

Oral History Collection
on the
Performing Arts in America

Southern Methodist University

The Southern Methodist University Oral History Program was begun in 1972 and is part of the University's DeGolyer Institute for American Studies. The goal is to gather primary source material for future writers and cultural historians on all branches of the performing arts—opera, ballet, the concert stage, theatre, films, radio, television, burlesque, vaudeville, popular music, jazz, the circus, and miscellaneous amateur and local productions. The Collection is particularly strong, however, in the areas of motion pictures and popular music and includes interviews with celebrated performers as well as a wide variety of behind-the-scenes personnel, several of whom are now deceased. Most interviews are biographical in nature although some are focused exclusively on a single topic of historical importance.

The Program aims at balancing national developments with examples from local history. Interviews with members of the Dallas Little Theatre, therefore, serve to illustrate a nation-wide movement, while film exhibition across the country is exemplified by the Interstate Theater Circuit of Texas. The interviews have all been conducted by trained historians, who attempt to view artistic achievements against a broad social and cultural backdrop. Many of the persons interviewed, because of educational limitations or various extenuating circumstances, would never write down their experiences, and therefore valuable information on our nation's cultural heritage would be lost if it were not for the S.M.U. Oral History Program.

Interviewees are selected on the strength of (1) their contribution to the performing arts in America, (2) their unique position in a given art form, and (3) availability. Once a prospective memoirist indicates a willingness to participate, extensive research is undertaken to learn as much as possible about the individual and the art form and times of which he or she is a part. This investigation enables the historian to frame substantive questions and guide the discussion along channels most beneficial to scholars. An added advantage is that intelligent questions also help build a rapport with the memoirist, which is essential to oral history.

Interviews are conducted with a tape recorder in surroundings as private as possible. The recording session proceeds as a dialogue between two professionals who are knowledgeable on the subject at hand. Questions need to be open-ended and yet point the memoirist towards observations of historical significance and encourage the telling of experiences with as much accuracy and vivid detail as possible. As a rule an oral history session lasts for an hour or two, although multiple sessions are often required.

Each tape is transcribed verbatim in the oral history offices by a confidential staff. The transcription is then reviewed and processed in final form. The original tape is preserved so that researchers may determine how the written record varies from the spoken word.

In order to encourage interviewees to be candid, the memoirist may determine how and when the completed transcript and tape will be available. The interview may be (1) open, (2) open for reference only, (3) open after a designated number of years, (4) closed until the death of a memoirist or the death of specified individuals discussed, or (5) closed until a designated number of years after the death of the memoirist.

Interviewees are given the option of reviewing the transcript, but reminded that they are attempting to produce an untampered document of value to scholars. The memoirist is

encouraged to correct mistakes in transcription, correct factual errors, and elaborate the narrative when desirable. The memoirist may also delete any material he chooses, although the deletion of data is discouraged. In cases where an interview has been edited, the original transcript, with the changes made, is kept on permanent file along with all correspondence and related material from the interviewee. An archival copy of each interview is housed in the DeGolyer Library in Fikes Hall of Special Collections, while a working copy is available to qualified researchers in the Oral History offices on the S.M.U. campus.

The early numbers of the collection are obtainable on microfilm through an arrangement with the New York Times Oral History Program. Use of the Collection is restricted to the terms of the agreement made between Southern Methodist University and the individual interviewee. Permission to publish any part of the Collection must be obtained in writing from the Director of the S.M.U. Oral History Program. Under no circumstances may the original transcript be removed from DeGolyer Library or the Oral History offices, and they are not subject to interlibrary loan. Tapes are available to researchers, but only in the Oral History offices and may not be copied.

Ronald L. Davis, Director
S.M.U. Oral History Program

The Collection

OHC

192

ABBOTT, George (1887-1995). Director, producer, author, actor.

Studying playwriting at Harvard with George Pierce Baker; his first major acting role in Processional for the Theater Guild; his first hit as a playwright with Broadway, followed a year later by Coquette; directing Jeanne Eagles in Chicago; becoming the “play doctor” of Broadway in the 1920s; discusses problems in producing and directing Jumbo, On Your Toes, Pal Joey, and Where’s Charley?; his association with Harold Prince in Call Me Madam, Damn Yankees, Fiorello! , and A Funny Thing Happened on the Way to the Forum; defines the “Abbott touch.”

51 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: November 16, 1979

OHC

429

ABBOT, John (1905-1996). Actor.

Growing up in London and performing with the St. Pancras People’s Theater; memories of his work at the Old Vic; making films in England for J. Arthur Rank; coming to Hollywood for the film The Shanghai Gesture; making such films as Saratoga Trunk, Mrs. Miniver, This Above All, Mission to Moscow, and They Got Me Covered; impressions of the MGM lot; memories of Michael Chekhov; his work in Jane Eyre, Summer Storm, The Bandit of Sherwood Forest, Anna and the King of Siam, Deception with Bette Davis, and Humoresque; his appearance on Broadway in He Who Gets Slapped; memories of Tyrone Guthrie; this work in the films The Web, The Woman in White, Madame Bovary, and Gigi, appearing in New York in the Waltz of the Toreadors; his work in live television; memories of the films The Merry Widow, The Greatest Story Ever Told, and Gambit; his career as an acting teacher.

32 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 12, 1988

OHC

151

ABEL, Walter (1898-1987). Actor.

His early training at the American Academy of Dramatic Art; playing one-night stands on tour; joining the Provincetown Playhouse in 1924 and working with Eugene O’Neill and Robert Edmond Jones; traveling in Mourning Becomes Electra with Judith Anderson; his Broadway career from 1925 to 1935; entering films in 1935 and his screen debut in

The Three Musketeers; his recollections of making Beyond the Blue Horizon with Dorothy Lamour, Hold Back the Dawn with Charles Boyer and Olivia deHavilland, Skylark with Claudette Colbert and Brian Aherne, Holiday Inn with Fred Astaire and Bing Crosby, Raintree County with Elizabeth Taylor, and others; return to Broadway in The Wisteria Trees with Helen Hayes; memories of Cecil B. DeMille and Samuel Goldwyn.
66 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 5, 1979

OHC

139

ACKERMAN, Bettye (1928-2006). Actress.

Studying drama at Columbia College while working as a waitress; her first professional work, touring with Clare Tree Major; acting off-Broadway in No 'Count Boy; meeting her future husband, Sam Jaffe, in Tartuffe on Broadway; touring with him in The Lark; their move to Hollywood and co-starring in the television series Ben Casey as Dr. Zorba and Maggie Graham; recalls her experiences while playing that role for five years; her later work in the series Return to Peyton Place; discusses her philosophy of acting.

62 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 17, 1978

OHC

21

ADAMS, Mrs. John Q. (1912-). Widow of former president of Interstate Theater Circuit.

Working in the booking department of Publix Theaters in 1929 and their merger with the Interstate Circuit; process of screening and booking films and the change in procedures after the consent decree; her husband's start in show business as Karl Hoblitzelle's secretary and eventual presidency of the Circuit for eighteen years; her memories of R.J. (Bob) O'Donnell and Karl Hoblitzelle.

17 pp.

Terms of Use: Open

Interviewer: Dennis Hillman

Date of Interview: May 13, 1974

OHC

303

ADAMS, Julie (1926-). Screen-television actress.

Developing an interest in acting while a child in Arkansas; studying speech and drama in high school in Little Rock; acting at Los Angeles Junior College; first professional job in a quickie Western; screen test and contract with Universal-International; first film at Universal,

Bright Victory, followed by Bend of the River with James Stewart and Rock Hudson; The Mississippi Gambler with Tyrone Power; The Man From the Alamo with Glenn Ford; experiences filming The Creature From the Black Lagoon; break in her career for marriage and family; memories of Elvis Presley while filming Tickle Me; her work in television on General Hospital, The Jimmy Stewart Show, Marcus Welby, Cagney and Lacy, and the daytime soap opera Capitol; her philosophy of acting.

35 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 19, 1984

OHC

417

ADDY, Wesley (1913-1996). Actor.

Becoming interested in theater while majoring in economics at UCLA; turning down an offer from Fox Studios to do summer theater on Martha's Vineyard; performing in his first New York play, How Beautiful with Shoes, followed by Panic; memories of Martha Graham; appearing in both Leslie Howard's and Maurice Evans' production of Hamlet; recollections of John Houseman as director; Olivier and Leigh's production of Romeo and Juliet; Twelfth Night with Helen Hayes; Tennessee Williams' Battle of Angels, produced by the Theatre Guild; being drafted during World War II, then returning with a production of Antigone starring Katharine Cornell; succeeding Leo Genn in Another Part of the Forest; Galileo with Charles Laughton; appearing in Garson Kanin and Ruth Gordon's Leading Lady; The Traitor, directed by Jed Harris, King Lear with Louis Calahern; his initial film, The First Legion, directed by Douglas Sirk; back onstage with The Strong Are Lonely; the excitement and pressure of working in live television; his long association with Robert Aldrich, beginning with the films Kiss Me Deadly; The Big Knife, Ten Seconds to Hell; appearing on the stage in The First Gentleman; performing in the City Center production of South Pacific; touring with Mame; feature films Whatever Happened to Baby Jane?, Hush, Hush, Sweet Charlotte, Seconds, Mister Buddwing, Tora! Tora! Tora!, and The Grissom Gang; his work on The Edge of Night on television; appearing in Network, The Europeans, and The Verdict.

41 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: March 31, 1988

OHC

256

ADLER, Jerry (1929-). Stage director.

Growing up in a theater family; being brought into the Broadway production of Gentlemen Prefer Blondes by his father, who was company manager; working on productions such as Seventeen, Lunatics and Lovers, My Fair Lady, I Remember Mama; memories of theater personalities Moss Hart, Alan J. Lerner, Rex Harrison, Julie Andrews, Richard Burton, and Jack

Benny; touring with Hal Holbrook in Mark Twain Tonight!; problems with turning The Little Prince into a Broadway musical; his overall philosophy of theater.

41 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 9, 1982

OHC

219

ALBERGHETTI, Anna Maria (1936-). Singer.

Growing up under the influence of her father, a successful baritone at La Scala, and starting voice lessons at age three; her first concert at age six on the Island of Rhodes; her debut in Carnegie Hall at thirteen; return to Italy for the film version of Gian-Carlo Menotti's The Medium, under the composer's direction; return to U.S. and contract with Paramount; her movie debut with Bing Crosby in Here Comes the Groom; featured in The Stars Are Singing, Ten Thousand Bedrooms, with Jerry Lewis in Cinderella, and The Last Command with Sterling Hayden; release from Paramount in mid 1950s; turning to live television for Revenge With Music and A Bell For Adano; appearing in Las Vegas with Red Skelton; Broadway debut in Carnival! and playing the role of Lili for two years; discusses her future career goals, problems resulting from being a child prodigy.

33 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: February 26, 1981

OHC

483

ALBERT, Eddie (1908-2005). Actor.

His recollections of film director John Ford while making Ford's last film Seven Women, his strengths as a director; personality; memories of the director George Abbott in Brother Rat on Broadway; working with George Balanchine on The Boys from Syracuse and On Your Toes; with director William Wyler on Carrie and Roman Holiday.

20 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 18, 1991

OHC

339

ALBRIGHT, Lola (1925-). Screen-television actress.

Training as a concert pianist since age six but abandoning that goal after high school; move to Chicago and work as a model; meeting agents Frank and Vic Orsatti, leading to a contract with MGM in 1946; small parts in The Pirate, Easter Parade and Sea of Grass; going to Columbia for The Good Humor Man, Killer That Stalked New York and Champion; describes changes at

MGM when returning for *The Tender Trap*; memories of *A Cold Wind in August* and *Kid Galahad* with Elvis Presley; experiences doing live television; her three years on the *Peter Gunn* series; return to films for *Lord Love a Duck* and receiving the Berlin Film Festival award; last feature film *The Impossible Years* before semi-retirement.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: May 31, 1985

OHC

120

ALDA, Robert (1914-1986). Burlesque, film, and stage actor-singer.

His introduction to show business on "professional amateur nights"; singing usher at RKO theater in New York; joining Minsky's burlesque show in 1935, and working summers in the Catskill Mountains; touring with nightclub revues; offer of screen test by Warner Bros.; being chosen to play George Gershwin in *Rhapsody in Blue* and his experiences in making that film; working with Busby Berkeley in *Cinderella Jones*; his disenchantment with Warner Bros.; playing the role of Sky Masterson in Frank Loesser's *Guys and Dolls* on Broadway, and repeating it in Las Vegas; returning to Broadway in *What Makes Sammy Run?*; discusses his philosophy of performing.

59 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 3, 1978

OHC

63

ALLEN, John (-). Local Radio Personality.

Born in East Texas and attending East Texas State University; his first job at KVWC radio station in Vernon, Texas; KOLB in Albuquerque; KPRC and KTHT in Houston; WFAA in Dallas; memories of *The Early Birds* radio show; live TV.

33 pp.

Terms of Use: Open

Interviewer: Sarah Roby

Date of Interview: October 18, 1977

OHC

357

ALLEN, Lewis (1905-2000). Stage-film director.

Recalls difficulties breaking into theater in England and eventually coming to Broadway as stage manager for the Lunts; becoming a director for Gilbert Miller and success with *Laburnum Grove*; to Paramount and directing first film, *The Uninvited*, followed by *Our Hearts Were Young and Gay*; experiences filming *Desert Fury*, *So Evil My Love*, *Chicago Deadline*, and

Valentino; memories of Howard Hughes and Darryl Zanuck; his views on films and television today.

28 pp.

Terms of Use: Open

Interviewer Ronald L Davis

Date of Interview July 17 1985

OHC

96

ALLEN, Steve (1921-2000). Radio and television humorist, musician, and songwriter. Recalls backstage life in vaudeville as the child of comedienne Belle Montrose and gives examples of vaudeville skits and humor; experiences as radio announcer in Phoenix, Arizona during World War II; move to Los Angeles and association with Mutual Broadcasting System producing comedy shows; job with CBS affiliate in Los Angeles as host of late night talk show, which eventually became The Tonight Show on television in 1950; his appearance in the title role of The Benny Goodman Story; discusses various facets of his career as humorist, writer, composer, and performer.

44 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: November 18, 1975

OHC

113

AMECHE, Don (1908-1993). Radio, stage, and film actor.

Tells of first acting experience at the University of Wisconsin, leading to job with the Al Jackson Players stock company; arrival in New York in 1929 and lead in touring production of Illegal Practice; vaudeville stint with Texas Guinan; beginning radio work in 1931 in Chicago with The First Nighter and other dramatic programs; move to the West Coast in 1937 and The Chase and Sanborn Hour; contract with Twentieth Century-Fox, making Ramona, Alexander's Ragtime Band, In Old Chicago, and The Story of Alexander Graham Bell; memories of Alice Faye, Tyrone Power, Betty Grable, and Carmen Miranda.

32 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: March 1, 1977

ORC

309

AMES, Leon (1903-1993). Actor.

Becoming interested in theater as a boy in Indiana; touring in The Cat and the Canary, Tomorrow and Tomorrow, and Tobacco Road; making his first film for Universal, Murders in the Rue Morgue; memories of the films The Famous Ferguson Case and The Count of Monte

Cristo; making his Broadway debut in Bright Honor; memories of Sol Wurtzel; his recollection of a weekend at the Hearst Castle; formation of the Screen Actors Guild; memories of the films Suez, Iron Major, The Postman Always Rings Twice, Lady in the Lake, A Date with Judy, and Little Women; appearing in The Male Animal on Broadway; memories of the film Battleground and director William Wellman; playing Doris Day's father in the films By the Light of the Silvery Moon and On Moonlight Bay; his television work in Father of the Bride, Mister Ed, and Life with Father; memories of the films On a Clear Day You Can See Forever, Tora! Tora! Tora!, Peyton Place, and Testament.

48 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 18, 1983

OHC

309

ANDREWS, Maxene (1916-1995). Singer.

Born in Minneapolis and living there until age thirteen; singing popular songs of the day with her two sisters around a player piano; her sister LaVerne initiating the idea of forming a trio; patterning themselves around the Boswell sisters; taking dancing lessons and performing in Kiddy revues; traveling with a vaudeville show which broke up in New York, where their parents joined them; meeting the Gunn Sisters on the road in Chicago; developing a particular Andrews Sisters sound; auditioning for George Jessel and performing with his vaudeville show; singing with Leon Belasco's orchestra; their introduction to Vic Schoen, who became their arranger; memories of Jack Knapp at Decca Records; recording their first successful record, "Bei Mir Bist Du Schon"; memories of Bing Crosby; their extensive travels during the war years, playing theaters, entertaining troops, performing on radio, and recording; memories of their hits, "Rum and Coca-Cola," "Strip Polka," "Don't Fence Me In," and "I Can Dream, Can't I?"; making musicals at Universal such as Buck Privates and Give Out, Sisters; appearing in Hollywood Canteen at Warner Brothers and Road to Rio at Paramount; the Andrews Sisters' radio shows, Club Fifteen and Eight-to-the-Bar Ranch; performing in Over There on Broadway; her solo concert work.

69 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 21, 1984

OHC

284

ARDOIN, John (1935-2001). Dallas Morning News critic.

Describes his first experience with the Dallas Civil Opera, as correspondent with Musical America magazine, viewing performances of Alcina and Don Giovanni in 1960; arrival in Dallas in 1966 as replacement for critic John Rosenfeld; tensions between the new DCO and the Metropolitan Opera tour; describes Lawrence Kelly's special talents in establishing the Dallas Opera and his determination to make it succeed; Maestro Nicola Rescigno's special gifts as

conductor; Rescigno's difficulties as company manager for three years following Kelly's death in 1974; the transition to Plato Karayanis as director of the Dallas Opera; discusses the quality of various productions and the artists who performed in them.

46 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: April 29, 1981

OHC

164

ARONSON, Lev (1912-1988). Music teacher, Dallas Symphony Orchestra cellist.

Early years in Germany and Russia; attending law school at the University of Berlin; studying cello with Julius Klengel and other teachers in Germany; memories of Berlin in the pre-Hitler days; loss of entire family during World War II; his own life in concentration camps in Germany and Russia; coming to the U.S. in 1948; moving to Dallas to become first cellist for the Dallas Symphony Orchestra; his friendship with musical director Antal Dorati; reminiscences of artistic life in Dallas during the early 1950s; continued association with the Dallas Symphony for two decades; views on the teaching of music in area schools; becoming Professor Emeritus after teaching at Baylor University for 10 years; his retirement and subsequent return to Dallas.

24 pp.

Terms of use: Open

Interviewer: Jody Potts

Date of Interview: March 24, 1979

OHC

88

ASTAIRE, Fred (1899-1987). Dancer, actor, and choreographer.

Tells of early career with sister, Adele, in vaudeville; experiences on Keith-Orpheum Circuit; first Broadway show with Shuberts, *Over the Top*; meeting song-plugger George Gershwin; choreographing dances for films with Ginger Rogers, Rita Hayworth, Lucille Bremer, Cyd Charisse; describes dancing on the ceiling number in *Royal Wedding*; discusses his decision to retire and later return to films and television; his view of himself on the screen.

47 pp.

Terms of use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 31, 1976

OHC

329

AUTRY, Gene (1907-1998). Western singer-actor.

His early days in Tulsa singing at civic clubs; encouraged by Will Rogers to go into show business; first professional work on radio as "Oklahoma's Yodeling Cowboy"; contract with American Record Corporation and his first hit recording, "That Silver Haired Daddy of Mine";

four-year stint in Chicago on National Barn Dance, and national exposure leading to an offer to come to Hollywood; first film in 1934 as a singing cowboy, *In Old Santa Fe* with Ken Maynard, followed by *Tumbling Tumbleweeds* for Republic; describes meeting Smiley Burnette and their long association; memories of the early days at Republic Studio and filming on location; starting a radio series in 1939, *Gene Autry's Melody Ranch*, which lasted eighteen years; to Columbia Pictures after World War II and forming his own production company; transition to television and making over 100 half-hour segments for Gene Autry Productions.

30 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 24, 1984

OHC

224

AYRES, Lew (1908-1996). Actor.

Early cultural influence of paternal grandmother; moving to San Diego and playing the banjo and guitar in small orchestras; attempts to realize his ambition of becoming a motion picture actor; discovery by Ivan Khan and contract with Pathe Studio; playing opposite Greta Garbo in her last silent film, *The Kiss*; receiving leading role in Lewis Milestone's *All Quiet on the Western Front* and making *Holiday* with George Cukor; differences between direction methods of Cukor and Milestone; struggle to adjust to fame early in career; his observations from working at Universal, Twentieth Century-Fox, Republic, Columbia, and Paramount; his personal views on religion, life, and society.

44 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 4, 1981

OHC

387

BAIANO, S.J. (1898-). Talent scout.

Coming to California with his family in 1907; first contact with movie industry playing violin during filming of silent pictures; with the introduction of sound going to Warner Bros. as a talent scout; becoming head of the talent department, then head of casting, remaining with that studio for thirty-four years; describes his talent searches throughout the United States and his involvement in the careers of Dorothy Malone, Debbie Reynolds, Alexis Smith, and Lana Turner; memories of Jack Warner, Bryan Foy, and Michael Curtiz; the decline of the big studio system.

31 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 12, 1986

OHC

119

BAKER, Herbert (1920-1093). Television screen-writer.

Growing up in vaudeville theatres as the son of headliner Belle Baker; describes backstage life of vaudeville performers; his mother's experiences with Sarah Bernhardt, Irving Berlin, and the Prince of Wales; majoring in drama at Yale University and his decision to write rather than perform; writing scripts for Perry Como, Danny Kaye, and Fred Astaire's television special; head writer for four years of The Flip Wilson Show; compares working in television and in films; discusses the most professionally satisfying and frustrating moments of his career.

62 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: May 17, 1977

OHC

197

BALL, Lucille (1911-1989). Actress-comedienne, television producer.

Recalls growing up in Jamestown, New York, and performing with local theatrical groups; working as a model in New York City and becoming the "Chesterfield girl"; being chosen as a "poster girl" for the chorus of Samuel Goldwyn's Roman Scandals; early years in Hollywood as an extra, then queen of B pictures at Paramount and RKO; her first film break in Stage Door, followed by the lead in Too Many Girls and Du Barry Was a Lady; her work at MGM and Columbia; marriage to Desi Arnaz and their venture into television production with I Love Lucy; Broadway debut in Wildcat; making the film version of Mame; her philosophy of comedy.

84 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 21, 1980

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336

BALLARD, Lucinda (1906-1993). Costume designer.

Cultural background as a member of an affluent New Orleans family; attending art school in Paris; first work in the theater in 1924 as a wardrobe assistant on Hamlet with Walter Hampden and Ethel Barrymore; becoming assistant to Norman Bel Geddes and discovering his eccentric genius; period of mural painting in clubs, homes, and churches; designing and making costumes for Dwight Wiman's production of As You Like It; association with the Ballet Theater and Boris Aronson; her designs for ballets Giselle and Peter and the Wolf; to Broadway for Higher and Higher and memories of Rodgers and Hart during try-outs in New Haven; compares her work with that of Irene Sharaff; difference in designing for straight dramas I Remember Mama, The Glass Menagerie, and A Streetcar Named Desire; marriage to Howard Deitz and balancing two careers; discusses her work on the 1946 revival of Show Boat, Annie Get Your Gun, and The Sound of Music; memories of Helen Hayes, Ethel Merman, Mary Martin, David O. Selznick, and Tennessee Williams.

161 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 12, 1985; March 27 & 29, 1986; October 11, 1986; March 19, 1987

OHC

444

BAMPTON, Rose (1907-2007). Soprano.

Becoming interested in music as a child growing up in Cleveland; studying at the Curtis Institute; singing with the Philadelphia Symphony under the direction of Leopold Stokowski; memories of Samuel Barber, Helen Jepson, Eva Turner, and Fausto Cleva; making her Metropolitan Opera debut as Laura in *La Gioconda*; singing in Buenos Aires; memories of her roles in *Otello*, *Aida*, *Trovatore*, *Don Giovanni*, *Lohengrin*, *Tannhauser*, *Parsifal*, *Fedilio*, and *Tosca*; memories of her husband, Maestro Wilfred Pelletier, Bruno Walter, Lotte Lehman, Edward Johnson, and Arturo Toscanini.

45 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: March 22, 1989

OHC

372

BARI, Lynn (1913-1989). Screen actress.

Answering a newspaper ad for showgirls and being hired by MOM for *Dancing Lady* at age thirteen; role in Shirley Temple's first picture, *Stand Up and Cheer*, at Twentieth Century-Fox; describes training program for young contract players at that studio; memories of her fourteen years at Fox and roles in *I'd Climb the Highest Mountain*, *Wee Willie Winkie*, *Love is News*, *Hotel for Women*, *Blood and Sand*, *China Girl*, and *Bridge of San Luis Rey*; freelancing after Fox on films *Has Anybody Seen My Gal?* and *On the Loose*; starring in television series *Detective's Wife*; return to MOM for last film *The Young Runaways*; stage work in *Light Up the Sky*.

36 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 18, 1986

OHC

292

BARNES, Binnie (1905-1998). Stage and film actress.

Hired by Noel Coward for the original version of *Cavalcade*; in the film *The Private Life of Henry VIII*; working relationship with Charles Laughton, Leslie Howard, and Alexander Korda; in America, under contract to Universal; making *Diamond Jim*, *Three Smart Girls*, and *The Adventures of Marco Polo*; as a "regular" poker player at Metro; in *The Three Musketeers* with the Ritz Brothers; *Frontier Marshall* and *Last of the Mohicans* with Randolph Scott; in the

revival of Noel Coward's *Tonight at 8:30*; in *Skylark* at Paramount; *I Married An Angel* with Jeanette MacDonald and Nelson Eddy; working on *Barbary Coast* with Wallace Beery; appearing on Lux Radio Theater; guest panelist on radio's *Leave It to the Girls*; *The Trouble with Angels* and *Where Angels Go, Trouble Follows* with Rosalind Russell; *Forty Carats* with Liv Ullman.

29 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 9, 1983

OHC

358

BARTLETT, Hall (1922-1993). Director-producer-writer.

Appearing in theatrical productions as an undergraduate at Yale; coming to California to "break in" to movies; becoming a protégé of Sam Goldwyn; turning to independent productions and first film *Navajo*; writing, producing, and directing *Unchained* and effects of that film on prison reform; success of title song "Unchained Melody" and working with composer Alex North; *Drango* with Jeff Chandler; *Zero Hour* and memories of Linda Darnell; *All the Young Men* and problems working with Alan Ladd; views on *The Caretakers*, *A Global Affair*, *Sol Madrid*, *Jonathan Livingston Seagull*, and *The Children of Sanchez*.

46 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: July 18, 1985

OHC

17

BAXTER, Nancy (-). Movie stand-in.

Serving as Sandra Dee's stand-in on *A Summer Place*; impressions of Troy Donahue, Dorothy McGuire, Sandra Dee; observations of director Delmer Daves; memories of the Warner Bros. lot.

13 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: March 28, 1986

OHC

32

BAYLESS, Lilian (1922-). Actress and patron, Margo Jones Theater.

Meeting Margo Jones for the first time as a student at the University of Texas; joining the Margo Jones Theater in 1949 as a supporting actress; helping to promote the Theater as a patron; her memories of Margo Jones, both professionally and personally.

44 pp.

Terms of Use: Open

Interviewer: Carole Cohen
Date of Interview: March 12, 1974

OHC

103

BELLAMY, Ralph (1904-1991). Stage, film, and television actor.

Recalls performing with Chautauqua tours, repertory and stock companies as a young man; arrival in New York in 1929 and engagement in *Town Boy*, followed by Lynn Riggs' first Broadway play, *Roadside*; first Hollywood contract with United Artists for *The Secret Six*; camaraderie of making films in Hollywood in the early '30s; *The Awful Truth* with Irene Dunne, Cary Grant and Leo McCarey; *Dive Bomber* for Michael Curtiz; discusses return to Broadway for leading roles in *Tomorrow the World* (1943), *State of the Union* (1945), *Detective Story* (1949), and *Sunrise at Campobello* (1958); making the film version of *Sunrise at Campobello*; early days of television in series *Man Against Crime* and *The Survivors*.

62 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: May 18, 1977

OHC

207

BENNETT, Charles (1899-1995). Screenwriter.

Starting his theatrical career as a child actor in London; serving in the British Army during World War I; touring France and England in various Shakespearean companies; having his first play, *The Return*, produced in London in 1927; having his second play, *Blackmail* (1928), transferred to the screen by Alfred Hitchcock; writing the screenplay for the original version of *The Man Who Knew Too Much* and *The Thirty-Nine Steps*; his personal and professional relationship with Hitchcock in England and later in Hollywood, on such films as *Secret Agent*, *Sabotage*, and *Foreign Correspondent*; writing *The Unconquered*, *Reap the Wild Wind*, and *The Story of Dr. Wassell* for Cecil B. DeMille; both writing and directing *Madness of the Heart* for J. Arthur Rank; his recent work and work in progress.

48 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 14, 1980

OHC

326

BENNETT, Joan (1910-1990). Actress.

Starting her acting career on the New York stage with her father; going into films in 1929 at the beginning of sound; movie debut in *Bulldog Drummond*; with John Barrymore in *Moby Dick*, *Suddenly Love* with Spencer Tracy; memories of making *Little Women* for George Cukor;

testing for the role of Scarlett in *Gone With the Wind*; roles in *The Macomber Affair*, *Father of the Bride*, *Father's Little Dividend*; five-year stint in the television series *Dark Shadows*.

32 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 11, 1985

OHC

136

BERMAN, Pandro S. (1905-1996). Motion picture producer. Outlines his Hollywood career from assistant director, head of RKO's cutting department, promotion assistant to William LeBaron and later David O. Selznick at RKO, to the head of production at RKO; producing *Morning Glory* in 1933 with Katharine Hepburn; producing the first Fred Astaire-Ginger Rogers starring film *The Gay Divorcee*, and their later hits; move to MGM in 1940, making *National Velvet*, *Father of the Bride*, *The Blackboard Jungle*, *Cat on a Hot Tin Roof*; discusses problems filming *Butterfield 8* and *A Patch of Blue*; his function as a producer as compared to today's method; his memories of Max Steiner, Irving Berlin, and Louis B. Mayer.

64 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 21, 1978

OHC

471

BIKEL, Theodore (1924-). Actor/singer.

Emigrating from Vienna to Palestine at age fourteen, where he made his stage debut in "Tevye the Milkman"; studying at the Royal Academy of Dramatic Art and London stage debut in 1948 (*Streetcar Named Desire*); film debut in *African Queen* in 1952; working with Lewis Milestone on *Melba*; on Broadway in *The Lark* with Julie Harris; live television with Katharine Cornell; Academy award nomination for *The Defiant Ones*; role of Captain Von Trapp in Broadway production of *The Sound of Music*; film version of *My Fair Lady*; memories of Laurence Olivier and Vivien Leigh; concert work as folk singer and guitarist.

48 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: May 4, 1990

OHC

467

BILLINGTON, Ken (1946-). Lighting designer.

His interest in theater from childhood; in charge of lighting for school plays, then for Community Players in Harrison, New York; studying at the Polakov Studio and Form of Stage Design; becoming an assistant to Tharon Musser and working on the national company of *Mame*; first

Broadway show, *The Visit*, and Tony nomination; his involvement with Hal Prince's *A Doll's Life*, *Sweeney Todd*, and *Twentieth Century*; lighting problems with opera; experiences with *Foxfire*, *Meet Me in St. Louis*, *Chess*, and *Tru*; current work on *Lettice and Lovage* with Maggie Smith; discusses the creating process of designing a production.

50 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: March 17, 1990

OHC

116

BLANC, Mel (1908-1989). Voice of cartoon characters.

Tells of early career in radio in Portland, Oregon, writing, directing, and doing several voices; move to Los Angeles in 1935 and first radio show with Joe Penner; auditioning at Warner Bros. in 1937 for Schlesinger Cartoons as the voice of a drunken bull; describes creating the voices of Porky Pig, Bugs Bunny, Tweetie Pie, Sylvester, Yosemite Sam, Woody Woodpecker, Speedy Gonzalez, Foghorn Leghorn, and Barney Rubble on *The Flintstones*, and gives examples of each voice; portraying Sad Sack for Army training films in World War II; working with Jack Benny in radio and television; explains the process of cartoon production, shift from full animation to limited animation.

32 pp.

Terms of Use: Open

Interviewer: Chris Anderson

Date of Interview: August 6, 1975

OHC

159

BLANE, Ralph (1914-1995). Composer, lyricist, and vocal arranger.

Leaving Broken Arrow, Oklahoma to study voice in New York with Estelle Liebling; his first professional work singing in the chorus of Shubert musicals; playing the juvenile lead in *New Faces* of 1936; singing in radio as "NBC's Young Man of Melody"; forming a vocal quartet with his future collaborator, Hugh Martin; teaming with Martin to do vocal arrangements for *Too Many Girls*, *DuBarry Was a Lady*, *Louisiana Purchase*, *Cabin in the Sky*, and *Pal Joey*; writing their first Broadway score for *Best Foot Forward* and later transferring it to the screen for MGM; their first screen score for *Meet Me in St. Louis*; joining Harry Warren to write the music for *Summer Holiday*; his first solo Broadway musical, *Three Wishes for Jamie*; his works in progress; memories of George Abbott, Judy Garland, and Roger Edens.

109 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: March 12, 1979

OHC

467

BOETTICHER, Budd (1916-2001). Film director.

Becoming interested in movies as a boy growing up in Evansville, Indiana; enrolling in Ohio State University to play football; going to Mexico and becoming a matador; serving as technical advisor on *Blood and Sand*; memories of Tyrone Power, Linda Darnell, and Darryl Zanuck; working as a messenger for Hal Roach, then a reader; assisting George Stevens on *The More the Merrier*; memories of Harry Cohn and the Columbia lot; directing his first picture a Boston Blackie film; serving as first assistant director on *Cover Girl*; directing such films as *One Mysterious Night*, *A Guy, a Gal, and a Pal*, *The Wolf Killers*, *Killer Shark*, and *The Bullfighter and the Lady*; going under contract to Universal; memories of Audie Murphy, Anthony Quinn, and Randolph Scott; directing the feature films *The Magnificent Matador*, *The Rise and Fall of Legs Diamond*, *Seven Men From Now*, *Ride Lonesome*, and *Comanche Station*; his work in television on *Maverick*, *The Count of Monte Cristo*, and *The Dick Powell Show*; writing the screenplay for *Two Mules for Sister Sara*; memories of *A Time for Dying* and *Arruza*.

71 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 13, 1988

OHC

313

BOGART, Paul (1919-2012). Television-film director.

First exposure to show business as a puppeteer with the Berkeley Marionettes at age eighteen; apprenticeship in early television as stage manager at NBC, working on *Your Show of Shows* and *NBC Opera*; from assistant director to director of television series *One Man's Family*; difficulties involved in live television productions *Armstrong Circle Theater*, *U.S. Steel Hour*, and *CBS Playhouse*; censorship by advertisers; difference in production values at CBS and NBC; first filmed series, *The Defenders*; working with John Gielgud in *The Ages of Man* and Hal Holbrook in *Mark Twain Tonight*; first feature film, *Marlowe*, followed by *Skin Game*; satisfaction of working in public television; experiences during his four years with *All in the Family*.

43 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 20, 1984

OHC

369

BOGIE, Duane C. (1922-1990). Television producer.

Attending the University of Wisconsin as a theater major and meeting the Lunts as a student there; going to Chicago in 1947 and taking a job at NBC in the mailroom; meeting radio director Norman Felton and eventually becoming his assistant; describes early years of live television, directing *NBC News* and association with John Chancellor, Clifton Utley, and Hugh Downs; memories of Burr Tillstrom and Fran Allison on *Kukla, Fran and Ollie*; working with Bob

Banner and Bill Hobin on first remote broadcast between Chicago and New York, and on Garroway at Large; influence of sponsors on program content; move to New York in 1950 as advertising account executive for Hallmark and their Hall of Fame series; his twenty-five years with that sponsor, producing and/or directing Chariton Heston and Dame Judith Anderson in Elizabeth the Queen, the Lunts in The Magnificent Yankee, Hamlet with Richard Chamberlain, Amahl and the Night Visitors, Born Yesterday with Mary Martin, Orson Welles in The Man Who Came to Dinner, and Harvey with James Stewart and Helen Hayes; after retirement from Hallmark serving as consultant to AT&T for Man in the Iron Mask and The Count of Monte Cristo; visiting professorships at UCLA and SMU.

