

RICHARD JOHNSON – HIS LIFE AND FAMILY

The story of Richard Johnson and of his being 'Essex Boy made good' and particularly his and the family association with Little Burstead needs to be documented for future historians including those from the congregation from St. Mary the Virgin Church in the village who have met with, and given over, some of their historical anecdotes to be included. The Johnson family tomb in the churchyard contains the Ashes of Richard Johnson.

Apart from the church, Hope House, is also one of the properties with whom the families, including the Onslow's, Waltons, Carey's, Skipper's, Tyrells and Johnson's, have an association as you will read apart from the fact that the village itself, linked with Great Burstead, has documented history going back some fourteen hundred years. Also, the marriage lines link into other local landed families including the Boteler's and Petre's.

Little Burstead

In 1086 the parish had nine households and was held by the Bishop of London. Before the Norman conquest it was held by Godwin of Benfield. In the 19th century the parish had a population of 186 including thirty-seven houses. The parish located in Barstable Hundred, part of Billericay Rural District when that was established in 1894. The civil parish was abolished in 1937 when it was merged with several other parishes into Billericay Urban District.



Little Burstead Parish was re-established in 1997. The Electorate as at 1 June 2011 of 327, The Parish Council regularly meets bi-monthly at Little Burstead Village Hall. It forms part of Basildon District.

St. Mary the Virgin is set in a picturesque, but isolated rural setting on high ground overlooking the Thames valley.

It was built in late Norman times as a windowed oratory and was originally much smaller.

The roof of the Nave would have been much lower, and the door was on the north side opposite the present South door which is 15th Century. The Altar was almost certainly sited in the recess to the side of the present pulpit. Extensive alterations would have occurred when the Chancel was added in the mid-14th Century. The South door is 15th Century, and the Porch was added much later. The Font is early 16th Century. The Gallery was added in 1880.

The Johnson Family

The family patriarch was William Whittle Johnson (1766-1820) who was a painter and glazier in Ratcliff East London in the 1790's. Both of his activities brought him into contact with Lead and he purchased both Pig-Lead, which is unrefined Lead, cast in blocks called pigs. It is heavily toxic although malleable and tarnishes to a dull grey.(for Glazing Bars) and White Lead (for Paint). William Whittle 1st died in 1820, and the firm was carried on by his sons, William Whittle II (1793-1855) and Robert (1795-1863), who began to initiate changes which were to give it a large base in the London lead manufacturing industry. This saw the expansion of the company through the nineteenth century rising profitability also enabled a rise in social position and Robert Johnson, for instance, was enabled to move away from East London to Hope House, which dominates the village of Little Burstead.

Also in 1862, letters between the partners contain the first mention of rolling, which may suggest a rolling mill had been installed at the Commercial Road premises for the production of Sheet Lead.

By the late 1880's a further major development had been completed. This involved the conversion of the Commercial Road premises to the rolling of lead foil for the lining of Tea-Cases.

As a result, Johnsons developed a considerable stake in Tea Lead, the demand for which was rapidly developing as the consumption of tea expanded as its price fell and one of Richard's ancestors namely Clement Johnson (1870-1948) became an established Tea Plantation Manager and Company Owner in Ceylon.



Charles Dickens

The firm could also lay claim to a brief period of notoriety as a result of one of Charles Dickens's London perambulations. This had taken him into the east end where he had been told of the effects of lead poisoning on women who worked at the lead mills.

This was enough for Dickens to criticise the conditions in the lead works, which he implied was near Limehouse Church. Since their Burdett Road works was close to St. Ann's Church. Limehouse, the Johnsons felt aggrieved, wrote to Dickens stating they took great pains to prevent their employees from contracting lead poisoning, and invited him to inspect the works. This he did and swiftly published an account of his visit which amounted to a virtual retraction of his earlier criticism.

"But I made it out to be indubitable that the owners of these lead mills honestly and sedulously try to reduce the dangers of the occupation to the lowest point. A washing place is provided for the women (I thought there might have been more towels) and a room which they hang their clothes and take their meals, and where they have a good fire-range, and a female attendant to help them, and to watch that they do not neglect the cleansing of their hands before touching their food. An experienced medical attendant is provided for them, and any premonitory symptoms of lead poisoning are carefully treated. Their tea-pots and such things were set out on tables ready for their afternoon meal, when I saw their room, and at had a homely look. American inventiveness would seem to indicate, that before very long White Lead may be made entirely by machinery. The sooner the better. In the meantime, I parted my two frank conductors (Robert Johnson II and Matthew Warton Johnson, over the mills, by telling them they had nothing there to be concealed, and nothing to be blamed for".

Company and family expansion.

