

**Name:** Alison Bancroft and Will Tricks

**Address:** New Bradwell

**Interviewed by:** Olivia

**Duration:** 00:35:55

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00:00:04

*Right, okay. So, if you could just introduce yourselves and how long you've lived in Milton Keynes.*

[WT] You want to go first?

[AB] I'm Alison Bancroft and I've lived in Milton Keynes all of my life, which is fifty-five years.

[WT] I'm Will Tricks. I've been in Milton Keynes since 1978.

*Okay, perfect. And could you describe what it was like growing up in Milton Keynes as a teenager?*

[WT] Yeah, it was muddy. We walked everywhere because buses didn't run very late, if you wanted to get somewhere, and there weren't a lot on. There was gaps between all the towns. But it was good fun.

[AB] Do you want Will to do that bit again because of the car?

*Yeah, if you can sort of try to include part of Olivia's question... [Unclear]...*

[WT] Oh right, yeah, she said, yeah, yeah. Tell me that and I'll forget straight away. There's going to be a lot of cars.

*Yeah, that's all right.*

*Can you just describe what it was like growing up as a teenager in Milton Keynes?*

[WT] Growing up as a teenager in Milton Keynes was...it was muddy. There wasn't a hell of a lot to do in between the towns. There was a lot of walking involved. We sort of walked everywhere when I was...well, from when I was about twelve onwards, but we did get around. We would go to parties and meet people at the pub and find out where the parties were of an

evening. Daytime, we would mess around basically, play in the mud. And ride bikes around.

*So what did you do to entertain yourselves?*

[WT] In Milton Keynes, we would visit people's houses...to entertain ourselves in Milton Keynes, we would go and see people; we'd meet up at various spots; we would try and get into a house and see if we could stay out of the rain, during the winter.

*So when was the time when you started going into more of a punk scene? Was that because there was not as much to do in Milton Keynes, or..?*

[WT] There...I got into the, well, music and punk scene, there was a record made called, 'A Warped Sense of Human' and their gig that they had, to sort of launch the record, my sister was in one of the bands and I basically got into...it was Woughton Campus then before it was The Pitz and I went there when I was fourteen and it was great, you know, there was a lot of different types of music and I particularly liked the punk rock; and I'd already heard a fair bit of it on the radio. So that was the main start for me, being into the music scene and the punk rock stuff.

*So how old were you during that time?*

[WT] So the gig...I was fourteen when I went to the first gig and that was at Woughton Campus. Yeah, but from then on, basically, all the music I listened to was mainly punk rock.

*And was there quite a big community in Milton Keynes, for..?*

[WT] There...the punk community in Milton Keynes was spread out because there wasn't a lot of folks in the estates who were, but there was a big Bletchley scene and I knew them; there was a Newport Pagnell scene – I knew them from a friend of mine at school – and there was a small Wolverton scene and I knew them just 'cause I was always getting around chatting to people.

*And so, when did you...did the punk scene introduce you to skateboarding or was that a different side?*

[WT] I was introduced to skateboarding in the punk rock scene through a group of people I met. We went on a peace march and I met them initially at the Peace Pagoda in 1983 and instantly we were good friends; and they had skateboards and I basically copied them. I thought, 'I want one of those. It looks like a lot of fun; you can get around quick; Milton Keynes was built for skateboarding – all the redways. They were from Mansfield and obviously it had a bit rougher roads but, in Milton Keynes, it was

perfect for skateboarding, so I had one within a week of meeting them.

*And how big was the group that you used to skateboard with?*

[WT] In Milton Keynes, there was probably...in the beginning it was me and then I managed to convince a couple of other people to skate around and that was generally in the city. A lot of the Bletchley punks, they laughed at me; they weren't into skateboarding at all. And then there was a few others who were older that we met later on, friends that Alison had known but I sort of had seen around, and we started skateboarding then, probably when I was about eighteen, nineteen. Yeah, about nineteen.

00:05:03

*And what made skateboarding a great thing to do?*

[WT] Well, they were being given away at jumble sales. No one wanted them. They were unpopular, so they were basically free. You could travel a long way on them, for free. You could do all...you could sit on it when it was raining and you didn't get a wet bottom. Yeah, it was just a great thing to have, you could...and you always met people. If someone saw a skateboarding punk rocker then you'd get a comment: not always good but, you know, it was a great way of meeting people.