68 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: November 4, 1985

OHC

97

BOLGER, Ray (1904-1987). Stage and film dancer.

Recalls interest in dancing in high school days and fascination with show business; traveling with repertory and vaudeville companies; first appearance on New York stage in The Passing Show of 1926, later starring in On Your Toes; first Hollywood contract and his search for an identity in films; discusses his impression of MGM Studio as an elaborate factory; the physical difficulties of making The Wizard of Oz; his return to Broadway in his own production of Where's Charley?; later work, including Broadway production of All American.

53 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 5, 1976

OHC

476

BOONE, Pat (1934-). Singer/actor.

Growing up in Nashville and dreaming of being a singer; performing at Saturday afternoon movie contests, then local organizations; shaping his sound mostly from his role model Bing Crosby; hosting a teenage talent radio talent show; studying English, Speech, and Music at North Texas State University in Denton, Texas, with plans to teach; singing free at Saturday night stage shows; job at WBAP television in Fort Worth as host on Bewley Barn Dance; trying out and winning on Ted Mack Amateur Hour and Arthur Godfrey's Talent Scouts; recording his first hit record "Two Hearts, Two Kisses" for Dot Records; first film Bernadine, followed by April Love and seven year contract with Twentieth Century-Fox; roles in Mardi Gras and Journey to the Center of the Earth; returning to Texas to film State Fair; television work; memories of Alfred Newman, Janet Gaynor, and James Mason.

29 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 26, 1990

OHC

65

BOX, Ves (-). Local radio personality.

Announcing and producing radio show while attending the University of Texas at Austin; sports announcer for KRIS in Corpus Christi, KTSA in San Antonio, KXYZ in Houston; sports announcer for KRLD in Dallas, eventually becoming chief announcer, President and General Manager; live television sports announcing; innovations in radio throughout the years.

43 pp.

Terms of Use: Open

Interviewer: Sarah Roby

Date of Interview: December 15, 1977

OHC

46

BOYD, Jim (-). Country-western singer-performer.

Growing up on a farm near Bonham, Texas; buying his first guitar from a Montgomery-Ward catalogue for \$3.75 in 1926 and teaching himself to play; moving to Dallas with his family during the Depression in 1929; first professional job on station WRR in Dallas in 1932; forming his own band and playing for open-air Saturday night dances; introducing the electric guitar into country-western bands; first RCA recording in 1934 with brother Bill Boyd playing "Under the Double Eagle," followed by "Ridin' on a Humpbacked Mule"; joining the Light Crust Doughboys in 1938, playing acoustical bass; traveling and playing as one of the Hillbilly Boys on Governor W. Lee O'Daniel's campaigns for governor and senator; appearing in the film Tumbleweed Trail with his brother, Bill Boyd; on local television with his band on Saturday Night Shindig; discusses the increase in popularity of country-western music through the years.

46 pp.

Terms of Use: Open

Interviewer: Stephen R. Tucker

Date of Interview: May 7, 1974

OHC

386

BRACKEN, Eddie (1920-2002). Actor-comedian.

Beginning as a singer as a child; appearing in the Our Gang silent film series at age eight; professional Broadway debut in The Lottery, followed by The Man on Stilts; gag writer for Bob Hope in his early years; first big hit in Brother Rat for George Abbott; then Rodgers and Hart's Too Many Girls, leading into a contract with Paramount Pictures; memories of Hollywood's Golden Era and stars Mickey Rooney, Judy Garland, Joel McCrea, Betty Hutton; directors William Wellman, David Butler, Cecil B. DeMille, and Preston Sturges; experiences filming Caught in the Draft with Bob Hope; The Fleet's In with William Holden, Miracle of Morgan's

Creek, Hail the Conquering Hero, Out of This World, and Girl from Jones Beach with Ronald Reagan; back to Broadway for The Seven Year Itch and Shinbone Alley.

53 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 31, 1986

OHC

212

BRISSEAU, Frederick (1915-1984). Broadway-Hollywood producer.

Growing up in Denmark and early fascination with theater; first independent picture, Two Hearts in Three Quarter Time; making Moonlight Sonata starring pianist Ignace Paderewski; developing Anglo-American Talent Agency in London; moving to the United States to work with Frank Vincent; memories of his late wife, actress Rosalind Russell; forming Independent Artists, Inc.; partnership of Brisson, Griffith, and Prince; outlines his theory of producing and discusses his major productions, including The Pajama Game, Damn Yankees, and Twigs.

62 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interviews: August 11, 1981 and July 22, 1982

OHC 435

BROIDY, Steven (1905-1991). Motion picture executive.

Beginning his career working for a film distributor under the Warner Bros. franchise in New England; then for American Feature Film Co., becoming sales manager of Monogram Films in New York and traveling the country selling Monogram pictures; transferring to Hollywood and producing Dillinger, and eventually becoming President and head of production for that company; name change to Allied Artists in 1953; producing Friendly Persuasion; bringing the Mirisch brothers into film production; experiences with Babe Ruth while making a film of his life; bringing Love in the Afternoon to the screen.

65 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: August 18, 1988

OHC

168

BROOKS, Janice (1927-). Dallas Civic Opera chorister, 1957-1978.

Her professional training in voice and costume design; singing with the Dallas Lyric Theater and the Opera Theater at SMU; auditioning for the Dallas Civic Opera chorus at its organization in 1957; appearing with Maria Callas during DCO's second season in La Traviata and Medea; taking over as wardrobe mistress in Medea and working with designer John Tsarouchis; serving as Franco Zeffirelli's assistant on the 1960 production of Don Giovanni; being directed by John

Houseman in Otello and Tosca; memories of Lawrence Kelly, Nicola Rescigno, Magda Olivero, Jon Vickers, Elisabeth Schwarzkopf, and Joan Sutherland.

96 pp.

Terms of Use: Open

Interviewer: Mary Plunkett

Dates of Interviews: April 20, 1979 & May 5, 1979

OHC

36

BROUNOFF, Zelman (1909-). Violinist, Associate Concertmaster Emeritus, Dallas Symphony Orchestra.

His introduction to the violin at age eleven; studying with Walter Fried of the Dallas Symphony and later with Michael Press at Michigan State College; joining the Dallas Symphony Orchestra as violinist in 1926 under Paul Van Katwijk; discusses his fifty-three year tenure with the Dallas Symphony, its conductors, guest artists, and financial difficulties.

45 pp.

Terms of Use: Open

Interviewer: Jody Potts

Date of Interview: February 13, 1979

OHC

100

BROWN, Nat I. (1887-). Film publicist.

His early childhood in Seymour, Indiana, and leaving home at age fourteen; after a stint in Alaska, returning to San Francisco in 1907 and starting the American Theater Curtain and Supply Company; selling out in 1910, moving to New York City and making single-reel films for sale abroad; setting up the first film projection room on Times Square; move to Hollywood and establishing a fully equipped studio for independent film producers; working for Cecil B. DeMille, memories of the Pickford family.

26 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: May 4, 1977

OHC

279

BROWN, Vanessa (1928-1999). Actress, writer.

Appearing as a regular on the radio show Quiz Kids; under contract to RKO, working as juvenile lead in the film Youth Runs Wild; on loanout to Republic for I've Always Loved You; under contract to Twentieth Century-Fox; making the films Margie, The Late George Apley, The Ghost and Mrs. Muir, and The Foxes of Harrow; appearing in Mother Wore Tights with Betty Grable; The Heiress with director William Wyler; Tarzan and His Mate with Lex Barker; working with director Vincente Minnelli on The Bad and the Beautiful; doing the original stage

production of *The Seven Year Itch* with Tom Ewell; live performances on television; featured in the series *My Favorite Husband* and Norman Lear's *All That Glitters*; working on the film *Rosie* with Rosalind Russell; relationship with director Stanley Kramer on *Bless the Beasts and the Children*; her articles, book reviews, and political papers.

46 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 8, 1983

OHC

177

BRUCE, Carol (1919-2007). Actress-singer.

Beginning her professional career as a singer with Lloyd Huntley's dance band; her first Broadway appearance in George White's *Scandals* of 1939; creating the role of Beatrice in *Louisiana Purchase* in 1940; her brief Hollywood experience; playing Julie in a revival of *Show Boat* in 1946, and Vera Simpson in the London production of *Pal Joey* in 1954; her many auditions and final acceptance for the role of Signora Fioria in *Do I Hear a Waltz?*; discusses her later television work and her present views of herself as an actress.

63 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 20, 1979

OHC

85

BRYNNER, Yul (1915-1985). Stage and film actor, television director.

Tells of childhood in Peking, China; performing as circus trapeze flyer at age twelve and serious fall at age seventeen; working as a backstage apprentice in the theater; arrival in America by way of the Far East; study with Michael Chekhov; Broadway debut in *Lute Song* with Mary Martin; directing *Studio One* and *Omnibus* for CBS television; discusses in depth the evolution of the character of the King in *The King and I*, Gertrude Lawrence as Mrs. Anna, and compares the movie and stage versions; memories of Cecil B. DeMille and making *The Ten Commandments*.

41 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 1, 1975

OHC

420

BUCKNER, Robert (1906-1989). Screenwriter-producer.

Becoming interested in writing while studying medicine at the University of Edinburgh; working as a London correspondent for the *New York World*; working in publishing and advertising in New York; offered a writing contract by Columbia; memories of Harry Cohn; his move to Warner Bros. and impression of Jack Warner; his friendship with Errol Flynn; his first script for

Warner Bros., Gold Is Where You Find It; recollections of Hal Wallis and Busby Berkeley; memories of making Virginia City, Santa Fe Trail, Dodge City, and The Oklahoma Kid with James Cagney and Humphrey Bogart; his working relationship with Mike Curtiz; memories of Ronald Reagan as an actor; memories of Knute Rockne, All American, Dive Bomber, Mission to Moscow, Yankee Doodle Dandy; recollections of cameraman James Wong Howe and choreographer LeRoy Prinz; turning to producing as a means of “protecting” his scripts; working with Raoul Walsh on Gentleman Jim; the advantage to a writer of having a stock company of actors available; memories of Confidential Agent with Charles Boyer, Lauren Bacall, and Peter Lorre; working with Bette Davis on Jezebel; producing Devotion and Life with Father; his move from Warner Bros. to Universal and making Rogues’ Regiment, Deported, and Bright Victory; the effects of McCarthyism and television on Hollywood; his experiences working in England; writing the script for Elvis Presley’s first film, Love Me Tender; writing and producing From Hell to Texas; his friendship with William Faulkner.

61 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 23, 1988

OHC

56

BURK, Ann (-). Voice student.

Growing up in Tyler, Texas and developing an interest in music as a child; attending dance classes with Sandy Duncan and Tommy Tune; majoring in music at North Texas State University; her love of opera; moving to New York City and studying voice with William Hermann; memories of ballet classes with Nicholas Orlov; performing at Hunter College in The Crucible.

17 pp.

Terms of Use: Open

Interviewer: Sally Cullum

Date of Interview: February 20, 1984

OHC

370

BURNS, Lillian (1903-1998). Former MGM drama coach.

Her early dramatic training with Dame Lilian Baylis; going to MGM in 1936 as drama coach; her method of developing young actors both dramatically and personally; views on the big studio system, the MGM publicity department under Howard Strickling, the family aura of that studio; to Columbia after leaving MGM as Harry Cohn’s executive assistant; memories of working with Judy Garland, Mary Martin, and Debbie Reynolds.

34 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 17, 1986

OHC

110

BUTTONS, Red (1919-2006). Burlesque, television comedian and film actor.

Tells of singing on street corners in New York City as a child; performing in the Catskill Mountains as a teenager; being signed by Harold Minsky to play the Gaiety Theatre in New York; traveling the Western Wheel circuit; working in the last big burlesque show in New York, Wine, Women and Song, with Margie Hart; appearing in Winged Victory while in the Air Force during World War H; Barefoot Boy With Cheek for George Abbott on Broadway; his success on television in The Red Buttons Show; receiving the Academy Award for his performance in the role of Sergeant Kelly in Sayonara; discusses making Hatari in Africa for Howard Hawks; They Shoot Horses Don't They? with Jane Fonda.

43 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 4, 1977

OHC

265

BUZZELL, Edward (1897-1984). Film director.

Performing in vaudeville as a youth; becoming a Broadway star; moving to Hollywood to work in movies; comparison of major studios; his memories of Louis B. Mayer, Benny Thau, Lana Turner, Esther Williams, Lucille Ball, and other Hollywood notables; discussion of his major films such as Easy to Wed, Keep Your Powder Dry, Go West, and At the Circus; his philosophy of filmmaking.

34 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 17, 1982

OHC

112

CAHN, Sammy (1913-1993). Lyricist.

Growing up in Manhattan and playing the violin in small orchestras; teaming with Saul Chaplin to write special material for musical shorts at Vitaphone Studios; first big break with "Rhythm Is Our Business," recorded by Jimmie Lunceford; describes and demonstrates writing "Call Me Irresponsible" and "Pocketful of Miracles" with Jimmy Van Heusen; "I Should Care" with Axel Stordahl and Paul Weston; "The Christmas Waltz" with Jule Styne; writing High Button Shoes for Broadway with Styne; appearing on Broadway and in London in Words and Music at sixty years of age; touring with his one man show.

36 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 25, 1975

OHC

91

CALDWELL, Jack (1904-1977). Organist.

Studying the organ as a young boy growing up in Dallas; first professional work at the Hope Theater (later the Melba), playing background music for silent films; early years playing three shows a day seven days a week; leaving Dallas for New York and traveling for the Link Organ Company as a demonstrator; performing in vaudeville with Ben Bernie's band and Houdini; union violence during this period; memories of organists Jesse and Helen Crawford; end of the featured organist with the advent of sound films; forming his own band; headliner at the Dallas Athletic Club from 1937 until shortly before his death.

49 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 22, 1975

OHC

325

CAREY, Harry, Jr. (1921-2012). Character actor.

Growing up on a ranch in Southern California as the son of a famous actor; associating with his father's friends—Big Boy Williams, Hoot Gibson, William S. Hart—at an early age; debut in films with a bit part in Pursued, leading to a role in Red River with John Wayne; first work for John Ford in Three Godfathers, followed by She Wore a Yellow Ribbon; memories of the Ford “stock company”: John Wayne, Ward Bond, and Victor McLaglen; experiences filming Copper Canyon, Rio Grande, Island in the Sky, The Long Gray Line, Mister Roberts, The Searchers, Kiss Them for Me, Big Jake; making Westerns in Italy; his recent work in Mask.

65 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 23, 1984

OHC

125

CARPENTER, Ken (1900-1984). Radio and television announcer.

Arrival in Los Angeles in 1929 and his search for a job; auditioning at Station KFI, meeting chief announcer Don Wilson, and eventual employment on their staff; joining NBC in 1936; describes working with Bing Crosby on The Kraft Music Hall; the thrill of meeting celebrity guests on that program as well as the Edgar Bergen and Charlie McCarthy Show; warming up the audience on Truth or Consequences; working in live television; memories of Bob Burns, Al Jolson, and Frank Morgan; the golden age of radio.

39 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 4, 1976

OHC

273

CHAKIRIS, George (1933-). Actor, dancer.

Early years in Ohio; resettling in California; singing as a church choir member for movies Magic Town and Song of Love at Metro-Goldwyn-Mayer; attending Long Beach City College and the American School of Dance; working as a chorus member in The Great Waltz at Los Angeles Civic Light Opera; dancing in the film The Five Thousand Fingers of Dr. T, followed by appearances in There's No Business Like Show Business, Gentlemen Prefer Blondes, Give a Girl a Break, Brigadoon , Girl Rush, and White Christmas; contract at Paramount; loaned to MGM for Meet Me in Las Vegas; cast in the London production of West Side Story; testing for film version and subsequently working in the film West Side Story; winning the Academy Award as best supporting actor; making Flight From Ashiya and Kings of the Sun with Yul Brynner, Diamond Head with Charlton Heston; in Europe for filming of Bebo's Girl with Claudia Cardinale; appearances on television in Hawaii Five-O, Fantasy Island; in stage versions of Company, Kismet, The Fantasticks, The Corn is Green; performing I Do, I Do with Carol Lawrence.

51 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: September 15, 1982

OHC

328

CHANDLEE, Esmé (1918-2012). Film publicist.

Growing up in Los Angeles close to the film industry; going to work at MGM supervising the fan mail department; assistant to head of script department after one year; being recommended as secretary to head of publicity, Howard Strickling, to do main title billings; describes duties involved with that position; her goal of becoming a publicist and apprenticeship under Strickling, covering publicity, promotion, advertising, and personal appearances of stars; memories of Metro at the height of its production and its later decline; leaving MGM at the end of the "golden era", joining a public relations firm for two years, then starting her own business in 1962; the satisfaction of working independently; her current clients.

38 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: May 23, 1985

OHC

105

CHAPLIN, Saul (1912-1997). Songwriter musical arranger and movie producer.

Tells of his childhood interest in music and math, turning entirely to songwriting after taking a degree from New York University in accounting; partnership with Sammy Cahn writing songs and material for vaudeville acts, the Cotton Club, and Louis Armstrong Tin Pan Alley in the 30s move to Hollywood and contract with Columbia Pictures; working on Cover Girl with Jerome Kern; memories of working with Al Jolson on The Jolson Story and Judy Garland on I Could Go On Singing; USO tour through Italy and North Africa with Frank Sinatra and Phil Silvers; discusses transferring West Side Story to the screen, and the intricacies of voice dubbing on that and other films.

55 pp.

Terms of Use: Open

Interviewer: Ann Burk

Date of Interview: July 29, 1976

OHC

53

CHATMAN, "Mississippi" Sam (1899-1983). Blues musician.

Growing up in Bolton, Mississippi; teaching himself to play the guitar as a boy; forming a band with his brothers and playing for square dances; making recordings with his brothers in Atlanta and New Orleans; a description of the early process of making a record; touring with his band to Chicago, playing engagements along the way; memories of traveling during the days of enforced segregation; playing clubs and coffeehouses in Texas and California; memories of performers such as B.B. King and Bessie Smith.

38 pp.

Terms of Use: Open

Interviewer: Stephen R. Tucker

Date of Interview: April 19, 1974

OHC

183

CHAYEFISKY, Paddy (1923-1981). Playwright.

Writing his first play while in the army during World War II and having it produced in London; going to California after the war and studying acting under the G.I. Bill; being fired from his first screenwriting assignment; returning to New York and writing for live television; winning awards for both television and film versions of Marty; transferring The Bachelor Party and A Catered Affair to the screen; his first Broadway play, Middle of the Night, followed by The Tenth Man; premiering The Latent Heterosexual at the Dallas Theater Center; his later films The Goddess, The Hospital, and Network.

47 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: October 17, 1979

OHC

20

CHERRY, James O. (1897-1980). Retired Dallas city manager of Interstate Theater Circuit. Recalls beginning of show business career in 1910 as movie projectionist in Columbia, Tennessee; move to Dallas in 1921 as manager of Crystal Theater; describes his experiences as assistant manager of Palace Theater during era of stage presentations; merger of Paramount-Publix and Interstate Circuit; changing trends in physical structure of theaters and attendance. Includes taped interview for KRLD radio's Comment.

50 pp.

Terms of Use: Open

Interviewer: Dennis Hillman

Date of Interview: March 9, 1974

24

OHC

211

CLAYTON, Jan (1917-1983). Actress-singer.

Her early training in Tularosa, New Mexico and at Gulf Park College; winning a Search for Talent contest and being tested by MGM; her stage debut in Meet the People in 1939, followed by Music in the Air; early film work in the Hopalong Cassidy series; Flight Angels with Ronald Reagan; being auditioned by the Theater Guild for the lead in Carousel and creating the role of Julie; reminiscences of Rouben Mamoulian, Richard Rodgers, Oscar Hammerstein, and Agnes DeMille while preparing that production for Broadway; playing Magnolia in the 1946 revival of Show Boat and Anna in the 1956 revival of The King and I; touring in the national company of Guys and Dolls; her experiences in Follies on Broadway and on tour; playing the mother for four years in the television series Lassie; her recent theatrical work.

82 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 19, 1980

OHC

72

CLOONEY, Rosemary (1928-2002). Singer, recording artist, radio, television, movie and supper club performer.

Recalls early childhood in Kentucky; traveling with big bands, recording contract with Columbia under supervision of Mitch Miller; discusses payola in record industry, decline of Hollywood musicals, television work with Sam Peckinpah, touring for club dates; personal growth through analysis and philosophy of performing.

44 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 25, 1975

OHC

6

COCA, Imogene (1909-2001). Actress, comedienne.

Family background; recollections of vaudeville; performed five summers at Tamiment; featured role in the last Garrick Gaieties and New Faces of 1934; nightclub work; early experiences in television, particularly Show of Shows; her debt to vaudeville and burlesque humor; summer stock and dinner theaters; personal philosophy of work.

32 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: December 3, 1974

OHC

497

COHN, Joseph J. (1898-1996). MGM Executive.

Going to work for the Fox Film Company in 1916 as a typist; joining Samuel Goldwyn at his Fort Lee studio as a jack-of-all-trades; recalls early days of filmmaking in New York and reasons for moving to California; becoming production manager at MGM and worker with Louis B. Mayer, Irving Thalberg, and later Benny Thau; discusses involvement in filming the first Mutiny on the Bounty, The Big House, Ben Hur, the Hardy, Tarzan, and the Kildare series, and Captains Courageous; versatility of the MGM back lot; changes in leadership of the studio.

32 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 25, 1991

OHC

474

COLLINS, Richard J. (1914-2013). Screenwriter and television producer.

His first play presented at Pasadena Playhouse, leading to a job as a junior writer at Twentieth Century-Fox; his association with Darryl Zanuck; move to Paramount and continuing his learning process; political climate in the 1940's; writer on Thousands Cheer and Song of Russia; subpoena from the House Un-American Activities Committee and unable to get work; hired by Walter Wanger in 1954 (Allied Artists) to write Riot in Cell Block 11 and The Bob Mathias Story; to MGM for The Badlanders; beginning in television writing half-hour shows, then scripts for General Electric Theater and Campbell's Theater; first production assignment on Breaking Point, then Chrysler Theater; producing Bonanza for five years and memories of Dan Blocker; joining Dean Hargrove for Matlock.

47 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 25, 1990

OHC

480

CONDON, Richard (1915-1996). Novelist/film publicist.

Going to work for Walt Disney Production at age twenty-two as Eastern Publicity director; memories of Walt Disney as a "sweet, child-like man"; outlines publicity campaigns for such films as Snow White and the Seven Dwarfs, Pinocchio, and Fantasia; leaving Disney in 1941 to join Hal Horne at 20th Century- Fox; return to New York in 1945 to form his own public relations firm and doing publicity for Columbia, Paramount, and United Artists; describes promoting films A Yank in the RAF, How Green Was My Valley, Samson and Delilah; producing with Jose Ferrer two Broadway shows, Twentieth Century and Stalag 17; to Europe in 1953 as head of advertising and publicity for United Artists and working on The Ambassador's Daughter, Trapeze, Alexander the Great, The Pride and the Passion; return to the U.S. in 1958 and writing his first novel, The Oldest Confession, a Book-of-the-Month Club selection; best seller The Manchurian Candidate in 1959 and sale to United Artists; discusses the themes of his novels Mile High, Winter Kills, An Infinity of Mirrors, and the Prizzi books.

76 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interview: May 7, 14, 1991

OHC

39

CONLEY, Eugene (1908-1981). Lyric tenor.

Growing up in Lynn, Massachusetts singing in the church choir; joining the Boston Male Choir in 1930 as tenor soloist and touring the East Coast for three years; his first concert experience with a WPA production of Beatitudes; radio appearances with Detroit Symphony, leading to a contract with NBC in New York and his own program, NBC Presents Eugene Conley; singing with the NBC Symphony Orchestra under the direction of Toscanini; opera debut as the Duke in Rigoletto with the Brooklyn Academy of Music; leading roles with the San Carlo Opera Company; singing in the chorus of Winged Victory during World War II; debut in La Boheme with the New York City Opera while still in uniform; leaving for Europe after the war and an offer to sing! Puritani at La Scala and returning there for three seasons; Metropolitan Opera debut in Faust.

30 pp.

Terms of Use: Restricted

Interviewer: Ann Burk

Date of Interview: April 7, 1974

OHC

41

CONRIED, Hans (1917-1982). Actor.

First professional work in Los Angeles as a radio actor in 1935 at age eighteen; describes the development of his craft during eighteen years in radio; his years as a member of the Mercury Theater on the Air and working with Orson Welles, Agnes Moorehead, and Joseph Cotten; to

Broadway in 1953 and a role in the musical Can-Can for eighteen months; starring in Tall Story for Lindsay and Crouse; in radio comedy shows after World War II with Burns and Allen, Eddie Cantor, and Edgar Bergen; the transition from radio to television and his role as Uncle Tonoose on The Danny Thomas Show; character roles in more than 100 films; the difficulties of taking a play designed for Broadway on tour and problems involved in dinner theater work.

48 pp.

Terms of Use: Open

Interviewer: Jeffrey Holmes

Date of Interview: November 30, 1973

OHC

171

COOPER, Jackie (1921-2011). Actor-television director.

Beginning his career in films as a child extra and playing a bit part in The Fox Movietone Follies of 1929; being chosen for the Our Gang comedy series; his first starring role in Skippy; being nominated for an Academy Award for The Champ, and his later association with Wallace Beery in O'Shaughnessy's Boy and Treasure Island; the end of his career as a child actor; making his Broadway debut in Magnolia Alley after serving in the Navy during World War II; playing Ensign Pulver in the national company of Mister Roberts and later in London; starring in the television series The People's Choice and Hennessey; his work as a television director and his goals for the future.

63 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 17, 1979

OHC

121

COSTA, Mary (1932-). Operatic soprano.

Her childhood in Knoxville, Tennessee, singing in the church choir and school events; moving with her parents to Los Angeles while in high school; appearing on local radio program; auditioning at Paramount Pictures and meeting her future husband, producer-director Frank Tashlin; being chosen to do the singing and speaking voice in Walt Disney's animated feature Sleeping Beauty; doing commercials for the Chrysler Corporation and her experiences in live television; meeting Jack Benny on Shower of Stars and later appearing on his television show; studying music seriously for the first time with Mario Chamlee; singing The Secret of Suzanne at the Glyndebourne Festival, and the role of Cunegonde in the road tour of Candide singing for Sol Hurok in concert appearances; debut at the Metropolitan Opera in 1964; playing the role of Jetty Treffs in the film The Great Waltz

101 pp

Terms of Use Open

Interviewer Ann Burk

Date of Interview: August 11, 1975

OHC

165

COWAN, Roy (1898-). Actor, Dallas Little Theater.

Growing up in Brooklyn and performing in local theaters; coming to Dallas during World War I and joining an amateur church theater group; the formation of the Dallas Little Theater by Oliver Hinsdell in 1923 and his participation as an amateur actor; winning the Belasco Cup in 1926 in the National Little Theater Tournament with El Christo; discusses the impact of the little theater movement on the community, and its demise during the Depression.

32 pp.

Terms of Use: Open

Interviewer: Jody Potts

Date of Interview: April 17, 1979

OHC

230

CRAIG, David (1923-1998). Vocal coach.

Early life in New York and decision to pursue a musical career; his views regarding the education and training of performers; recalls “magic moments” in theater and working with George Abbott, George Kaufman, and Ira Gershwin; comments on the personality and work of his wife, comedienne Nancy Walker; compares present-day musical theater to earlier trends; discusses his approach to teaching and his views toward casting; his negative view of rock music.

82 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 5, 1981

OHC

481

CRISTAL, Linda (1936-). Actress.

Memories of director John Ford during filming of *The Alamo* and *Two Rode Together*, his directing style and strengths as a filmmaker; working with John Wayne; her television series *High Chaparral*.

20 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: July 17, 1991

OHC

104

CUKOR, George (1899-1983). Film and stage director.

Tells of his decision to go into the theater as a teenager; progression from stage manager of a stock company to directing Broadway plays; call to Hollywood as dialogue director on *All Quiet on the Western Front*; co-directing *The Royal Family* and directing *Tarnished Lady*; discusses

developing stars under the studio system; working with Garbo in *Camille*; making *The Women* with Joan Crawford, Rosalind Russell, and Paulette Goddard; directing Ingrid Bergman in *Gaslight*; memories of Irving Thalberg, Judy Holliday, and Judy Garland.

56 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: May 27, 1977

OHC

16

CUMMINGS, Robert (1910-1990). Movie, television actor.

His college years at Carnegie Tech; scholarship to the American Academy of Dramatic Art during the Depression; working his way to England on a passenger liner in 1931 and returning as British actor Blade Stanhope Conway; appearances on Broadway; his move to Hollywood for a role in *So Red the Rose* under his own name; making *Dial M For Murder* for Alfred Hitchcock, and playing Paris Mitchell in *King's Row*; his work with director Sam Wood; working with Paul Henning in the television series *The Bob Cummings Show*; discusses the anti-trust action against the major filmmakers; the extend and suspend policy of the studios; his views on government, health foods, the news media, and astrology.

98 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 22, 1974

OHC

440

CURTIS, Donald (1915-1997). Actor.

Becoming interested in performing and writing as a child growing up in Washington; teaching at Duquesne University; working as an actor at the Cleveland Playhouse and the Pasadena Playhouse; making the film *Flash Gordon Conquers the Universe*; memories of the Universal Studios lot; making westerns at Republic, Columbia, and Monogram; memories of the MGM lot; making such movies as *Emergency Squad*, *Knute Rockne*, *All American*, *The Cross of Lorraine*, *See here Private Hargrove*, and *Bataan*; making military training films during World War II; being loaned to David O. Selznick for *Spellbound*; memories of John Ford; his work in the films *Thirty Seconds Over Tokyo*, *Son of Lassie*, *Meet Me in St. Louis*, and *White Tie and Tails*; appearing onstage at La Jolla Playhouse; his television appearances on such shows as *Studio One*, *Detective's Wife*, and *Johnny Ringo*; appearing on Broadway in *Goodbye My Fancy*; his work on the radio show *The Doctor's Wife*; memories of the films *The Fuller Brush Man*, *All That Heaven Allows*, *It Came From Beneath the Sea*, and Cecil B. DeMille's *The Ten Commandments*; memories of Ray Harrhausen.

67 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: November 10, 1988

OHC

237

CURTIS, Jeanne (-). Friend of actress Linda Darnell.

Meeting Linda Darnell on the set of *Unfaithfully Yours*; observations on Linda's relationship with her parents, Roy and Pearl Darnell; Linda's marriages to Peeverell Marley, Philip Liebmann, and Robby Roberson; acting as Linda's unofficial business manager through various financial crises; Linda's feeling of being pushed into show business by her mother; Linda's love for cooking; Linda's relationship with her adopted daughter, Lola Marley; involvement with Linda's nightclub act and also Linda's last film, *Black Spurs*; her account of the fire which claimed Linda's life; taking responsibility for Lola after her mother's death; Linda's charity work with the Kidney Foundation and Girls Town of Italy.

216 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Dates: September 25, 26, 1982

OHC

383

DaCOSTA, Morton (1914-1989). Stage and screen director-producer.

Early interest in theater in high school and college; beginning his career as an actor touring with the Claretree Major Children's Theatre; eventually his own companies in Milwaukee, Dayton, and Cragmoor, New York; Broadway debut as an actor in *The Skin of Our Teeth* with Tallulah Bankhead and understudying Montgomery Clift; meeting Maurice Evans during production of *The G.I. Hamlet* and becoming his assistant; chosen by Evans to direct the first New York City Center all-star revival, *She Stoops to Conquer*, followed by *Dream Girl* with Judy Holliday and *The Wild Duck* with Maurice Evans; experiences directing the St. Louis Municipal Opera for two summers; Broadway debut as director in *Plain and Fancy!*, followed by *No Time for Sergeants*; working with Rosalind Russell in *Auntie Mame* on Broadway and in the film version; describes his involvement with both the Broadway and film productions of *The Music Man*; memories of Edna Ferber on Saratoga; directing and writing *To Broadway With Love* for the New York World's Fair; directing *Maggie Flynn* with Shirley Jones and Jack Cassidy; coming out of retirement to direct *Doubles*; describes his approach to direction.

50 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: March 26, 1986

OHC

82

DAHL, Arlene (1924-). Actress, beauty consultant, designer.

Recalls early experience in Broadway plays, leading to screen test for Warner Bros.; debut in films in *My Wild Irish Rose*; contract with MGM; change over from Louis B. Mayer to Dore

Schary; appearance in three films with Red Skelton; working with leading men Robert Taylor and Rock Hudson; taking over leading role in Applause on Broadway; describes making Westerns on location and MGM studio in the closing days of its "golden era"; discusses her career as a columnist, designer, and business woman.

40 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: September 24, 1975

OHC

4

DAILEY, Dan (1915-1978). Actor, dancer.

Early life and childhood experience in vaudeville; employment struggles as young actor; New York stage debut; break into movies; recalls work in big studio system and experiences making films, 1940-57; discusses dancing and choreography in movie musicals; contracts; elements of movie and television production, radio work; Las Vegas engagements; stage work; television series performances; reminiscences of Babes in Arms, Betty Grable, John Ford, John Raitt, It's Always Fair Weather, The Governor and J.J.; life as an actor.

100 pp.

Terms of Use: Open

Interviewer: Sally Cullum

Dates of Interviews: July 13, 1974; July 25, 1974

OHC

86

DANIELS, Billy (1914-1988). Singer.

Visiting New York City at age fifteen and the beginning of his fascination with show business; his first professional job as a singing waiter at Dickie Wells' nightclub; touring as a vocalist with Erskine Hawkins' band; appearing as a solo singer in nightclubs and developing his distinctive style; discovering "Black Magic" and making it his trademark; appearing on Broadway with Sammy Davis, Jr. in Golden Boy; his advice to young singers; the most satisfying moments of his career.

44 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: April 24, 1975

OHC

244

DARNELL, Calvin R. (1931- ?). Brother of Actress Linda Darnell.

Recalls his Indian heritage from his stagestruck mother; being pushed into advertising work as a child along with his sister Linda (Monetta); their early years in Dallas and Linda's involvement in local competitions; her talent for painting; his sister's contract with Twentieth Century-Fox and moving the family to California; Linda's relationship with her family during her film career;

her financial and health problems, marriages and love affairs; affect of his sister's career on his life; his adult years as Vivien Leigh's secretary, and life in London.

105 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: March 12, 1983

OHC

196

DARNELL, Linda (1921-1965). Reflections on.

Memories of Dallas actress Linda Darnell shared by her relatives, schoolmates, neighbors, and teachers from her Dallas childhood; education, early theatrical experience, and rise to fame in Hollywood.

209 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interviews: October 10, 1979; November 6, 7, 20, 23, 1979; December 8, 1979; January 31, 1980; February 5, 1980; April 4, 1980; May 16, 1980; March 16, 1981; May 29, 1981; April 25, 1982; June 23, 1982; August 23, 1982; September 14, 20, 1982; December 6, 30, 1982

OHC

239

DARNELL, Linda (1921-1965) Reflections on.

Memories of actress Linda Darnell and her films by Hollywood colleagues Carol Bruce, David Raskin, Charles Marquis Warren, and others.

75 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Dates of Interviews: July 16, 17, 27, 1982

OHC

233

DARNELL, Monti (1929-). Sister of actress Linda Darnell.