The Johnsons had easily evaded the potential criticism, and the firm was set in expansionary mood. Documented evidence would suggest that the fortunes of the Johnson family rose considerably in the second half of the nineteenth century. At the time of the withdrawal of William Whittle Johnson III in 1878, the partners were withdrawing some £3,000 to £4,000 per annum, in addition Robert Baines Johnson, born April 1862 son of Robert Johnson II, was educated at Oxford and that while the latter left £36,000 when he died in 1907, his son dying at the Hope House in 1927, left £80,000.

Meanwhile, the Johnson family became a more 'middle class' family who were linked also to other, arguably more famous lines associated with the Parish, namely the Onslow's with their aristocracy lines, the Walton's including Admiral Sir George Walton again of the parish, the Tyrrells linked to the Boteler's line through inter-marriage and similarly the Marryott's, this group being major land-owners apart from their royal associations.

With the family expansion also came a wider line of professions including as already mentioned Tea Plantation from the creation of the predecessor of tin foil namely lead foil used in the Tea Chest and the storage and transportation process.

The church itself with David Lindsay Johnson (1852-1911) Rector of Peldon in Essex and Matthew Warton Johnson (1800-1881) who became a world-famous Sculptor. This monumental mason and sculptor was one of the many statuary who made white-on-black funerary panels in the 19th Century, but his work is above the usual standard, and almost always includes at least some carving. There are a variety of his works in churches in and around London. However, Johnson's monuments are found across England and Wales, and odd examples have been identified as far afield as Australia, India, and Barbados. He is also known to have undertaken repairs and additions to Addington Palace, Surrey for the Archbishop of Canterbury (1829).

Rosalind Muriel P. Johnson (1880-1959) She was the step-daughter of Charles Henry Johnson (1838-1899) himself the son of Matthew Warton Johnson (1800-1881). Rosalind Ivan was an English stage and film character actress. Ivan appeared in fourteen American films from 1944 to 1954. Rosalind Muriel Pringle was the daughter of Stamford and Annie Pringle, who married in 1876 and divorced in 1881. In 1883, her mother married Charles Johnson, and her daughter took his surname. Her stage name was Rosalind Ivan.

Horace Lawrence Johnson (1869-1889) The son of Lawrence Hawkins Johnson (1835-1927) He was buried on 21 February 1889 at St. Mary the Virgin in the family tomb at Little Burstead. He was drowned on 16 February 1889 aged 19 years. At the time he was at St. Johns College Oxford having been previously at Merchant Taylors School.

Richard Keith Johnson (1927-2015)

Early life and career - Johnson was born in Upminster, Essex, the son of Frances Louisa Olive (née Tweed 1899-1962) and Keith Holcombe Johnson (1896-1972). The family line of his father goes back through Robert Baines Johnson (Grandfather 1862-1927) and Robert Johnson (Great Grandfather 1830-1907 and his death in Hope House Little Burstead), then to Robert Johnson his Great Grandfather (1795-1863 at Hope House) whose father William Whittle Johnson (1766-1820) started the Johnson Lead and Paint Dynasty.

Richard Johnson went to Felstead School, and wanted to act instead of going into the family paint business. He trained at RADA and due to the manpower shortage of wartime made his first professional appearance relatively quickly, on stage in Manchester with John Gielgud's company in a production of Hamlet in 1944. He served in the Royal Navy from 1945 to 1948.

Early screen appearances - Johnson made his screen debut in an adaptation of Tusitala for BBC Sunday-Night Theatre. He made his film debut with an uncredited part in Captain Horatio Hornblower (1951) and was also uncredited in Calling Bulldog Drummond (1951). He was at the Shakespeare Memorial Theatre from 1952 to 1957. "It was an electric time to be in that company," he later recalled.

Johnson played Mr Wickham in a 1952 TV adaptation of Pride and Prejudice (with Peter Cushing as Darcy) and was D'Artagnan in a TV adaptation of The Three Musketeers (1952). He could be seen in Lady in the Fog (1952), "The Mayor of Toronto" for Wednesday Theatre (1952), The Heir of Skipton (1953), Saadia (1953) for MGM, A Party for Christmas (1954), The Queen Came By (1954), "The Rescue" for ITV Television Playhouse, "The Orderly" for Theatre Royal, and Plaintiff in a Pretty Hat (1955). In 1955 he was in The Lark, by Jean Anouilh, with Dorothy Tutin.

He was Laertes to Paul Scofield's Hamlet in 1956. That was directed by Peter Brook who also directed Johnson in Heaven and Earth (1957). In 1958 he and Tutin played Romeo and Juliet at Stratford. He was in episodes of Assignment Foreign Legion, The Buccaneers, Armchair Theatre, and Four Just Men, and had the lead in Epilogue to Capricorn (1960).



Royal Shakespeare Company - In 1958 he appeared in Peter Hall's first production at the theatre, *Cymbeline*, alongside Peggy Ashcroft. Reviews were strong, praising Johnson as "The finest romantic actor of his generation".