*And do you have any funny stories about skateboarding in Milton Keynes?*

[WT] A few. I was skateboarding back from the pub one night and a fella who had obviously been drinking who I think wanted to fight me said, "Oh, let's have a go on your skateboard."

And I said, "No."

And he demanded that I give him my skateboard and I said, "No, you're not having it."

But I was going downhill. He started to run after me and because I was going downhill I didn't have to do anything. So I was stood still looking at him and he was about three or four foot behind me. He couldn't catch me up and he was running and sweating and in the end he had to give up... [Laughs]...and just started shouting and swearing at me. But I didn't have to even move. I just stood there looking at him and that was...that was quite amusing.

00:06:28

*[Break in interview to discuss technical issues]*

00:07:03

*Do you have any funny stories on skateboarding in Milton Keynes?*

[WT] Well, one of the funny stories of skateboarding in Milton Keynes was, one night I was coming back from the pub and scooting along and a man, I think he had been drinking quite a bit

and I think he wanted to fight me – it was the usual way people would start talking to you – and he wanted to have a go on my skate...he said, "Can I have a go on your skateboard?"

And I said, "No, you can't," 'cause I'd seen that sort of stuff happen before.

And he said, "I want to have a go."

And I was scooting along and he started to sort of follow me and say, "I want your skateboard. I want your skateboard."

And, because I was rolling downhill, he then started running to catch up with me and I ended up going pretty fast and I was stood there, completely still, looking at him as he was running after me. And he was sweating and he couldn't catch up with me. But he was only about three or four foot from us and that was pretty funny. But...oh, I've got lots of others. *[Laughter]* Not all of them good interview stuff.

*And what was the transport like during that time in Milton Keynes? Was skating...skateboarding a good way to get round the city or..?*

*[Brief pause to allow for passing traffic]*

[WT] Skateboarding was a good way to get around the city because the buses were there but they cost money and skateboarding was free. I managed to...we left again, left the pub one night and my...we were going back to Granby Court from the shopping centre and my mate got...he said, "Oh, I'm going to get on the bus." So he got on the bus and I said, "I'm going to skate back," 'cause it was like eighty pence and I didn't want to spend any money on a bus if I didn't have to. And I got back to Granby Court before he did on the bus, the 410, yeah, the old bus route. So that was, yeah, it was a good way of getting around and you know, buses stopped at eleven o'clock, even if you wanted one, so you could skate anywhere anytime.

And in fact, I used to hitchhike a lot. I'd go and see my friends around and go to gigs. I'd hitchhike from junction fourteen, or Newport Pagnell, and you'd...sometimes you'd be waiting for a lift till three o'clock in the morning on the way back from a gig and you'd get dropped off at junction fourteen. There was no way you were going to get, you know, a bus or anything from junction fourteen, even then, so you could skate back for free at three or four o'clock in the morning.

*Okay, and the architecture in Milton Keynes, obviously, is quite unique. Did that make skateboarding quite interesting?*

[WT] Yeah, it was great and my knees...sorry...the architecture in Milton Keynes is perfect for skateboarding but my knees are testament to that 'cause I've basically been skating on a lot of concrete. But, yeah, with the build and the grid system that Milton

Keynes was built on, the redways and the embankments around underpasses, was perfect for skateboarding. And marble. We used to...before there were doors on the shopping centre we would skate through that on the...well, sometimes during the day and sometimes at night. You'd get chased, again, by security guards who didn't want you doing it. But one night we were in the shopping centre and we thought we were pretty cool, skating through, and then people were driving through the shopping centre in cars and on motorbikes and pulling wheelies and driving down the shopping centre. But yeah, marble is great for skateboarding.

00:10:42

*We'll do that last little bit again. So, just the late at night bit, from...*

[WT] Yeah, and...Well, sometimes at night, you'd be skating through the shopping centre because you could. It was...there was no doors put on then. Sometimes you'd skate during the day and you'd get chased by security guards, sometimes you'd just skate around at night, and we thought we were pretty cool, skateboarding through the city centre on the marble – 'cause it's nice to skate on – and then one night there was people driving cars through where we were and riding motorbikes through and wheeling through the shopping centre. So yeah, it was...marble is great for skating on.