Growing up in Dallas; attending Lida Hooe School with her sisters and brother; reminiscences of early family life; her menagerie of pets, her mother's association with Bonnie Parker family; history of the Darnell grandparents; Linda's study of voice, piano, and dance as a child; traveling for Linda's first trip to California in 1938; move to California the following year; Linda's first film, Hotel for Women; her own association with the stars and studios during Linda's success; series of family homes in California; the men in Linda's life; Linda's daughter Lola; Linda's appearance in stage productions of Tea and Sympathy; the actress's suffering severe burns in a fire and subsequent death; the death of Linda's mother.

128 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis
Date of Interview: August 2, 1982

OHC

101

DAVIS, Ann B. (1926-2014). Stage, film, and television character actress. Tells of early training with traveling tent shows in Pennsylvania, one-night stands and appearances at the Cabaret Concert in California; first break playing role of Schultzy in The Bob Cummings Show; Alice in The Brady Bunch; taking over Carol Burnett's role in Once Upon a Mattress; touring in No, No, Nanette; compares performing in the early days of television with present techniques, as well as acting in films (Lover Come Back and A Man Called Peter) as opposed to performing in television; discusses her views on comedy as a craft and her overall philosophy of performing.

54 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis
Date of Interview April 2 1975

OHC

275

DAVIS Madelyn (1921-2011) and CARROLL Bob (1918-2007). Radio and television writers, producers.

First collaboration as staff writers for CBS Radio; their many years with Lucille Ball on her radio program My Favorite Husband and her highly successful television series I Love Lucy and Here's Lucy difficulties with program sponsors in the early television years writing for the series The Mothers in Law single episodes of television programs such as Love American Style and Sanford and Son developing the story for the film Yours, Mine and Ours; becoming producers for the television series Alice, executive producers for one season of Private Benjamin.

38 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis
Date of Interview: August 11, 1983

OHC

296

DAY, Doris (1924-). Singer-actress.

Becoming interested in dancing and music as a child in Cincinnati; to Los Angeles to study dance with Louis DePron; working with Fanchon and Marco; changing last name to Day while singing with Barney Rapp's band, inspired by the song "Day After Day"; singing with Bob Crosby and his band; touring with Les Brown; recording hit song "Sentimental Journey"; touring with Bob Hope, performing on his radio shows; working with Michael Curtiz on her first film Romance on the High Seas; impressions of the Warner Bros. lot; memories of Mitch Miller and recording at Columbia Records; her work on such films as My Dream Is Yours, Tea for Two,

Storm Warning, On Moonlight Bay, and By the Light of the Silvery Moon; memories of Ray Heindorf and recording "Secret Love" for the film Calamity Jane; working with Alfred Hitchcock and James Stewart on The Man Who Knew Too Much; making The Pajama Game and her association with George Abbot, Bob Fosse, John Raitt, and Carol Haney; making Teacher's Pet with Clark Gable; memories of Mike Gordon, Ross Hunger, and Rock Hudson while filming Pillow Talk; making other pictures, including Please Don't Eat the Daisies, Midnight Lace, Lover Come Back, That Touch of Mink, Move Over, Darling, Where Were You When the Lights Went Out?, and With Six You Get Egg Roll; experiences working in her own television series.

53 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: October 18, 1983

OHC

172

DAY, Laraine (1917-2007). Actress.

Her first memories of reciting musical readings at age six; joining the Players Guild in Long Beach, and being discovered by a talent scout at age sixteen; her film debut in Stella Dallas; making a series of Westerns at RKO with George O'Brien, and the Dr. Kildare series at MGM; being chosen as the "Star of Tomorrow" for her performance in My Son, My Son; making Foreign Correspondent for Alfred Hitchcock; her experiences filming The High and the Mighty; leaving films during her marriage to Leo Durocher; her television sports program on baseball; her views on today's films; memories of Josef von Sternberg, Lionel Barrymore, Cecil B. DeMille and Spencer Tracy.

57 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 17, 1979

OHC

438

DEAN, Eddie (1907-1999). Singing cowboy actor.

Interest in music as a boy growing up in Posey, Texas; moving to Dallas and singing in traveling men's trios and quartets; moving to Chicago and performing on radio and in vaudeville; performing on the WLS radio show, Barn Dance; making his first film at Republic with Gene Autry; performing with Tex Ritter on Rollin' Home to Texas; singing on radio's The Judy Canova Show; memories of such western films as Song of Old Wyoming, Wagon Wheels, Romance of the West, Wild Country, Check Your Guns, and Tioga Kid; his work in television on Town Hall Party and Marshal of Gunsight Pass; his concerts and rodeo engagements; his success as a songwriter.

26 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of interview: August 20, 1988

OHC

45

DEASON, A.D. (1910-). Theater manager/booking department head, Interstate Theater Circuit. Growing up in a farm community north of Dallas and seeing silent movies in a converted storefront; coming to Dallas in 1928 and getting a job as usher at the Melba Theater; recalls two-a-day vaudeville at the Majestic Theater and the emergence of radio broadcasts and films as competition; film rating system; shift of theaters to the suburbs; his forty-five year career with the Interstate Theater Circuit and progression from usher to theater manager to booking department head.

35 pp.

Terms of Use: Open

Interviewer: Dennis Hillman

Date of Interview: March 21, 1974

OHC

250

DeCAMP, Rosemary (1913-2001). Radio-film-television actress.

Early theater and radio work; difficulty of adjusting to film technology; discusses working with various actors and directors, such as Mitch Leisen, Paulette Goddard, Ronald Reagan, Alexander Korda, Charles Boyer, and Linda Darnell; making such movies as Yankee Doodle Dandy, The Merry Monahans, and Blood on the Sun; appearing in The Bob Cummings Show and Death Valley Days on television; her involvement in making television commercials; the problems she has experienced balancing a career and family obligations.

63 pp.

Interviewer: Ronald L. Davis

Date of Interview: July 13, 1982

Terms of Use: Open

OHC

261

DeCORDOVA, Frederick (1910-2010). Film and television director-producer.

Early life; coming to Warners as dialogue director; atmosphere on the Warner Bros. lot; directing Too Young to Know, Her Kind of Man, That Way with Women, Wallflower, and other Warners films; moving to Universal; directing For the Love of Mary, The Gal That Took the West, Bedtime for Bonzo, among other pictures at Universal; work as a television director; producing The Tonight Show; recollections of Michael Curtiz, Jack Benny, Deanna Durbin, Johnny Carson; thoughts on personal development.

34 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 16, 1982

OHC

378

DeFORE, Don (1917-1993). Actor.

Appearing in productions at Cedar Rapids Community Theater while in high school; scholarship to the Pasadena Playhouse; first film, Submarine D-1 in 1937; first off-Broadway play, Where Do We Go From Here? in 1938; Broadway debut in hit The Male Animal and back to Hollywood for the film version; memories of James Thurber during that production; to MGM for A Guy Named Joe with Spencer Tracy; roles in Thirty Seconds Over Tokyo, The Affairs of Susan, You Came Along, The Stork Club, Ramrod, others; anecdotes of Michael Curtiz and Shirley Booth; television series Ozzie and Harriet and Hazel.

68 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: August 21, 1986

OHC

402

DeTOTH, Andrew (1900-2002). Film director.

Studying law in Hungary while writing plays; accidentally meeting Ferenc Molnar and introduction to film industry; to London and working with Alexander Korda as assistant director on Four Feathers, Thief of Baghdad, Jungle Book, and Elephant Boy; coming to Hollywood and directing his first film at Columbia, Passport to Suez, and relationship with Harry Cohn at that studio; experiences directing None Shall Escape, Dark Waters, Ramrod, Pitfall, Slattery's Hurricane, House of Wax, and The Indian Fighter; semi-retirement in 1963 following a skiing accident; his theory of filmmaking; revived interest in painting.

56 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 15, 1987

OHC

270

DEUTSCH, Armand (1913-2005). Film producer.

Early interest in the theater as a child in Chicago; subsequent move to New York City and his brief career on Wall Street; meeting with Dore Schary; going to Hollywood as Schary's assistant at RKO Studios; his move to Metro-Goldwyn-Mayer; producing his first film, Ambush, with director Sam Wood; his friendship with actor Robert Taylor; producing Right Cross with June Allyson and Dick Powell; creating the story for film Three Guys Named Mike; working with Ethel Barrymore on Kind Lady, Louis Calhern on The Magnificent Yankee; other films such as The Girl in White, Green Fire, The Bridges at Toko-Ri, Slander, Carbine Williams, Saddle the Wind; producing the play The World of Carl Sandburg with Bette Davis.

24 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 28, 1982

OHC

251

DIETERLE, Trudi (1931-). Friend of Calvin Darnell, Linda Darnell's brother. Meeting Cal Darnell when they both attended Emerson Junior High School in West Los Angeles; Cal's suffering from the stigma of being "Linda Darnell's brother"; impressions of the Darnell family home, with its menagerie of pets; observations of Roy and Pearl Darnell's relationship; memories of Undeen and Monte Darnell; teenage adventures with Cal and their gang of "misfits"; Linda Darnell's relationship with her family and the impact of her stardom on the family; observations of Lola and Pev Marley; description of Linda's house on Siena Way; impressions of Philip Lieberman, Linda's second husband; Maria Flores's employment with Linda.

30 pp.

Terms of Use: Restricted
Interviewer: Ronald L. Davis
Date of Interview: August 14, 1983

OHC

258

DILLER, Phyllis (1917-2012). Comic. Early musical training; natural comedic instinct; her personal life, including marriage and family; entry into show business; importance of timing and choreography in comedy; friendships with other entertainers such as Lucille Ball, Jim Backus, Jack Benny, and Bob Hope; different approaches to comedy; working in movies and television; assuming the role in Hello Dolly! on Broadway; contribution of professional life to personal development.

46 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 14, 1982

OHC

162

DiPAOLO, Dante (1926-2013). Dancer. Growing up in a small town in Colorado and starting dancing lessons at age six; moving to California with his parents as a young boy and his first efforts at a dancing career; making The Star Maker with Bing Crosby at age thirteen; working in the chorus of The Pirate with Gene Kelly; his experiences in Broadway productions Along F Avenue and Texas Li'l Darlin' ; his role as the leader of the Town Boys in Seven Brides for Seven Brothers; replacing Bobby Van as Billy Early in No, No, Nanette for three months on Broadway; traveling with Bing Crosby on his last European tour.

53 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: March 15, 1979

OHC

193

DMYTRYK, Edward (1908-1999). Film director.

Entering the film industry at age fifteen; working as a film editor throughout the 1930s; long apprenticeship in B pictures at Columbia and RKO; recognition as a film noir director with *Farewell My Lovely*, *Murder, My Sweet*, and *Crossfire*; insight into personalities and techniques of key performers in his major films; philosophical discussion of his appearance before the House Un-American Activities Committee as one of the Hollywood Ten and his subsequent imprisonment; his later work: *The Caine Mutiny*, *The Young Lions*, *Raintree County*, and *The Carpetbaggers*.

201 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: December 2, 1979

OHC

13

DOLSON, Carl "Pappy" (1896-1979). Dallas nightclub entrepreneur and agent for exotic dancers.

Gives his early recollections of burlesque and stock companies his first clubs in Dallas *La Boheme* and *Pappy's 66*; partnership with Abe Weinstein in *Abe and Pappy's Club* discusses syndicate and gambling in Dallas in early 30s; Dallas nightlife in the 20s, during the Depression and World War II long managerial association with striptease charity work with *Boys Ranch* and *Variety Club*.

70 pp.

Terms of Use: Open

Interviewer: Sally Cullum

Date of Interview: March 19, 1974

OHC

293

DONEN, Stanley (1924-). Choreographer-director.

Becoming interested in dance and film while growing up in South Carolina; moving to New York and dancing in *Pal Joy*; memories of George Abbott, Larry Hart, and Gene Kelly; dancing in *Best Foot Forward* and *Beat the Band*; going to Hollywood under contract to MGM and appearing in such musicals as *Anchors Aweigh*, *Take Me Out to the Ball Game*, *Holiday in Mexico*, and *A Date With Judy*; assisting Gene Kelly on *Cover Girl*; redirecting *Royal Wedding* and co-directing *On the Town* and *Singin' in the Rain*; reflections on the film innovations of

Gene Kelly; memories of Bob Fosse; directing such musicals as *Seven Brides for Seven Brothers*, *The Pajama Game*, and *Damn Yankees*, as well as *Charade*, *Indiscreet*, and *Bedazzled*; his thoughts on the contemporary state of screen musicals.

49 pp.

Interviewer: Ronald L. Davis

Date of Interview: August 9, 1983

OHC

290

DONNELL, Jeff (1921-1988). Film-television actress.

Early training at the Leland Powers School of the Theater in Boston, then the Yale Drama School; being tested by Columbia Pictures talent scouts in 1941 while appearing in summer stock in New Hampshire and a contract with that studio; first film at Columbia, *My Sister Eileen* with Rosalind Russell; making over forty pictures during her tenure at Columbia, including *Nine Girls*, *Eadie Was a Lady*, *Tars and Spars*, *The Fuller Brush Girl*, *The Blue Gardenia*, *Sweet Smell of Success*, and *In a Lonely Place*; experiences on *My Man Godfrey* at Universal; move to MGM for *Three Guys Named Mike*, *Because You're Mine*, *Skirts Ahoy*, *So This Is Love*; work in live television on *Playhouse 90*, *Hallmark Hall of Fame*, and *U.S. Steel Hour*; experiences filming *Tora, Tora, Tora*; her six-year stint in the soap opera *General Hospital*.

54 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 11, 1983

OHC

277

DORAN, Ann (1914-2000). Screen and television actress.

Growing up in Hollywood, her beginnings as a child player at United Artists after meeting Mary Pickford; description of the Los Angeles film colony in its early years; attending UCLA until the death of her invalid father in 1936; working relationship with Frank Capra and other directors; period under contract to Columbia and subsequent loan-outs to other studios; memories of *Rebel Without a Cause* and her relationship with James Dean; shift from films into early television work; the series *National Velvet*; working on the film *Topaz* with Alfred Hitchcock; service on the Screen Actors Guild Board; her professional views; impact made on her life by the many people with whom she has worked.

109 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interviews: August 10, 15, 1983

OHC

410

DOUGLAS, Gordon (1909-1993). Screen director.

Growing up in Brooklyn and appearing in Vitagraph films as a child; to Hollywood in early 1930s and working for Hal Roach and becoming assistant on Our Gang comedies; directing Laurel and Hardy in Saps at Sea; going to RKO and doing the Gildersleeve series; directing Eddie Cantor in If You Knew Susie; relationship with Harry Cohn at Columbia; Westerns with Randolph Scott; Warner Brothers to direct Kiss Tomorrow Goodbye, Come Fill the Cup, Only the Valiant, The Iron Mistress, Young and Heart, and Robin and the Seven Hoods; memories of Spanky McFarland, Errol Flynn, Alan Ladd, and Elvis Presley.

42 pp.

Interviewer: Ronald L. Davis

Date of Interview: July 23, 1987

OHC

381

DRAKE, Alfred (1914-1992). Actor, singer, director.

Growing up in New York City with ambitions for a theatrical career; stage debut in the chorus of The Mikado after graduating from Brooklyn College; secondary role in Babes in Arms and recollections of composers Rodgers and Hart during that production; first professional Shakespearean role in As You Like It; being chosen to play Curly in Oklahoma!; offer of movie contract by Columbia and filming Tars and Spars; return to Broadway for Beggar's Holiday; memories of Cole Porter during production of Kiss Me, Kate with Patricia Morison; succeeding Yul Brynner in The King and I; receiving the Tony Award for Kismet and repeating that role in London; playing Iago in Othello for sixty performances in Stratford, Connecticut and Much Ado About Nothing with Katharine Hepburn; his approach as a director; eight years as president of the Players Club and position as artistic director of the National Lyric Arts Theatre Foundation.

44 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: March 24, 1986

OHC

488

DRU, Joanne (1923-1996). Actress.

Filming She Wore a Yellow Ribbon in Monument Valley; discusses her relationship with John Ford as a director and as a friend; his complex personality; his Irishness; his genius as a filmmaker; her friendship with Ford's daughter Barbara.

24 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: November 7, 1991

OHC

436

DUFF, Howard (1917-1990). Actor.

Studying at the Seattle Repertory Playhouse; working as a radio announcer in San Francisco; starring in the live radio show, *The Phantom Pilot*; working in the Armed Forces Radio Service while serving in the army; his work on radio shows such as *The Adventure of Sam Spade*, *Dear John*, and *Screen Guild Theatre*; going under contract to Universal where he made his first film, *Brute Force*; memories of Mark Hellinger; making films as *All My Sons*, *Naked City*, *Calamity Jane* and *Sam Bass*, *Red Canyon*, *Illegal Entry*, *Johnny Stool Pigeon*, *Shakedown*, *Steel Town*, *Tanganyika*, and *While the City Sleeps*; memories of the Universal lot; his television work in *Mr. Adams and Eve* with *Ida Lupino*; *Dante*, and *Felony Squad*; making the Italian film *Sardonopolus the Great*; his further film appearances in *No Way Out*, *The Wedding*, *Kramer vs. Kramer*; his work in television's *Flamingo Road*.

33 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 18, 1988

OHC

263

DUNNE, Irene (1901-1990). Motion picture actress.

Vocal training at the Chicago Musical College; playing *Magnolia* on the road in *Show Boat*; early film experiences at RKO; memories of making *Cimarron*, *Back Street*, *Magnificent Obsession*, *Theodora Goes Wild*, *The Awful Truth*, *Anna and the King of Siam*, *I Remember Mama*, and other classic pictures; working with *John Stahl*, *Leo McCarey*, *John Cromwell*, *Cary Grant*, *Charles Boyer*, and *George Stevens*; making *A Guy Named Joe* and *The White Cliffs of Dover* at MGM almost simultaneously; her attitude toward Hollywood and reason for leaving filmmaking.

34 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 23, 1982

OHC

291

DUNNE, Philip (1908-1992). Screenwriter-director.

Memories of his father, *Finley Peter Dunne*, creator of "Mr. Dooley," and growing up in a privileged environment; leaving Harvard during the Depression and moving to Los Angeles, where his family had business and social connections; his first employment as a reader at Fox; his apprenticeship as a junior writer before his work on *The Count of Monte Cristo* and *Suez*; his association with *Darryl Zanuck* at Twentieth Century-Fox; working with *Ring Lardner, Jr.* on the screenplay of *Forever Amber* and alone on *The Late George Apley*; writing screenplays for *Pinky*, *David and Bathsheba*, *The Robe*, *Demetrius and the Gladiators*, and *The Egyptian*; directing *Richard Burton* in *Prince of Players*, *Gary Cooper* in *Ten North Frederick*, and *Elvis Presley* in *Wild in the Country*.

51 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 8, 1983

OHC

29

DURETTE, Diane (1939-). Circus and carnival performer, exotic dancer.

Running away from home at age thirteen to join the circus, eventually becoming a trapeze flyer; her experiences as a stripper with a traveling carnival; her exotic dancing career as Texas Li'l Darlin'; discusses the effect of her profession on her family life.

59 pp.

Terms of Use: Open

Interviewer: Sally Cullum

Date of Interview: April 15, 1974

OHC

331

EBB, Fred (1933-2004). Broadway lyricist.

Growing up in New York and attending New York University and Columbia with no particular career goals; decision to try writing lyrics and meeting his first collaborator, Philip Springer; first theater experience writing revues at Tamiment in the Poconos; From A to Z, his initial work on Broadway; first commercial song, "My Coloring Book," with John Kander; Flora, the Red Menace with Kander for George Abbott; describes process of creating the musical Cabaret and working with director Hal Prince; comparison with the film version; difficulties staging The Happy Time; with Hal Prince again on Zorba; his favorite show, Chicago, and contrast between Gwen Verdon's and Liza Minnelli's Roxie; critique of the film New York, New York; problems involved in creating The Rink, The Act, and Woman of the Year.

46 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 7, 1985

OHC

352

ECKART, Jean (1921-1993). Scenery and costume designer.

Early training as a fine arts major at Tulane and designing a production for the university theater; joining husband William at Yale Drama School after the war with the goal of becoming teachers; move to New York with offer of work in live television; their Broadway debut in Glad Tidings; learning experiences on Oh, Men! Oh, Women!; differences in staging and lighting musicals and straight dramas; describes their division of labor in designing together with examples from Damn Yankees, Copper and Brass, and Fiorello!; analysis of their designs for The Golden Apple and collaboration with Hanya Holm; Hollywood experiences on film versions of Pajama Game and Damn Yankees; challenge of designing costumes to fit both period and choreography; problems involved in designing Mame; memories of George Abbott and Harold Prince; their decision to leave New York, move to Dallas, and secure teaching positions at SMU; her return to school for degree in social work and second career in the area of mental health.

52 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: May 14, 1986

OHC

351

ECKART, William (1920-1993). Scenery and costume designer. Involvement with theater activities as an undergraduate at Tulane and meeting his future wife and colleague; to Yale Drama School after a stint in the army, then immediately to New York; passing the exam for the United Scenic Artists union in 1948 and work in the rapidly expanding television industry; first theater work with wife Jean in summer stock at Westport, designing Glad Tidings with Melvyn Douglas and taking the show to New York; describes method of collaboration with wife in designing; series of plays for Herman Shumlin, then Oh, Men! Oh, Women! with Franchot Tone; designing their favorite show, The Golden Apple; his assessment of productions Portrait of a Lady with Jennifer Jones, Damn Yankees for George Abbott, Marc Blitzstein's Reuben, Reuben, and Li'l Abner; going to Hollywood for film versions of Pajama Game and Damn Yankees at Warner Bros.; back on Broadway to produce Once Upon a Mattress with Carol Burnett; doing costumes and sets for Fiorello!; designing the television production of Cinderella with Julie Andrews; their work in She Loves Me, Here's Love, and Mame; his current teaching position at SMU.

74 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: May 12, 1986

OHC

132

ECKSTINE, Billy (1914-1993). Popular jazz vocalist. Singing in a church choir as a youth in Pittsburgh, Pennsylvania; moving to Washington, D.C. and winning an amateur contest imitating Cab Calloway, leading to small club dates; joining Earl Hines' band in 1939 as vocalist; forming his own band in 1944; disbanding in 1946 and singing on the MGM label as a solo performer; discusses bop as a musical movement, and memories of Charlie Parker, Dizzy Gillespie, and Coleman Hawkins.

22 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: September 8, 1975

OHC

395

EPSTEIN, Julius J. (1909-2000). Scriptwriter. Education at Penn State with sportswriting as his goal; coming to California during the Depression and ghost-writing for Jerry Wald; contract with Warner Bros. in 1935 and his first

script for *Living on Velvet*; teaming with his twin brother Philip in 1939 and their first work on *Daughters Courageous*; describes their fourteen years at Warner Bros. and writing the screenplays for films *Strawberry Blonde*, *Casablanca* (Academy Award), *Arsenic and Old Lace*, and *Romance on the High Seas*; memories of Hal Wallis and Ronald Reagan while at Warners; writing *My Foolish Heart* for Sam Goldwyn; freelancing for films *The Last Time I Saw Paris*, *The Tender Trap*, and *Fanny*; discusses his favorite films, *The Light in the Piazza*, *Pete 'n Tithe*, and *Reuben, Reuben*; his television work on *House Calls*.

29 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 27, 1986

OHC

461

ESSEX, Harry (1910-1997). Screenwriter.

Becoming interested in writing novels as a boy; having his first play, *Something for Nothing*, produced on Broadway; moving to Hollywood and going under contract to Columbia; memories of Harry Cohn; writing his first screenplay, *Man-Made Monster*; memories of the "Boston Blackie" series; writing the screenplays for such films as *The Killer That Stalked New York*, *Undercover Girl*, *The Bodyguard*, *Wyoming Mail*, *Creature from the Black Lagoon*, and *It Came From Outer Space*; memories of the Universal lot; reflections on working with Ray Bradbury; memories of Howard Hughes and the RKO lot; writing *The Fat Man*, *Octoman*, *The Las Vegas Story*, *Kansas City Confidential*, and *The Sons of Katie Elder*; writing and directing *I the Jury* and *Mad at the World*; his work in television on such shows as *Bat Masterson*, *The Untouchables*, *Kraft Theater*, and *Target: The Corrupters*; memories of Dore Schary.

48 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 25, 1989

OHC

247

EVANS, Dale (1912-2001). Singer-actress.

Growing up in Texas and early interest in performing; singing in clubs and on radio; movies at Fox and Republic; observations of studio characteristics; the making of Westerns and working with George "Gabby" Hayes and her husband, Roy Rogers; influence of her faith on her professional life.

40 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: April 26, 1982

OHC

10

EWELL, Tom (1909-1994). Stage, screen, radio and television actor.

Recalls stock company experience with Mrs. Leslie Carter; first Broadway appearance in *They Shall Not Die* and first movie *The Kid From Kansas*; comedy success in *John Loves Mary*; stage and film role in *The Seven Year Itch*; expresses nostalgia for early days and personages in the theater; discusses his view of himself as an actor.

29 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 24, 1974

OHC

84

FABRAY, Nanette (1920-). Stage, television, film actress.

Winning a dance contest in Los Angeles at age four; working as a child performer on the vaudeville circuit; contract with Warner Bros.; starlet grooming there; making *Elizabeth and Essex* with Bette Davis and Errol Flynn; Broadway productions of *Meet the People*, *Let's Face It*, and *By Jupiter*; replacement for Celeste Holm in *Bloomer Girl*; Broadway production of *High Button Shoes*; making *Band Wagon* at MGM; *Love L* directed by Elia Kazan; appearing in the short-lived Berlin musical *Mr. President*; working with Sid Caesar on television series *Caesar's Hour*; revival of *Wonderful Town* at the Dorothy Chandler Pavillion in Los Angeles.

82 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Dates of Interviews: August 5, 12, 1975

OHC

280

FAIRBANKS, Douglas Jr. (1909-2000). Stage, screen actor.

Growing up in a family much in the public eye; living with his mother and being educated in Europe; his first movie, *Stephen Steps Out*, at age thirteen; his first major recognition in *Stella Dallas*; estrangement from his father and infrequent visits to Pickfair; fondness for silent films; appearing on the stage in *Young Woodley*; making *A Woman of Affairs* with Lionel Barrymore; boosting his career with *The Dawn Patrol*, *Little Caesar*, *Outward Bound*, *Scarlet Dawn*, and *The Life of Jimmy Nolan*; writing titles for silent films, also articles for *Vanity Fair* and *Esquire*; working with Ethel Barrymore on *The Old Lady Show Her Medals*; appearing in *Morning Glory* with Katharine Hepburn; memories of Charlie Chaplin; marriage to Joan Crawford; eventual reconciliation with his father; touring the Gertrude Lawrence in *The Winding Journey* and *Moonlight is Silver*; forming his own production company in England and making the *Amateur Gentleman*; back to the U.S. for *The Prisoner of Zenda*; his friendship with Laurence Olivier; co-producing *Angels Over Broadway*; helping organize the William Allen White Committee; named President Roosevelt's envoy to Latin America; making *Sinbad the Sailor* after five-and-a-half year stint in the military; recreating his own company and making *The Exile*; *That Lady in Ermine* at Fox, *O'Flynn*, and *State Secret*; receiving Knighthood; work in television on Douglas

Fairbanks Presents and U.S. Steel Hour; memories of Linda Darnell; appearing in My Fair Lady on the stage; touring in The Pleasure of His Company; revival of Present Laughter at the Kennedy Center; his physical preparation for movie roles; his more recent work in Ghost Story; reflections on the big studio system.

136 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interview: October 7, 12, 14, 1982

OHC

143

FENNER, Julia Hogan (1893-). Actress, Dallas Little Theater.

Her training with Franklin Sargent at the American Academy of Dramatic Art; return to Texas and her association with the Dallas Little Theater from 1923 to 1935; playing the lead in their productions of Jane C/egg, Candida, Hedda Gabler, Camille, and The Torch Bearers; traveling to New York with the cast of Judge Lynch in 1924 and winning the Belasco Cup in the National Little Theater Tournament; memories of director Oliver Hinsdell and Broadway producer David Belasco. Includes 1977 reunion of the Dallas Little Theater.

48 pp.

Terms of Use: Open

Interviewer: Jody Potts

Date of Interview: April 27, 1977

OHC

333

FIELD, Ron (1934-1989). Choreographer-director.

Making his Broadway debut in Lady in the Dark with Gertrude Lawrence; studying dance with George Balanchine; working as a dancer in the musicals Seventeen, Gentlemen Prefer Blondes. Carnival in Flanders. Kismet, and The Boy Friend; memories of the Jack Cole Dancers; choreographing Anything Goes off-Broadway; on Broadway choreographing such shows as Nowhere to Go But Up, Cafe Crown, and show Boat; winning a Tony for his work on Cabaret; memories of Hal Prince and Lotte Lenyya; memories of Zorba, Applause, On the Town, Mack and Mabel, King of Hearts, and Peter Pan.

42 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 8, 1985

OHC

127

FIEDLER, Arthur (1894-1979). Symphony orchestra conductor.

Studying at the Royal Academy of Music in Berlin before World War I and returning to the United States before the outbreak of war; joining the Boston Symphony Orchestra and his

recollections of German conductor Karl Muck; the anti-German sentiment in America during World War I and his experiences as a suspected spy; organizing the Boston Esplanade Concerts in 1929; taking over the Boston Pops Orchestra in 1930; discusses problems involved in television concerts; memories of George Gershwin.

25 pp.

Terms of Use: Open

Interviewer: Ann Burk

Date of Interview: September 19, 1974

OHC

478

FITZSIMONS, Charles (1924-2001). Producer.

The subject of this interview is director John Ford. Recalls meeting Ford in Ireland in 1951 just prior to shooting *The Quiet Man*; discusses Ford's work on *The Last Hurrah*, *The Quiet Man*, *She Wore a Yellow Ribbon* and others; his working relationship with FitzSimon's sister, Maureen O'Hara; Western films; his view of Ford as a deliberately self-directed character and his sensitivity as an artist.

39 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: January 8, 1991

OHC

253

FLORES, Maria (-). Employee-friend of actress Linda Darnell.

Meeting Linda Darnell in New Mexico in 1953 and being employed by her; description of Linda's New Mexico ranch; Linda's decision to give up with ranch when she married Philip Liebman; moving to California with Linda; personal assessment of Liebman; Linda's involvement with *Girl's Town* in Italy; serving as Linda's personal prompter for stage appearances; Linda's generosity, leading to exploitation by friends and associates; her marriage to Robby Robertson; touring with Linda in her nightclub act with Thomas Hayward; Linda's relationship with her family; her "private" personality; memories of Linda's daughter Lola; Linda's passion for cooking, reading, and writing letters; her relationship with Joseph Mankiewicz; Linda's love for Italy; her reclusiveness in later years; observations of Dr. Philip Kalavros; terminating her employment with Linda Darnell in 1962; Linda's political and religious views; her involvement with charity work.

49 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: August 20, 1983

OHC

285

FOCH, Nina (1924-2008). Actress.

Coming to America at age eight from the Netherlands; following in her mother's footsteps as an actress and studying with Stella Adler; screen test for Warner Bros., a six-month contract with that studio and being dropped after two months; contract with Columbia Pictures on the strength of that same test and remaining there for seven years; problems faced as a young girl growing up in Hollywood; her first important success in *My Name is Julia Ross*, bringing her the lead in *John Loves Mary* on Broadway; going back to New York after her contract with Columbia and starting another career, appearing in *Twelfth Night* and *King Lear*; roles in *An American in Paris*, *Executive Suite*; live television dramas on Studio One and Pulitzer Prize Playhouse; her work with the American Shakespeare Festival; directing *Tonight at 8:30* on Broadway; her five years as a faculty member with the American Film Institute.

40 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 16, 1983

OHC

163

FONTAINE, Joan (1917-2013). Actress.

Recalls her early Hollywood years as a young contract player at RKO; co-starring with Fred Astaire in *Damsel in Distress*; working and learning from George Cukor in *The Women*; signing with David O. Selznick for the lead in *Rebecca*; her Academy Award-winning role in *Suspicion*; making *The Constant Nymph* with her favorite leading man, Charles Boyer; *Jane Eyre* with Orson Welles; *The Emperor Waltz* with Bing Crosby; forming Rampart Productions with husband William Dozier to make *Kiss the Blood Off My Hands* and *Letter From an Unknown Woman*; her experiences filming *Tender Is the Night*; discusses her own approach to acting.

37 pp.

Terms of Use: Closed

Interviewer: Ronald L. Davis

Date of Interview: April 12, 1979

OHC

157

FOOTE, Bruce (1910-1987). Singer.

His training in voice at Syracuse University, and traveling through Europe with a college band; doing ensemble work in films during the summers of 1936 and 1937, and studying with Nelson Eddy's teacher; teaching voice at the University of Illinois for thirty-seven years; his experiences as soloist with the Chicago Theater of the Air; memories of Colonel Robert McCormick.

67 pp.

Terms of Use: Open

Interviewer: Ann Burk

Date of Interview: Fall, 1975

OHC

408

FOOTE, Horton (1916-2005). Playwright

Wanting to be an actor as a boy growing up in Wharton, Texas; studying at the Pasadena Playhouse; working in summer stock in Martha's Vineyard before moving to New York; becoming a member of the American Actors Theatre and studying with Mary Hunter Wolf; writing his first full-length play, Texas Town; directing his second play, Out of My House; directing at Sanford Meisner's Neighborhood Playhouse and working with Martha Graham; writing the ballet Daisy Lee for Valerie Bettis; his collaborations on dance-theater pieces; establishing a theater workshop with Vincent Donehue in Washington, D.C.; writing for television's The Gabby Hayes Show, Philco Playhouse, and Playhouse 90; memories of Paddy Chayesfsky; thoughts on the television, stage, and film versions of The Trip to Bountiful; writing of the screen-plays for Storm Fear, To Kill a Mockingbird, Baby, the Rain Must Fall, Tomorrow, and Tender Mercies; memories of William Faulkner; his cycle of nine plays, The Orphan's Home.

68 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: November 10, 1987

OHC

482

FORD, Dan (-). Assistant director. The subject of the interview is his grandfather, director John Ford.

His most vivid boyhood memories of spending him at Ford's Field Photo farm; recalls being on his movie sets as well as on location at Monument Valley; relationship with his grandfather as an adult; assessment of Ford's personality, his sensitivity, his Irish legacy, and his marriage and family life; discusses Ford's film Grapes of Wrath, The Quiet Man, and The Informer; his strengths as a filmmaker.

51 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 16, 1991

OHC

472

FORD, Glenn (1916-2006). Actor.

Starting as a stage manager on Broadway and the West Coast and understudying all the roles; testing at Twentieth Century-Fox and a part in Heaven With a Barbed Wire Fence; signing with Columbia Pictures and remaining there for ten years, then going to MGM for ten years; his relationship with Harry Cohn; making three films at the same time; making Gilda and Love of Carmen with Rita Hayworth; A Stolen Life with Bette Davis; memories of Fredric March.

18 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: June 2, 1990

OHC

340

FORREST, Sally (1928-2015). Dancer-actress.

Early training in ballet in San Diego; moving to Los Angeles after high school and working as a chorus girl at MGM, advancing to assistant dance director; working with Robert Alton on *The Pirate* and *The Kissing Bandit*; first acting role in *Not Wanted* with Ida Lupino directing, followed by *Mystery Street*, *Vengeance Valley* and *Never Fear*; first dancing role as a star in *Excuse My Dust* and memories of choreographer Hermes Pan; again working with Ida Lupino in *Hard, Fast and Beautiful* at RKO and recollections of studio head Howard Hughes; Broadway debut as the lead in *The Seven Year Itch*; describes her work in live television and at Las Vegas.

30 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: May 22, 1985

OHC

362

FOWLER, Gene, Jr. (1917-1998). Film editor-director.