Johnson appeared in the title role in Tony Richardson's production of *Pericles, Prince of Tyre* in 1958. The same year he was in *Twelfth Night* (as Sir Andrew Aguecheek) for Peter Hall.

Hall took over the direction of the company in 1959 - it was renamed the Royal Shakespeare Company (RSC), and he invited Johnson to be part of the first group of actors to be named an Associate Artist of the RSC, a position he retained until he died.

Metro-Goldwyn-Mayer (MGM)

Johnson's stage performances had received excellent reviews. MGM offered him a long-term contract in June 1959. His first work for the studio was in *Never So Few* (1959) with Frank Sinatra.

"I never took myself very seriously as a movie star," said Johnson later. "But it was thrilling to be among the idols I'd worshipped as a kid. I did a test with Gary Cooper, went to a party with Spencer Tracy, made a film with Frank Sinatra."

Johnson was director Terence Young's preferred choice for the role of James Bond in the first film in the series, but Johnson turned the role down as he was under contract to MGM.

Johnson said later, "Eventually they offered it to Sean Connery, who was completely wrong for the part. But in getting the wrong man they got the right man, because it turned the thing on its head, and he made it funny. And that's what propelled it to success."

Johnson did *Ondine* on stage for the RSC with Leslie Caron and director Peter Hall (this was filmed in 1961). Also for TV he did productions of *Journey's End*, *This Happy Breed*, *Sword of Vengeance* and *The Sponge Room*.

In 1961-62 Johnson portrayed Clive Root on Broadway in Graham Greene's *The Compliant Lover*, which ran for 101 performances at the Ethel Barrymore Theatre. Johnson was second-billed to George Sanders in *Cairo* (1963) for MGM British. He co-starred with Claire Bloom in *80,000 Suspects* (1963) for Val Guest.

Johnson was then in *The Haunting* (1963) also featuring Claire Bloom and Julie Harris. It was directed by Robert Wise who said Johnson has "the attack of the young Gable" and predicted he would be a big star.

Johnson wrote a play *The Golden Age*, comprised out of poems, diaries and speeches from the age of Queen Elizabeth I. It had a short run on Broadway in 1963. In 1964 Johnson did a Kingsley Amis script, *A Question of Happiness #1: A Question About Hell* for TV, followed by *A Question of Happiness #2: Another Port, Another Storm*.

Johnson had a support role in *The Pumpkin Eater* (1964) and went to France for *The Other Woman* (1964). He did episodes of *Armchair Mystery Theatre*, *The Human Jungle*, and *The Alfred Hitchcock Hour*. He also portrayed Duncan Sandys in *Operation Crossbow* (1965).

Film stardom



Johnson was second billed to Kim Novak in *The Amorous Adventures of Moll Flanders* (1965), directed by Terence Young. When filming ended, Johnson and Novak were married. Around this time Johnson expressed interest in writing and directing as well as acting.



Johnson was top billed in the Italian horror film *The Witch* (1966) then was cast as Bulldog Drummond in *Deadlier Than the Male* (1967) with Elke Sommer for director Ralph Thomas, a James Bond-style adventure. Johnson said about playing Drummond "I consciously tried to use more of myself than in anything else I've done... I said, all right, if you want me, you'll get me, but this is a braver, more physical version of me.



Johnson was Colonel Stewart in *Khartoum* (1966) with Charlton Heston and Laurence Olivier.

Johnson supported Anthony Quinn and Rita Hayworth in *The Rover* (1967), again directed by Young. He starred in another James Bond-type spy film, *Danger Route* (1967) for director Seth Holt. He announced he had formed his own company and would star in *An Alibi* for a Playboy, but it was not made.

Johnson was Creon in *Oedipus the King* (1968) with Christopher Plummer, then starred in the spy film *A Twist of Sand* (1968).

He was a Roman officer in *Columna* (1968) and Horatio Nelson in *Emma Hamilton* (1968), with Michèle Mercier. He reprised his role as Drummond in *Some Girls Do* (1969).

Johnson later recalled in 2000 that "It comes as a curious shock to me now to realise that I was making around £1m a year in today's money. And I managed to spend it all having a hell of a good time... I knew it wasn't going to last for ever, but I also knew I had to enjoy it while the time was right."

Johnson played Rembrandt for British TV in 1969 and was Cassius in Charlton Heston's version of *Julius Caesar* (1970). He did *The Fifth Day of Peace* (1970) with Franco Nero, *Hamlet* (1970) with Richard Chamberlain, *The Beloved* (1971) with Raquel Welch, *A Man About a Dog* (1972), *A Marriage* (1972) and *I Want to Marry Your Son* (1973).

Johnson returned to theatre in 1972, going to Stratford to play Antony, opposite Janet Suzman's Cleopatra, in one of Trevor Nunn's season of Roman plays. He continued to act on TV in such shows as *Thriller* (1973) and Orson Welles' *Great Mysteries*, and filmed his *Anthony and Cleopatra* (1974) for TV.