*And what do you think made Milton Keynes so great for either punk rock or the skateboarding scene? Was it the, like, the kind of open spaces or..?*

[WT] There was no big attractions like football so people would sort of...you'd gravitate towards doing something else and you would...there was plenty of green spaces and we did kick a ball around. It wasn't, you know, that we did nothing to do with green spaces but Milton Keynes was prime for skateboarding. And...Well, with punk rock, the little venues that were around, we would go to those just 'cause they were fairly cheap and so...and most punk rockers were, you know, pretty tight with their money and wanted to, sort of, keep hold of it for dyeing their hair and buying their vinyl.

*I mean, like, was there...do you think, like, obviously the punk scene was kicking off sort of, you know, nationally but was there something specifically about Milton Keynes that kind of...you know, was there something to rebel about? What was the sense of sort of anarchy or..? Because it was a new city, I'm just kind of trying to think if it kind of grew in a different way, or grew out of something differently.*

[WT] I don't know...punk, in Milton Keynes, its sort of origins were to do with...I think that a lot of people were brought together from

various places and I think the, certainly... 'cause I, you know, I wasn't a punk rocker in 1976 but a lot of the people who were, like Alison, they were brought in from... well, they'd been... I mean, you were local but people were coming in from various places and I think... I don't know, without using fancy words, people needed something to cling to and if you could do something a little bit different, you know, and people out here – I mean, I used to call Milton Keynes a landfill site for the people 'cause we were basically exorcised from London 'cause of the... we couldn't get housed there and we weren't great... you know, we weren't the best family forum in London, so I've sort of always thought of Milton Keynes as a bit of a dumping ground and certainly from a... how things were when I was a kid, there was a lot of troubled people in Milton Keynes in every class in my school in Stantonbury, which was a new-build school so there was a lot of intake from the estates. There were a lot of... there was always kids either in foster care or in homes – or who had been in homes and had been adopted – in every class; there was troubled people. There was, you know, people from the towns and villages but a lot of the kids that were influx were from crappy inner cities and I think that sort of, you know, breeds towards that.

*Great, I mean, maybe ask Alison about that as well. We'll just reframe on Alison.*

[WT] It's hard to describe something with questions where... that just happened. It just... you know, there's so many little bits to it that, you know, it's like trying to describe evolution.

[AB] Yeah, it made such an impact on the... *[Laughs]*... on the world.

00:15:00

*Your turn Alison. Can you answer that question for us?*

[AB] Do you want to ask the question?

*Yeah. It was, like, was there something about Milton Keynes that sort of, you know, gave birth to the punk scene in a different way?*

*So, what was it about Milton Keynes that made it so unique and so ready for a kind of punk scene?*

[AB] I believe that Milton Keynes was kind of an ideal breeding ground for punk and that whole punk scene that came out of that, and the new wave scene. I think, because there was lots of people that, you know, didn't have money, lots of people had been shipped in from other areas and there was lots of people that just didn't have ready money, you know, so I think a lot of the young people were kind of, you know, disaffected youth really and I think, because people had come from lots of different places, they

would kind of group together. I think, you know, when I, sort of like, first became a punk I was still at school – it was, like, 1976, you know – and there weren't any punks at all in my school. I was kind of on my own, you know. But then, after I left school, my parents made me move away from Milton Keynes to a tiny village, closest bus stop two miles away, and that really affected how I was living at that time – you know, a young person, you know, desperate to get out there and do my thing.

So, as soon as I could, I moved back to Milton Keynes because it was kind of where stuff was happening. It was, you know, grew up in Bletchley so that's kind of where I moved back to. And when I moved back to Bletchley, we used to go to a youth club in Bletchley and – that was at Bletchley Leisure Centre – and, funnily enough, I think what helped the punk scene in Milton Keynes was the fact that you had all these young youth workers who were kind of, you know, fresh from being trained as youth workers and they were kind of, you know, youth of the sixties – fifties and sixties – so they were kind of quite right-on in many ways and so they thought nothing of putting bands on. You know, I was in a band at, you know... [Unclear 00:17:26]...and so these young youth workers, thinking, 'Great,' you know, 'let's do this. This is different,' you know, and...Especially Peartree Bridge Youth Club. Dick Emmings, the youth worker at the time – sadly, he's passed away now; he was a great guy – he really encouraged us to get bands together, to do, you know, this kind of thing and, you know, felt really supported there.