Growing up in a literary and theatrical world in New York and California; memories of his father and visits to his home by Theodore Dreiser, Babe Ruth, Jim Corbett and Damon Runyon; introduction while a teenager to film editor Alan McNeil at Twentieth Century-Fox and job offer as a splicer in the cutting room; leaving college to become an assistant cutter; first assignment on *Thanks a Million*; meeting his future wife, Margie Johnson, while doing *The Pied Piper*; evaluation of Darryl Zanuck as a filmmaker; leaving Fox after failing to receive credit for *The Ox-Bow* incident and the beginning of his long association with Fritz Lang on *Hangmen Also Die*; discusses the major components in good film editing; assessment of work of cameramen James Wong Howe and William Fraker, directors Nunnally Johnson, Fritz Lang, and George S. Kaufman; associate producer of *The Senator Was In Discreet*; first directorial job on the cult film *I Was a Teenage Werewolf*, followed by *Showdown at Boot Hill*; experiences with television direction on *Rawhide* and *Wells Fargo*; return to film editing for Stanley Kramer on *A Child Is Waiting* and *It's a Mad, Mad, Mad, Mad World*; in charge of post-production for Lorimar Productions and work on *The Waltons*.

56 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 20, 1985

OHC

365

FOWLER, Marjorie Johnson (1920-2003). Film editor.

Attending the American Academy of Dramatic Art and deciding her future was not in acting; first job in Hollywood as screenplay analyst at Twentieth Century-Fox; her fascination with film cutting and eventual assignment to that department, where she met her future husband, Gene

Fowler, Jr.; the Fox lot during the big studio era and Darryl Zanuck and his entourage; leaving Fox and joining Fowler as his assistant cutter on *Hangmen Also Die*; their work with the Office of War Information; description of film editing process from assignment to finished product; taking over as cutter on *The Woman in the Window* when her husband was drafted during World War II; the pleasure of working on *Three Faces of Eve* and problems on *Evergreen*; return to Fox after twelve years to work for her father, Nunnally Johnson, on *Oh, Men! Oh, Women!*; experiences on *Separate Tables*, *Elmer Gantry*, *What a Way to Go*, and *Dr. Dolittle*; differences in editing for television (*Sky King*, *Death Valley Days*, *The Bob Cummings Show*, and *The George Burns Show*); qualities needed to be a good film editor.

79 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 14, 1986

OHC

15

FOX, Chastity (1946-). Exotic dancer.

Tells of leaving secretarial position to become striptease dancer; choosing her stage name; dancing in clubs in Spokane, San Francisco, Los Angeles, and Dallas; discusses steps in learning the art of striptease, finding a "gimmick"; teaching belly-dancing at the University of Texas at Arlington; use of silicone by exotic dancers; decline of striptease with the advent of pornographic films.

51 pp.

Terms of Use: Open

Interviewer: Sally Cullum

Date of Interview: June 20, 1974

OHC

355

FRANKOVICH, Mike (1910-1992). Film producer.

Growing up in Los Angeles as the son of immigrant parents; early interest in films as an extra; adopted by Joe E. Brown and attending UCLA; early career as baseball player and sports announcer; producing serials for Herb Yates at Republic Pictures; making films in Europe in the early 1950s as an independent producer; becoming chairman of British branch of Columbia in 1959; in charge of international production in 1962; return to Hollywood in 1963 as vice president in charge of production; later independent producer releasing through Columbia.

32 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 24, 1986

OHC

302

FREEMAN, Kathleen (1919-2001). Actress.

Performing with her parents in vaudeville; studying music at UCLA; performing with the Circle Players and being coached by Charlie Chaplin and Gladys Cooper; making her first film, *Naked City*, at Universal; recollections of the major Hollywood studios; other films, including *A Place in the Sun*, *Singin' in the Rain*, *Houseboat*, and *It's About Time*; working with Jerry Lewis as an actor and director; her television work in *Topper*, *The Bob Cummings Show*, *Funny Face*, and *Lotsa Luck*; touring with stage productions of *Annie*, *Death Trap*, and *Woman of the Year*; her philosophy of performing comedy.

50 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 24, 1984

OHC

131

FULL CIRCLE. Four members of a rock group of eight called FULL CIRCLE: STEVE GOLDSMITH, saxophonist (1954-); ROSEMARY NEUROTH, lead singer (1954-); PAT GANGNON, drummer (1947-); GINNI SMITH, keyboard (1951-).

Discuss, individually, their early musical training, career goals, attractions and frustrations of being working musicians; importance of maintaining a stage image; their professional dreams; personal growth through music.

71 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 4, 1978

OHC

361

GARDE, Betty (1905-1989). Character actress.

Early exposure to the theater, encouraged by her editor father; abandoning college to join a resident stock company, the Mae Desmond Players; moving to New York and making the rounds of producers; first play in the road company of *The Nervous Wreck*, with Otto Kruger and Edward Arnold; returning to stock with the Wright Players and touring the Middle West; return to New York in 1930 and part in film *The Lady Lies*, for Paramount in Astoria with Claudette Colbert; memories of the Astoria studio and early filmmaking there; to Broadway in *The Social Register*; Depression years and its devastating effect on the theater; turning to radio for employment and finding more work than she could do, performing on *The Eddie Cantor Show*, *NBC Theater of the Air*, and *Gangbusters*; return to Broadway in 1939 in *The Primrose Path* for George Abbott; continuing her radio career on *Mercury Theater on the Air* and memories of Orson Welles and John Houseman; experiences in soap operas *Mrs. Wiggs of the Cabbage Patch*, *Lorenzo Jones*, *My Son and I*, and *Front Page Farrell*; getting the role of Aunt Eller in the original production of *Oklahoma!* and problems in making that show a hit; her second film career, beginning with *Call Northside 777*, then *The Prince Who Was a Thief and Caged*.

66 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 13, 1986

OHC

425

GARLAND, Beverly (1926-2008). Actress.

Performing at the Glendale (California) Little Theater as a child; moving with her family to Phoenix and performing there with the Little Theater and on live television shows; making her first movie, D.O.A.; appearing in the live television series Mama Rosa; making movies such as The Petrified Forest and The Desperate Hours, as well as the B movies New Orleans Uncensored. The Steel Jungle, Swamp Woman, Gunslinger, Miami Story, and The Alligator People; memories of Roger Corman; playing Bing Crosby's wife on television's The Bing Crosby Show and later Fred MacMurray's wife on My Three Sons; her further appearances in feature films, including Pretty Poison, The Mad Room, Where the Red Fern Grows, and Sixth and Main; her involvement with her family in the operation of the Beverly Garland Hotel.

45 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 10, 1988

OHC

137

GARRETT, Betty (1919-2011). Actress-singer.

Early training at the Neighborhood Playhouse in New York; first stage appearance with the Mercury Theater in 1938; doing musical revues with the Flatbush Arts Theater and the American Youth Theater; first Broadway role in Something for the Boys, followed by Jackpot, Laffin' Room Only, and Call Me Mister; contract with MGM in 1948 and film debut in Big City; making Words and Music with Mickey Rooney; Take Me Out to the Ball Game with Gene Kelly and Frank Sinatra; Neptune's Daughter with Red Skelton and Esther Williams; her later stage work in Spoon River Anthology; touring with her husband, Larry Parks; her television work in All in the Family and Laverne and Shirley.

63 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 23, 1978

OHC

35

GAYLORD, Martha Bumpas (1921-2005). Actress

Her early work at the Pasadena Playhouse before moving to Dallas; joining the Margo Jones Theater in 1951 as a resident member of that repertory company; discusses the impact of Margo Jones' professional philosophy on the regional theater movement.

25 pp.

Terms of Use: Open

Interviewer: Carole Cohen

Date of Interview: April 11, 1974

OHC

147

GEER, Will (1902-1978). Stage, screen, and television actor.

His early days in the theater touring with Minnie Maddern Fiske's repertory company; memories of Mrs. Fiske as Becky Sharp; joining the Federal Theater Project during the Depression and playing Mr. Mister in Marc Blitzstein's controversial *The Cradle Will Rock*; touring the California migratory camps with Woody Guthrie during the Dust Bowl era; being chosen by John Steinbeck to play Slim in *Of Mice and Men*; the Blacklist period for American Actors.

35 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 29, 1975

OHC

295

GELBART, Larry (1923-2009). Dramatic author.

Beginning his comedy writing while still in high school and contributing to Danny Thomas' radio show; signing with William Morris Agency at age sixteen and receiving a spot on the staff of Duffy's Tavern; working with Abe Burrows on the Joan Davis Show; experiences as staff writer for four years with Bob Hope; learning to write sketches on *The Red Buttons Show*; working with Sid Caesar, Mel Brooks, Neil Simon, Carl Reiner, and Howard Morris on *Caesar's Hour*; difficulties during the book for *A Funny Thing Happened on the Way to the Forum* and getting the show produced; screenplays for *The Notorious Landlady* and *Not With My Wife, You Don't!*; creating the television series *M*A*S*H**; difficulties with his television production *United States*; return to the stage with Sly Fox; work in progress.

57 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 15, 1983

OHC

347

GENNARO, Peter (1919-2000). Dancer-choreographer.

Working and dancing in his family's neighborhood bar in Metairie, La., before being drafter for World War II; joining a special services group while stationed in China and doing shows for the Army; to New York after the war to the American Theater Wing on the G.I. Bill, and studying with Katherine Dunham; meeting his future wife on a road tour with the San Carlo Opera

Company; work in the subway circuit with role in original company of Guys and Dolls; first choreography for Seventh Heaven; dancing in Pajama Game with Carol Haney and Bells are Ringing with Judy Holliday; assisting Jerome Robbins on West Side Story; his work in television on the Ed Sullivan Show and Perry Como Company; working with Judy Garland; Unsinkable Molly Brown on Broadway and in the film; recollections of Irving Berlin's Mr. President; choreographing Annie.

71 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: June 2, 1986

OHC

377

GIFFORD, Gail (-). Motion picture publicist.

Move to California from Michigan as a teenager; brief fling at acting with Marta Oatman School of the Theatre before attending UCLA and Northwestern; first association with films in stenographic pool at Columbia and assignment to publicity department for nine years; describes the Columbia publicity department in the 1930s and working with Rita Hayworth, Janet Blair, William Holden, Rosalind Russell, Jean Arthur, and Glenn Ford; compares publicity methods of the Golden Era of Hollywood with today's situation; memories of Columbia Studio head Harry Cohn; leaving Columbia in 1945 and joining an independent publicity office, then to Universal in 1951 and her twenty-year tenure there; promotional tours to Argentina, Paris, and Mexico; changes at Universal with takeover by MCA and shift to television production.

50 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 20, 1986

OHC

148

GISH, Lillian (1893-1993). Stage and film actress.

Appearing on the stage at age six with Sarah Bernhardt; meeting Mary Pickford at Biograph Studios; making her first silent film, *The Unseen Enemy*, for D.W. Griffith; her experiences in filming *The Birth of a Nation*, *Orphans of the Storm* with sister Dorothy, *The White Sister* with Ronald Colman; her last silent films, *La Boheme* and *The Scarlet Letter* in 1926; the beginning of sound and her return to the stage; discusses her later films *Duel in the Sun* and *A Wedding*; memories of Mary Pickford, David Belasco, Irving Thalberg, and D.W. Griffith.

34 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 4, 1979

OHC

452

GHOSTLEY, Alice (1926-2007). Actress.

Growing up in Missouri and attending the University of Oklahoma; doing a nightclub act after moving to New York; memories of summer stock; her debut in *New Faces* of 1952; memories of Leonard Sillman and John Murray Anderson; her stage appearances in *Trouble in Tahiti*, *Sandhog*, *All in One*, *Shangri-La*, and *Livin' the Life*; television productions of *Cinderella* and *Twelfth Night*; appearing in *A Thurber Carnival* and memories of James Thurber; winning a Tony Nomination for her role in *The Beauty Part*; memories of Bert Lahr; her film work, including *To Kill a Mockingbird*, *My Six Loves*, *The Film-Flam Man*, and *The Graduate*; winning a Tony Award for her work in *The Sign in Sidney Brustein's Window*; appearing on such television shows as *The Jackie Gleason Show*, *Captain Nice*, *Bewitched*, *Mayberry R.F.D.*, *Nichols*, and *Designing Women*; other stage roles, including *Annie*, *Gentlemen Be Seated*, and *Nunsense*.

44 pp.

Terms of Use: Open

Interviews: Ronald L. Davis

Date of Interview: July 19, 1989

OHC

80

GORDON, Gale (1906-1995). Radio, television, stage, and film actor.

Recalls childhood in England; first Broadway experience as dresser to Richard Bennett; move to Hollywood in 1924; recalls working as an extra in a Garbo picture; discusses career playing in stock companies, early radio, radio sponsors and censors; transition from radio to television in *Our Miss Brooks*; long working relationship with Lucille Ball.

58 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: June 16, 1975

OHC

268

GORDON, Michael (1909-1993). Stage and screen director.

His first interest in drama during summer camp as a teenager, and later joining a drama club while at Johns Hopkins University; graduate study at the Yale Drama School with George priosh Baker; going to New York in 1932 with the goal of becoming a director; his first job as a chorus boy in a musical, also second assistant stage manager; his association with the Group Theater as a production manager for Harold Clurman and Lee Strasberg; Broadway experiences; move to Hollywood as a dialogue director at Columbia and subsequently director of B films; return to New York and his success as director of *Home of the Brave* on Broadway, leading to a contract in 1946 with Universal-International to direct A films; his experiences making *The Web*, *Another Part of the Forest*, *An Act of Murder*, and *Cyrano De Bergerac* with Jose Ferrer; move to Twentieth Century-Fox for *I Can Get It for You Wholesale*; discusses the period of blacklisting in films and the Hollywood Ten, resulting in the termination of his contract; his

second Broadway career directing *Anna Christie*, *The Male Animal*, and *The Tender Trap*; discusses the cast of *Pillow Talk*, made after yet another return to films, followed by *Portrait in Black*, *Boys Night Out*, *Take Her, She's Mine*; his current teaching experience at UCLA.

180 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interviews: August 7, 12, 1981; July 26, 1982

OHC

419

GOTTLIEB, Joseph (-). Radio-television writer-producer.

Born and raised in Philadelphia; attending the University of Pennsylvania; first writing job for WCAU radio in Philadelphia; writing for *The Columbia Workshop* on CBS radio; program director for WMCA in New York; writing-directing-producing *New World A-Coming* and *Halls of Congress*; associate producer of the National Republican Convention of 1940; memories of Norman Corwin; elements involved in directing for radio; director of radio concerts for the Philadelphia Orchestra; writing and producing the television game shows *Strike It Rich* and *The Big Pay Off*; writer for the CBS documentary series *Conquest*; editor-producer of *Love of Life* and *The Secret Storm*; head writer for the PM show, starring Mike Wallace; making *The War to End All Wars* and a film biography of General Douglas MacArthur for Twentieth Century-Fox; his long association with the *Today* show as writer-producer; memories of *Today* show interviews with Rose Kennedy, Golda Meier, Emperor Haile Selassie, and Hubert Humphrey.

49 pp.

Interviewer: Roland L. Davis

Date of Interview: July 20, 1988

OHC

14

GOTTLIEB, Lou (1923-1996). Folk singer.

Tells of ethnic background and childhood in Glendale, California; singing with *The Gateway Singers* in 1950s; formation of *The Limelites* in 1959; recording with RCA Victor; television performances on *Dinah Shore Show*, *Perry Como Show*, and *Hootenanny*; playing guru in *I Love You*, Alice B. Toklas; discusses phenomenon of popularity, spontaneity in performing, and the rewards of a performer.

28 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: June 19, 1974

OHC

484

GOULDING, Mike (1905-1992). Widow of Harry Goulding and owner of Goulding's Trading Post in Monument Valley.

Coming to Monument Valley in 1923 with her Indian trader husband; becoming friends with the Navajos; persuading John Ford to come to Monument Valley in 1938 to film Stagecoach; discusses their relationship with Ford, the casts and crews on later films Fort Apache, My Darling Clementine, Cheyenne Autumn, She Wore a Yellow Ribbon, and The Searchers.
29 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: September 13, 1991

OHC

411

GOULET, Robert (1933-2007). Singer-actor.

Singing for family and friends as a child in Canada; knowing in high school that he wanted to be a professional singer; scholarship to the Royal Conservatory of Music in Toronto, studying opera; playing in stock companies throughout Canada in South Pacific and Finian's Rainbow; first U.S. performances in Warren, Ohio in Pajama Game and Bells Are Ringing; describes how the role of Lancelot in the Broadway production of Camelot came about, memories of Moss Hart and Lerner and Loewe, Richard Burton and Julie Andrews; his film work in Honeymoon Hotel and I'd Rather Be Rich; television series The Blue Light, and TV musicals Brigadoon, Carousel, and Kiss Me, Kate; back to Broadway and Tony Award for The Happy Time; touring in I Do, I Do; his current tour with South Pacific.

36 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: October 15, 16, 1987

OHC

92

GRANVILLE, Bonita (1923-1988). Film actress and television producer.

Recalls beginning in motion pictures at the age of seven in Westward Passage; education by tutors on studio sets until age eighteen; reading for her role of the brat in These Three for Samuel Goldwyn; working with directors William Wyler, John Ford, Edmund Goulding, and King Vidor; making Nancy Drew series; marriage and retirement from films; discusses later work as television producer of Lassie series; views on her career as a child actress.

39 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 4, 1976

OHC

266

GRAY, Coleen (1922-). Actress.

Coming to California during World War II, working first as a waitress, then as a typist; joining

a little theater group in Los Angeles; being contacted by an agent who took her to Twentieth Century-Fox; first film break in Red River with John Wayne, followed by Kiss of Death for Henry Hathaway; making Nightmare Alley with Tyrone Power; her experiences in the short-lived Broadway play Leaf and Bough, followed by the joy of Riding High with Bing Crosby; memories of director Stanley Kubrick while making The Killing; her experiences in the soap opera Days of Our Lives.

47 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 14, 1983

OHC

12

GRAY, Jerry (1915-1976). Orchestra leader, arranger, composer.

Recalls early training at Boston Conservatory of Music; career as arranger with Artie Shaw; arrangements and original compositions for Glenn Miller Orchestra; movie experiences with Miller; discusses techniques of arranging for orchestra; the Glenn Miller "sound"; World War II years with Glenn Miller Air Force Band; doomed flight of Glenn Miller; conducting Venetian Room orchestra at Fairmont Hotel.

30 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: October 28, 1974

OHC

367

GREAVES, William (1926-2014). Actor-filmmaker.

Growing up in Harlem with a love of dancing; dancing at Carnegie Hall and Town Hall before joining the Pearl Primus Dance Company; being chosen for a role in Owen Didson's Garden of Time at the American Negro Theatre; Broadway debut as Howard in Finian's Rainbow; memories of director Bretaigne Windust, lyricist E. Y. Harburg, composer Burton Lane, and choreographer Michael Kidd during that production; Lost in the Stars in 1949 and working with Rouben Mamoulian, Kurt Weill, and Maxwell Anderson; experiences appearing in films Souls of Sin, Miracle in Harlem, and Lost Boundaries; studying film production for two years and acting in live television before migrating to Canada for eleven years; his work there on the National Film Board and forming his own theater group; current work as a documentary filmmaker.

28 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: October 9, 1985

OHC

83

GREEN, John (1908-1989). Composer/conductor.

Born in New York City; studying piano at an early age and beginning to compose; attending Horace Mann School; memories of George Gershwin, Gertrude Lawrence, and Jerome Kern; graduating from Harvard; writing "Body and Soul" for Gertrude Lawrence; arranging for Guy Lomardo's orchestra; rehearsal pianist and orchestrator at Paramount studio in Astoria and working with Maurice Chevalier; writing his first film score for *Secrets of a Secretary*; meeting William Paley and conducting at CBS; leaving to join Jack Benny on the Jello radio program; music director and conductor for Rodgers and Hart's Broadway show *By Jupiter*; offer by Arthur Freed and L.B. Mayer to come to MGM as staff composer/conductor, later head of the music department; his work on *Fiesta*, *An American in Paris*, *Raintree Country*, *High Society*, *Oliver*, *Brigadoon*; associate conductor of Los Angeles Philharmonic in 1958; as music director of Academy Awards Orchestra; concert work.

153 pp.

Terms of Use: Open

Interviewer: Ann Burk

Dates of Interviews: July 17, 19, 21, 1975

OHC

473

GREENBAUM, Everett (1919-1999). Scriptwriter.

Education at MIT; teaching flying for the Navy; winning a prize for a play for a Navy show contest; to New York after World War II, taking courses in the novel and documentary filmmaking; to Sorbonne on the G. I. Bill; selling his first article to magazine *Air Trails*; in radio in Buffalo; working his way to New York again and eventually job writing for TV show *Mr. Peepers* for three years with his partner Jim Fritzell; memories of Wally Cox and Marlon Brando in New York; views on writing for television as opposed to feature films; to Hollywood and writing for *The Real McCoys* and *The Andy Griffith Show*; first feature film *Good Neighbor Sam*; work on *The Ghost and Mr. Chicken*, *The Reluctant Astronaut*, and *M*A*S*H*.

39 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 21, 1990

OHC

89

GREENE, Herbert (1921-1985). Broadway producer, conductor, composer, and arranger. Recalls first training at the Third Street Music Settlement in New York; studying composition with Wallingford Reigger and voice with Metropolitan Opera Guild teacher Frances Alda; auditioning for Leonard Bernstein for a part in *On The Town*, and taking over conducting of this production at age twenty-three; memories of George Abbott; excitement of Broadway during the war years; working with Cole Porter on *Silk Stockings*; casting non-singers in musical roles, such as Robert Preston in *The Music Man* and Judy Holliday in *Bells Are Ringing*; working with Frank Loesser on *Guys and Dolls* and *Most Happy Fella*; discusses the function of music in a musical show; his view of the artistic future.

82 pp.

Terms of Use: Open
Interviewer: Ann Burk
Date of Interview: August 10, 1976

OHC

128

GREY, Joel (1932-). Stage and screen actor-performer.

Growing up as the son of well comedian Mickey Katz; theatrical training at the Cleveland Playhouse; performing with his father in the Borscht Capades; early television appearances with Eddie Cantor and December Bride; New York debut in in The Littlest Revue; touring in Stop the World, I Want to Get Off; discusses creating the role of M.C. in Cabaret on Broadway and the transferal to film; playing George M. Cohan in George M on the stage and later as a television production; his experiences making Buffalo Bill and the Indians for Robert Altman.

26 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: May 25, 1978

OHC

44

GROOM, Dewey (1918-). Country-Western singer.

Growing up singing gospel music in East Texas; trading his calf for a guitar at age fourteen; first performing experience singing on radio station WRR in Dallas in 1939; being drafted into the Army in 1941 and entertaining troops in the barracks; becoming part of a special services unit in the South Pacific; joining a band after the war and performing for twenty years before starting the Longhorn Ballroom in Dallas in 1950; discusses the steady growth of country-western music since World War II and the contribution of performers Tex Williams, Roy Acuff, Ernest Tubb, and Spade Cooley; the influence of Bob Wills on the popularity of Western swing music; the emergence of “rockabilly” with Elvis Presley.

42 pp.

Terms of Use: Open

Interviewer: Steve Tucker

Date of Interview: March 9, 1974

OHC

397

HAAS, Dolly (1910-1994). Actress.

Recalls her youth in post-World War I Germany, the daughter of British parents; dancing in the children’s ballet at the Hamburg Opera; going to Berlin at age sixteen and beginning her movie career in Dolly Gets Ahead under the direction of Anatole Litvak; making The Ugly Girl for Henry Koster; describes the effect of Hitler and the Nazis on the theatrical world of Berlin; fleeing Germany in 1934 for England; filming a remake of Broken Blossoms in London and meeting D.W. Griffith; coming to the United States and appearing on Broadway in The

Threepenny Opera, Crime and Punishment, and War and Peace; replacing Mary Martin in Lute Song and her memories of Yul Brynner in that production; making the film I Confess with Alfred Hitchcock and impressions of Montgomery Clift; assessment of her leading role in Anastasia on Broadway; meeting her future husband, Al Hirschfeld, when he did a drawing of her for the New York Times.

41 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: October 6, 1986

OHC

68

HAMMAN, Cloet (1899-). Country-western musician.

Playing in his family's band as a child; joining the East Texas Serenaders in the 1920s; recording for Columbia, Brunswick, and Deca Records; memories of the other band members; performing for private and public dances; playing a mixture of traditional country and popular tunes.

24 pp.

Terms of Use: Open

Interviewer: Stephen Tucker

Date of Interview: May 8, 1976

OHC

404

HARMAN, Estelle (1922-1995). Drama coach.

Performing on radio soap operas at age eight and in small acting roles through her teens; return to college, receiving undergraduate degree in history and M.A. in theater-speech; teaching at UCLA under department chairman Kenneth MacGowan; leaving UCLA to become head of talent at Universal Studios; describes her various duties in that position and working with contract players Rock Hudson, Tony Curtis, Dennis Weaver, Hugh O'Brian and Barbara Rush; leaving Universal in 1953 to open her own school to train actors; coaching political candidates.

25 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 16, 1987

OHC

22

HARRIS, Lynn (1914-). City manager of Interstate Theaters in Dallas, Texas.

Recalls his determination as a youngster to work in the theater business; beginnings as part-time usher at the Majestic Theater in 1929 and advancement to an executive position; describes the grandeur of the Majestic Theater and its various services in the '20s; transition from silent to sound pictures; changes in physical structure of theaters; effects of radio, television, and special events on movie attendance; his memories of Karl Hoblitzelle.

46 pp.

Terms of Use: Open

Interviewer: Dennis Hillman

Date of Interview: March 7, 1974

OHC

67

HART, Margie (1913-2000). Burlesque performer.

Ronald L. Davis recalls his two-hour conversation with Margie Hart; born in a small town outside Kansas City, Missouri; playing in a stock production of *Rain*; going into burlesque as a teenager, working mainly in the New York area; her recollections of typical backstage conditions; performing on the same bill as such well-known entertainers such as Joe E. Brown, George Jessel, Phil Silvers and the Red Buttons; memories of Georgia Southern and Gypsy Rose Lee; performing in the revue *Wine, Women and Song*, a production of *Cry Havoc*, and several summer stock productions; making a film at Monogram with Gale Storm; entertaining troops during World War II.

10 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: May 26, 1977

OHC

24

HARTING, Frank (1905-). Actor, public relations representative, associate of Margo Jones. Working for the United Press in Dallas and becoming the local press agent for the first talking pictures; arrival in New York, asking Florenz Ziegfeld for a job, becoming a Paramount Theater usher; return to Dallas as movie/drama critic for the *Dallas Dispatch*, then business manager of the Dallas Little Theater; establishing the Southwestern School of the Theater with Louis Quince; his first meeting with student Margo Jones; memories of Margo Jones' early days in Dallas, the establishment of the Margo Jones Theater, her production of *Inherit the Wind*, her New York directing efforts, her association with Tennessee Williams.

39 pp.

Terms of Use: Open

Interviewer: Carole Cohen

Date of Interview: March 13, 1974

OHC

210

HASSO, Signe (1915-2002). Actress.

Arriving in Hollywood in 1941 after a successful stage and film career in her native Sweden; American screen debut in *Heaven Can Wait*; discusses filming *The Story of Dr. Wassell*, *The Seventh Cross*, *The House on 92nd Street*, and *A Double L on Broadway* in *Golden Wings*, *Uncle Vanya*, and *The Apple Cart*; her later career as a novelist, poet, and short story writer.

47 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 16, 1980

OHC
284

HATHAWAY, Henry (1898-1985). Film director.
His early theatrical background; leaving school in 1914 for work at Universal to help support family; his first directing assignment at Paramount; on location for Lives of a Bengal Lancer with Gary Cooper; the first film made in color on location, Trail of the Lonesome Pine; experiences on Brigham Young; working with John Wayne for the first time in Shepherd of the Hills, and later in Sons of Katie Elder and True Grit; filming on the streets of New York for The House on 92nd Street, and Boston and Quebec for 13 Rue Madeleine; association with Darryl Zanuck; memories of The Desert Fox; his approach to planning and directing a film; his penchant for realism.

58 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: January 6, 1983

OHC
469

HAVOC, June (1916-2010). Actress.
Performing as a child in vaudeville; making her Broadway debut in Forbidden Melody; memories of Pal Joey, George Abbott, Larry Hart, and Richard Rodgers; working at RKO studios and Twentieth Century-Fox; memories of Elia Kazan and the Actors Studio; her radio work, including such shows as Sam Spade and Suspense; appearing in her television situation comedy, Willy; stage appearances in The Infernal Machine, Midsummer Night's Dream, The Skin of Our Teeth, and Sweeney Todd; writing and directing Marathon '33; her theater in New Orleans.

40 pp.
Interviewer: Ronald L. Davis
Date of Interview: April 14, 1990

OHC
7

HAWKINS, Gaynell (1897-). Educational director of the Civic Federation of Dallas.
Growing up in Waxahachie; association with Civic Federation; recollections of Elmer Scott, his relationship to the Dallas business community; the various adult education programs of the Civic Federation; post-graduate study at the New York School of Social Work; founding of Dallas Negro Little Theater; Civic Federation lecture series; cultural activities at Scott Hall; staff and personalities surrounding the Civic Federation; her relationship with Elmer Scott after moving to Georgia.

73 pp.

Terms of Use: Open

Interviewer: Carole Cohen

Dates of Interviews: September 19, 20, 1974

OHC

188

HAYES, Helen (1900-1993). Actress.

Her first appearance in stock at age five and her Broadway debut at eight in *Old Dutch* for Lew Fields; touring with John Drew in *The Prodigal Husband*; becoming a star at twenty-one in *Clarence* and *To the Ladies!*; her leading roles in *What Every Woman Knows* and *Coquette*; preparing for her roles in *Mary of Scotland* and *Victoria Regina*; her first film successes, *The Sin of Madelon Claudet* and *A Farewell to Arms*; memories of George Kaufman, Maxwell Anderson, and her husband, playwright Charles MacArthur.

43 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: October 19, 1979

OHC

202

HAYWARD, Thomas (1920-). Metropolitan Opera tenor.

Growing up in Kansas City in a musical family, moving to New York in 1943 and vocal training with Enrico Rosati, Frank La Forge, and Renato Bellini; winning the Metropolitan Opera Auditions in 1943 and his debut at the Met as Tybalt in *Romeo and Juliet*; his fourteen years at the Met; memories of Mario Lanza, Dorothy Kirsten, Lawrence Tibbett, Jussi Bjoerling, Edward Johnson, and Rudolf Bing; singing leading and secondary roles in *Otello*, *Pagliacci*, *Manon Lescaut*, *Faust*, *La Traviata*, *Rigoletto*, and *Tosca*; leaving the Met in 1960 for a nightclub tour with screen actress Linda Darnell; his association with Southern Methodist University since 1964 as a voice teacher and artist-in-residence.

115 pp.

Terms of Use: Open

Interviewers: Ann Burk and Ronald L. Davis

Dates of Interviews: March 27, 1974; March 9, 1981; April 10, 1982

OHC

98

HEAD, Edith (1907-1981). Motion picture costume designer.

Recalls apprenticeship with Howard Greer and Travis Banton at Paramount Studios; first assignment on her own for Mae West in *She Done Him Wrong*; advancement to head of wardrobe at Paramount in 1939; discusses designing in the "Golden Age of Motion Pictures" as opposed to today's films; role of censorship in costume design; influence of World War II on fashion.

26 pp.

Terms of Use: Open

Interviewer: Ann Burk

Date of Interview: July 29, 1975

OHC

243

HEALY, Mary (1918-2015). Singer-actress.

Growing up in New Orleans; working at the Twentieth Century-Fox Film Exchange and singing at the Roosevelt Hotel; meeting Ivan Kahn and traveling to Hollywood for a screen test; memories of actress Linda Darnell; acting in films and marriage to actor Peter Lind Hayes; working in radio and television.

39 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: October 2, 1982

OHC

257

HEDREN, Tippi (1935-). Film actress.

Tells of modeling career and posing for commercials; receiving contract to appear in Alfred Hitchcock's movie *The Birds* and additional film roles; discusses personalities and directing techniques of Alfred Hitchcock and Charlie Chaplin; her interest in animals.

21 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 24, 1982

OHC

345

HENREID, Paul (1907-1992). Actor/director.

As a young actor with Max Reinhardt's company in Vienna; to London stage for *The Jersey Lily* and first film *Goodbye, Mr. Chips*; Broadway debut in *Flight to the West*; contract with Warner Brothers and making *Now Voyager* with Bette Davis; memories of *Casablanca* and co-stars Ingrid Berman and Humphrey Bogart; acting in and producing *The Spanish Main*; experiences doing live television with Claudette Colbert in *One Coat of White*; first directing effort in *For Men Only*.

OHC

283

HENDERSON, Florence (1934-). Singer-actress.

Growing up in the midwest; studying drama at the American Academy in New York; being cast in *Wish You Were Here* by Josh Logan; playing *Laurey* in *Oklahoma!*; starring in *Fanny on*

Broadway with Walter Slezak; television work, like The Tonight Show and The Dean Martin Show; television version of Little Women with Margaret O'Brien and Joel Grey; playing Maria in the national company of The Sound of Music; doing Noel Coward's The Girl Who Came to Supper on Broadway; in the Lincoln Center revival of South Pacific; being cast in television's Brady Bunch while overseas filming Song of Norway; her experience with a long-running television series.

30 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 18, 1983

OHC

185

HENDRICKS, Bill (ca. 1906-). Film publicist.

His early career handling advertising and publicity for Warner Bros. theaters; joining Warner Bros. Studios after World War II as a film publicist and eventually becoming publicity director; his later work as head of Warner's cartoon division; his experiences promoting starlets Virginia Mayo, Janis Paige, and Doris Day; promotional campaigns on The Beast from 20,000 Fathoms, White Heat, House of Wax, and Giant; recollections of Humphrey Bogart, Jack Warner, Louella Parsons, and Mario Lanza.

43 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 26, 1979

OHC

74

HENNING, Paul (1911-2005). Radio and television writer.

Singer and script writer at KMBC in Kansas City in 1930s; move to Chicago in 1937 to write for Fibber McGee and Molly Show; transition from radio to television with Burns and Allen Show in 1949; writing television shows Bob Cummings Show, Beverly Hillbillies, Petticoat Junction; producing Green Acres for television; writing Lover Come Back for movies with Stanley Shapiro; discusses rural humor and secret of successful television shows.

42 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 19, 1975

OHC

77

HENNING, Ruth Barth (1913-2002). Radio actress and broadcast script writer.

Recalls career as radio actress and continuity writer on KMBC in Kansas City in 1930s; move to Chicago as freelance radio actress; doing commercials on WLS and WGN in Chicago; role in

Don Winslow of the Navy and script writer with NBC in Chicago; discusses life in Hollywood as wife of radio-television writer Paul Henning, creator of Bob Cummings Show, Beverly Hillbillies, and Petticoat Junction; mother of actress Linda Henning.

97 pp.

Terms of Use: Open

Interviewer: Chris Anderson

Date of Interview: July 23, 1975

OHC

42

HERMAN, Robert (1925-). Opera impresario.

Learning to play oboe, flute, and clarinet in his high school orchestra; interest in languages during World War II in Italy; studying opera management with Carl Ebert at the University of Southern California from 1946 to 1949; Ebert's assistant at the Glyndebourne and Edinburgh festivals in 1950, also the Los Angeles Opera Guild; joining the Metropolitan Opera in 1953 and his duties as assistant stage manager, assistant director, then assistant general manager; working with Max Rudolf; the Met's move from the old house and opening night at Lincoln Center; becoming General Manager of the Opera Guild of Miami in 1973.

45 pp.

Terms of Use: Open

Interviewer: Ann Burk

Date of Interview: March 22, 1974

OHC

464

HESTON, Charlton (1923-2008). Actor.

Attending Northwestern University on an acting scholarship; appearing with Katharine Cornell in Antony and Cleopatra; working in live television; work in the films Dark City, The Greatest Show on Earth, The Ten Commandments, Ruby Gentry, The Savage, The President's Lady, Skyjacked, Arrowhead, The Naked Jungle, The Private War of Major Benson, Touch of Evil; live television in Playhouse 90; on stage in Mister Roberts at City Center; working with George Stevens, William Wyler, and Sam Peckinpah; discusses his roles in Ben-Hur, El Cid, The Agony and the Ecstasy, Planet of the Apes, Will Penny, Khartoum, The War-Lord; directing and performing in Antony and Cleopatra; theater work in Macbeth and Man for All Seasons.

