it.

Q: No.

SCHULZ: Yes?

Q: You’re leaving us hanging now. (laughs)

SCHULZ: Well so, I said, [00:59:00] you know, we will -- in the last moment he decided not to go. His agent was unhappy, everybody was waiting for him, but he had decided he didn’t want to go and I was very happy. So, I put on this little pink dress on him and one of my hair pieces, and so when
the friend walked in, I said Alex -- he was also a photographer, a well-known French photographer, Alex Chatelain -- and I said, “Come meet my girlfriend,” and he walks in and Jimmy stands there with this little smile and his blonde hairpiece, and Alex puts his hand out and says nice to meet you, and then he looks because Jimmy just slid down on the wall and started laughing, you know?

Q: (laughs)

SCHULZ: And when they -- when he recognized, it was just too funny.

Q: Oh, no.

SCHULZ: He was always full of jokes and --

Q: Incredible. I don’t see how you could keep your composure.

SICULAR: Do you have any last thoughts?

SCHULZ: Hm?

SICULAR: Do you have any last thoughts? Because we have about two minutes on the tape to go.

Q: I can’t believe the hour has already passed [01:00:00].

SCHULZ: Really?

Q: Yes.

SCHULZ: All I can say is that modeling was a great experience. I can recommend it to any young girl. I think it’s a great opportunity. You’ve got to stay level-headed. Don’t let it take over and control you, like the dieting and
hopefully -- the worst is drugs. To lose yourself in drugs is just -- nothing is worth it, you know? Modeling is certainly not worth ruining yourself. Fords have been terrific. They’re still my dear -- Eileen is my dear, dear friend. There -- she’s so bright, you know, and raised her own children. [01:01:00] They always kept their integrity and they’re just great people.

Q: Well, I can’t thank you enough for sharing these memories with us, and again --

END OF AUDIO FILE