And also the youth club scene in Newport Pagnell. They...you know, Paul [Davies? 00:17:57], the youth worker there at the time, he really encouraged us guys because it was kind of like, there was nowhere else for us to go, you know. My group of friends, we weren't into football, we weren't into, you know, that kind of thing and that's what was being offered at the time. And these guys who were a bit sort of, you know, far-sighted, they saw that there was a gap there that needed to be filled for all of us lot, so that's kind of what we did. And I think, because the transport wasn't great in Milton Keynes at the time, we'd walk everywhere. And so I was living in Bletchley at the time, there was parties and like small gigs at this end of the city – funny enough, the Craufurd Arms, which is now somewhere where there's gigs again – so we'd walk from Bletchley to Wolverton to go to a gig and then, at the end of the night, we'd have to walk back again, you know, so it was...we were pretty fit... [Laughs]. But I think, people, you know, moving from different areas of the UK, all kind of like coming together and feeling a bit lost and finding their place within punk, you know, within Milton Keynes, I think.

*I wonder, should we have both Alison and Will, together, talk about the actual video, 'cause they're both in it? So, talk about*

*how it came about maybe and where they were at in their lives at the point. If you...I think Ollie told us that you'd just kind of met and...*

[AB] Yeah, we were kind of early days. We were snogging; come on, when do we snog in the street now? *[Laughs]*

*Tell us about that. That would be great.*

*Tell us about the video and how it came about and... Yeah.*

[AB] Okay, Ollie had got a cine camera...

[WT] You have to introduce the question.

[AB] I'm going to get into the...

[WT] You going to answer the question?

[AB] I was going to answer the question as part of my conversation actually... *[Laughs]*...shall we have an argument on film, come on? Okay, sorry, right.

00:20:00

Ollie, a friend of ours – he was actually a friend of Will's. I was introduced to Ollie via Will – had got a cine camera – I think it was his dad's. It was probably in, you know, with some stuff of his dad's and he'd kind of brought it out and was loosely sort of filming things, you know, around that sort of time. And he'd decided to make a skate video and so he was kind of got all of these guys together, like Will and Stefan and Wally, and he was basically filming them around New Bradwell, where we was living at the time. And that kind of came about because of, you know, we were all heavily into the skate scene at the time and so that was an obvious choice for him to choose to, you know, make this little cine film in question. Will and I had only recently met and that was via a friend of ours, Stef. He'd recently moved to Milton Keynes from Scotland. He was sixteen or seventeen – he was quite young – and Stef and Will and Ollie are, like, five years younger than me. And so I'd kind of met Will via Stef coming to Milton Keynes. He'd come to Spencer Street to see if there was any houses available and then we'd kind of loosely got to know each other and I knew Will's sister, Caz, so I'd got to meet Will. So at the time of the cine film it was kind of like new young love for Will and I... *[Laughs]*...as you can probably tell if you've seen the cine film. So yeah, I mean, I was kind of just on the outside of the film really, just as being somebody who was with Will and my two young children. And it was, basically, set up around this whole skating thing. And Will can tell us more about that, I think.



[WT] Well, I mean, it started off...well, Ollie was always...he was a creative type, he did art, basically, and liked to...he took photos when, you know, I didn't know anyone who had a camera. I never took photos at that time. He wanted to make a film 'cause he liked making stuff. And the same with Wally as well, he was another creative-type person. And Stef, all, you know, surrounded by these artists. And so, yeah, it was like, "What are we going to do?" and we'd seen a couple of films of skateboarding so we thought we'd do our own little...cheap, little New Bradwell, Milton Keynes version. 'Cause a lot of the stuff was filmed in California and it was, like, very swish and they had proper cameras and we had a cine camera. And it was like, "How do we do it?" You can't just turn up to a skate park. We didn't have one, we didn't have a ramp, so you skated...you filmed what you would normally skate and then...so we just messed around and we, you know, we sort of fluffed around Milton Keynes – well, particularly New Bradwell – just to see the fact that it had been done, that we'd filmed it. You know, it was like, there was no great achievement to it, it was just that thing of, "Let's have a laugh and here's another way of having a laugh."

*And I've got a question too. Do you think you were very good? Because Ollie seemed to point out that, whenever the camera was on you, you were falling over. [Laughter]*

[WT] Yeah, I think I was camera-shy. Bit of a superstar in that way. He always said that I was probably the better skater. I just would attack things more often and so I had a higher rate of success. The thing is, with skateboarding, when you see it on films, it's either someone breaking a leg or they're doing something amazing. I would hit things really hard and do it again and again until I got it and, yeah, the stuff I skated around here, I'd skate every day without failing. He just happened to...and he liked to rub it in a bit... [Laughs].