91 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interviews: July 18 and 21, 1989; July 20, 1990

OHC

75

HIGGINS, May (1888-1980). Secretary to operatic soprano Claudia Muzio.

Recalls tours of United States, Europe, and South America with Muzio; opening of War Memorial Opera House in San Francisco; discusses Muzio's personality, her relationships, her art on stage.

43 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: May 2, 1975

OHC

99

HILL, Arthur (1922-2006). Canadian actor who has performed on the British and American stage, screen, and television.

Recalls touring in Canada with drama group from the University of British Columbia; first appearance on the professional stage in London in Home of the Brave and The Male Animal; his role of Cornelius Hackel in The Matchmaker under the direction of Tyrone Guthrie; his debut on Broadway in the same play; discusses in depth preparing for the role of George in Who's Afraid of Virginia Woolf?; Hollywood film work; the limited success of Eugene O'Neill's More Stately Mansions with Ingrid Bergman; television series Owen Marshall, Counselor at Law; television special Judge Horton and the Scottsboro Boys; his reasons for being an actor.

76 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 5, 1977

OHC

398

HIRSCHFELD, Al (1903-2003). Theater artist.

Starting as a sculptor and painter and studying in Paris during the 1920s; memories of other expatriots and visiting Gertrude Stein's salon; becoming theater correspondent for the Herald Tribune in Moscow in 1927; interest in graphic drawings during a visit to Bali in 1931; return to the United States and first publication of his line drawings in New Masses; first caricature for the New York Times of Sir Harry Lauder; discusses influence on his work by Charles Dana Gibson and John Held; book on speakeasies, Manhattan Oases, in 1932 and collaboration with William Saroyan on Harlem in 1941; experiences on around-the-world trip for Holiday magazine; explains his choice of the theater as the focus of his art; his process of selection and execution of subjects.

40 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: March 17, 1987

OHC

402

HOLLAND, Joseph (-). Actor.

Going to Europe after graduation from the University of Richmond and being accepted by the Royal Academy of Dramatic Art; returning to New York in 1934 and bit part in Romeo and Juliet with Katharine Cornell and Orson Welles, followed by a role in Parnell; joining Orson Welles as one of the original members of Mercury Theater; describes the Mercury's modern dress production of Julius Caesar and Welles' abilities as actor and director; association with John Houseman and Marc Blitzstein; experiences in radio with Mercury Theater of the Air; return to Broadway in Swingin' the Dream, a musical version of Midsummer Night's Dream; service in the army during World War II and entering the concentration camp at Buchenwald; return to the theater and acting again with Cornell in Antony and Cleopatra; leading role in Maxwell Anderson's The Bad Seed and memories of child actress Patty McCormack; appearances in Denver's Elitch Gardens in The Admirable Crichton and Witness for the Prosecution; brief film career in Rally Round the Flag, Boys and Compulsion, then touring with Margaret Webster in Macbeth and Hamlet; back to Broadway in Leslie Howard's production of Hamlet.

OHC

459

HOLLIMAN, Earl (1928-). Actor.

Growing up in Louisiana and wanting to be an actor; joining the Navy and performing in service plays; studying drama at USC and transferring to Pasadena Playhouse; first film, a one line part in Scared Stiff; being noticed as an extra and signing with an agent; first film at Twentieth Century-Fox, Destination Gobi; apprenticeship in B pictures; first major film The Bridges at Toko-Ri; his big break in Giant and memories of James Dean; disappointment with Forbidden Planet; his favorite role in The Rainmaker with Katharine Hepburn; with Barbara Sanwyck in Trooper Hook; his assessment of Hall Wallis as a producer; state of the film industry today; first TV experience in Playhouse 90; also Kraft Theater; working with Geraldine Page in Summer and Smoke; doing the pilot of The Twilight Zone series; roles in Sons of Katie Elder; his television series Police Woman with Angie Dickman.

70 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 24, 1989

OHC

416

HOLM, Celeste (1919-2012). Actress.

Developing an interest in theater at an early age; studying ballet with Adolph Bolm; appearing in summer stock productions in Deer Lake, Pennsylvania; understanding Ophelia in Gloriana; auditioning for Lunt and Fontanne, leading to being cast in The Time of Your Life; memories of William Saroyan, Gene Kelly, and William Bendix; appearing in Another Sun, George M. Cohan's The Return of the Vagabond, Papa Is All, and The Damask Cheek with Flora Robson; recollections creating the character of Ado Annie in Oklahoma!; Bloomer Girl and memories of Harold Arlen; singing a contract with Twentieth Century-Fox, memories of Darryl Zanuck;

making *Three Little Girls in Blue*, *Carnival in Costa Rica*; winning an Academy Award for *Gentleman's Agreement*, directed by Elia Kazan; making *The Snake Pit*, *Road House*, *Come to the Stable*; memories of Bette Davis, Marilyn Monroe, Thelma Ritter, and Joseph Mankiewicz on *All About Eve*; *Champagne for Caesar* with Ronald Colman; *Everybody Does It* with Linda Darnell; back to Broadway for *She Stoops to Conquer*, *Affairs of State*, *Anna Christie*; replacing Gertrude Lawrence in *The King and I*; making *The Tender Trap* and *High Society* at MGM; her television work on *Cinderella*, *Nancy*, *Backstairs at the White House*, *Magnum P.I.*; stage productions of *Mame* and *Candida*; her work on *Tom Sawyer* and *Three Men and a Baby*.
103 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: March 30, 1988

OHC

176

HOUSEMAN, John (1902-1988). Director-producer-actor.

His experiences directing *Otello* and *Tosca* for the Dallas Civic Opera; first New York recognition staging Virgil Thomson's *Four Saints in Three Acts*; his association with the WPA Federal Theater Project and its controversial production of *The Cradle Will Rock*; his Hollywood years, producing *The Bad and the Beautiful* and *Executive Suite*; memories of Virgil Thomson, Gertrude Stein, and Hallie Flanagan.

33 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 19, 1979

OHC

205

HOWIE, Bill (1951-). Dallas Opera chorister, 1977-1981.

Describes the rehearsal schedule under chorus master Roberto Benaglio; his relationship with Maestro Nicola Rescigno, both as chorus member and union delegate; memories of Jon Vickers in *Peter Grimes*, Alfredo Kraus in *Manon*, Roberta Knie's first *Turandot*.

46 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: May 11, 1981

OHC

58

HUDSON, Genevieve (-). Alumna of The Hockaday School.

Enrolling in Hockaday in 1917; early memories of Dallas, the Hockaday School, and some of her teachers; moving the campus from Haskell to Greenville Avenue; joining the staff of Hockaday

in 1929; impression of Miss Hockaday; memories of Hockaday Travel Classes to Europe; visiting Gertrude Stein and Alice B. Toklas in Paris.

61 pp.

Terms of Use: Restricted

Interviewer: Harriet Olmstead Weber

Date of Interview: April 24, 1978

OHC

276

HUDSON, Rock (1924-1985). Screen, television, stage actor.

Growing up in Illinois; moving to Los Angeles after a stint in the Navy; meeting Henry Willson of Selznick Studios; signing a personal contract with director Raoul Walsh; becoming a contract player at Universal Studios; making *Magnificent Obsession* with director Douglas Sirk; the filming of *Giant* in Marfa, Texas; traveling in Kenya while shooting *Something of Value*, in Switzerland and Italy for the filming of *Farewell to Arms*; first experience with comedy in *Pillow Talk* with Doris Day; early television appearances on *The Carol Burnett Show*, his long-running series, *MacMillan and Wife*; touring with stage versions of *! Do, I Do*, *John Brown's Body*, *Camelot*, and *On the Twentieth Century*.

53 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 24, 1983

OHC

371

HUGGINS, Roy (1914-2002). Writer-producer.

Writing the mystery novel, *The Double Take*, which was purchased by Columbia, leading to a writing contract; memories of Harry Cohn; writing Kim Novak's first film, *Pushover*, as well as *The Lady Gambles* and *Too Late for Tears*; directing his first feature film, *Hangman's Knot*, with Randolph Scott; moving to Warners Television to become a producer; producing *The Kings Row* and *Cheyenne*; memories of Jack Warner; writing for television's *Maverick*, as well as the pilot of *77 Sunset Strip*; producing the feature film *Fever in the Blood*; moving to Twentieth Century-Fox Television and producing *Bus Stop*; producing *The Virginian* at Universal; his work on other television shows, such as *The Fugitive*, *Run For Your Life*, *The Outsider*, *Alias Smith and Jones*, *The Rockford Files*, and *Baretta*; producing the made-for-TV movies *This Is The West*, *The Story of Pretty Boy Floyd*, *The Last Convertible*, and *The Captains and the Kings*; his penchant for good storytelling; changes in television production through the years.

50 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 16, 1983

OHC

281

HUNT, Marsha (1917-). Actress.

Growing up in Manhattan and attending Horace Mann School; studying acting at Theodora Irving's Studio for the Theater; working as a model in New York City; signing a contract with Paramount acting coach Phyllis Laughton; memories of making such films as Hollywood Boulevard, College Holiday, Come On Leathernecks, and The Glamour Girls; her seven-year contract with MGM; making such favorite films as Pride and Prejudice, Blossoms in the Dust, and The Valley of Decision; memories of directors Jules Dassin, Fred Zinnemann, Tay Garnett, and Clarence Brown; her fondness for playing character roles; memories of Greer Garson; recollections of her work in Music for Millions, Carnegie Hall, and Raw Deal; appearing on Broadway in Joy to the World; her experiences during the "blacklist" period; her further Broadway work in The Devil's Disciple, Legend of Sarah, and Borned in Texas; her work in live television, including Twelfth Night for Philco Playhouse, and later Peck's Bad Girl; performing on radio in The Bickersons with Dom Ameche; memories of the films Bombers B-52 and Blue Denim.

84 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 12, 1983

OHC

146

HUNTER, Kim (1922-2002). Stage and film actress.

Her interest in theater as a child in Detroit; moving to Florida and performing in Gant Gaither's stock company and Theater of the Fifteen as a teenager; appearing in two productions at the Pasadena Playhouse, leading to a film contract with David O. Selznick; early Hollywood career, making Tender Comrade, When Strangers Marry, You Came Along, and Stairway to Heaven; offer by Irene Selznick to play the role of Stella in A Streetcar Named Desire; her experiences working with Elia Kazan in the Broadway production and later in the movie version of that play; winning the Academy Award for best supporting actress in Streetcar; the emotional impact of being blacklisted for five years by AFTRA and SAG during the House Un-American Activities Committee's purge, despite the fact she was never called before that Committee; acting in Darkness at Noon on Broadway while still on the blacklist; her return to films in Storm Center and her later success in Planet of the Apes; discusses her philosophy of acting.

52 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 2, 1979

OHC

307

HUNTER, Ross (1926-1996). Film producer.

Early interest in theater at Western Reserve University and the Cleveland Playhouse; offer of screen test by Paramount; being dropped by that studio, then brought to Hollywood by

Columbia; first picture, Louisiana Hayride; becoming King of B pictures at Columbia, realizing his career was not in acting; return to teaching by day and learning film producing at night at General Service Studios; first break at Universal-International as assistant to the producer on Flame of Araby, followed by eight similar pictures; first film as solo producer, Take Me to Town with Ann Sheridan; first commercial success, Magnificent Obsession, with Rock Hudson and Jane Wyman, including ten Academy Award nominations; reasons for making the Tammy movies midway through his career; making My Man Godfrey, All That Heaven Allows, Imitation of Life; creating Pillow Talk with Rock Hudson and Doris Day, the beginning of a series of sophisticated comedies; dramatic films Portrait in Black, Midnight Lace, and Back Street; musicals Flower Drum Song and Thoroughly Modern Millie; the most satisfying picture of his career, Airport; his penchant for going against current trends in filmmaking; views on the disintegration of the big studio system.

59 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 17, 1984

OHC

214

HUNTER, Undeen Darnell (1918-). Sister of screen actress Linda Darnell.

Describes their home life and childhood in Dallas; Linda's arrival in Hollywood as a finalist in the "Gateway to Hollywood" contest and her contract with Twentieth Century-Fox; accompanying Linda to California in 1939 as chaperone during the filming of Hotel for Women; recollections of Linda's career at Twentieth Century-Fox, including the making of Daytime Wife, Brigham Young, Blood and Sand, Forever Amber, and A Letter to Three Wives; Linda's later work in theater and nightclubs; her tragic death in 1965; the effect of Linda's career on her sister's own life.

77 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 19, 1980

OHC

252

HURD, Henriette Wyeth (1904-1997). Artist, wife of Peter Hurd, friend of actress Linda Darnell. Meeting Linda Darnell when she was commissioned by Life magazine to paint her portrait; memories of Linda's visits to the Hurd ranch in New Mexico; Linda's generosity with money, eventually causing financial difficulties; impressions of the Darnell family; associations with other Hollywood personalities; memories of Philip Liebman, Robby Robinson, Lola Marley.

27 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: August 27, 1983

OHC

324

HUSSEY, Ruth (1914-2005). Actress.

Early training at Brown University and the University of Michigan; summer stock and radio work; cross-country tour ending in Los Angeles and offer of an MGM contract; reminiscences of her eight years at that studio; appearing in Marie Antoinette with Norma Shearer, Susan and God with Joan Crawford, an Academy Award nomination for Philadelphia Story, Flight Command with Robert Taylor; Broadway debut in State of the Union and replacing Madeleine Carroll in Goodbye, My Fancy; roles in The Great Gatsby with Alan Ladd and Mr. Music with Bing Crosby; experiences in live television and an Emmy nomination for Craig's Wife.

31 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 30, 1984

OHC

269

HYER, Martha (1929-2014). Actress.

Growing up in Fort Worth, Texas during the Depression dreaming of becoming a movie actress; studying speech for two years at Fairfax Hall in Virginia; enrolling in the Pasadena Playhouse after graduating from Northwestern University; introduction to agent Frank Orsatti who negotiated a six-month contract with RKO; beginning with small parts in "B" pictures, then leads in Westerns; leaving RKO when Howard Hughes took over and freelancing; her first big break working with Billy Wilder in Sabrina, leading to a contract with Universal; making Paris Holiday with Bob Hope and Houseboat with Cary Grant; first big dramatic role playing Gwen in Some Came Running; later roles in The Carpetbaggers and Sons of Katie Elder; meeting her future husband, producer Hal Wallis, on a flight to New York City; her reasons for retiring from films after marriage.

40 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 30, 1982

OHC

477

IRELAND, John (1914-1992). Actor.

Deciding to be an actor at age eighteen when he saw his first play; role in The Fiddler's House off-Broadway; Macbeth in summer theater, the Broadway with Judith Anderson; spotted by an agent while appearing in George Abbott's Highland Fling; first film, A Walk in the Sun for Lewis Milestone; working with John Ford on My Darling Clementine; move to Twentieth Century-Fox and making Raw Deal and Red River; assessment of his roles in the films Joan of Arc, I Shot Jesse James, All the King's Men, Gunfight at the OK Corral, and Spartacus; experiences making films abroad.

36 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 27, 1990

OHC

321

JACKSON, Felix (1902-1992). Screenwriter-producer.

Growing up in pre-World War II Germany with dreams of becoming an orchestra conductor, turning to writing to earn money; becoming music and drama critic for a Berlin newspaper; association with Kurt Weill and Bertolt Brecht during that period; writing for stage and films in Berlin; fleeing Nazi Germany; joining Joe Pasternak and Henry Koster to make films in Budapest; brought to Hollywood by Carl Laemmle at Universal; first work as collaborator on *100 Men and a Girl*; problems encountered by not speaking English well; writing scripts for *Destry Rides Again* and *Rage of Paris*; memories of Deanna Durbin while producing *Christmas Holiday* and *Can't Help Singing*; move to New York and writing television dramas; return to West Coast as head of programming for NBC.

76 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 16, 1984

OHC

25

JACKSON, Joe (1917-). President, Interstate Theaters.

Recalls growing up in Sherman, Texas, and attending the Saturday matinee at the local movie theater for a nickel; coming to SMU on a scholarship and working part-time as an usher at the Varsity Theater; becoming assistant manager in 1937 and manager following his graduation from college; after military service working his way up to manager of suburban theaters, then head of the booking department in 1955; later executive vice president and general manager before becoming president of Interstate Theaters in 1972; discusses the impact of television on the movie industry; his memories of Karl Hoblitzelle, founder of the Interstate Circuit.

15 pp.

Terms of Use: Open

Interviewer: Dennis Hillman

Date of Interview: May 14, 1974

OHC

453

JACOBSON, Arthur (1901-1993). Hollywood assistant director.

Born in New York City; working at Biograph Studios as an assistant cameraman; meeting Clara Bow and following her to Hollywood; starting at Paramount as second assistant director; moving to Twentieth Century-Fox; working on such films as *A Farewell to Arms*, *Miracle on 34th Street*,

Apartment for Peggy; Who's Got the Action?, and Centennial Summer; memories of George Seaton, Otto Preminger, and John Stahl; serving as head of the talent department at Paramount. 62 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 19, 1989

OHC

138

JAFFE, Sam (1891-1983). Actor.

Growing up in New York City, studying engineering at Columbia University; teaching mathematics at Bronx Cultural Institute; on tour with the Washington Square Players; stage appearances with John Huston and George Jessel; working with the Provincetown Players; start of Actors Equity Association; affiliation with the Group Theater; his first film, The Scarlet Empress with Marlene Dietrich; in Lost Horizon with director Frank Capra; Gunga Din at RKO; making 13 Rue Madeleine with James Cagney; in the film Gentle People, directed by Elia Kazan; blacklisted as an alleged Communist during the 1950s; traveling to France for the film Les Espion; return to Hollywood for Barbarian and the Geisha and Ben Hur; his four years with the television series Ben Casey; touring with stage version of Grand Hotel.

54 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 14, 1978

OHC

282

JEFFREYS, Anne (1923-). Singer-actress.

Her mother's hope that she would become a singer; singing in public at age five; her own radio program at age ten in Durham, North Carolina; enrolling in college at thirteen for special courses in voice; leaving for New York for opera training and working with the Manhattan Opera Company; mother's decision to move to California; first job in a musical revue at the Hollywood Playhouse; a role at MGM in I Married an Angel with Nelson Eddy and Jeanette MacDonald; contract with Republic and training in Westerns, making eight films a year; sale of her contract to RKO and four years at that studio; making Step Lively with Frank Sinatra; with Robert Mitchum in his first film, Nevada; performing Tosca with the Brooklyn Academy of Music; meeting Kurt Weill in New York and being chosen to star in his Street Scene, followed by My Romance for J. J. Shubert; heading the national company of Kiss Me, Kate, then on Broadway for a year; creating a nightclub act for Las Vegas with her husband, Robert Sterling; paired again with Sterling for the television series Topper; her work with the Los Angeles Civic Light Opera; experiences in the soap opera Bright Promise.

72 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 15, 1983

OHC

494

JOHNSON, Ben (1920-1996). Actor.

Growing up on a ranch in Oklahoma and becoming a champion rodeo performer; hired by Howard Hughes as a horse wrangler in *The Outlaw* and later a stuntman in Westerns; discovered by John Ford and playing supporting roles in many of his films, including *Three Godfathers*, *She Wore a Yellow Ribbon*, *The Wagonmaster*, and *Cheyenne Autumn*; memories of Ford and John Wayne while filming in Monument Valley; making *Shane* with Alan Ladd and *One-Eyed Jacks* with Marlon Brando; winning for awards, including the Academy Award in *The Last Picture Show*; working for Steven Spielberg in *Sugarland Express*; future plans.

46 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: April 10, 1992

OHC

240

JOHNSON, Cleo B. (1897-). Aunt of actress Linda Darnell.

Growing up in Clifton, Tennessee; memories of her parents and her sister Pearl; Pearl's marriage at an early age and being abandoned along with her two children; moving to Oklahoma, where Pearl and her children joined the family; Pearl's move to Dallas, where she met and married Roy Darnell; memories of Monetta (later Linda) as a child, her love for animals; Pearl's driving ambition for Linda to become a star; the Dallas premiere of *Hotel for Women*; observations of Linda's marriage to Peverell Marley; Linda's generosity; Pearl's disillusionment with Hollywood, which had been her lifelong dream; a review of family correspondence and newspaper clippings.

59 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interviews: October 27, 1982; February 26, 1983

OHC

223

JOHNSON, Dorris Bowdon(1915-2005). Actress.

Her drama training at Louisiana State University and discovery by a Twentieth Century-Fox talent scout; traveling to California by train with movie-hopefuls Mary Healy and Linda Darnell and extensive memories of their first days in Hollywood; screen debut in *The Jones Family Down on the Farm*, followed by *Young Mr. Lincoln*; replacing Linda Darnell in *Drums Along the Mohawk*; discusses filming of *The Grapes of Wrath*, her role of Rosasharn, and John Ford's approach to direction; her marriage to screenwriter Nunnally Johnson and retirement from acting; memories of her husband's forty-year career as a screenwriter, including such films as *The Grapes of Wrath*, *Tobacco Road*, *The Moon is Down*, *Night People*, *How to Marry a Millionaire*, and *The Desert Fox*.

69 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 11, 1981

OHC

413

JOHNSON, Theodate (1907-). Singer, publisher.

Switching from piano to voice in her early studies; attending Wellesley college and first appearing onstage as a member of the Shakespeare Society; performing at the Cleveland Playhouse with Margaret Hamilton; encouraged by Nikolai Sokoloff to study voice in Europe; studying with Eva Guthier in New York; giving the first performance of Virgil Thomson's "Songs of Solomon"; memories of Thomson's Four Saints in Three Acts; living in Paris during the way are organizing a Red Cross Unit in Bordeaux; losing her voice because of paralyzed vocal chords; memories of Alice B. Toklas; singing Madame Butterfly and Tosca with the Royal Flemish Opera; performing an all-Sibelius program at Town Hall; personal recollections of Sibelius; working in the advertising department of Musical America and eventually becoming owner/publisher of the magazine; her close relationship with her brother, architect Philip Johnson; her late career as a vocal instructor.

42 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: December 28, 1987

OHC

341

JONES, Allan (1908-). Singer-actor.

Singing at church socials in Scranton, Pennsylvania at age four, later soloist with Episcopal choir; working at various laborer's jobs for tuition to Syracuse University to study music; scholarship to NYU, becoming soloist with the glee club; in 1926 studying voice and opera in Paris and engagement with the Cannes Opera Company, singing Faust, Manon, and La Boheme; return to New York and engagement at Carnegie Hall with conductor Walter Damrosch; singing title role in Broadway production of Boccaccio, leading to a contract with the Shuberts; three seasons at the St. Louis Municipal Opera, then touring in over 1,000 performances of The Student Prince; screen test by MGM and offer of a contract in 1935; making A Night at the Opera with the Marx Brothers; loan-out to Universal to play Ravenal in Show Boat; making his favorite film, The Firefly, with Jeanette MacDonald; politics at MGM and being in the shadow of Nelson Eddy; to Paramount for The Great Victor Herbert; playing Sky Masterson in the national company of Guys and Dolls and later touring in Man of La Mancha; current concert tours in England and Australia.

50 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: January 9, 1985

OHC

87

JONES, Carolyn (1929-1983). Movie and television actress.

Early training at Pasadena Playhouse and Players Ring in Hollywood, leading to contract with Paramount Studio; impressions as a young contract player of the big studios at the end of the golden age of movies; early work in television; acting with Glenn Ford in *The Big Heat*, Marlon Brando in *Desiree*, and Marilyn Monroe in *The Seven Year Itch*; problems in preparing for her role in Paddy Chayefsky's *The Bachelor Party*; vignettes of co-stars Ethel Barrymore, Mickey Rooney, Elvis Presley, Alan Ladd, Frank Sinatra, and Richard Burton; her television series *The Addams Family*; contribution of acting career to her personal growth.

90 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 3, 1976

OHC

17

JONES, James Earl (1931-). Actor.

Becoming aware of the "value of communicating" after being a stutterer as a child; enrolling in the University of Michigan to study pre-med, then switching to drama; training at the American Theatre Wing in New York; understudying Ivan Dixon in *A Wedding in Japan*; appearing in his first film, *Dr. Strangelove*; working with George C. Scott and Diana Sands in television's *East Side, West Side*; comparison of the stage and film versions of *Great White Hope*; his personal approach to characterization.

8 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: November 24, 1974

OHC

300

JONES, Shirley (1934-). Singer-actress.

Performing from the time she was a child in Pennsylvania; winning the title of "Miss Pittsburgh" at eighteen; studying drama at the Pittsburgh Playhouse before going to New York; singing in the chorus of *South Pacific*; memories of Richard Rodgers and Oscar Hammerstein; playing Juliet in *Me and Juliet*; being cast in the film version of *Oklahoma!*; recollections of Fred Zinnemann, Charlotte Greenwood, and Gordon McRae; signing a five-year personal contract with Rodgers and Hammerstein; performing *Oklahoma!* on the stage in Europe with Jack Cassidy as her leading man and Rouben Mamoulian directing; memories of the film *Carousel*, directed by Henry King; her impressions of the Twentieth Century-Fox lot; her work in live television; touring with her husband Jack Cassidy in a nightclub act; winning the Oscar for *Elmer Gantry* with Burt Lancaster; making such films as *April Love*, *The Happy Ending*, *Pepe*, *The Courtship of Eddie's Father*, *A Ticklish Affair*, *Dark Purpose*, *Bedtime Story*, and *The Cheyenne Social Club*; memories of Robert Preston, Meredith Willson, and Vincente Minelli

while making *The Music Man*; her long-running television series, *The Partridge Family*; doing stage tours of *Show Boat*, *The Sound of Music*, *On a Clear Day*, and *Wish You Were Here*; her work on the concert stage.

55 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 27, 1984

OHC

443

JONES, Tom (1928-). Lyricist-playwright.

Growing up in a small town in Texas; memories of Toby shows and tent shows that came through town when he was a boy; attending the University of Texas to study acting, then changing his major to directing; memories of B. Iden Payne; meeting Harvey Schmidt and collaborating with him on musical projects; serving in the Army before moving to New York; writing nightclub revue material for Julius Monk; his thoughts on the creation and success of *The Fantasticks*; memories of *110 in the Shade* and David Merrick; his method of collaborating with Harvey Schmidt; memories of *I Do! I Do!* and *Glower Champion*, Mary Martin, and Robert Preston; creating and directing *Celebration*; impression of Cheryl Crawford; his work on the shows *Colette*, *Philemon*, and *Grover's Corners*.

49 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: March 22, 1989

OHC

144

JORDAN, James (1896-1988). Radio actor.

Starting his show business career as a tenor in a male quartet; touring the vaudeville circuits with his wife Marian; joining radio station WENR in Chicago in 1927; meeting writer Don Quinn in 1931 and creating their first successful show *Smackout*, which evolved into *Fibber McGee and Molly*; his thirty-three years in radio; the war years; developing characters *Teeny*, *Mayor La Trivia*, *Uncle Dennis*, and *Beulah*; making films *This Way, Please*, *Look Who's Laughing*, and *Heavenly Days*; his basic concept of comedy.

35 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 14, 1978

OHC

60

KAHN, Fannie (1918-). Member and employee of the Dallas Civic Federation.

Studying sociology at SMU; attending classes with Edward Devine at the Civic Federation; becoming librarian of the Federation; memories of Margaret Sanger, Max Eastman, Norman Thomas, Maurice Hindus, and T.V. Smith; recounting social agencies in Dallas that were fostered by the Civic Federation; memories of chamber music in Scott Hall; memories of Elmer Scott and Gaynell Haskins.

26 pp.

Terms of Use: Open

Interviewer: Carole Cohen

Date of Interview: July 21, 1974

OHC

430

KANTER, Hal (1918-2011). Television-film writer-producer.

Becoming interested in writing through his father's "Classic Comics"; working in Armed Forces Radio during World War II; writing for such radio shows as Amos 'n' Andy, Beulah, and The Bing Crosby Show; memories of Ed Wynn and writing for his television show; winning an Emmy for his work on The George Gobel Show; writing his first film script at RKA, Two Tickets to Broadway; becoming a staff writer at Paramount; memories of such films as My Favorite Spy, Road to Bali, and Off Limits; reminiscences of Hal Wallis; working with Dean Martin and Jerry Lewis; adapting Tennessee Williams's The Rose Tattoo for the screen; directing Elvis Presley in Loving You; directing I Married a Woman; producing Once Upon a Horse; impression of Twentieth Century-Fox while working on Mardi Gras, Let's Make Love, and Move Over Darling; memories of MGM and Bachelor in Paradise; writing Pocketful of Miracles; producing Julia for television; his stint as executive producer of All in the Family; differences in writing for feature films and television.

49 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 16, 1988

OHC

206

KARAYANIS, Plato (1928-). Managing Director of Dallas Opera.

Studying music at Carnegie Tech and the Curtis Institute of Music; living and performing in Europe; in charge of rehearsal department of the San Francisco Opera; interest in Dallas Civic Opera; first years as General Director; efforts to improve finances; dealing with patrons and board members; his working relationship with Maestro Nicola Rescigno; future plans for the Dallas Opera.

30 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: April 4, 1981

OHC

129

KASHA, Lawrence (1933-1990). Broadway producer and director.

His show business background and early years acting in radio, television, and musicals; stage managing *Silk Stockings* while attending NYU; stage managing *Li'l Abner* on Broadway and directing the national tour; co-producing *She Loves Me* with Harold Prince; working with Barbra Streisand as associate director of Broadway and London productions of *Funny Girl*; the production process of *How to Succeed in Business Without Really Trying* and working with Rudy Vallee, Bobby Morse, Bob Fosse, and Gwen Verdon; experiences directing *The Unsinkable Molly Brown* with Ginger Rogers for the Dallas Summer Musicals; conceiving the idea for *Applause* and producing it on Broadway with Lauren Bacall; winning the Tony Award; his views on changes in the Broadway theater.

28 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: May 19, 1977

OHC

327

KEEFER, Don (1916-2014). Character actor.

Growing up stagestruck as a boy in Pennsylvania; earning enough money to go to New York and study at the American Academy; absorbing Shakespeare as a curtain boy at the Old Globe Theater at the New York World's Fair; first Broadway appearance in *Junior Miss*, followed by *Harriet* with Helen Hayes; memories of Ethel Barrymore in *The Joyous Season*; being accepted by the Actors Studio and working with Robert Lewis; performing in *Othello* with Paul Robeson; playing Bernard in Elia Kazan's production of *Death of a Salesman* and memories of Lee J. Cobb as Willy Loman; repeating his role in the film version; film work in *The Caine Mutiny*, *Away All Boats*, *Hellcats of the Navy*, *Butch Cassidy and the Sundance Kid*, and *The Way We Were*; television series *Angel* and *Twilight Zone*, and soap opera *All My Children*; discusses his love of acting and conscious decision to be a character actor.

47 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: May 21, 1985

OHC

8

KELLY, Gene (1912-1996). Dancer, actor, choreographer, director.

Early training in Pittsburgh; first Broadway appearance in Cole Porter's *Leave It to Me*; summer stock as choreographer for the Theatre Guild; role in William Saroyan's *Time of Your Life*; working with Richard Rodgers and Lorenz Hart in *Pal Joey*; first film, *For Me and My Gal*, with Judy Garland; problems of transferring dance to film; working with the Freed unit at Metro-Goldwyn-Mayer; loan-out to Harry Cohn for *Cover Girl*; dramatic pictures like *The Three Musketeers*; perfecting the color in *The Pirate* with Vincente Minnelli; observations on Jerome

Kern, Ira Gershwin, Cole Porter, and Leonard Bernstein; collaboration with Stanley Donen; decline of the original film musical; work as a director; professional philosophy.
62 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interviews: June 20, 21, 25, 1974

OHC

166

KELLY, Lawrence (1928-1974). Dallas Civic Opera founder.

Discusses the founding of the Dallas Civic Opera in 1957, his motivations, problems in building an audience, financing new productions, housing facilities, and the company's impact on the community; recalls his friendship and professional relationship with Maria Callas from her American debut with the Lyric Opera of Chicago in 1954 through her final performances with the Dallas Civic Opera in 1959 and afterwards.

66 pp.

Terms of Use: Open

Interviewer: John Ardoin

Dates of Interviews: 1966; January 29, 1973

OHC

43

KELLY, Myra (-). Chautauqua superintendent.

Growing up in Oklahoma; traveling as an advance agent on the Chautauqua circuit, eventually becoming a superintendent; selling new Chautauqua contracts to town in the South and Midwest; memories of the Depression years; duties involved in managing a Chautauqua show; memories of various Chautauqua acts and lecturers.

51 pp.

Terms of Use: Open

Interviewers: Jeffery Holmes and Adrian McLean

Dates of Interviews: December 5, 1973; March 15, 1977

OHC

407

KENNEDY, Burt (1923-2001). Screenwriter-director.

Recalls his two years at Pasadena Playhouse after World War II; decision to become a writer of Westerns in order to get work; first film credit, *Seven Men From Now*, for John Wayne's company starring Randolph Scott; association with Warner Brothers and writing *Fort Dobbs* and *Yellowstone Kelly*, Clint Walker's debut films; experiences directing his first film, *The Canadians*, with Robert Ryan and young Teresa Stratas; television work writing scripts for *The Virginian* and *Combat* series; memories of Henry Fonda while directing *The Rounders*, Glenn Ford and Rita Hayworth in *The Money Trap*, and Yul Brynner in *Return of the Seven*; association with John Wayne over the years and directing him in *The War Wagon*; assessment of

his work on Dirty Dingus Magee, Support Your Local Gunfighter, Trouble With Spies, and The Alamo (television version); discusses the decline of the classic Western film and the “new” Western.

41 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 22, 1987

OHC

462

KERNS, Hubie (1920-1999). Hollywood stuntman.

Born in Los Angeles and attending USC; working as an extra in the films Rise and Shine and Pride of the Yanks; serving as technical advisor on Samson and Delilah; performing stunts in The Ten Commandments and The Buccaneer; memories of Cecil B. DeMille; his work on the television series Batman; memories of working with Burt Lancaster and Elvis Presley; his outline of the duties of a stunt coordinator for television and film; memories of Red Morgan, Dean Smith, Davey Sharp, Gil Perkins, Dar Robinson, Hal Needham, and Alan Pomeroy.

34 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 25, 1989

OHC

93

KESSINGER, Pauline (1901-). Former head of Paramount Studios commissary.

Recalls going to work at Paramount as a waitress in 1928 to see the stars; working her way up to full-time manager; feeding film crews on location; experiencing 1933 earthquake with Gary Cooper; becoming friends with Clara Bow, Bob Hope, Bing Crosby, and Dorothy Lamour; describes effect of food shortages in World War II; preparing food used in The Ten Commandments and True Grit; changes in the commissary from height of film production in the '30s to the closing of the commissary in the '70s.

38 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 29, 1976

OHC

27

KIM, Marty (1943-). Exotic dancer.

Growing up on an Indian reservation and marrying at age thirteen; moving to Dallas in 1966 and starting her career as a striptease dancer; discusses the public's image of strippers, the use of drugs and silicone by exotic dancers, the problems of separating personal and professional lives; her view of herself as a performer.

51 pp.

Terms of Use: Open

Interviewer: Sally Cullum

Date of Interview: April 25, 1974

OHC

374

KIRSTEN, Dorothy (1919-). Soprano.

Recalls her family's musical background and her desire for a stage career; meeting Grace Moore and being financed by her to study voice in Italy; returning to the United States with the advent of World War II in Europe and making her concert debut at the New York World's Fair in 1939; opera debut in 1940 with Chicago Opera in *Manon*; memories of singing with the San Carlo Opera and manager Fortune Gallo; first appearance with the New York City Center Opera in *La Traviata*; describes the thrill of her Metropolitan Opera debut as Mimi in *La Boheme*; experiences during her thirty-five year tenure there, and her special success in *Madama Butterfly*, *Tosca*, and *Louise*; singing *Girl of the Golden West* first with the San Francisco Opera; brief career in films with *Mr. Music* and *The Great Caruso*; her humanitarian work after retirement.