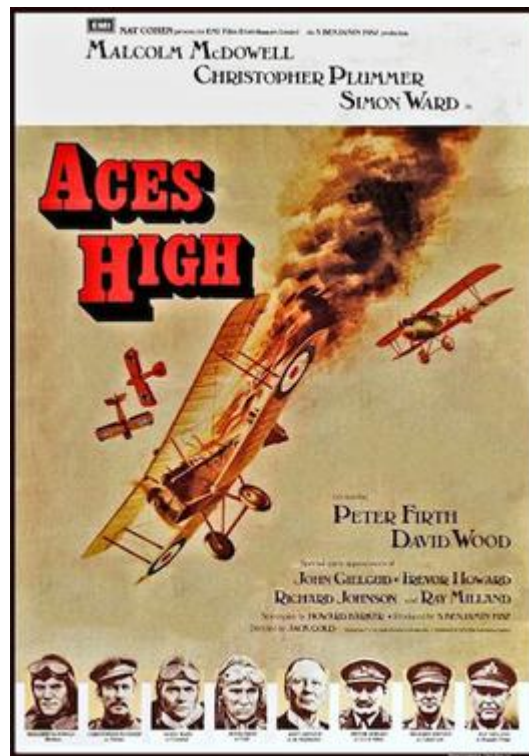
He did a horror film *Beyond the Door* (1974), and Churchill's *People*, *The Night Child* (1975), and *Hennessy* (1975) for director Don Sharp; he provided the original story of the latter.

Johnson was in episodes of *Quiller*, *Space: 1999*, and *Hart to Hart*. He was in the films *Aces High* (1976), *Take All of Me* (1976) in Italy, *The Four Feathers* (1978) for Sharp, *The Comeback* (1978), *Screamers* (1979), *Zombi 2* (1979), *The Flame Is Love* (1979), *Island of the Fishmen* (1979) and *The*

Great Alligator (1979). He had the lead in A Nightingale Sang in Berkeley Square (1979) directed by Thomas.

In the 1980s Johnson could be seen in Spy!, Portrait of a Rebel: The Remarkable Mrs. Sanger (1980), Haywire (1980), The Marquise (1980), The Monster Club (1981), The Member for Chelsea (1981), The Kenny Everett Television Show, Tales of the Unexpected (several episodes), Cymbeline (1982) in the title role, Magnum, P.I., The Aerodrome (1983), and Mr. Palfrey of Westminster (1984).

Producer - In 1982 Johnson helped set up United British Artists, the film and theatre-producing company, along with fellow actors Albert Finney, Maggie Smith and Glenda Jackson. Johnson said, "In this profession it is mighty irritating always to be in the hands of other people, waiting on the end of a telephone, unable to guide your ship. When I propounded the idea that we all get together to do high-quality work on a continuing commercial basis, they were very enthusiastic."



He acted in and was executive producer on The Biko Inquest (1984). Johnson acted in What Waits Below (1985) for Don Sharp, and acted in and produced Turtle Diary (1985). He worked as a producer on Castaway (1986) and The Lonely Passion of Judith Hearne (1987).

Johnson says however that the company "didn't quite come off. Unfortunately we ran out of money. We didn't have enough to start with... One day I was in Hollywood with my old friend Angela Lansbury, and she said, 'Anybody can be a producer. You've got talent and you're wasting it.' I decided to get back to what I've always wanted to do since I was seven acting. I'd like to be on test. I need challenges."



As an actor only, he was in Lady Jane (1986), Dempsey and Makepeace, Murder, She Wrote, A Man for All Seasons (1988) with Heston, Voice of the Heart (1989), Treasure Island (1990) with Heston as Squire Trelawney.

The Secret Life of Ian Fleming (1990).

Made in Heaven, Diving In (1990), Duel of Hearts (1991), The Crucifer of Blood (1991) with Heston as Sherlock Holmes and Johnson as Watson, The Camomile Lawn (1992), and Anglo-Saxon Attitudes (1992).

According to one reviewer, his performance in Anglo Saxon earned him "a sheaf of golden notices and put him at the top of the ratings for mature heart-throbs. The key attraction was his effortless screen technique in saying so little yet conveying so much. There was much virtuoso eyebrow work and a wonderful use of the crinkled tissue around the eyes." He did Anthony and Cleopatra on stage again in 1991.

In 1992 Johnson returned to the RSC after a 25-year absence under the direction of Peter Hall, appearing in a production of All's Well that Ends Well. "It would have been nice to be able to afford

to go back more often,' he said. "Unfortunately, what my agent used to call the 'shit factor' comes into play the better quality the work, the less the money."