*He did say you were the better skateboarder but, for some reason, in that video, you were just always falling off it...*

[WT] Yeah, I was pants.

[AB] And acting silly as well, when you fell, wasn't it?

[WT] Yeah, I was definitely, definitely...what's the word? Messing around, goofing.

[AB] Showing off, showing off.

[WT] Yeah, I was a fool, as I...you know, the unmade-up clown.

*How old were you both in that video?*

[AB] I was twenty-three in the cine film.

[WT] Yeah, I would have been eighteen.

[AB] Nineteen, yeah.

[WT] Eighteen, I think. Eighteen, nineteen, something like that, yeah. That was a long time ago.

[AB] But it was...I think the cine film, for me, it was just a great laugh. It was really good fun, doing it, because they were kind of, you know, not just hanging around, you know, like, skateboarding, they were trying to make a bit of a story of it, you know, and sort of being part of that was, even though I wasn't a skater – I was obviously never a skater – but, you know, the kids enjoyed it and it was just a good, fun thing to do and, as we said before, Will was showing off quite a lot, so it was quite amusing. *[Laughs]*

00:25:10

[WT] Still do, it hasn't changed. I just don't skate anymore. My knees...

*Have you not got a board? Can you not show us..?*

[WT] No, I...yeah, my knees are so gone. That's the penance you pay for having an active youth: you end up with really dodgy knees. I'm fifty and they are both shot. And my ankles are shot. And there was a lot less of me, in them days, to fall over. You fall over now, it's like being kicked in.

*Olivia, have you got any other questions?*

*And can you just tell me, this street's quite unique, obviously, in Milton Keynes, can you just tell me a little bit about how its set up, how it runs, as a street, the community behind it? Either of you.*

[AB] Yeah, okay. So...

00:25:57

*[Break in interview]*

00:26:31

[AB] Do you want to know...shall I just talk around that?

*Yeah, yeah. Can you just, you know, introduce the fact that you live here, how long you've been living here, and that...I guess, if you can tie it in at all with the idea that this is like an alternative way of living, in that the punk scene and skateboarding scene, what...you know, like it's sort of...'cause this is really unusual in Milton Keynes, this kind of street, isn't it?*

[AB] Yeah, and it was definitely unusual back then, very. Very much so.

*Yeah, so it would be great to get it in that kind of context.*

[WT] It ties in with the old punk rock thing 'cause it was sort of started around '76, '77.

[AB] Alternative folks again.

[WT] And it was specifically to Milton Keynes.

00:27:04

*[Break in interview to discuss technical issues.]*

00:27:14

*Okay, cool, so whoever wants to answer that first?*

[AB] Shall I go first because I lived here first? Okay, I first visited Spencer Street in Milton Keynes a few years before I moved in. I was with my husband then and we knew Tina and Tracy who live across the road. And we visited the place; it was just so nice, just really alternative place. There was, you know, I suppose you could say, young hippies living here and we just...we were living on Conniburrow at the time and we didn't know our neighbours and we had a young child at the time – she was like a year old – and we just thought...visited this place and we were just like, "Wow, that is amazing. That's going to be a great place to bring up our children," you know. So we thought we would come along, get to know people and hopefully, if a place became empty, we would be chosen. And that's kind of, you know, how it works. You come along, you get involved and then, when a house comes empty, we all, you know, have a vote as to who might move in.

So that was thirty-three years ago, so I've lived here for thirty-three years, and when Dave and I moved into Rainbow Housing Co-op, we lived in number eleven, along the way, which was the house we were allocated at the time. So there was Dave, me and Fern, our daughter, and I lived in that house for eight years and Dave and I split up around about, I suppose, a year or two after we'd moved in – we had another child by then: Jay – and Dave had moved out and so it was me and the two children living in number eleven.