39 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 19, 1986

OHC

259

KOBART, Ruth (1924-1992). Mezzo-soprano/actress.

Growing up in Des Moines, Iowa, and majoring in voice at the American Conservatory of Music in Chicago; her first experience with the Lemonade Opera Company in New York as the Witch in *Hansel and Gretel*, leading to an engagement with the NBC Opera Company; Broadway debut in 1955 understudying Helen Traubel in *Pipe Dream* and playing the role five weeks in the first two months; debut with the New York City Opera in 1957 in *Ballad of Baby Doe* with Beverly Sills; roles there in *Susannah* and *Silent Woman*; making an appearance with Maria Callas in the Dallas Civic Opera production of *Lucia*; creating the role of Miss Jones in the Broadway musical *How to Succeed in Business Without Really Trying*; Tony Award nomination in 1962 for her performance in *A Funny Thing Happened on the Way to the Forum*; her dramatic work with ACT in San Francisco; playing Miss Hannigan in the touring company of *Annie*; describes her growth as a person through her theater experiences.

35 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: June 9, 1982

OHC

228

KOCH, Howard W. (1916-2001). Film producer-director.

Early interest in filmmaking; moving to Hollywood at age nineteen to work in the film library of Twentieth Century-Fox; progressing upward through assistant director ranks; forming Bel Air Productions in 1953 with Aubrey Schenck; association with Eagle-Lion; directing Big House USA; describes his system of making “quickie” movies; directing for television; working with Frank Sinatra; heading Paramount Studios briefly until it was purchased by Charlie Bluhdorn; remaining with Paramount as producer; recalls working with Jacqueline Susann on Once Is Not Enough and making Airplane!; his philosophy of filmmaking.

57 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 10, 1981

OHC

200

KOSTER, Henry (1905-1988). Film director.

His early years as a writer and director in Berlin and Paris; coming to Hollywood in 1936 under contract to Universal Studios; being chosen by Joseph Pasternak to direct Deanna Durbin’s first film, Three Smart Girls; discusses his seven years at Universal, eventually directing five more Durbin films; his three years at MGM and another seventeen at Twentieth Century-Fox; directing James Stewart on No Highway in the Sky and Harvey, Betty Grable in Wabash Avenue and My Blue Heaven, Richard Burton in My Cousin Rachel, Bette Davis in The Virgin Queen; directing the first film in Cinema-Scope, The Robe; transferring Flower Drum Song to the screen; his philosophy of filmmaking.

64 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 13, 1980

OHC

424

KRAMER, Stanley (1913-2001). Film producer-director.

Coming to Hollywood after winning a writing contest sponsored by Twentieth Century-Fox; working at MGM in the research department, as assistant film editor, and in the story department; recollections of telling story plots to L.B. Mayer; writing scripts for B films; associate producer of The Moon and Sixpence; forming his own production company after the war; producing his first film, So This Is New York, by Ring Lardner; producing such films as Champion, Home of the Brave, The Men, Cyrano de Bergerac, and High Noon; producing pictures independently at Columbia; directing his first film, Not As a Stranger; memories of The Caine Mutiny, The Defiant Ones, Inherit the Wind, Judgement at Nuremburg, and Guess Who’s Coming to Dinner?; impressions of Spencer Tracy; his philosophy of filmmaking.

17 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 19, 1988

OHC

460

KROLL, Lucy (1908-1998). Literary/talent representative.

Native of New York and education at Hunter College; playing major roles in the Drama Society at Hunter; further training at the School of the Theater and meeting fellow student Horton Foote; performing his early works with the American Actors Company; moving to California with her composer husband and finding work in the story department at Warner Bros.; member of Hollywood intellectual group which included Salka and Peter Viertel, Clifford Odets, Thomas Man, and William Faulkner; leaving Warners in 1944 to teach at Hunter College while her husband was in the Air Force; hired by Sam Jaffe to head the New York office of his talent agency, eventually representing Kim Stanley, Uta Hagen, James Earl Jones, Horton Foote, Carl Sandburg and others; her involvement with musical productions of *Sound of Music* and *Funny Girl*; extensive memories of Carl Sandburg and Horton Foote.

63 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Dates of Interview: February 15 1990; March 1, 1990

OHC

468

LA FOSSE, Robert (1959-). Dancer.

Studying ballet at age five in Beaumont, Texas, and becoming a member of the Civic Ballet Company there; going to New York at age seventeen and classes at Harkness House; memories of Ballet Theater director Lucia Chase and Agnes DeMille; Mikhail Baryshnikov's special qualities; admiration for Fred Astaire; comparison of Balanchine and Jerome Robbins; dancing *Prodigal Son* with Ballet Theater and New York City Ballet; appearing in *Dancin'* on Broadway and Bob Fosse's approach to choreography; dancing in Jerome Robbins' Broadway and nomination for a Tony Award.

30 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: March 17, 1990

OHC

126

LAINE, Frankie (1913-2007). Popular jazz singer.

Singing as a young boy in church choir in Chicago; appearing at the Merry Garden Ballroom at age fifteen, singing for dance marathons; transition from ballad singer to his unique rhythm style during years of apprenticeship; discovery by Hoagy Carmichael in Billy Berg's Vine Street Club; introducing "That's My Desire" in 1946, and his subsequent rise to fame; his association with Mitch Miller at Columbia Records; finding and recording hits "Mule Train," "Lucky Ole Sun," "I Believe," and "Jezebel."

41 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: March 3, 1977

OHC

220

LAMAS, Fernando (1923-1982). Actor-singer-director.

His early acting experience in Argentina in films and theater; coming to MGM in 1951 and being cast as a Latin lover in musicals and adventure roles; making *The Merry Widow* with Lana Turner, *Dangerous When Wet* with Esther Williams, *Sangaree* and *Diamond Queen* with Arlene Dahi; his Broadway debut with Ethel Merman in *Happy Hunting*; on tour with *The King and I*; first directing experience in Spain with *The Magic Fountain*; his second career as a television director of more than fifty shows; discusses the art of playing and directing comedy; contrasts filmmaking in the Golden Era of MGM with the contemporary scene.

80 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interviews: August 6, 14, 1981

OHC

222

LANG, Otto (1908-2006). Professional skier, film and television producer-director.

Coming to the United States in 1930 from his native Austria; becoming Darryl F. Zanuck's ski instructor at Sun Valley; doubling for Sonja Henie in *Thin Ice* and shooting the ski sequences in *Sun Valley Serenade*; coming to Hollywood at Zanuck's behest as assistant director at Twentieth Century-Fox; directing the Hong Kong sequences of *Love Is a Many Splendored Thing* and the Japanese location scenes for *Tora! Tora! Tora!*; his experiences producing *Northside 777* and *Five Fingers*; working with Lowell Thomas on the Cinerama feature *Search for Paradise*; his work as producer and/or director on television series and specials.

51 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 7, 1981

OHC

317

LARDNER, Ring, Jr. (1915-2000). Screenwriter.

Early exposure to writing as the son of a famous journalist; dropping out of Princeton during the Depression and taking a job on the *New York Daily Mirror*; meeting David Selznick and joining his publicity department; first writing for films with Budd Schulberg on *A Star is Born*;

assessment of Selznick as a producer; after brief stint at Warner Bros., writing Meet Doctor Christian for an independent; first critical success, Woman of the Year for Tracy and Hepburn at MGM; co-writing The Cross of Lorraine with Michael Kanin; transferring Tomorrow the World from stage to film; co-author with Philip Dunne on Forever Amber; views on the political turmoil in Hollywood leading to his being blacklisted and later serving a prison sentence as one of the ten “unfriendly witnesses”; difficulty earning a living during the blacklist period and work abroad; turning to television writing in England for five years; return to U.S. and Broadway success with Foxy; co-author on The Cincinnati Kid and the film version of M*A*S*H.

36 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 11, 1985

OHC

218

LARSEN, William (1929-1996). Stage, film actor.

Growing up in Houston; studying theater at the University of Texas with B. Iden Payne; attending UCLA; working at Houston’s Alley Theater with Nina Vance; moving to New York; in the off-Broadway revival of Arthur Miller’s The Crucible; as Hucklebee in the original Fantasticks; memories of Tom Jones and Harvey Schmidt; at the Stratford Shakespeare Festival; working with director Ellis Rabb at the Association of Producing Artists in La Ronde, School for Scandal, and The Tavern; in Haifa Sixpence with Tommy Steele; replacement in Funny Girl with Mimi Hines; in Peter Ustinov’s Halfway Up a Tree; with Gig Young in A Girl In My Soup; The Grass Harp with Barbara Cook; as Doc Baugh in Cat on a Hot Tin Roof with Elizabeth Ashley and Keir Dullea; in Prettybelle with director Gower Champion; early television appearances on Kraft Theater and Armstrong Circle Theater; doing guest spots on several soap operas; in Warren Beatty’s Heaven Can Wait; in Peter Seller’s last film, Being There; touring production of The Best Little Whorehouse in Texas.

172 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interviews: October 21, 28, 1980

OHC

34

LATHAM, Louise (1921-). Actress.

Growing up in Dallas and appearing in her first play while in grammar school; studying drama at the University of Texas under Margo Jones; joining the Margo Jones Theater in 1947 and playing leading roles in Pygmalion, The Importance of Being Earnest, and Inherit the Wind; her reminiscences of Margo Jones as a director, a personality, a woman, and an influence on her own career; her Broadway debut with Charles Laughton in Major Barbara; her role in Marnie for Alfred Hitchcock; television work in Gunsmoke and other dramatic series.

47 pp.

Terms of Use: Open

Interviewer: Carole Cohen
Date of Interview: March 19, 1974

OHC

455

LAURIE, Piper (1932-). Actress.

Winning a screen test at Warner Bros. when she was eleven years old; studying acting with Betoni and Benno Schneider; going under contract to Universal Studios; playing Ronald Reagan's daughter in Lousia; memories of Tyrone Power, Robert Wise, and Jean Simmons; her work in the films *The Prince Who Was a Thief*, *Mississippi Gambler*, and *Ain't Misbehavin'*; her first live television performance on *Robert Montgomery Presents*, followed by *Days of Wine and Roses* and *Winterset*; memories of *Until They Sail* and the MGM lot; appearing on Broadway in *Rosemary* and *The Glass Menagerie*; her work in the films *The Hustler*, *Carrie*, and *Children of a Lesser God*.

47 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 21, 1989

OHC

140

LAWRENCE, Carol (1932-). Stage, screen, and television performer.

Dancing with the Chicago Civic Opera and Sadler's Wells Ballet as a teenager; her Broadway debut in *New Faces* of 1952 at age fifteen; doing thirteen auditions for *West Side Story*, and her preparation for the role of Maria; discusses Jerome Robbins' special genius as choreographer and director of *West Side Story*, and working with Leonard Bernstein on the score; playing the lead in *Saratoga* and the problems involved in that production; making the film *A View From the Bridge* in both French and English; replacing Mary Martin in *I Do! I Do!*.

27 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: September 28, 1978

OHC

173

LAWRENCE, Jerome (1915-2004). Playwright.

Discusses the first production of his play *Inherit the Wind* in Dallas and his association with Margo Jones; the later Broadway production of that play with Paul Muni and the movie version with Spencer Tracy; his partnership with Robert E. Lee, their method of collaboration and the underlying theme of their work.

27 pp.

Terms of Use: Open

Interviewer: Carole Cohen

Date of Interview: January 6, 1975

OHC

421

LEDERER, Francis (1906-2000). Actor.

Born in Czechoslovakia and studying at Prague's Academy of Dramatic Art; becoming known as "matinee idol" in Europe; memories of Erich Prommer; making Pandora's Box with Louise Brooks; spotted in the Broadway musical Autumn Crocus and offered an RKO contract; his early impressions of Hollywood and its European community; making his first American film, Man of Two Worlds; working with William Wyler on The Gay Deception; impressions of Twentieth Century-Fox; memories of Harry Cohn; appearing in the films One Rainy Afternoon, It's All Yours, Midnight, Confessions of a Nazi Spy, The Man I Married, Pursuit of Happiness, The Bridge of San Luis Rey, The Diary of a Chambermaid, and Captain Carey, U.S.A.; impressions of Alan Ladd; his work in Surrender, The Ambassador's Daughter, Maracaibo, Return of Dracula, and Romance in Manhattan; memories of Marlene Dietrich; his involvement with the American National Academy of the Performing Arts.

35 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 10, 1988

OHC

234

LEE, Anna (1914-2004). Actress.

Growing up as clergyman's daughter in England and pursuing a short career in British theater; signing a film contract with Gaumont British; marriage to director Robert Stevenson; traveling to Hollywood where Stevenson was to work with David Selznick and being unable to return to England because of the war; appearing in My Love With Caroline with Ronald Colman, How Green Was My Valley directed by John Ford, and Flying Tigers with John Wayne; recollections of Lillian Gish, Fritz Lang, Maureen O'Hara, Linda Darnell, and Spencer Tracy; touring with USO; second marriage and move to Texas; memories of her life on a Montana ranch; returning to Hollywood to find she was no longer considered a leading lady; marriage to writer Robert Nathan; working in television, particularly General Hospital.

62 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 13, 1981

OHC

90

LEE, Pinky (1916-1993). Vaudeville, burlesque, and television comedian.

Recalls debut as child singer in vaudeville in early '30s; move to burlesque in 1939; making the motion picture Lady of Burlesque with Barbara Stanwyck; transition to television in 1950 in The

Pinky Lee Show; discusses and gives examples of burlesque humor; his show business philosophy.

55 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 28, 1975

OHC

406

LEE, Robert E. (1918-1994). Playwright.

Education at Ohio Wesleyan with interest in astronomy; fascination with communications and becoming an announcer in Cleveland; one of the founders of Armed Forces Radio Services during World War II; joining struggling advertising agency, Young, Rubicam and writing freelance at the same time; partnership with Jerome Lawrence after the way and writing scripts for numerous radio programs, including The Railroad Hour and Meet Corliss Archer; their first Broadway Hit, Look, Ma, I'm Dancin' and memories of director George Abbott; working with Margo Jones in Dallas on the first production of Inherit the Wind and that play's subsequent success in New York; discusses their most produced play. The Night Thoreau Spent in Jail; Checkmate; The Gang's All Here; First Monday in October; Auntie Mame; his relationship his relationship with and method of collaboration with Jerome Lawrence.

43 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 20, 1987

OHC

64

LEE, Terri (1928-). Local singer.

Singing in Kiddie Shows in Austin, Texas, as a girl, and with various Austin stage bands; singing without pay on local radio programs; joining USO shows in 1941; studying semi-classical music at University of Texas; moving with her family to Dallas and attending SMU; auditioning for WFAA radio in Dallas in 1945 and hired for The Early Birds; her own 15 minute program fillers on WFAA; censorship of early radio material; politics of auditioning for Bob Hope's radio show and Don McNeill's Breakfast Club; doing live commercial jingles for Gordon McLendon's KLIF; marriage, motherhood, and retirement.

47 pp.

Interviewer: Sarah Roby

Date of Interview: December 9, 1977

OHC

308

LEIGH, Janet (1927-2004). Film actress.

Studying music therapy at the College of the Pacific; discovery by Norma Shearer during a ski

vacation, leading to a contract with MGM; first film opposite Van Johnson, *The Romance of Rosy Ridge*; studying with drama coach Lillian Burns and diction coach Gertrude Fogler; roles in *If Winter Comes*, *Words and Music*, *Little Women*, *That Forsyte Woman*, *Jet Pilot*, *Red Danube*, *Houdini*; effect of her marriage to Tony Curtis on her career and their films together; release from MGM; experiences making *My Sister Eileen*, *Touch of Evil*, *Psycho*, and *Bye Bye Birdie*; Broadway debut in *Murder Among Friends*.

55 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 25, 1984

OHC

155

LE MASSENA, William (1916-1993). Character actor.

His decision as a young boy to become an actor; attending New York University and acting with the Washington Square Players; studying with William Hansen at the American Theater Wing, and later with Mira Rostova; his Broadway debut with the Lunts in *The Taming of the Shrew*, followed by *There Shall Be No Night*; touring in his first musical, *Call Me Mister*; his experiences with the Dallas Summer Musicals; his first film work as the Heavenly Friend in *Carousel*; return to Broadway in *Fallen Angels* with Nancy Walker; auditioning for and playing a role in the nude play, *Grin and Bare It*; his memories of Robert E. Sherwood, James Dean, Beatrice Lillie, Alfred Lunt and Lynn Fontanne.

84 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interviews: January 11, 12, 1979

OHC

458

LEONARD, Sheldon (1907-1997). Actor-producer.

Appearing on Broadway in such shows as *Having Wonderful Time*, *Kiss the Boys Goodbye*, *Margin for Error*, and *Three Men on a Horse*; memories of George Abbott, Marc Connelly, and Clare Boothe; appearing in his first film, *Another Thin Man* at MGM; writing and performing for radio; memories of Jack Benny; working with such directors as Woody Van Dyke, Allan Dwan, Walter Lang, Victor Fleming, and Howard Hawks; his work in the films *Weekend in Havana*, *Rise and Shine*, *Tortilla Flat*, *To Have and Have Not*, and *Zombies on Broadway*; memories of Frank Capra and *It's a Wonderful Life*; directing his own scripts for television shows as *The Danny Thomas Show*, *The Andy Griffith Show*, *The Dick Van Dyke Show*, *I Spy*, and *My World and Welcome To It*.

45 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 24, 1989

OHC

115

LEROY, Mervyn (1900-1987). Film director.

Early days in Hollywood making silent films; working with Busby Berkeley on Gold Diggers of 1933; producing The Wizard of Oz; logistics of making Quo Vadis; Academy Award for The House I Live In; discusses his method of directing motion pictures; changes in the movie industry; memories of Cecil B. DeMille and Irving Thalberg.

42 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: May 16, 1977

OHC

18

LESLIE, Bethel (1929-1999). Stage and television actress.

Tells of debut on Broadway in Snafu at age fourteen; working with directors George Abbott, Josh Logan, and Garson Kanin; appearing with Helen Hayes in Alice, Sit By the Fire and Mary Rose; roles in television series The Richard Boone Show, as Dr. Maggie Powers in daytime drama The Doctors; discusses never-ending process of stage training; effect of inflation on Broadway productions, resulting in advent of dinner playhouses.

46 pp.

Terms of Use: Open

Interviewer: Sally Cullum

Date of Interview: July 26, 1974

OHC

229

LESLIE, Joan (1925-). Film and television actress.

Performing as a dancer with her sisters in Detroit; working in vaudeville during the Depression; later work as a model and performer in New York City; signing with Metro-Goldwyn-Mayer at age ten; appearing in Camille with Greta Garbo; under contract to Warner Bros. Studio; making High Sierra with Humphrey Bogart at age fifteen; attending classes on the studio lot with other child performers; recollections of her "grooming period" at Warners; working with director Howard Hawks on Sergeant York; making Yankee Doodle Dandy with James Cagney; This Is the Army with Ronald Reagan; lawsuit against Warners for freedom from her contract; subsequent difficulty in finding work; making Repeat Performance at Eagle-Lion Studio; series of films at Republic; appearances on television in Lux Theater, General Electric Theater, Police Story, Charlie's Angels.

49 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 13, 1981

OHC

359

LESTER, Edwin (1895-1990). Theatrical producer.

Memories of a 90th birthday tribute to him in the form of a musical show featuring such performers and John Raitt, John Green, Patrice Munsel, Dorothy Kirsten, Constance Towers, Helena Bliss, Florence Henderson, Virginia Capers, Nanette Fabray, Robert Morse, and Walter Cassel; memories of Mary Martin and Ethel Merman.

31 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: July 15, 1985

OHC

152

LINDFORS, Viveca (1920-1995). Actress.

Her early training at the Royal Dramatic Theater in Stockholm, followed by a successful film career in her native Sweden; being brought to Hollywood by Warner Bros. in 1946; her disillusionment with American filmmaking and subsequent return to the stage, making her Broadway debut in *I've Got Sixpence* in 1952; creating the title role in the 1954 production of *Anastasia*; touring in *Bell, Book and Candle*; returning to films in 1973 for *The Way We Were*; her theory of acting, and current writing projects.

36 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 8, 1979

OHC

9

LIPSCOMB, Mance (1895-1976). Country blues singer.

Growing up around Navasota, Texas; musical background; recollections of Blind Lemon Jefferson, Lightnin' Hopkins, Mama Thornton, Taj Mahal; discovery in 1961; recordings and concerts in later life; first appearance in Berkeley; definition of the blues; observations on white blues singers; views on race relations and youth culture.

78 pp.

Terms of Use: Open

Interviewer: Stephen R. Tucker

Date of Interview: October 12, 1974

OHC

179

LLOYD, Norman (1914-). Actor, stage director, television producer-director.

Apprenticeship with Eva Le Gallienne at the Civic Repertory Theater; joining Elia Kazan in the Theater of Action; acting with the Federal Theater Project on *The Living Newspaper*; association with the Group Theater; beginning of his long association with Alfred Hitchcock in *Saboteur*; memories of Jean Renoir while filming *The Southerner*; associate producer with Lewis Milestone filming *Arch of Triumph*; working with John Garfield and Shelley Winters in *He Ran All the Way*; personal and professional relationship with Charles Chaplin; extensive memories of the Mercury Theater; his concept of the role of Cinna the Poet in the Mercury's modern dress production of *Julius Caesar*; opening night of *Shoemaker's Holiday*; Mercury's last production, *Danton's Death*; working relationship between Orson Welles and John Houseman.

120 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interviews: July 23, 24, 1979; August 14, 1980

OHC

147

LOGAN, Joshua (1908-1988). Stage and screen director.

Early Broadway experience as stage manager for Dwight Wiman and Howard Lindsay; directing and co-producing his first Broadway play, *To See Ourselves*; directing his first big hit, *On Borrowed Time*, in 1938; collaborating with Rodgers and Hart on *I Married an Angel* and *By Jupiter*; directing Ethel Merman in *Annie Get Your Gun*; working with Mary Martin in *South Pacific*, traveling to Moscow to observe Stanislavski and the Russian director's influence on his own work; memories of Maxwell Anderson and Irving Berlin.

26 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 3, 1979

OHC

412

LOGUE, Spain (1947-2007). Actor.

Becoming interested in performing as boy growing up in Texas; studying with Dugald MacArthur at the Arkansas Arts Center; moving to New York and attending the Julliard School of the Theatre; memories of John Houseman; continuing his studies at California Institute of the Arts; performing the title role in *Norman, Is That You?* at the Old West Dinner Theater in Little Rock; performing with Jack Cassidy and Shirley Jones in their Las Vegas revue and national tour; working again with Shirley Jones in *On a Clear Day You Can See Forever* for Kenley Players; memories of a summer tour of Noel Coward in *Two Keys* starring Richard Kiley; performing in the original musical *Apple Pie* for the New York Shakespeare Festival; memories of Joseph Papp; his long association with the musical *Sweeney Todd*, beginning as an original cast member; memories of Stephen Sondheim, Hal Prince, and Angela Lansbury; playing opposite Lana Turner in *Murder Among Friends*; his work in television.

76 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis
Date of Interview: September 30, 1987

OHC
475

LOOS, Mary Anita (1910-2004). Screenwriter.

Following in the footsteps of her aunt, novelist Anita Loos, and beginning her writing at an early age; working in the MGM publicity department before becoming a story editor; joining forces with Richard Sale to write *When Willy Comes Marching Home*, *Mr. Belvedere Goes to College*, and *Woman's World*; making their own independent film with Jane Russell, *Gentleman Marry Brunettes*; writing the television series *Yancy Derringer*; breakup of partnership with Sale and writing four successful novels; reminiscences of her early Hollywood days and socializing at her aunt's house with Aldous Huxley, Gracie Fields, Dolores Del Rio, Leo Carrillo, Max Reinhardt, H.G. Wells, George Bernard Shaw, and Irving Thalberg; memories of her aunt, Anita Loos, her lifestyle and career as an author of *Happy Birthday for Helen Hayes*, *Gigi*, and *Gentleman Prefer Blondes*; evaluation of the old studio system.

40 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 26, 1990

OHC
334

LORRING, Joan (1926-2014). Actress.

Growing up in Hong Kong; studying ballet at an early age, singing and dancing at benefits; move to Hollywood with her mother; studying acting in San Francisco; entertaining at Douglas Fairbanks Sr.'s home; appearing in first film, *Girls Under Twenty-One* at Columbia; going to school on the MGM lot; comparison of MGM and Columbia; making *Song of Russia* at MGM; radio work, including *Dear John* and *Passport for Adams*; loaned by MGM to appear in *The Bridge of San Luis Rey*; being cast in *The Corn Is Green* and working with Bette Davis; making *Three Strangers* and *The Verdict* at Warner Bros.; memories of Peter Lorre; appearing in *The Other Love* with Barbara Stanwyck and Davis Niven; *The Lost Moment* with Susan Haywood at Universal; playing Marie in *Come Back, Little Sheba* on stage with Shirley Booth and Sidney Blackmer.

104 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interview: January 7, 11, 1985

OHC
353

LUBIN, Arthur (1901-1995). Producer-director.

Inheriting his love of theater from his mother and studying drama at Carnegie Tech in Pittsburgh; launching his career as an actor in New York with Fay Bainter in *Jealousy*; role opposite John Gilbert in the silent film *Bardelys The Magnificent* and memories of director King Vidor; turning to directing at the Pasadena Playhouse, then producing and directing in New York with Lee Shubert; contract with Paramount as associate producer to William LeBaron; move to RKO in 1956, producing and directing *The First Traveling Sales lady* with Ginger Rogers and Carol Channing; describes his work on the first five Abbott and Costello films at Universal; directing Maria Montez in *Au Baba* and the *Forty Thieves* and Claude Rains in *The Phantom of the Opera*; experiences with the talking mule on the five Francis films and the horse on the *Mister Ed* television series; assessment of his work on *South Sea Woman*, *Footsteps in the Fog*, *Lady Godiva*, and *Thief of Bagdad*; discusses the changes in filmmaking since his early days.

37 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 15, 1985

OHC

448

LUDWIG, William (1912-1999). Screenwriter.

Growing up in New York City; attending Columbia College and Law School; his first writing job at Metro on *Love Finds Andy Hardy*, followed by other *Andy Hardy* pictures; memories of his twenty years at MGM; writing screenplays for such movies as *The Human Comedy*, *An American Romance*, and *The Merry Widow*; impressions of Louis B. Mayer; his work on the "Lassie" pictures, *Hills of Home* and *The Sun Comes Up*; memories of Woody Van Dyke, Mario Lanza, Richard Thorpe, and Joe Pasternak; his work on the films *Interrupted Melody*, *Oklahoma!*, and *Back Street*.

69 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 17, 1989

OHC

433

LUND, John (1911-1992). Actor.

Growing up in Rochester, New York; working for New York advertising agency; appearing in an industrial show at the 1939 World's Fair; understanding Alfred Drake in *As You Like It*; writing and performing in radio in such shows as *Portia Faces Life* and *Amanda of Honeymoon Hill*; appearing in Leonard Sillman's *New Faces*; his work in *The Hasty Heart*, leading to a Hollywood contract; memories of the Paramount lot; making his first film, *To Each His Own*, with Olivia de Havilland; his memories of the films *A Foreign Affair*, *Miss Tatlock's Season*; memories of Marlene Dietrich; his impressions of the MGM lot; memories of Linda Darnell on *Dakota Incident*; his work in the films *Bronco Buster*, *Latin Lovers*, and *High Society*; memories of Viveca Lindfors.

55 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 17, 1988

OHC
463

LYDON, James (1923-). Actor-director-producer.
Making his Broadway debut as a child actor in *Western Waters*; memories of William K. Howard; appearing in his first film, *Back Door To Heaven*, made at the Astoria Studio in New York; going under contract to RKO in Hollywood, where he appeared in *Two Thoroughbreds* and *Tom Brown's School Days*; memories of Robert Stevenson; appearing in a series of "Henry Aldrich" pictures for Paramount; memories of the film *When the Lights Go On Again*; producing television shows at Universal and Warner Bros.; his work in the films *Life With Father* and *Cynthia*; producing *The Learning Tree* at Warner Bros.; memories of Michael Curtiz and Jack Warner.

74 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 26, 1989

OHC
318

LYNN, Betty (1926-). Actress.
Studying dance at the age of five; singing and acting on radio shows in Kansas City during high school; singing in USO shows abroad; moving to New York and living at the Rehearsal Club; stage debut in Park Avenue; signing contract with Twentieth Century-Fox and making first film, *Sitting Pretty*, with Robert Young; memories of Twentieth Century-Fox lot and fellow contract players; being loaned to Warner Bros. for *June Bride* with Bette Davis; making *Mother is a Freshman* with Loretta Young, *Father Was a Fullback*, *Cheaper by the Dozen*, *Take Care of My Little Girl*; appearing on television in *The Ray Bolger Show*, *The Egg and I*, *Matinee Theater*, and other live television shows; working with Hermes Pan on *Meet Me in Las Vegas*; recollections of Robert Taylor; working as a regular on television's *The Andy Griffith Show*; subsequent stage work in *Peg O' My Heart*, *The Moon is Blue*, *Come Blow Your Horn*.

58 pp.
Terms of Use: Restricted
Interviewer: Ronald L. Davis
Date of Interview: July 26, 1984

OHC
49

McArdle, Pauline (1892- ?). Prima donna of Gainesville Community Circus.
Attending Southwestern University and majoring in voice; moving to Gainesville in 1914 as a young bride; creation of Gainesville Community Circus to raise money for the little theater in

1929; first performance of the circus at the 1930 Cooke County Fair; memories of community involvement, from sewing costumes and taking tickets to performing; various animal acts in the circus; recollections of opening day parades, traveling around Texas and Oklahoma with the circus; her husband's duties as equestrian director; performing for Sam Rayburn in Bonham, Texas; her duties as ring mistress and vice president of the circus; memories of other acts, including a contortionist, wire acts, bareback acts, tumblers, aerial acts, clowns, rope tricks; her last performance in 1936 at the Texas Centennial in Dallas; commercialization of the circus and its eventual demise in 1941.

33 pp.

Terms of Use: Restricted

Interviewer: History Graduate Student

Date of Interview: March 17, 1974

OHC

62

McCLESKEY, Ben (1905-). Local radio personality.

Born in Cleburne, Teas; playing on the first Southwest Conference championship football team at SMU; answering a newspaper ad for a blackface comedian and creating his Little Willie character on WRR radio; working as a continuity editor; making personal appearances and performing in movies theaters as Little Willie; writing scripts for various radio shows; Blackberry Hotel, Saturday Night Shindig. And The Early Birds on WFAA.

56 pp.

Terms of Use: Open

Interviewer: Sarah Roby

Dates of Interview: November 28, 1977; December 2, 1977

OHC

50

McCORD, Fred (1915-). Dallas music store proprietor.

Teaching himself to play the guitar as a young man; performing with country-western bands in live appearances; teaching at the Bill Boyd School of Guitar; shifting to big band music; his comparison of country-western and big band music; serving in the Air Corps during World War II; retiring from performing and opening a music store in Dallas after the war; entertaining in clubs during Prohibition; the effects of Elvis Presley and the Beatles on the music industry; musical trends during recent years.

43 pp.

Terms of Use: Open

Interviewer: Steve Tucker

Date of Interview: April 27, 1974

OHC

366

McGUIRE, Dorothy (1918-2001). Actress.

Playing opposite Henry Fonda in *A Kiss for Cinderella* at age thirteen at the Omaha Community Playhouse; after junior college spending two summers at Deartree Summer Theater and meeting Norman Lloyd; to New York and replacing Martha Scott in *Our Town*; appearing with John Barrymore in *Our Dear Children*; understudy in *The Time of Your Life* while auditioning fortitled role in *Claudia*; playing it on Broadway and repeating it in the film version for David Selznick; move to Hollywood and starring roles in *A Tree Grows in Brooklyn*, *Gentlemen's Agreement*, *The Enchanted Cottage*, *The Spiral Staircase*, *Till the End of Time*, *Three Coins in the Foundtain*, *Friendly Persuasion*, and *Swiss Family Robinson*; recent work in *Amos* for television; her involvement with the La Jolla Playhouse.

48 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: August 29, 1986

OHC

495

McLAGLEN, Andrew (1920-2014). Film director and son of actor Victor McLaglen.

Recalls meeting director John Ford for the first time as a schoolboy when his father was appearing in *The Lost Patrol*; describes his experiences in Ireland as second assistant director on *The Quiet Man*; his father's life-time personal and professional association with Ford; his own career as a director and making five films with John Wayne; Wayne's strengths as an actor; contract with CBS-TV and directing episodes of *Have Gun Will Travel*, *Gunsmoke*, *Perry Mason*, and *Rawhide*.

77 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: March 13, 1992

OHC

288

McLEOD, Catherine (1921-1997). Film-television actress.

Working as cashier-usher at movie theaters in Dallas, with plans to become an actress; moving to California at age twenty-one and enrolling in Max Reinhardt's drama school; being signed by MGM while doing little theater work and appearing in *Courage of Lassie* and *The Harvey Girls*; being fired from MGM and going to Republic Studios for four years; her role in *I've Always Loved You*, memories of Arthur Rubenstein and Maria Ouspenskaya while making that film; working later for Twentieth Century-Fox on *Blueprint for Murder*; doing live television in New York on *Studio One*, *Kraft Theater*, and various soap operas; her views on acting as a career.

43 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 8, 1983

OHC

191

MacRAE, Gordon (1921-1986). Singer-actor.

First musical experience as a boy soprano in Syracuse, New York; M.C. of a radio show in his teens; traveling with Horace Heidt's Orchestra as a band singer; Broadway debut in 1942 in Junior Miss; resuming his career after World War II in Three to Make Ready; starring on radio's The Railroad Hour for six years; film contract with Warner Bros. and appearing in musicals with Doris Day and Jane Powell; playing Curley in the film version of Oklahoma! and Billy Bigelow in Carousel; return to Broadway in I Do! I Do! and to films in The Pilot.

36 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: October 25, 1979

OHC

81

MAHARIS, George (1927-). Stage, film, and television actor.

Tells of singing career before becoming an actor; roles in off-Broadway productions off Too Have Lived in Arcadia, Death Watch, The Saintliness of Margery Kempe, Zoo Story; first television appearances in Mr. Peepers Show and Naked City; choice of roles in film Exodus; co-starring in long-running television series Route 66; discusses preparation for an acting role, quality of life in the United States today, and philosophy of performing.

70 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: April 3, 1975

OHC

213

MAMOULIAN, Rouben (1896-1987). Stage and screen director.

Coming to the U.S. as a director and organizer of the American Opera Company in Rochester; working with the Theater Guild in New York; directing Seven Keys to Baldpate, Porgy, Marco Millions, association with Eugene O'Neill; working with George Gershwin on Porgy and Bess; going to Hollywood for his first film, Applause; his innovations with camera and sound; directing City Streets, Dr. Jekyll and Mr. Hyde; experiences with Marlene Dietrich during the making of Song of Songs, with William Holden in Golden Boy; the first use of Technicolor for his film Becky Sharp; his return to the theater with Oklahoma!; subsequent difficulties with Rodgers and Hammerstein and the Theater Guild; contract negotiations for his direction of Carousel; meeting Somerset Maugham while directing the stage version of Sadie Thompson; theories on directing for film as opposed to the stage; making Summer Holiday, based on O'Neill's Ah! Wilderness; filming Silk Stockings with Fred Astaire and Cyd Charisse; departure from film Cleopatra.

105 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Dates of Interviews: August 19, 1970; August 15, 1981

OHC

174

MANCINI, Henry (1924-1994). Composer, arranger, conductor.