Johnson appeared in *Heavy Weather* (1995), *Kavanagh QC*, *Murder Most Horrid*, *Tales from the Crypt*, *Breaking the Code* (1996), *The Ruth Rendell Mysteries* (1996), *Supply & Demand*, *The Echo*, *Milk* (1999), and *Happy Days* (2000). He did the original story for *A Kind of Hush* (1999).

A third divorce and the financial failure of a hotel he co-owned meant he needed to work. In a 2000 interview he said "Now I'm constantly worried where the next job is coming from. At least at my age the opposition gets less and less because they keep dying."

Johnson's later career appearances included doing *The Seagull* at Stratford in 2000, plus *The Whistle-Blower* (2001), *Lara Croft: Tomb Raider* (2001), *The Royal*, *The Robinsons*, *Whatever Love Means* (2005) as Louis Mountbatten, 1st Earl Mountbatten of Burma, *Wallis & Edward* (2005) (as Stanley Baldwin), *Rebus*, *Scoop* (2006), *Doc Martin*, *Midsomer Murders*, *Waking the Dead*, *The Raven* (2007), *Two Families* (2007), and *Jump!* (2008) (which he also helped produce).

From 2007, he led the cast of the BBC's radio comedy series *Bleak Expectations* which ran until 2012. He also had a successful stage show with a revival of *On Golden Pond*.



Film-wise he was in *The Boy in the Striped Pyjamas* (2008), *MI-5*, *Inspector Lewis*, *The Bleak Old Shop of Stuff* (2011), and *Silent Witness*. He had a good role in *Radiator* (2015), saying "Right from the off I felt it was a superior piece of writing for the screen." He was in *The Man Who Knew Infinity* (2015).

Throughout his career, Johnson continued to teach young actors and students. He toured American universities and taught summer schools at the Royal Academy of Dramatic Art (RADA). He was appointed to the Council of RADA in 2000, and served as a Council Member of the British

Academy of Film and Television Arts (BAFTA) in the 1970s. Johnson wrote the original story for the 1975 thriller, *Hennessy*.

Johnson founded the British production company United British Artists (UBA) in 1981, and served as the company's CEO until 1990, when he resigned in order to resume his acting career. During his tenure at UBA he produced the films *Turtle Diary* (starring Glenda Jackson and Ben Kingsley, with a screenplay commissioned from Harold Pinter), and *The Lonely Passion of Judith Hearne*. In London, he produced Pinter's *Old Times*, a revival of *Serjeant Musgrave's Dance* (*Old Vic*), and for theatre and television, the docudrama *Biko*, about the death of Steven Biko.

Johnson wrote travel articles regularly for the London mass-circulation newspaper *The Mail on Sunday*. He kept a blog and teaching website called *The Shakespeare Masterclass*.

HIS WIVES AND PARTNERS – SHEILA SWEET

Sheila Sweet was born on December 14, 1927, in Coventry, England as Sheila Anne Sweet. She was an actress, known for *The Grove Family* (1954), *It's a Great Day!* (1955) and *Three's Company* (1953). She was married to Richard Johnson and William Sylvester. She died on November 16, 2003, in Brent, London, England.

Cast of *The Grove Family*: Edward Evans as Bob Grove; Ruth Dunning as Gladys Grove; Peter Bryant (who later became editor and producer of *Dr Who*) as Jack Grove; Christopher Beeny as Lennie

Grove; Nan Braunton as Miss Jones; Nancy Roberts as Gran; Margaret Downs as Daphne Grove; Sheila Sweet as Pat Grove.



The movie, It's a Great Day, was a spin-off of The Grove Family



soap opera. The cast was: Ruth Dunning as Gladys Grove; Edward Evans as Bob Grove; Sid James as Harry Mason; Vera Day as Blondie; Sheila Sweet as Pat Grove; Peter Bryant as Jack Grove; Nancy

Roberts as Gran; Margaret Downs as Daphne Grove; Christopher Beeny as Lennie Grove; Victor Maddern as Charlie Mead; John Stuart as Detective Inspector Marker, Henry Oscar as Surveyor; Marjorie Rhodes as Landlady; Nan Braunton as Miss Jones.

Cast of the movie Three's Company was: Douglas Fairbanks Jr, Basil Sydney, Elizabeth Sellars, Andrew Osborn, John Witty, Peter Forbes-Robertson, Sheila Sweet, Diana Chesney, George Benson, Dianne Foster, Mary Merrall, Jean Cadell, Michael Balfour, Vic Wise, Vincent Holman, John Brooking, Sidney Benson, Ian Whittaker, Constance Cummings, Philip Vickers, MacDonald Parke, Violet Farebrother, Moses LaMarr. She became an Associate Member of RADA and Graduated.

She was married to Richard Johnson between 1957 and 1962 and they had two children namely a daughter Sorel Johnson and son Jervis Johnson who is a tabletop games designer.



Sorel Johnson is an actress, known for Men in Black: International (2019), You Rang, M'Lord? (1988) and I Capture the Castle (2003). She is married to Will Parnell the composer and musician. They have two children.