After some time I met Will and Will eventually moved into number eleven with me and, as I say, we lived there...I lived there, in total, for like eight years and then we had another child: Moss – that was Will and I who had Moss together – and our house was obviously too small for two adults and three children so we were allocated number one, which is a four-bedroomed house, and we lived there until all of our children had left home, and four years ago we moved into number three. So I've kind of moved around

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Spencer Street a little, you know, sort of different houses for different needs, but the whole street, it's kind of...it was conducive to our lifestyle at the time. It meant that we could be ourselves, you know, our children could have freedom of, what we call 'the backlands', which is a big shared garden out the back of the street and...So that was really nice. It meant, you know, that we weren't looked down upon for...you know, 'cause we had coloured hair and Mohicans, you know, all the rest of it, you know. So that it gave us quite a lot of freedom, being here, which was quite different from the rest of Milton Keynes. The rest of Milton Keynes, all the housing we would be given, at any rate, council housing, and...actually living in Conniburrow was okay in some ways 'cause they were proper built housing, which a lot of Milton Keynes wasn't, you know, very well built, but we kind of wanted to move to the Rainbow Housing Co-op because of it was different and, you know, it kind of embraced people that were maybe not quite so mainstream. And, yeah, it's been nice and, obviously, living here for thirty-three years, I'm kind of liking it... *[Laughs]*.

*Let's get reframed on Will. Do the reframing, and then maybe ask the same question of Will, like your connection between kind of like the alternative kind of punk scene...?*

[AB] Yes sorry, I went off on a tangent a bit there, didn't I?

*No, that was great. No, it was really great to get all that.*

[WT] They've got editing booth.

*Yeah...[laughs].*

*So, just kind of describe what it's like living in the street and how it kind of...reflects, kind of, your previous kind of hobbies and lifestyle and how it's kind of carried on.*

[WT] Well, living in this housing co-op in Spencer Street, how it has sort of...well, it enabled me, when I first moved, to carry on with my sort of fairly lazy lifestyle and basically enjoy myself and skateboarding but, you know, you do have to put in it...it was set up with the idea of sort of self-maintaining, rather than...and rent-reducing, so it was like a cheaper way of living. I...before I moved here, I was living in a squat; I'd been squatting for a couple of years and I'd been living in Northampton. So, yeah, it was the next best thing to a squat really: it was really cheap and fairly easy-going. It had been going, I think, eight years. I think it started in '77 or '78 when it first sort of was put together by the people and I was...after moving in with Alison I was...you have to attend meetings to prove that you...who you are and so that you're not, basically, some sort of strange critter. I attended a general meeting – we have one every...first day of every month. There

was one last night; I went to that – and I was told by people, that – by my friends – that when you attend the first meeting you either have to sing a song or read a poem and I knew that to be not true, so at my first, they said to Alison, introduce me. She said, “This is Will.”

I said, “Hello, my name’s Will, I’m sort of staying with Alison at the minute. I don’t know how long for. I’m not...so I’ll be around, so you’ll see me and I’m not singing a song and I’m not reading a poem.”

And some people laughed a little bit and I think that’s basically the attitude that I’ve maintained at the meetings from then on. You know, I attend, I do the work that’s needed – because we sort of look after the gardens, a certain amount of maintenance on the buildings and the environment and because of that we get like a reduced rent, which is exceptional round here and it’s sort of, you know, there are elements of a sort of a free and easy lifestyle around it.

*One last question, I think. Do you think that this street...it’s quite unexpected in Milton Keynes, isn’t it? Is there something maybe about Milton Keynes that means that this street can be so successful or..?*

[WT] Well...

[AB] Development Corporation, basically.

[WT] Yeah, if you...this street is an exception anywhere in Britain but mainly because a lot of the people who were initially involved were influx people to Milton Keynes, but there was a large amount of the initial group were working and living at the OU, which was, again, a unique place, the Open University. It’s housed here and they got together with the idea of building Greentown, which was going to be a separate estate, I think, where Bradwell Common is now; that was meant to be a...like, a self-build, more of a hippy sort of style house building, like, environmentally friendly house building. That was sort of...that went by the wayside and then it was...these houses were given by the, again, people at the Milton Keynes Development Corporation who thought that, yeah all right, it might last a few years given their chance, you know, the rest were being knocked down. So these were handed over at a...you know, basically, you pay us your rent and you can maintain them and we’ll charge you an overall low rent.

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So I think, with a combination of the people running the Development Corporation at the time, which was, you know, a unique sort of opportunity for Britain, it was different from any other new city. Also with the influence of the people at the OU who, by that time, were...a lot of them were old hippies from the sixties. So that...out of that, and the nature of Milton Keynes

being, like, "Hey, let's try this; we can try this because it's a new city where there's no real restrictions on stuff like that." That's how it sort of came into being. So yeah, I think unique to...certainly to Milton Keynes, but probably to, you know, Britain as a whole.

*Great. Lovely.*

00:35:55

END OF INTERVIEW