His early musical training at the Carnegie Institute of Technology and the Julliard School of Music; joining the Glenn Miller-Tex Beneke band after the war as pianist and arranger; becoming a member of the composing staff at Universal Pictures in 1952 and working on *The Glenn Miller Story* and *The Benny Goodman Story*; composing the scores for the television series *Peter Gunn* and *Mr. Lucky*; writing "Moon River" for Audrey Hepburn in *Breakfast at Tiffany's*; "The Baby Elephant Walk" for *Hatari*; his difficulties composing the score for *Two For the Road*; his description of the "Mancini style."

29 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 18, 1979

OHC

142

MANGOLD, Irma (1893-1982). Actress, Dallas Little Theatre.

Aspiring to be a professional actress from childhood; early training at Cox School of Expression in Dallas; brief association with Ruth St. Denis in 1915; becoming involved with the Dallas Little Theatre in 1926, under director Oliver Hinsdell; appearing in *Anna Christie*, followed by *The Dybbuk*; leading role in *There's Always Juliet* with director Charles Meredith; opening the new theater on Maple Street in 1928 in leading role of *The Swan*; discusses the cultural climate of Dallas in the 1920s, response of the critics, and make-up of audiences.

34 pp.

Terms of Use: Restricted

Interviewer: Jody Potts

Date of Interview: April 13, 1977

OHC

450

MANN, Daniel (1912-1991). Director.

Growing up in New York City; playing and traveling with his own orchestra; studying with Sanford Meisner at the Neighborhood Playhouse; directing plays for the Canadian Drama Festival and winning an award for *Life and Death of an American*; directing both the stage and film versions of *The Rose Tattoo* and *Come Back, Little Sheba*; directing and touring with *Three Men on a Horse* for the U.S.O. during World War II; his work with the Actors Lab, the American Theater wing, and the Actors Studio; directing the film *The Mountain Road* with James Stewart; memories of William Inge, Tennessee Williams, and Anna Magnani; directing such films as *The Teahouse of August Moon*, *Butterfield 8*, *Five Finger Exercise*, and *Who's Got the Action?*; directing *Paint Your Wagon* on the stage.

71 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 19, 1989

OHC

311

MANN, Delbert (1920-2007). Film-television director.

His early interest in theater and study at the Yale Drama School; securing a job in 1949 at NBC in New York directing live television; his association with producer Fred Coe; directing productions of *The Day Lincoln Was Shot*, *Our Town*, and *The Petrified Forest*; directing both television and film versions of *Marty* and *The Bachelor Party*; memories of Paddy Chayefsky; working with Sophia Loren in her first American film, *Desire Under the Elms*; his fondness for and disappointment in *Separate Tables*; assessment of *The Dark at the Top of the Stairs*, *The Outsider*, *Lover Come Back*, *A Gathering of Eagles*, and *Dear Heart*; discusses the importance of musical scoring in films; his reasons for becoming a producer on such films as *Quick, Before It Melts* and *Mister Buddwing*; working with Dame Edith Evans on *Fitzwilly*; making classics *Heidi*, *David Copperfield*, *Jane Eyre*, and *Kidnapped* for television; experiences filming *All Quiet on the Western Front* in Czechoslovakia; his philosophy of directing.

87 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 21, 1984

OHC

380

MARA, Adele (1923-2010). Film actress.

Early training in dance in Detroit and teaching children; going to New York to continue her studies; job dancing with Xavier Cougat's floor show at the Waldorf-Astoria and traveling with his orchestra; return to New York and working at the Copacabana; being spotted by Harry Cohn while performing and offer of a movie contract; memories of the Columbia lot as a young contract player; appearing in a series of B pictures before role in *You Were Never Lovelier* with Rita Hayworth; release from Columbia and going to Republic; first film, a dance scene with John Wayne in *The Fighting Seabees*; recollections of her years at Republic and studio head Herbert Yates; experiences making Westerns with Gene Autry, Roy Rogers, and Don Barry; roles in *Wake of the Red Witch* and *Sands of Iwo Jima* with John Wayne; leaving Republic in 1951 and making *Count the Hours*, *Back from Eternity*, and *The Big Circus* at RKO; marriage to writer-producer Roy Huggins and retirement from films.

49 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 26, 1986

OHC

160

MARIE, Rose (1923-). Television-stage comedienne.

Winning an amateur contest at age three, leading to her own radio show on NBC; touring the RKO theater circuit as Baby Rose Marie to prove to the public that she was really a child; filming the “Bouncing Ball” movie shorts; playing vaudeville and club dates as a teenager; her Broadway debut in Top Banana with Phil Silvers; her first television work in a Gunsmoke episode; appearing as a regular on The Bob Cummings Show for three years and The Dick Van Dyke Show for five years; her long association with Hollywood Squares; memories of Lee Shubert, Milton Berle, and Johnny Mercer.

28 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: March 14, 1979

OHC

255

MARLEY, Lola (1948-). Daughter of actress Linda Darnell.

Early childhood memories; her mother’s being away from home and working much of the time; early memories of her father, Peverell Marley; Linda’s fear of Lola being kidnapped; Linda’s love of painting, sculpting, cooking; memories of her grandparents, Pearl and Roy Darnell; Linda’s marriage to Philip Liebmann; having little contact with the rest of the Darnell family as she grew up; Linda’s association with Darryl Zanuck; her relationship with Joseph Mankiewicz; her marriage to Robby Robertson; Linda’s employment of Maria Flores; touring with her mother in Linda’s night-club act and summer stock shows; review of family photographs; her relationship with her father after her parents divorced; her feelings on being an adopted child; Linda’s ineptness at managing her finances; Linda’s relationship with Dr. Philip Kalavaros; her friendship with Bill and Jeanne Curtis; memories of her mother’s death and later living with the Curtises.

86 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: October 28, 1983

OHC

314

MARTIN, Mary (1913-1990). Singer-actress.

Growing up in Weatherford, Texas; singing at the Crazy Hotel in Mineral Wells, Texas, and teaching dance; traveling to Hollywood to study with Fanchon and Marco; recollections of Cole Porter, memories of Leave It to Me and Sophie Tucker’s guidance; singing at New York’s Rainbow Room; memories of Vinton Freedley and Robert Alton; contract with Paramount and making such films as The Great Victor Herbert, The Birth of the Blues, and Kiss the Boys Goodbye; meeting her husband, Richard Halliday while at Paramount; memories of Edith Head and Bing Crosby; returning to the stage for One Touch of Venus; memories of Kurt Weill and

Elia Kazan; starring in *Lute Song* with Yul Brynner, directed by John Houseman; memories of *Pacific 1860* and Noel Coward; recollections of *Annie Get Your Gun*, *South Pacific*, *I Do! I Do!*, *The Skin of Our Teeth*, *The Sound of Music*, *Jennie*, *Peter Pan*, and *Hello, Dolly!*; her television work including *Born Yesterday* and appearances with Noel Coward and Ethel Merman; her concert tour, *Music with Mary Martin*; memories of Rodgers and Hammerstein, Irving Berlin, Cheryl Crawford, Joshua Logan, Ezio Pinza, and Robert Preston; working with Carol Channing in *Legends*.

158 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interview: July 11, 1984; July 18, 19, 1998

OHC

195

MASCHKA, Richard J. (1922-). Jazz musician.

His early musical training in Nebraska and playing the saxophone in local orchestras as a teenager; joining a road band at age seventeen and traveling throughout the mid-West; enlisting in the Army in World War II and being assigned to a military dance band; playing in Artie Shaw's service band in Hawaii and leading his own unit in the outer islands; switching to piano and playing clubs after the war; getting his degree in music and teaching in public schools for seven years; his advice to young musicians.

55 pp.

Terms of Use: Open

Interviewer: Joe B. Frantz

Dates of Interviews: August 16, 17, 1979

OHC

264

MASON, Pamela (1918-1996). Actress-author.

Growing up in the theater world of London; her first film role in *Useless* at age sixteen; meeting her husband, James Mason, doing stage work, and beginning their film careers; entertaining troops during World War II in Europe; coming to America after the war with their play *Bathsheba*; move to Hollywood and her first film, *Pandora and the Flying Dutchman*; beginning her writing career with a book on cats; promotional tours for this book, leading to extensive appearances on television and radio talk shows; author of *Lady Possessed* and appearing in the film with James Mason; her philosophy of writing and acting.

22 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 20, 1982

OHC

2

MAYO, Virginia (1920-). Motion picture actress.

Early life and preparation for career; vaudeville; grooming for pictures by Samuel Goldwyn; work at Goldwyn Studios (1942-48), at Warner Bros. (1948-58); stage; recollections of Goldwyn, Raoul Walsh, James Cagney, Paul Newman, Bob Hope; discusses big studio system, B movies, sound recording in musicals, changes in movie industry; life as Hollywood film actress.

42 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: November 30, 1973

OHC

322

MEADE, Julia (1928-). Actress.

Born into an acting family; early training at Yale Drama School; first professional experience as an extra at Shubert Theater in New Haven; in off-Broadway production of T.S. Eliot's *The Family Reunion*; part-time modeling in New York, leading to work as hostess on television shows such as *The Ed Sullivan Show*, *Playhouse 90*, *Your Hit Parade*, *Revlon Mirror Theater* (demonstrating "kiss-proof" lipstick); Broadway debut in *The Tender Trap*, followed by *Double in Hearts* and *Roman Candle*; national company of *Mary, Mary*; revival of *Front Page*; film work in *Pillow Talk*, *Tammy Tell Me True*, *Zotz!*; appearing in stock and dinner theater productions of *The Pajama Game*, *Bells Are Ringing*, *Wait Until Dark*, *Tea and Sympathy*; live television dramas and soap operas; memories of Ed Sullivan, Thelma Ritter, and Robert Ryan.

37 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 10, 1985

OHC

95

MEADOWS, Jayne (1926-). Stage, movie, and television actress.

Early childhood in China as daughter of missionary parents; playing leading roles in boarding school productions; first professional appearance in summer stock in Millbrook, New York; living at the Rehearsal Club in New York; first Broadway role in *Spring Again* for Guthrie McClintic; ingenue roles in *Kind Lady* and *Kiss Them for Me*; contract with MGM; making Undercurrent with Katharine Hepburn and Robert Taylor; discusses innovative camera techniques used in making *Lady in the Lake* with Robert Montgomery; impressions of sophisticated Hollywood atmosphere on young, missionary-bred actress; conditions on the MGM lot after the decline of the golden age of movies.

36 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: November 11, 1975

OHC

320

MERRILL, Dina (1925-). Actress.

Early interest in acting and summer apprenticeship with a stock company at age sixteen; first professional work in summer stock in Rhode Island; roles in live television leading to Hollywood contract; film debut in Desk Set with Spencer Tracy and Katharine Hepburn; experiences making Don't Give Up the Ship, Operation Petticoat, Butterfield 8, The Sundowners, The Young Savages, and Courtship of Eddie's Father; back to repertory theater in Major Barbara and Misalliance; role in Broadway revival of On Your Toes; recent film work in A Wedding and Just Tell Me What You Want.

39 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 8, 1985

OHC

118

MERRIMAN, Nan (1920-2012). Mezzo-soprano.

Growing up in a musical family; beginning voice training at age sixteen with Mme. Alexia Bassian; working as a "vocal stand-in" on MGM musicals while still a student; touring with Laurence Olivier and Vivien Leigh in Romeo and Juliet; professional debut at the Hollywood Bowl in 1940; singing with the Cincinnati Summer Opera in 1942 and studying with Lotte Leonard; winning the National Federation of Music Clubs contest, leading to a contract with the NBC Orchestra and a twelve-year association with Arturo Toscanini; operatic roles with Glyndebourne Festival Opera, Edinburgh Festival, and La Scala; singing with Maria Callas in the Dallas Civic Opera production of Medea; her retirement in 1965.

98 pp.

Terms of Use: Open

Interviewer: Ann Burk

Date of Interview: August 6, 1976

OHC

181

MILESTONE, Lewis (1895-1980). Film director.

His early days in Hollywood working as a film cutter for Thomas Ince; memories of Henry King; his experiences directing All Quiet on the Western Front; circumventing the censors on The Front Page; his views on the ill-fated Arch of Triumph; the big studio system.

18 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 23, 1979

OHC

382

MILLER, Mitch (1911-2010). Oboist, conductor, record executive.

Recalls his youth in Rochester, New York and learning to play the oboe in the public school system; at age sixteen playing oboe with the Rochester Philharmonic and Syracuse Symphony; eight-week concert tour in 1934 with George Gershwin; oboist with the CBS Symphony at age twenty-two and accompanying Mercury Theater productions; recollections of playing under conductors Leopold Stokowski and Andre Kostelanetz; hired by Mercury Records to supervise their classical recordings; shift to popular music and working with recording artists Frankie Lane, Rosemary Clooney, Patti Page, Tony Bennett, Johnny Mathis, and Johnny Ray; move to Columbia Records and producing for Mary Martin, Vic Damone, Frank Sinatra, Jo Stafford and Doris Day; memories of musical arrangers Jimmy Carroll, Percy Faith, Paul Weston, and Ray Conniff; compares his method of recording in the 1950s with present technology; discusses the effect of corporate decisions on the recording industry; his venture into the theater and producing a musical version of *East of Eden*, *Here's Where I Belong*; return to the symphony orchestra as conductor.

63 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: March 25, 1986

OHC

492

MILLER, Winston (1910-1994). Screenwriter.

Beginning his Hollywood career writing serials for Republic Studio; move to MGM Shorts department and two-reel scripts for *Crime Doesn't Pay* series; assisting David O. Selznick on final polish of *Gone With the Wind*; first screen credit for *Home in Indiana*; first association with director John Ford on *My Darling Clementine*; his assessment of Ford as a person and his relationships with casts and producers; writing *Relentless* at Columbia and memories of Harry Cohn; *Lucy Gallant* at Pine-Thomas; Ronald Reagan's last two films, *The Last Outpost* and *Hong Kong*; *April Love* and *Mardi Gras* for Pat Boone; writer/producer of television shows *The Virginian*, *Ironside*, and *It Takes a Thief*; his views of current films and directors.

45 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: November 6, 1991

OHC

203

MINNELLI, Vincente (1910-1986). Screen director.

Coming to Hollywood in 1943 after his success as a designer in the New York theater; comments on his films *Cabin in the Sky*, *Ziegfeld Follies*, *Yolanda and the Thief*, and *An American in Paris*; making *Meet Me in St. Louis* and *The Pirate* with wife Judy Garland; directing his daughter, Liza, in *A Matter of Time*; putting his directorial stamp on a film.

30 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 14, 1980

OHC

124

MINSKY, Harold (1915-1977). Burlesque impresario.

Describes the first Minsky burlesque theater started by his father, Abe Minsky, in 1908; joining the family business after high school and progressing from selling tickets to stage production; describes differences between burlesque and vaudeville, the Minsky style; memories of comics Phil Silvers, Rags Ragland, and Red Buttons; actors Robert Alda and Dan Dailey; discusses strippers Georgia Sothern, Margie Hart, Lily St. Cyr, Ann Corio, Gypsy Rose Lee, and Sally Rand; problems with censorship in 1942 and eventual closing of burlesque theater in New York by Fiorello La Guardia; move to Las Vegas in 1950; producing shows for Las Vegas casinos and a road show circuit.

57 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 15, 1975

OHC

375

MIRISCH, Walter (1921-). Film producer.

His interest in film while growing up in New York City and desire to be involved in filmmaking; attending Harvard Business School and decision to take the management route toward his goal; first job as administrative assistant at Monogram Pictures; opportunity to produce his first film, Fall Guy, at age twenty-five, followed by Bomba , the Jungle Boy series; becoming head of production at Allied Artists at age twenty-nine, making Wichita and invasion of the Body Snatchers; first Technicolor production (An Annapolis Story) and first CinemaScope film (The Warriors with Errol Flynn); move to major films with Friendly Persuasion and Love in the Afternoon; leaving Allied Artists and forming the Mirisch Corporation with his brothers; discusses their productions of Some Like it Hot, The Magnificent Seven, West Side Story, The Great Escape, The Pink Panther, Hawaii, The Hawaiians, in the Heat of the Night (Academy Award), Fiddler on the Roof, and Same Time, Next Year; competition between theatrical films and television mini-series for good material; receiving the Thalberg Award and the Hersholt Award.

32 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 19, 1986

OHC

23

MITCHELL, William E. (1907-). Retired president of Interstate Theater Circuit. Seeing silent movies as a child in Rosebud, Texas; recollections of Dallas when he arrived in 1921; working for the Dallas Dispatch and becoming general manager; joining the Interstate Theater Circuit in 1940 and eventually becoming president; compares film industry of today with the Golden Age of Hollywood; changes in booking of films; memories of Karl Hoblitzelle. 33 pp.
Terms of Use: Open
Interviewer: Dennis Hillman
Date of Interview: May 13, 1974

OHC
57

MONTGOMERY, Marvin (1913-2001). Country-western musician. His experiences as a member of the Light Crust Doughboys; memories of W. Lee “Pappy” O’Daniel; playing at the 1933 Chicago World’s Fair; recording for Columbia Studios; performing with the band in three Gene Autry movies; memories of the Light Crust Doughboys’ live radio show on Texas Quality Network; presenting guests such as Mary Martin and Roy Rodgers; performing on live television and making personal appearances; playing banjo with Billy Boyd and His Cowboy rambles; his thoughts on the musicians’ union. 29 pp.
Terms of Use: Stephen R. Tucker
Date of Interview: April 3, 1974

OHC
394

MOORE, Terry (1929-). Actress. Growing up in Los Angeles; appearing in her first movie, Maryland, when she was eleven; memories of Henry King; acting in such films as My Gal Sal, Since You Went Away, Gaslight, Son of Lassie, and The Return of October; memories of David O. Selznick, Harry Cohn, and Hal Wallis; making Devil on Wheels at Eagle-Lion Studios; making Come Back, Little Sheba, Man on a Tightrope, Beneath the Twelve Mile Reef, and Daddy Longlegs; her impressions of Elia Kazan; working with Tyrone Power in King of the Khyber Rifle; memories of such films as Peyton Place, A Private’s Affair, and Black Spurs; her work in live television; creating her how television show, Terry’s World. 26 pp.
Terms of Use: Restricted
Interviewer: Ronald L. Davis
Date of Interview: August 27, 1986

OHC
449

MOORE, Tom (1943-). Director.

Majoring in political science at Purdue before entering Yale's directing program; directing *Oh, What a Lovely War* at the State University of New York at Buffalo; his productions of *Loot* at Brandeis University and later at the Tyrone Guthrie; memories of *Welcome to Andromeda* at the American Place Theater; the evolution of the musical *Grease* and his collaboration with Patricia Birch; receiving a Tony nomination for his work on *Over Here!*, starring the Andrews Sisters and Jane Sell; directing *Once in a Lifetime* at the Arena Stage in Washington and in New York; a discussion of his approach to direction; his productions of *The Little Foxes* and *The Three Sisters* at the American Conservatory Theater; memories of *Frankenstein*, *Hay Fever*, and *Our Town*; directing the stage and film versions of *'Night, Mother*, and receiving a Tony Nomination; his television work, including *Thirty-Something*, *L.A. Law*, *The Wonder Years*, and the television movie *Maybe Baby*.

38 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 18, 1989

OHC

272

MONTGOMERY, George (1916-2000). Screen actor.

Being lured to California from Montana by the romance of the film industry; first film work as stunt man on Garbo's film *Conquest*; small roles at Republic and the lead in *The Lone Ranger*; contract with Twentieth Century-Fox, making *Westerns Cowboy and the Blonde*, *Last of the Plains*, and *Riders of the Purple Sage*; first non-Western, *Young People with Shirley Temple*, followed by *Cadet Girl*, *Ten Gentlemen from West Point*, *Roxie Hart*, *China Girl*, *Orchestra Wives*, and *Coney Island*; reflections on interruption of career by service during World War II; first film on return, *Three Little Girls in Blue*; television series *Cimarron City*; work on his own productions; second career as artist and sculptor.

28 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: July 26, 1982

OHC

271

MORAN, Peggy (1918-2002). Film actress.

Her dream at age six of becoming an actress; doing radio shows while still in high school; the agony of her first screen test; signing contract with Warner Bros. after making the rounds of other studios, then being dropped after six months; her introduction to Joe Pasternak and playing a bit part in *First Love*; meeting her future husband, director Henry Koster, on that film; becoming queen of B pictures at Universal; memories of her friendship with Deanna Durbin; experiences working with Abbott and Costello on *One Night in the Tropics* and *Franchot Tone on Trail of the Vigilantes*; retiring from films after her marriage; discusses her husband's method of direction and problems making *The Naked Maja* and *The Robe*.

42 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 21, 1982

OHC
289

MORISON, Patricia (1915-). Singer-actress.

Her early years as an art student; studying drama with Sandy Meisner and movement with Martha Graham; her first Broadway stage role in *Growing Pains*; appearing in the operetta *The Two Bouquets*; under contract to Paramount; her first film, *Persons in Hiding*; making *I'm From Missouri*, *The Magnificent Fraud*, *Untamed*, *Rangers of Fortune*; studying voice with Richard Borchert; making *Beyond the Blue Horizon* and *The Song of Bernadette*; working on *Lady on a Train* with Deanna Durbin; featured with Johnny Weissmuller in *Tarzan and the Huntress*; making *Song of the Thin Man* with William Powell and Myrna Loy; cast in the original production of *Kiss Me, Kate*; her experiences with live television; stage versions of *Pal Joey*, *Morning's at Seven*, *Gigi*, *Nuts*; Louis B. Mayer's marriage proposal.

39 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 25, 1983

OHC
335

MOSS, Arnold (1910-1989). Character actor.

His acting apprenticeship under Eva Le Gallienne at the Civic Repertory Theater; Broadway debut with bit part in *Wonder Boy*; work in radio in 1929 on original *March of Time* and early soaps; on the stage in *The Fifth Column* with Lee Cobb and Franchot Tone, Maxwell Anderson's *Journey to Jerusalem*, and Kaufman and Ferber's *The Land is Bright*; starring role in *The Tempest*, followed by a revival of *The Front Page*; first film work in *Temptation*; memories of Rita Hayworth while filming *The Loves of Carmen* and *Salome*; commuting to New York for *Twelfth Night* and *King Lear*, and return to films for *My Favorite Spy* with Bob Hope; experiences making *Viva Zapata* for Elia Kazan; on Broadway in *The Dark is Light Enough* with Katharine Cornell; producing *Back to Methuselah* and touring in it with Tyrone Power; to Paris for *Medea* with Judith Anderson; experiences appearing in *Follies* for eighteen months; receiving his Ph.D. at age sixty and teaching at the University of Connecticut, William and Mary, and Purdue; making his opera debut in *Paradise Lost* with the Chicago Lyric Opera and taking that production to La Scala and the Vatican.

60 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: January 9, 1985

OHC

5

MUNSEL, Patrice (1925-). Soprano.

Preparation and training for operatic career; describes audition for Metropolitan Opera Auditions of the Air and subsequent Met contract; feelings and experiences upon becoming a teenage opera star; recalls singing in Scandinavia, at Met, in Las Vegas, on radio and television; discusses movie Melba and The Patrice Munsel Show on television, work in musical comedy, acting, star system in opera, audiences; changes in U.S. opera since late 1950s; expresses personal attitude toward performing; philosophy of life.

55 pp.

Terms of Use: Open

Interviewer: Ann Burk

Dates of Interviews: February 13, 1974; June 5, 1975

OHC

454

MURRAY, Don (1929-1988). Actor.

Memories of his father's career at Fox Studios and on Broadway; attending the American Academy of Dramatic Arts; doing summer stock, appearing on radio in Fort Wayne, Indiana, and playing a small role in The Insect Comedy, before being cast in Tennessee Williams' The Rose Tattoo; memories of Daniel Mann, Eli Wallach, and Maureen Stapleton; traveling to Germany and Italy as a member of the Brethren Service and working with refugees; appearing in such films as The Bachelor Party, A Hatful of Rain, From Hell to Texas; Shake Hands with the Devil, and One Foot in Hell; his work in live television on Playhouse 90; producing his own film, The Hoodlum Priest; his work in the films Advise and Consent, Baby, The Rain Must Fall, The Plainsman, and One Man's Way; appearing the television series The Outcasts and Knots Landing; directing The Cross and the Switchblade; memories of the films Endless Love and Peggy Sue Got Married.

59 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 20, 1989

OHC

236

MURRAY, Ken (1903-1988). Comedian-actor.

Growing up in New York as the son of a vaudeville performer and learning his craft from his father's friends; playing the Palace in 1926 and joining the Keith Circuit in 1928; buying his first camera in 1922 to film celebrities to send to his family on the farm, thereby starting his collection of home movies; his early days in Hollywood and making the first movie made on the RKO lot, Half Marriage; appearing in Leathernecking with young Irene Dunne; back to Broadway for Earl Carroll's Sketch Book; describes how his idea for Blackouts came about and his seven-year association with Marie Wilson as mistress of ceremonies; winning a special Academy Award for his movie Bill and Co, featuring parakeets.

32 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 10, 1981

OHC

350

MUSSER, Tharon (1925-2009). Lighting designer.

Developing her interest in the technical aspects of theater at Berea College; scholarship to Yale Drama School; initial professional work at the Provincetown Playhouse in summer stock; first Broadway assignment as lighting designer for *Long Day's Journey Into Night*, directed by Jose Quintero; describes the process involved in lighting a show, beginning with reading of the script and working with set and costume designers; memories of Jean Rosenthal and her special genius in lighting; first musical, *Shinbone Alley*, with Eddie Bracken and Eartha Kitt; work with American Shakespeare Festival; impact of electronic technology on staging of current shows; experiences with *J B* with Elia Kazan, *Once Upon a Mattress* with George Abbott, *Mame* with Angela Lansbury, *The Entertainer* with Laurence Olivier; her work with the Dallas Opera lighting *Fedora*, *Mignon*, *Madame Butterfly*, and *Carmina Burana*; memories of lighting Broadway productions *Applause*, *Follies*, *A Little Night Music*, *A Chorus Line*, *Cal Suite*, *42nd Street*, *The Act*, and *Dream Girls*.

66 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: March 25, 1986

OHC

232

NATHAN, Robert (1894-1985). Novelist, poet, playwright, screen writer.

Tells of early days at Exeter and Harvard; deciding to become a writer instead of a composer; searching for a writing style; having first novel, *Peter Kindred*, and subsequent works, including *One More Spring* and *Portrait of Jennie*, published; accepting a seven-year contract to write for MGM; working with Sidney Franklin, Vincente Minnelli, Arthur Freed, Sam Goldwyn, and David Selznick.

32 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 12, 1981

OHC

149

NATWICK, Mildred (1908-1994). Stage, film, and television actress.

First stage experience as an amateur with the Vagabond Theater in Baltimore in 1929; joining Henry Fonda and James Stewart with the University Players; first Broadway appearance in *Carry Nation* in 1932; supporting roles in *The Star Wagon* and *Stars in Your Eyes*; first film work for John Ford in *The Long Voyage Home*, followed by *Three Godfathers*, *She Wore a Yellow*

Ribbon, and *The Quiet Man*; memories of John Wayne; return to Broadway in 1941 for *Blithe Spirit*, then *Candida* with Katharine Cornell; creating the role of Mrs. Banks in *Barefoot in the Park* on the New York stage, playing it in London, and transferring it to the screen; television work in *Arsenic and Old Lace* and *The Snoop Sisters*.

36 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 4, 1979

OHC

356

NEAME, Ronald (1911-2010). Film cinematographer, producer, director.

Growing up in London as the son of a photographer father and actress mother; entrance into film world as messenger boy at Elstree Studios, advancing to assistant cameraman and working for Alfred Hitchcock on his first sound film, *Blackmail*; taking over as chief cameraman at age twenty-one on *Drake of England*, immediately followed by *Invitation to the Waltz*; his work in “quickie” British films leading to first big hit, *Major Barbara*, filmed during the London blitz; his collaboration with Noel Coward and David Lean on *One of Our Aircraft Is Missing*; first Hollywood visit in 1945 to research new equipment and return to London for his first producing effort, *Great Expectations*, with David Lean directing, then *Oliver Twist*; decision to turn to directing and series of films, including *The Horse’s Mouth* with Alec Guinness and *Tunes of Glory* with John Mills; describes at length his experiences directing Judy Garland in *I Could Go On Singing*; discusses his films *The Chalk Garden*, *Mr. Moses*, and *The Prime of Miss Jean Brodie*; coming to Hollywood to take over *The Poseidon Adventure*; making *The Odessa File* in Germany; his later work with Walter Matthau in *Hopscotch*; analysis of what a good film should be.

65 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 18, 1985

OHC

363

NELSON, Barry (1920-2007). Actor.

Majoring in dramatic literature at the University of California at Berkeley and appearing in numerous plays; playing Hamlet for his senior production, attracting the interest of MGM, and offer of a long-term contract; first film, juvenile lead in *Shadow of the Thin Man*; discusses publicity build-up of young actors at MGM; roles in the Kildare series, *Johnny Eager*, *A Yank on the Burma Road*, *The Human Comedy*, and *A Guy Named Joe*; admiration for Spencer Tracy; analysis of acting technique; a stint in the Air Force and appearing in *Winged Victory*; to Broadway for *Light Up the Sky* for Moss Hart; his stage career and roles in *The Rat Race*, *The Moon is Blue*, *Mary, Mary*, *Cactus Flower*, *The Only Game in Town*, and *The Act*; lead in London production of *No Time for Sergeants*; live TV series, *My Favorite Husband*, with Joan Caulfield; return to films in *Airport*, *Pete ‘n Tillie*; most recent work, on tour with *42nd Street*.

44 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: October 16, 1985

OHC

209

NELSON, Gene (1920-1996). Dancer-actor-director.

Early dance training during high school; joining the Fanchon and Marco troupe; learning to skate and touring for two years with Sonja Henie's ice show and appearing in the chorus of two of her films; enlisting in the army after Pearl Harbor and being chosen for This Is the Army on Broadway and in the film version; touring with that show in the South Pacific and European war zones; contract with Twentieth Century-Fox after the war; first film, I Wonder Who's Kissing Her Now, with June Haver; debut on Broadway in 1948 in Lend An Ear; return to Hollywood and appearing in a series of film musicals for Warners; playing the role of Will Parker in the film version of Oklahoma!; experiences as a choreographer-director in television and feature films; creating the role of Buddy in the Broadway musical Follies, followed by Good News and Music, Music, Music; his philosophy of performing.

107 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 15, 1980

OHC

319

NEWMAN, Joseph (1909-2006). Film director.

Growing up in Hollywood watching silent films being made and early ambition to be part of movie-making; coming into the industry at the birth of the big studio system in 1925 as L.B. Mayer's office boy and progressing to assistant to Ernst Lubitsch on The Merry Widow; describes the panic caused by the arrival of sound; to England in 1937 to organize MGM's British company and assist on A Yank at Oxford; directing first feature film, Northwest Rangers in 1942; service in the Army from 1942-1946, making training and propaganda films; return to civilian directing with independent films Jungle Patrol and 711 Ocean Drive; contract with Twentieth Century-Fox and making Love Nest with Marilyn Monroe; experiences directing Red Skies of Montana, The Outcasts of Poker Flat, Pony Soldier; freelancing for The Human Jungle, This Island Earth, and The Big Circus; assessment of his television work.

41 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 23, 1984

OHC

48

NEWMAN, Roy (1900-1981). Country-western musician.

Born in Coleman County, Texas and raised on a farm; playing violin, guitar, mandolin, and piano as a child; attending singing school in Fort Worth; performing as a part of the "Mystery Duo" on WRR radio in Dallas; forming his own band "Roy Newman and His Boys"; recording for Columbia Records; playing at the Texas centennial in 1936; his commercial association with WBAP radio.

40 pp.

Terms of Use: Open

Interviewer: Steve Tucker

Date of Interview: May 8, 1974

OHC

133

NEWMAR, Julie (1930-). Stage, film, and television actress.

First public appearance at age seven in Alice in Wonderland; prima ballerina with Los Angeles Opera Company at fifteen; dance instructor at Universal Studios; chosen by MGM for Seven Brides for Seven Brothers; going to New York in 1956 to star in Broadway production of Li'l Abner; winning the Tony Award for her performance in Marriage-Go-Round (1958) with Charles Boyer and repeating the role in the film version with James Mason; difficulties in making the television series My Living Doll; her pleasure in the role of Cat Woman in the television series Batman.

33 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: November 3, 1977

OHC

278

NEY, Richard (1917-2004). Actor.

Recalls his first professional experience as Clarence in the Broadway production of Life With Father; making a screen test for MGM and landing the role of Vincent Miniver in Mrs. Miniver; describes the atmosphere of MGM and Hollywood during that period; the effect of marriage to Greer Garson upon his career as an actor; playing secondary roles in The Late George Apley with Ronald Colman, The Fan, Midnight Lace, and Ivy with Joan Fontaine; finding a more successful career making films abroad; working with directors William Wyler, Otto Preminger, and Richard Oswald; switching to the investment business in 1961 and his success in that area; writing his first book, the best-seller The Wall Street Jungle; his fourth book in progress, The Crash of 1985; his evaluation of the New York Stock Exchange.

27 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 10, 1983

OHC

109

NOLAN, Lloyd (1902-1985). Stage and screen actor.

Tells of dramatic training at Stanford University and Pasadena Playhouse; joining a stock company in Cleveland which staged *The Front Page* in 1928, also with Pat O'Brien; playing in *Front Page* in Chicago during the Al Capone era; performing in summer stock in *The Cape Cod Follies* with beginner Bette Davis; meeting his future wife in first Broadway play *Sweet Stranger*; Hollywood offers resulting from his appearance in the hit Broadway production of *One Sunday Afternoon*; first Hollywood movie *Stolen Harmony*; freelancing in numerous films, including *Every Day's a Holiday* with Mae West, *A Tree Grows in Brooklyn*, and *The Lady in the Lake*; discusses creating the role of Captain Queeg in *The Caine Mutiny Court-Martial* on Broadway.

38 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 28, 1976

OHC

238

NORDGREN, Jan (1943-). Niece of film actress Linda Darnell.

Recollections of childhood visits to her maternal grandmother's home in Brentwood; memories of Linda's mansion in Bel Air, Linda's daughter, Lola; thoughts on Linda's success as a film actress, her charitable activities with the Kidney Foundation; background of the Darnell family in Texas and Oklahoma. Also included are descriptions of photographs and memorabilia of Linda Darnell's life and career, now in the possession of Nordgren's mother, Undeen Darnell Hunter.

50 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 18, 1982

OHC

373

NORTH, Edmund (1911-1990). Screenwriter.

Background as the son of a film producer; beginning as a reader at Fox Studio with a goal of becoming a screenwriter; first script to be filmed *One Night of Love* for Grace Moore, at Columbia and memories of Harry Cohn while working at that studio; follow-up, *I Dream Too Much*, for Lily Pons at RKO; discusses the challenge of a young screen writer in mastering his craft; five-year military service during World War II in the Army Signal Corps, gaining background for his Academy Award-winning script of *Patton*; first post-war film, *Dishonored Lady* for Hedy Lamarr; experiences writing scripts for *Flamingo Road*, *Young Man With a Horn*, *The Day the Earth Stood Still*, and *Sink the Bismarck*; vignettes of Jack Warner, Jerry Wald, Sam Goldwyn, and Darryl Zanuck.

52 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 15, 1986

OHC
52

NYE, Hermes (1908-). Folk musician.
Growing up in Topeka, Kansas; playing the violin as a boy; performing with the Amarillo Philharmonic symphony; moving to Dallas and becoming interested in the guitar and singing and playing folk music; recording for Folkways Records; his thoughts on what distinguishes folk music and what makes it unique; a discussion of folklore and folk art; memories of Pete Seeger; a comparison of folk music and country music.
34 pp.