HIS WIVES AND PARTNERS – KIM NOVAK

His second wife was American actress Kim Novak married on 15 March 1965 and divorced 26 May 1966, and with whom he appeared in the film The Amorous Adventures of Moll Flanders (1965); but they remained on friendly terms after the divorce.

Kim Novak was born in Chicago, Illinois on



February 13, 1933, with the birth name of Marilyn Pauline Novak. Throughout elementary and high school, Kim did not get along well with teachers. She even admitted that she didn't like being told what to do. Her first job, after high school, was modelling teen fashions for a local department store. The various jobs she had never seemed to work out, so she fell back on modelling, the one job she did well. Kim decided to go to Los Angeles and try her luck at modelling there. Ultimately, her modelling landed her an uncredited role in the RKO production of *The French Line* (1953). Later a talent agent arranged for a screen test with Columbia Pictures and won a small six-month contract. In truth, some of the studio hierarchy thought that Kim was Columbia's answer to Marilyn Monroe. Kim, who was still going by her own name of Marilyn, was originally going to be called "Kit Marlowe". She wanted to at least keep her family name of Novak, so the young actress and studio personnel settled on Kim Novak.



After taking some acting lessons, Kim appeared in her first film opposite Fred MacMurray in *Pushover* (1954). Though her role as "Lona McLane" wasn't exactly a great one, it was her classic beauty that seemed to capture the eyes of the critics. Later that year, Kim appeared in the film, *Phffft* (1954) with Jack Lemmon and Judy Holliday. These two films set the tone for her career. Her next film was as "Kay Greylek" in *5 Against the House* (1955). The film was well-received, but it was her next one for that year that was her best to date. The film was *Picnic* (1955). Although Kim did a superb job of acting in the film as did her co-stars, the film did win two Oscars for editing and set decoration. Kim's next film was with United Artists on a loan out in the controversial Otto Preminger film *The Man with the Golden Arm* (1955). Her performance was flawless, but it was Kim's beauty that carried the day.

The film was a big hit. In 1957, Kim played "Linda English" in the hit movie *Pal Joey* (1957) with Frank Sinatra and Rita Hayworth. That same year, Novak risked her career when she started dating singer/actor Sammy Davis Jr. The interracial affair alarmed studio executives, most notably Harry Cohn, and they ended their relationship in January of the following year.

In 1958, Kim appeared in Alfred Hitchcock's, now classic, *Vertigo* (1958) with James Stewart. The film was one in which Stewart's character, a detective, is hired to tail a friend's wife (Kim) and witnesses her suicide. In the end, Stewart finds that he has been duped in an elaborate scheme. Her next film was *Bell Book and Candle* (1958) which was only a modest success. She landed the role of "Mildred Rogers" in the remake of 'Of Human Bondage' (1964).



The film debuted to good reviews. In the meantime, Kim broke off her engagement to director Richard Quine and embarked on a brief dalliance with basketball player Wilt Chamberlain.

While filming *The Amorous Adventures of Moll Flanders* (1965), she had a romance with co-star Richard Johnson, whom she married. Kim stepped away from the cameras for a while, returning in 1968 to star in *The Legend of Lylah Clare* (1968). It was a resounding flop, perhaps the worst of her career. However, after that, Kim, basically, was able to pick what projects she wanted. After *The Great Bank Robbery* (1969) in 1969, Kim was away for another four years until she was seen with then-boyfriend Michael Brandon in a television movie called *The Third Girl from the Left* (1973), playing a veteran Las Vegas showgirl experiencing a midlife crisis.



In a personal development, Novak met equine veterinarian Robert Malloy in October 1974 and the

couple married in 1976.

Subsequent films were not the type to get the critics to sit up and take notice, but afforded her the opportunity to work with strong talent.

She appeared to good effect in *Satan's Triangle* (1975), *Just a Gigolo* (1978), *The Mirror Crack'd* (1980) and *Malibu* (1983). In 1986 and 1987, Kim played, of all people, "Kit Marlowe" in the TV series *Falcon Crest* (1981).

In 1990, she starred alongside Ben Kingsley in *The Children* (1990), a fine independent film shot in Europe. It was not widely distributed, thus few got to see Novak giving one of her most powerful performances. Her last film, on the silver screen, was *Liebestraum* (1991), in which she played a terminally ill woman with a past. The film was a major disappointment in every aspect. Kim has ruled out any plans for a comeback and says she just isn't cut out for Hollywood.

Fortunately, she has found long-lasting happiness outside her career. Today she lives in Eagle Point, Oregon with her husband, on a ranch they raise horses and llamas. Kim is also an accomplished artist and has exhibited her painting in galleries around the country.

HIS WIVES AND PARTNERS – MARIE-LOUISE NORLAND

Miss Scandinavia 1971.

