



IF YOU PHOTOGRAPH SOMETHING LIKE A PROTEST MARCH, YOU PROBABLY DISCOVER THAT 80% OF THE PEOPLE THERE ARE MUMS WITH THEIR KIDS.



BUT ALL THE PRESS KNOW THAT THERE ARE LITTLE GROUPS OF PEOPLE WHO ARE GOING TO CAUSE THE PROBLEM.



THAT'S WHAT THEY'RE THERE FOR.

THEY'RE NOT THERE TO PROTEST.

THEY'RE THERE BECAUSE IT'S A BUN FIGHT, YOU KNOW.



YOU'RE WAITING FOR THE PICTURE WHICH IS GOING TO BE PUBLISHED,

WHICH IS THE KICK-OFF...



BUT I WAS ALWAYS MORE INTERESTED IN THE MUMS.



IT SAYS SOMETHING, IF A MUM CAN ACTUALLY GET OUT THE HOUSE WITH THREE CHILDREN, BECAUSE SHE FEELS SO STRONGLY.



I'VE ALWAYS BEEN INTERESTED IN WHAT I CALL "THE EXOTIC OF THE MUNDANE".

YOU KNOW, THE REACTION BETWEEN TWO PEOPLE,

EVEN IF THEY'RE ARGUING

OR THEY'RE LOVING

OR THEY'RE ABOUT TO HIT EACH OTHER.

OR THEY'RE KISSING



IT'S AN EMOTIONAL KIND OF THING. AND I'M ALWAYS INTERESTED IN THAT. AND THAT'S WHAT MOST OF MY PICTURES ARE ABOUT.



BUT IT'S KIND OF DIFFICULT TO GET THAT SORT OF STUFF PUBLISHED.



YOU KNOW, IT'S ALWAYS BEEN MY JOB,

WHICH MEANS TO SAY, IF I DIE OF MALNUTRITION, I'M NOT SHOOTING ANY PICTURES.

IT'S A BALANCE.



AND SO I WAS LUCKY TO BE AT THE ANTI-VIETNAM PROTESTS IN '68.

GOING OUT FROM TRAFALGAR SQUARE WITH VANESSA REDGRAVE AND TARIQ ALI AND ALL -



AND THEN GETTING INTO THE OBSERVER WITH THE BIG RIOTS AT GROSVENOR SQUARE.



I MANAGED TO GET RIGHT INSIDE. I WAS PHOTOGRAPHING FROM BEHIND THE POLICE.



I BET I SELL A PICTURE OF THAT EVERY WEEK.



THE POLICE  
ARE TOUGH  
SOMETIMES.

BUT SOMETIMES  
SO ARE  
THE PUBLIC -

THEY OBVIOUSLY  
GET HIGH  
ON SOMETHING.



I WAS QUITE  
BADLY CUT. SO  
IN THE END,  
I HAD TO  
MAKE A BREAK  
FOR IT AND  
GET HOME.