Marie Louise Norlund and Richard Johnson were married for 7 years. They dated for 1 year after getting together in 1981 and married in 1982. Seven years later they divorced in 1989.

He also had another daughter, Jennifer Johnson, by his third wife, Marie-Louise Norlund.



HIS WIVES AND PARTNERS – FRANCOISE PASCAL

**Richard Johnson and Francoise
Pascal**



Francoise Pascal was born in Mauritius on 14 October 1949, then a colony of the United Kingdom.

Her earliest films were Norman J. Warren's *Loving Feeling* and Pete Walker's *School for Sex* (both 1969), and she also appeared briefly in an orgy scene in the troubled cult horror film *Incense for the Damned* (1970), but her breakthrough role was playing Paola in *There's a Girl in My Soup* (1970) with Peter Sellers.

She went on to do the black comedy *Burke & Hare* (1972), playing Marie, and another Sellers film, *Soft Beds, Hard Battles* (1974).

After that appearance, she moved to France where she starred in such films as *Et si tu n'en Veux Pas* (1974) and *Les Raisins de la Mort* (1978), directed by Jean Rollin.

The producer of Rollin's *La Rose de Fer*, then gave her the lead in the film but it was not a success. Later she returned to England to appear in *Keep It Up Downstairs* (1976) alongside Diana Dors, Jack Wild and Mary Millington.



Her first television work came in October 1971 with a role in *Coronation Street*, playing Ray Langton's friend. Then came guest starring roles in an episode of *Play of the Month* for the BBC in "Don Quixote" (1973) with Rex Harrison and for ITV's *Sunday Night Theatre* "Giants & Ogres" (1971).

She was cast in numerous guest starring appearances in many television comedy series such as *Happy Ever After* (1976) with Terry Scott and June Whitfield, as well as *My Honourable Mrs* (1975) with Derek Nimmo for the BBC. She co-starred in an episode of the thriller *You're on Your Own* starring Denis Quilley, for the BBC.

She played seductive French au-pair Danielle Favre in the first three series of the ITV sitcom *Mind Your Language* (1977–79); she then took on her stage roles in *Happy Birthday* (reuniting with Frazer Hines), and starring in a pantomime of *Aladdin*. Pascal left for the United States in 1982, where she acted in Hollywood with a two-year contract in *The Young and the Restless*, *Gavilan*, *My Man Adam*, *Lightning*, *The White Stallion*. She returned to England in 1987.

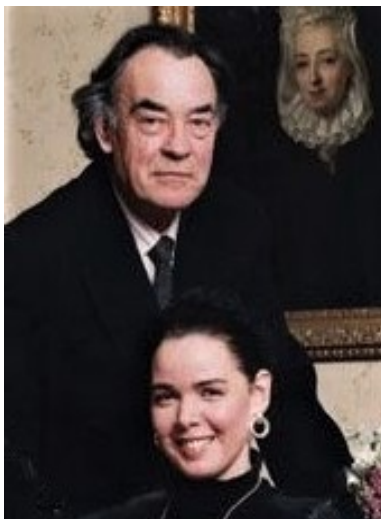


On the set of Coronation Street

In 2015, Pascal joined the cast for a new comedy series called For the Love of Ella. The series also stars Ewen Macintosh, Lucy Drive, Bobby Ball, Alex Reid, Daniel Peacock, Melanie Sykes, Darren Day and Billy Pearce.

With Richard Johnson they had a son Nicholas Johnson.

HIS WIVES AND PARTNERS – LYNNE GURNEY



Richard Johnson then married Lynne Gurney on a beach in Goa, India, in 1989, following this with a discreet civil wedding at Kings Road, Chelsea in 2004.

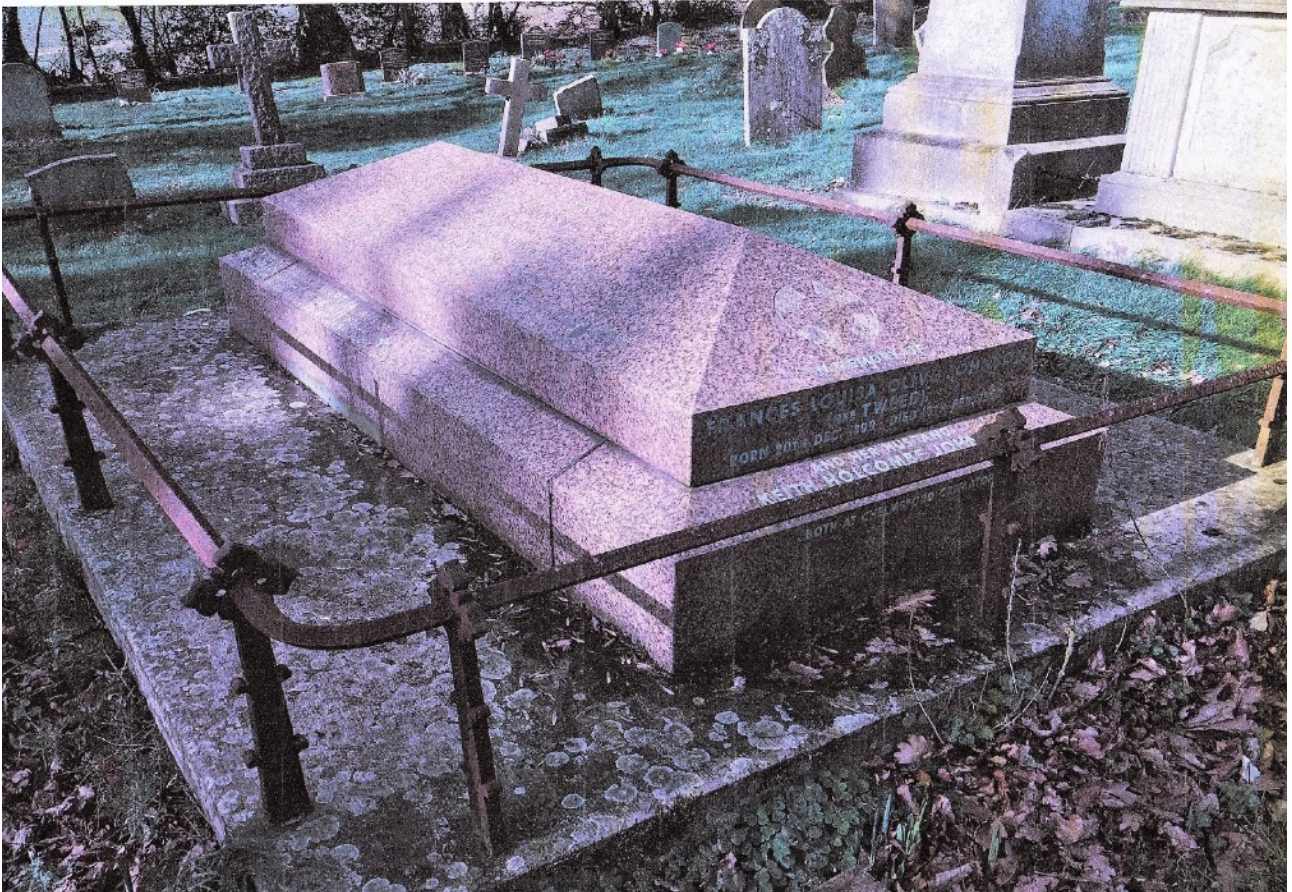
Richard Johnson and Lynne Gurney.

Lynne survived Richard at his death on 5th June 2015.

Richard Johnson died on June 5, 2015, aged 87, after a short illness at the Royal Marsden Hospital in Chelsea, London. As mentioned earlier, his Ashes are interred in the family tomb at St. Mary the Virgin Little Burstead.

Lynne survived Richard and has since built up her own business career.

THE JOHNSON FAMILY VAULT AT ST. MARY THE VIRGIN LITTLE BURSTEAD



ROSALIND IVAN – ACTRESS (and Step-Sister to Richard Johnson)



Rosalind Ivan was an English stage and film character actress. Ivan appeared in fourteen American films from 1944 to 1954. Rosalind Muriel Pringle was the daughter of Stamford and Annie Pringle, who married in 1876 and divorced in 1881. In 1883, her mother married Charles Johnson and her daughter took his surname.

By age ten, Ivan was performing as a concert pianist in England, but financial problems with her family caused her to cease studying piano when she was sixteen.

On the London stage, she had the role of "Retty" in *Tess* (1900). She joined Sir Henry Irving's distinguished company and in America appeared as Mme. Thalhout in *Madame Sans Gene* (1902). Ivan's first Broadway appearance was in *The Master Builder* (1907); her last was in *The Corn Is Green* (1940). One of her triumphs on the stage was as the "vampire" in *A Fool There Was* (1913).

She had a memorable role as the nagging wife of a bank teller (Edward G. Robinson) in Fritz Lang's film *Scarlet Street* (1945).



That role, along with a similar "nagging wife" role (of Charles Laughton) in Robert Siodmak's *The Suspect* (1944), caused some in Hollywood to dub her "Ivan the Terrible".

She also appeared in 20th Century Fox's Biblical epic *The Robe*. She appeared with Sydney Greenstreet and Peter Lorre in *The Verdict* (1946), as Mrs. Benson, Lorre's comical landlady. The actress gained most of her fame on the Broadway and London stages.

On April 6, 1959, Ivan was found dead in her hotel room in New York City. She was 78 years old. Police attributed her death to natural causes.



Her other name used was Rosalind Johnson, who by marriage of Charles Johnson to her mother, became step-sister of the actor Richard Johnson.



Norman Bambridge
Basildon Borough Heritage Society
March 2020