Terms of Use: Open
Interviewer: Stephen R. Tucker
Date of Interview: April 18, 1974

OHC
301

NYPE, Russell (1924-). Singer-actor.
Becoming interested in music as a child; performing on radio in Chicago; making his Broadway debut in Regina; memories of Marc Blitzstein; working with Ethel Merman in Call Me Madam; memories of George Abbott, Irving Berlin, Howard Lindsey and Russel Crouse; recollections of such shows as The Tender Trap, The Anniversary Waltz, Goldilocks, and Wake up, Darling; appearing in Hello, Dolly! With Ethel Merman; memories of productions of The Owl and the Pussycat, One Touch of Venus, Brigadoon, Private Lives, and Morning's at Seven; impressions of regional theater versus the Broadway Stage.
37 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 22, 1983

OHC
434

O'BRIAN, Hugh (1925-). Screen-television actor.
Joining the Marines at age seventeen and stationed in San Diego; meeting stars at the Hollywood Canteen and invitation to represent the Marine Corps on radio show Blind Date, winning a date with Virginia Mayo; visiting her set at Columbia and meeting the Goldwyn Girls; return to Los Angeles after World War II and joining an amateur theater group, leading to first film, Never Fear with Ida Lupino; three year contract at Universal and studying with Sophie Rosenstein; roles in such films as Seminole, Red Ball Express, Man From the Alamo, Saskatchewan with Alan Ladd, Broken Lance with Spencer Tracy; early days of live television; doing the Wyatt Earp TV series for seven years.

51 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 17, 1988

OHC

434

O'BRIEN, Darcy (1939-1998). Writer/professor of English, son of actor George O'Brien.

Describes his first meeting with director John Ford as a young college student; summer vacation with John Wayne's children on Ford's boat the Araner; his father's silent films with Ford, *The Iron Horse* and *The Seas Beneath*; break in their professional and personal relationship until Ford cast George O'Brien in *Fort Apache*, *She Wore a Yellow Ribbon*, and *Cheyenne Autumn*; recounts stories of his father's trip with Ford to the Orient, Ford's drinking bouts; effect of Ford's Irish background on his friendships, family, and art of filmmaking.

45 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 7, 1992

OHC

71

O'BRIEN, Pat (1899-1983). Stage, screen, and television actor.

Discusses apprenticeship in stock and road companies, repertoire theater; early days in Hollywood; filming of first movie *Front Page*; anecdotes about co-stars Spencer Tracy and Jimmy Cagney; association with Jack Warner and Harry Cohn; later contract with RKO Radio; freelance film work, later stage work.

54 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: February 4, 1975

OHC

21

O'DONNELL, William(1898-). Former vice president of Interstate Theater Circuit.

Working in the box office of the Orpheum Theater in Brooklyn during early days of vaudeville; move to Texas to join the Interstate Theater Circuit in 1934; discusses the transition of theaters from vaudeville to silent movies to sound films; his memories of his brother, R.J. (Bob) O'Donnell, and Karl Hoblitzelle.

19 pp.

Terms of Use: Open

Interviewer: Dennis Hillman

Date of Interview: April 25, 1974

OHC

178

OSWALD, Gerd (1916-1989). Film director.

Starting his show business career as a child actor in Germany and Austria; immigrating to the United States in 1938 with his father, director Richard Oswald, and assisting him on his films; assistant director for George Stevens, Anatole Litvak, Lewis Milestone, and Billy Wilder; first directorial assignment, *A Kiss Before Dying*; experiences directing Bob Hope and Fernandel in *Paris Holiday* and Bette Davis in *Bunny O'Hare*; memories of Darryl F. Zanuck and Cecil B. DeMille.

56 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 20, 1979

OHC

498

PAGE, Patti (1927-2013). Singer.

Born in Clarence, Oklahoma, the tenth of eleven children; singing with her sisters at local functions; job with radio station KTLU in Tulsa after high school with her own 15 minute program; discovery by her long-time manager, Jack Rael, and touring with a band; eventual move to Chicago for a stint on *The Breakfast Club*; contract with Mercury Records and first successful release, "With My Eyes Wide Open I'm Dreaming"; memories of Mitch Miller; role of disc jockeys in success of records; her hit recording on "Tennessee Waltz"; night-club work at the Copacabana; television debut as a guest in 1952, leading to her own network show in 1957; discovering "Doggie in the Window"; film debut in *Elmer Gantry*; return to club work and playing the Empire Room of the Waldorf in New York; stage work in *Annie Get Your Gun*.

49 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: October 4, 1991

OHC

225

PAIGE, Janis (1922-). Actress-singer.

Singing in amateur shows as a child in Tacoma, Washington, then high school operettas; moving with her family to Hollywood and being discovered at the Hollywood Canteen by L.B. Mayer's secretary; dropped by MGM after one picture and hired by Warner Bros. for the film *Hollywood Canteen*; remaining at that studio for five years and appearing in *Of Human Bondage*, *Her Kind of Man*, *Two Guys From Milwaukee*, *The Time, the Place, and the Girl*, *Cheyenne*, *Romance on the High Seas*, and *One Sunday Afternoon*; playing nightclubs and vaudeville after being dropped by Warners, leading to her Broadway debut in *Remains To Be Seen*; creating the role of Babe in *Pajama Game*; her television series, *It's Always Jan*; return to Hollywood for *Silk*

Stockings, Please Don't Eat the Daisies, and The Caretakers; replacing Angela Lansbury on Broadway in Mame; her philosophy of life.

121 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interviews: August 6, 11, 1981

OHC

38

PALMER, Christine (-). Singer.

Growing up in a musical family in Hartford, Connecticut; scholarships to Hartford School of Music and the New England Conservatory and studying with Boris Goldovsky; first professional work with the New York Opera Guild in 1944 touring New England States; joining the San Carlo Opera under the baton of Nicola Rescigno, her memories of Fortune Gallo and experiences traveling with that company; in 1948 with S.M. Chartock Gilbert and Sullivan Company under the direction of Lehman Engel; singing with the NBC Symphony Chorale and memories of Toscanini during radio broadcasts; studying with Estelle Liebling in New York and joining the New York City Center Opera in 1952.

41 pp.

Terms of Use: Restricted

Interviewer: Ann Burk

Date of Interview: April 22, 1974

OHC

246

PAN, Hermes (1905-1990). Film choreographer.

Early dancing experiences in Tennessee and New York; moving to California and performing in TAB shows; working in films with Fred Astaire and Ginger Rogers, as well as other major performers; using special effects in filming dance numbers, evolving new ideas, and making movies such as Can Can, Shall We Dance, and Silk Stockings; his early and recent work contrasted.

42 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 12, 1983

OHC

1

PARRINO, Ted (1901-). Dallas musician: pianist, accordionist, bandleader.

Experiences with bands in the Southwest, 1922-69; travel, audiences, ballrooms, musical styles and trends, lifestyle of band musician; recollections of work as musician with Ted Fio Rito's Orchestra, 1937-38; as musical director and program director of Dallas radio stations, 1930s-60s; as leader of own Dallas-based band.

54 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interviews: March 12, 26, 1973

OHC

487

PARRISH, Robert (1916-1995). Film editor/director/producer.

Beginning his career as a child actor in 1927 in *Mother Machree*, directed by John Ford; as a bit player in *The Informer*; urged by Ford to forget acting and learn editing; working in film unit with Ford during World War II on propaganda documentaries and editing Ford's award winning "Battle of Midway"; discusses his personal relationship with John Ford and Ford's genius as a filmmaker.

29 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: October 4, 1991

OHC

245

PARSONS, Estelle (1927-). Actress.

Early community theater involvement and college drama experiences; Today show association; acting in numerous Broadway productions such as *Happy Hunting*, *The Automobile Graveyard*, *Mrs. Daily Has a Lover*, and *Three Penny Opera*; her views regarding various acting techniques; initial movie role in *Bonnie and Clyde* for which she won an Academy Award, and working with Arthur Penn; additional movies and stage work; the difficulty of maintaining a rewarding personal life while developing as a performer.

56 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: December 17, 1981

OHC

56

PATTINSON, Steve (1953-). History student.

Growing up in Houston and Corpus Christi, Texas; beginning piano lessons at six years old; developing a love of history; attending SMU with future plans for law school; his extracurricular interests in movies and handwriting analysis; serving as a Resident Assistant in an SMU dorm; his views on sororities, marijuana smoking and "streaking".

25 pp.

Terms of Use: Restricted

Interviewer: Carol Cohen

Date of Interview: February 18, 1974

OHC

315

PAXTON, Richard (1918-1997). Movie stand-in, actor.

Memories of MGM while serving as Mickey Rooney's stand-in/stunt man; meeting Dallas-born actress Linda Darnell through Rooney and the beginning of their long friendship; reminiscences of Linda's early career, her marriages to Pev Marley, Philip Liebman, and Robby Robertson; her later life with her acting career on the wane; working again for Mickey Rooney.

29 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: April 5, 1984

OHC

70

PECK, Gregory (1916-2003). Actor.

Transition from his theater days to acting in films; becoming a star with his second film *The Keys of the Kingdom*; making *Spellbound* with Alfred Hitchcock and Ingrid Bergman; problems with David O. Selznick on *Duel in the Sun* and *The Paradine Case*, and the Hays Office on *The Macomber Affair*; the controversial film *Gentleman's Agreement*; three-year association with the La Jolla Playhouse; working with his favorite director Henry King on *Twelve O'Clock High*, *The Gunfighter*, and *David and Bathsheba*; filming *Roman Holiday*, *Night People*, and *The Guns of Navarone* on location in Europe, and *Moby Dick in the Irish Sea*; producing and acting in *The Big Country*; winning the Academy Award for *To Kill a Mockingbird*; evaluation of his work in *The Omen*, *MacArthur*, and *The Boys From Brazil*; his view of the movie industry today and plans for the future.

176 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interviews: November 3, 1974; May 27, 1977; August 15, 21, 1978; July 28, 1979; August 22, 1980

OHC

379

PERKINS, Gil (1907-1999). Hollywood stuntman.

Work in summer stock as a youngster in his native Australia, together with interest in athletics; coming to U.S. at age twenty to pursue an acting career and roles in *The Old Lady Shows Her Medals*, *The Vagabond King*, and *Cimmaron*; acting in *Born to Be Bad* at Pathe in 1929 and becoming a stuntman by accident; first work doubling William Boyd in his early films; going to MGM in 1935 and doing stunt work on *Mutiny on the Bounty*; describes car chases around New York while doubling Red Skelton in *Whistling in Brooklyn*; memories of the MGM lot and changes in that studio from the mid-1930s to the present; working with Victor Fleming on *Captains Courageous*, *Test Pilot*, and *Joan of Arc*; memories of Greta Garbo in *Conquest* and *Queen Christina*; describes crash scenes in *Diamonds are Forever* and working with special

effects departments as stunt coordinator; his assessment of directors John Ford, Henry Hathaway, and Mervyn LeRoy; hazards of working on location; decision to retire at age sixty-five after completing *Walking Tall*; his work on the Board of Directors of the Screen Actors Guild.

52 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 21, 1986

OHC

456

PIERCE, Charles (1926-). Nightclub entertainer.

Growing up in Watertown, New York; working as a radio announcer while in high school; studying acting at the Pasadena Playhouse; working as an apprentice in summer stock at Newport, Rhode Island; inspired by Arthur Blake to create his own nightclub act; premiering his show at Club La Vie in Altadena, California; incorporating record pantomimes and costumes into the act; developing his characterizations of Bette Davis, Tallulah Bankhead, and Katharine Hepburn; memories of playing clubs in New York, London, San Francisco, and Chicago; performing with Sally Rand; his work in the feature films *Rabbit Test* and *Torch Song Trilogy*, as well as the television shows *Designing Women*, *Wonder Woman*, and *Fame*.

37 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 22, 1989

OHC

388

PIROSH, Robert (1910-1989). Screenwriter-director.

Beginning his career as copywriter in an advertising agency; acceptance into MGM's junior writing program and teaming with George Seaton; their first screen credit, *The Winning Ticket*, followed by *A Day at the Races*; moving to Twentieth Century-Fox in early 1940s and collaborating with Joseph Schrank on *Song of the Islands* for Betty Grable and *Rings on Her Fingers* for Henry Fonda; memories of director Rene Clair while writing screenplay of *I Married a Witch* and producer Sam Goldwyn on Danny Kaye's first film, *Up in Arms*; return to MGM and using experiences in *Battle of the Bulge* during World War II to write *Battleground* and receiving an Academy Award; first chance to direct with *Go for Broke*; describes freedom under big studio system to do historical research for *Valley of the Kings*; return to writing with *The Girl Rush* for Rosalind Russell; writing and directing *Spring Reunion*; problems in writing *Hell is for Heroes* and pleasure on *A Gathering of Eagles*; working again with George Seaton on *What's So Bad About Feeling Good?*; his current teaching career at USC.

42 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 14, 1986

OHC

208

PONS, Lily (1898-1976). Soprano.

Her first musical training at the Paris Conservatoire and winning first prize in piano at age thirteen; studying to develop her natural singing voice; operatic debut in Lakme in Alsace-Lorraine; performances in Europe in La Boheme, Hansel and Gretel, and Rigoletto, leading to contract with the Metropolitan Opera and a recording contract with RCA Victor; Met debut in 1931 in Lucia; revival of Daughter of the Regiment and her salute to General deGaulle in that opera; traveling over 100,000 miles during World War II performing for the troops and singing the "Marseillaise" at the Paris Opera during the liberation of Paris; her twenty-fifth anniversary gala at the Met; discusses quality of current opera, the influence of Rosa Ponselle on her career. 49 pp.

Terms of Use: Open

Interviewer: John Ardoin

Dates of Interview: December, 1966; October 11, 1967

OHC

61

PORTE, Masha (-). Member of the Dallas Civic Federation.

Entering the work force in Dallas during the Depression; attending the New Era School of the Dallas Civic Federation; memories of her courses and instructors; graduating into the adult seminars offered by the Civic Federation; memories of Elmer Scott and Gaynell Hawkins; her work as a clerical assistant, eventually becoming secretary to Elmer Scott; coordinating musical programs and the Young Artists Competition; working with local artists to obtain exhibits for Scott Hall.

35 pp.

Terms of Use: Open

Interviewer: Jeffrey Holmes

Date of Interview: March 23, 1974

OHC

194

PORTER, Jean (1922-). Actress.

Beginning her entertainment career as a child in Texas; going to Hollywood at age thirteen; studying with Fanchon and Marco and being picked by Allan Dwan for a bit part in Song and Dance Man; her first movie contract with Hal Roach Studio; the move to MGM at age eighteen as a bobby-soxer in The Youngest Profession; her five years at that studio; supporting roles in Bathing Beauty, Easy to Wed, What Next, Corporal Hargrove; loan-out to RKO for Till the End of Time and meeting her future husband, director Edward Dmytryk; playing leads in B pictures at Columbia; her life at the time of her husband's appearance before the House Un-American Activities Committee in 1947 and subsequent blacklisting; discusses the big studio system; her philosophy of acting.

52 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interviews: April 18, 1980; April 4, 1981

OHC

190

POWELL, Jane (1929-). Singer-actress.

Beginning her singing career at age seven on station KOIN in Portland, Oregon; moving with her family to Los Angeles and singing on various radio shows, leading to a contract with MGM at age fifteen; recalls her fourteen years at MGM, making *Holiday in Mexico*, *A Date With Judy*, *Luxury Liner*, *Royal Wedding*, and *Small Town Girl*; her role in *Seven Brides for Seven Brothers*, both as a film and on stage; discusses her later work in summer stock, nightclubs, and television.

26 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: October 24, 1979

OHC

310

POWERS, Mala (1931-2007). Actress.

Attending the Max Reinhardt Junior Workshop as a girl; making her first film, *Tough as They May Come*; her work in radio; memories of Ida Lupino and Howard Hughes; going under contract to RKO and memories of that lot; memories of the films *Outrage*, *Edge of Doom*, *Cyrano de Bergerac*, and *Rose of the Cimmaron*; memories of Michael Chekov; appearing in the films *City Beneath the Sea*, *City That Never Sleeps*, *Yellow Mountain*, *Rage at Dawn*, *Bengazi*, and *Tammy*; her work in television on *Hazel* and *The Man and the City*; performing in summer stock at Elitch's Garden; her stage work in *Night of the Iguana* and on Broadway in *Absence of a Cello*; her career as an author.

49 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 26, 1984

OHC

40

PRATT, Uncle Willie (1931-). Burlesque comedian-dancer.

Early life; launching dancing career at age five with his niece Patsy; professional relationship with "Pappy" Dolson; entertaining at Abe and Pappy's Club and Pappy's Showland; touring with Tommy Dorsey; performing on American military bases around the globe; his views on show business; treatment of black performers; working with exotic dancers; examples of his humor.

40 pp.

Terms of Use: Open

Interviewer: Sally Cullum
Date of Interview: March 22, 1974

OHC

248

PREMINGER, Otto (1906-1986). Film-stage director, actor.

Working with director Max Reinhardt as a young man in Vienna; coming to the U.S. in 1935; directing the play *Libel* on Broadway; making *Under Your Spell* and *Danger—Love at Work* a Twentieth Century-Fox; returning to Broadway to direct John Barrymore in *My Dear Children*; under contract to Twentieth Century-Fox; filming *Laura*; making *A Royal Scandal* with Tallulah Bankhead; working with Gene Tierney on *Whirlpool*, Jeanne Cram on *The Fan*, the controversial *The Moon is Blue*; appearances on the television series *Batman*; retirement in New York.

16 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 5, 1982

OHC

78

PRINZ, LeRoy (1895-1983). Film choreographer.

Early life; experiences as pilot in World War I; producing nightclub acts in Chicago during Al Capone era; shows in New York, Florida, and elsewhere; experiences in Mexico and Cuba; brought to Hollywood in 1926 by Elsie Janis; work with Cecil B. DeMille; choreographer at Paramount and later Warner Bros.; filming *Yankee Doodle Dandy*, *Show Boat* (with Helen Morgan), *This is the Army*, *Rhapsody in Blue*; later work with DeMille on the sound version of *The Ten Commandments*; vignettes of stars; later accomplishments and views on future of film industry.

97 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 16, 1975

OHC

298

RAINES, Ella (1921-1988). Actress.

Her training in drama at the University of Washington; going to New York in 1942 with Broadway as her goal; walk-on part in *Oklahoma!* and part-time modeling; being signed by agent Charles Feldman; brought to Hollywood and her personal contract with Howard Hawks; first role at Universal in *Corvette K-225* with Randolph Scott; to MGM for *Cry Havoc* with Margaret Sullavan; to Paramount for *Hail the Conquering Hero*; *Phantom Lady*, her fourth picture in one year; *Tall in the Saddle* with John Wayne; experiences on bond tours during World War II; roles in *The Web*, *Brute Force*, *The Senator Was Indiscreet*, *A Dangerous Profession*; television series *Janet Dean*, *Registered Nurse*; on Broadway with Helen Hayes in *The Wisteria Trees*.

45 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 17, 1983

OHC

108

RAITT, John (1917-2005). Stage and screen singer-actor.

Growing up in Santa Ana, California and singing in church choirs and high school glee clubs; athletic scholarship to USC, transferring to University of Redlands and beginning voice training; joining the Civic Light Opera in Los Angeles; visiting MGM in 1940 and being invited to test for films, receiving six-month contract; bit part in Flight Command; singing The Barber of Seville with the American Music Theater; studying voice production with Richard Cummings; playing Curly in the Chicago company of Oklahoma!; first Broadway appearance as Billy Bigelow in Carousel; the lead in Pajama Game on the stage and filming the movie; live television performance of Annie Get Your Gun with Mary Martin; experiences touring in Shenandoah; memories of Oscar Hammerstein, II.

57 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: October 22, 1976

OHC

111

RAKSIN, David (1912-2004). Film composer.

Playing in his own combo at age twelve and arranging for bands in his teens; studying music and composition at the University of Pennsylvania; playing in society bands in New York during the Depression; being recommended by George Gershwin to Harms Music Company as an arranger; coming to Hollywood to work with Charles Chaplin on Modern Times; discusses composing the score for Laura; studying with Arnold Schoenberg; the MGM music department under John Green; the process of composing music for a film, dubbing and mixing; scoring for cartoons.

105 pp.

Terms of Use: Open

Interviewer: Ann Burk

Date of Interview: August 2, 1976

OHC

337

RANDALL, Tony (1920-2004). Actor.

Theatrical training at the Neighborhood Playhouse in New York under Sanford Meisner; studying movement with Martha Graham; describes the formation of the Group Theater and its revolutionary approach to acting; New York debut in A Circle of Chalk in 1941; recollections of working with Jane Cowl in Candida, Ethel Barrymore in The Corn is Green, and Katharine

Cornell in *The Barretts of Wimpole Street*; three-year stint in live television in *Mr. Peepers*; playing Hornbeck in *Inherit the Wind* and observations of the original production; first film work in *Oh, Men! Oh, Women!*, followed by *Will Success Spoil Rock Hunter*; return to Broadway in *Oh Captain!*; playing comedy in films: *The Mating Game*, *Pillow Talk*, *Let's Make Love*, *Send Me No Flowers*, and *Lover, Come Back*; five years playing Felix in *The Odd Couple* on television; assessment of television programs *The Tony Randall Show* and *Love, Sidney*; his analysis of acting.

Terms of Use: Open

Interviewer: Ronald L. Davis Date of Interview: January 10, 1985

OHC

199

RAPPER, Irving (1898-1999). Screen director.

Coming from the Broadway stage to Warner Bros. in 1941 as assistant director; recalls working with directors Michael Curtiz, William Dieterle, and Anatole Litvak, and their influence on his career; discusses his major films as director: *Rhapsody in Blue*, *The Voice of the Turtle*, *The Glass Menagerie*, *The Brave One*, and *Marjorie Morningstar*, as well as his professional relationship with Bette Davis while filming *The Corn is Green* and *Now, Voyager*.

75 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 13, 1980

OHC

114

RAY, Johnnie (1927-1990). Popular singer.

Recalls his first successful record, "Cry" and "The Little White Cloud That Cried," and learning to cope with sudden fame; the role of Mitch Miller in guiding his early career at Columbia Records; memories of Irving Berlin and Marilyn Monroe while filming *There's No Business Like Show Business*; his work in stock playing Sky Masterson in *Guys and Dolls* and *Bo in Bus Stop*; his life as a touring performer.

37 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: December 16, 1976

OHC

386

RAYMOND, Gene (1908-1998). Actor.

Attending Professional Children's School in New York City with Milton Berle and Sylvia Sidney, and appearing in *The Potters on Broadway* at age fifteen and *The Cradle Snatchers* at seventeen; series of not-so-successful plays on Broadway, followed by a hit *Young Sinners*, resulting in a contract with Paramount Pictures and Jesse Lasky in 1932; loaned to MGM for *Red*

Dust; contract with RKO and experiences making *Flying Down to Rio*; thoughts on making a series of B films; *Mr. and Mrs. Smith* for Alfred Hitchcock; *Smilin' Through* and meeting his future wife, Jeannette McDonald; describes their courtship and marriage; returning to Hollywood after four years in service during World War II to find a changed industry; early television work hosting *Fireside Theater* and *TV Reader's Digest*; transition to character roles in *The Best Man* and *I'd Rather Be Rich*.

45 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: August 26, 1986

OHC

390

REID, Elliott (1920-2013). Character actor.

Acting in school plays as a boy growing up in New York; performing on radio in *Horn and Hardart Children's Hour*, *School of the Air*, *The March of Time*, and *Pepper Young's Family*; appearing with Orson Welles's *Mercury Theater* in *Julius Caesar* and *Shoemaker's Holiday*; impressions of Orson Welles; signing a contract with Paramount and appearing in *The Story of Dr. Wassell*, directed by Cecil B. DeMille; loaned to MGM; his work in *A Double Life*; becoming a charter member of the *Actors Studio*; memories of Gene Kelly's Saturday evening "salons"; appearing on Broadway in *Two Blind Mice*; appearing in such films as *Sierra*, *Gentlemen Prefer Blondes*, *Woman's World*, and *Inherit the Wind*; his work in television, including the series *My Favorite Husband* and *That Was the Week That Was*; memories of such films as *The Absent-Minded Professor*, *Son of Flubber*, *Follow, Boys*, *Move Over Darling*, *The Thrill of It All*, and *Some Kind of Nit*; performing *The Odd Couple* on stage with Dan Dailey; writing scripts for television shows *Love Boat* and *Lou Grant*; memories of Bert Lahr in the revue *Two on the Aisle*.

132 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interview: August 22, 1986; July 20, 1987; August 14, 1988

OHC

385

REILLY, Charles Nelson (1931-2007). Actor-director.

Recalls his interest in acting beginning in grammar school and continuing through college; first professional experience at *Newport Casino Theater* and receiving his Equity card at age twenty; return to New York to study acting with Uta Hagen and Herbert Berghof and memories of fellow students Steve McQueen and Hal Holbrook; voice lessons with goal of singing in opera; singing role in Jerry Herman's revue *Nitecap* and appearing in twenty-two other off-Broadway shows; understudy to Paul Lynde and Dick Van Dyke in *Bye Bye, Birdie* and substituting for both over a two-year period; first Broadway success in *How to Succeed in Business Without Really Trying* and winning the Tony Award; discusses the problems of bringing *Hello, Dolly!* to Broadway and the genius of *Gower Champion*; experiences in films *The Tiger Makes Out* and *Cannonball 11*;

television work in *The Ghost and Mrs. Muir*; switch to teaching and directing at Burt Reynolds' Jupiter Theater in 1978; conceiving and directing *The Belle of Amherst* with Julie Harris; directing *The Mother of Us All* for the Dallas Opera; his views on acting and theater.

81 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: April 19, 1986

OHC

169

RESCIGNO, Nicola (1916-2008). Opera conductor.

Growing up in the shadow of the Metropolitan Opera and seeing his first performance at age two; education in his father's native Italy, earning Doctor in Jurisprudent degree, while pursuing his first love – music – with private tutors; first serious study with Ildebrando Pizzetti in Italy before returning to the United States and work under Vittorio Giannini at Julliard; first conducting at the Academy of Music in Brooklyn; being hired by impresario Fortune Gallo as musical director of the San Carlo Opera and memories of his years touring with that company; becoming Fausto Cleva's assistant for Cleva's Cincinnati and Chicago seasons; joining forces with Carol Fox and Lawrence Kelly to establish the Chicago Lyric Opera; his first meeting with Maria Callas and their subsequent relationship; breakup of the Chicago Lyric triumvirate and partnership with Kelly to found the Dallas Civic Opera in 1957; recalls the special qualities of Larry Kelly and tragic death in 1974; association with director-designer Franco Zeffirelli; discusses problems encountered and experiences with artists during first twenty-five years of the Dallas Opera's existence.

99 pp.

Terms of Use: Open

Dates of Interview: May 29, 1979; April 13, 1981

OHC

447

REYNOLDS, William (1910-). Film editor.

Born and raised in Elmire, New York; graduating from Princeton; working in the prop department at Fox; memories of Darryl Zanuck; his work on the films *Beloved Infidel*, *Tender Is the Night*, and *Love is a Many Splendored Thing*; memories of Henry King; editing *The Turning Point*, *Dancers*, *Nijinski*, *Give My Regards to Broadway*, *Carousel*, and *Daddy Long Legs*; memories of Leon Shamroy; his work on *Bus Stop*, *South Pacific*, *Compulsion*, and *Hello, Dolly!*; winning an Academy Award for his editing on *The Sound of Music*; elements of good editing and the relationship between film director and editor; his work on *The Godfather* and *Heaven's Gate*.

29 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 26, 1989

OHC

297

RIDDLE, Nelson (1921-1985). Conductor-arranger.

His early musical training in piano, trombone, theory, harmony, and symphonic orchestration; recalls traveling as arranger with Charlie Spivak and Tommy Dorsey orchestras; settling in California after World War II and period of financial struggle; first work as staff arranger at NBC; becoming musical director of Capitol Records and beginning his association with Frank Sinatra; working as arranger with Judy Garland, Ira Gershwin, and Nat "King" Cole; film work as music arranger for Pal Joey, Pajama Game, and High Society; musical director for Can-Can, Paint Your Wagon, and On a Clear Day You Can See Forever; Academy Award for his work on The Great Gatsby; guest conducting with various symphony orchestras.

31 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 18, 1983

OHC

401

RITT, Martin (1920-1990). Director.

Describes meeting Elia Kazan while attending law school in New York and the impact Kazan made on his life; joining the Group Theater and his first appearance on the stage in Golden Boy; memories of fellow Group Theater actors John Garfield, Frances Farmer and Karl Maiden; in Winged Victory while in the Air Force and directing plays for hospital tours; Broadway directing debut in Mr. Peebles and Mr. Hooker, followed by The Man; work in live television for CBS and the hit series Danger; being blacklisted and out of work for six-and-a-half years; turning to teaching at the Actors Studio during that period; first film directing in 1957 with Edge of the City for MGM; memories of Orson Welles while directing The Long, Hot Summer; the special talent of cinematographer James Wong Howe; discusses his work on Hud, Paris Blues, The Outrage, The Molly Maguires, Hombre, Norma Rae, Murphy's Romance, and The Front; his film Nuts with Barbra Streisand.

67 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interviews: July 13, 14, 1987

OHC

414

ROBERTSON, Cliff (1925-2011). Actor.

Newspaper and radio work after education at Antioch College; joining summer stock company to gain experience in writing for the theater but becoming an actor instead; in road company of Mister Roberts; City Center production of Wisteria Trees with Helen Hayes, resulting in his selection by Josh Logan for Picnic and his experiences making that film on location; on Broadway with Maureen Stapleton in Tennessee Williams' Orpheus Descending; Autumn

Leaves with Joan Crawford; memories of *The Girl Most Likely* and *The Naked and the Dead*; doing the live television version of *Days of Wine and Roses*.

34 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: December 30, 1987

OHC

274

ROBERTSON, Dale (1923-2013). Film and television actor.

Making his screen test following World War II; his first film, *The Boy With Green Hair*, with Dean Stockwell; under contract to Twentieth Century-Fox after making *Fighting Man of the Plains*; memories of Darryl F. Zanuck; appearing in *Two Flags West* with Cornel Wilde, *Call Me Mister* with Betty Grable, *Return of the Texan* with Walter Brennan; reminiscences of Linda Darnell, Mitzi Gaynor, Dan Dailey, and Richard Widmark; working freelance in *Devil's Canyon* with Virginia Mayo; shooting 235 episodes of *Tales of Wells Fargo* for television; his involvement with breeding and raising horses.

29 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: April 22, 1983

OHC

182

ROBIN, Leo (1899-1985). Songwriter.

Early days in New York, first professional work, *The Greenwich Village Follies*; collaborating with Clifford Grey on Vincent Youman's *Hit the Deck*; Hollywood career beginning in 1933, writing lyrics with composers Richard Whiting, Ralph Rainger, and Harry Warren; writing "Prisoner of Love" for Helen Morgan; returning to Broadway to write the score for *Gentlemen Prefer Blondes* with Jule Styne; the most satisfying moments of his career.

44 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 24, 1979

OHC

465

RODGERS, Mary (1931-2014). Composer-writer.

Recollections of her father, Richard Rodgers; memories of Larry Hart and Oscar Hammerstein; studying at Wellesley and Mannes College of Music; working with Leonard Bernstein on the New York Philharmonic Young People's Concerts; composing Bil Baird's marionette shows *Davy Jones's Locker* and *Pinocchio*; writing the scores for *Once Upon a Mattress*, *Three to Male Music*, *Feathertop*, and *Hot Spot*; memories of George Abbott and Mary Martin; authoring the

children's book *Freaky Friday*, and later the screenplay; co-authoring with her mother a monthly column for *McCall's* magazine, as well as the book *A Word to the Wives*; writing the screenplay for *The Devil and Max Devlin*.

47 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: March 15, 1990

OHC

437

ROGERS, Charles "Buddy" (1904-1992). Actor, musician.

Growing up in Olathe, Kansas; attending the University of Kansas, where he formed his own band; performing with his seventeen-piece band at the 1933 Chicago World's Fair; memories of Gene Krupa, John Green, and Marilyn Maxwell; chosen by Paramount to attend acting school at their Long Island studio; playing with W.C. Field's son in *So's Your Old Man*; appearing with Clara Bow in *Fascinating Youth*; memories of making *Wings* in San Antonio; his impressions of Paramount's Hollywood Studio; memories of Gary Cooper; the transition from silent films to "talkies"; making *My Best Girl* with Mary Pickford, whom he later married; impressions of Pickford; performing with a band in the musical *Close Harmony*; being directed by George Abbott in *Halfway to Heaven*; memories of such films as *This Reckless Age* and *This Way Please*; appearing in the Ziegfeld show *Hot-Cha!* in New York; becoming a producer for United Artists.

29 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 19, 1988

OHC

158

ROMERO, Cesar (1907-1994). Film actor.

Childhood and early days in New York City; first professional experience as a dancer in *Lady Do* in 1927; lead in the touring company of *Strictly Dishonorable*; contract with MGM in 1934 and first film, *The Thin Man*; second lead roles in later films for Universal and Twentieth Century-Fox; working for John Ford in *Wee Willie Winkie* with Shirley Temple; the *Cisco Kid* series; making *Carnival* in Costa Rica and *Captain from Castile* after his war years; impressions of MGM as a young contract player; Hollywood social life; memories of Josef Von Sternberg, Walter Lang, Carole Lombard, and Tyrone Power.

68 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: February 26, 1979

OHC

69

ROSENFELD, Claire (1903-1987). Widow of Dallas Morning News amusements editor-critic John Rosenfield.

Growing up in New York City and early interest in the arts; marriage to John Rosenfield and their move to Dallas in 1923; evolving cultural life of Dallas during Mr. Rosenfield's tenure with the Morning News; their participation in Dallas Little Theater productions; reorganization of the Dallas Symphony Orchestra in 1945 under Antal Dorati, Margo Jones and her impact on regional theater, founding of the Dallas Civic Opera in 1957 under Lawrence Kelly; memories of sopranos Mary Garden and Grace Moore, Fortune Gallo and the San Carlo Opera, pianist Paderewski on his last tour, Texas-born actresses Linda Darnell, Ginger Rogers, Ann Sheridan, and Mary Martin; visiting Marfa during the filming of Giant; highlights of her husband's career, his work habits and professional philosophy.

188 pp.

Terms of Use: Open

Interviewers: Carole Cohen, Ann Burk, Ronald L. Davis

Dates of Interviews: April 30, 1974; July 8, 1974; March 5, 1982; April 9, 1982

OHC

403

RUSH, Art (1907-1989). Talent agent.

Attending Bethany College, studying medicine; moving to California to be with his brother; writing scripts for radio; pioneering "electrical transcription" for RCA; becoming an executive with RCA and producing Jeanette MacDonald and Nelson Eddy's Recordings; working at RCA with such artists as Lily Pons, Eddy Arnold, Maurice Chevalier, Leopold Stokowski; moving to Columbia Management as managing director and working with Jackie Gleason and Mary Martin; forming his own company, Art Rush, Inc., in 1939; with Nelson Eddy as his first client; selling the Red Ryder radio series; his association with The Chase and Sanborn Hour; discovering Mario Lanza and developing his career his dealings with Roy Rogers and Dale Evans; managing Kathryn Crosby, Alan Ladd; his friendship with Walt Disney.

51 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 16, 1987

OHC

348

RUSH, Barbara (1927-). Actress.

Spotted by a talent scout at the Pasadena Playhouse and contract with Paramount Pictures; recalls her early days at Paramount as a contract player; film debut in *The First Legion*, followed by *When Worlds Collide*; move to Universal and making *It Came From Outer Space*; making first A film, *Magnificent Obsession*, with Jane Wyman and Rock Hudson; an assessment of her roles in *Captain Lightfoot*, *No Down Payment*, *Bigger Than Life*, *Oh, Men! Oh, Women!*, *The Young Lions*, *The Young Philadelphians*, *Come Blow Your Horn*, *Hombre*; in television series *Peyton*

Place; stage work in national touring companies of *Forty Carats* and *Same Time, Next Year*; her one-woman show, *A Woman of Independent Means*.

44 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: October 3, 1985

OHC

135

RUTTENBERG, Joseph (1889-1983). Cinematographer.

Growing up in Boston as the son of Russian immigrants; copy boy for the Boston American at age thirteen and later staff photographer; European tour with Boston Opera Company as company photographer; developing weekly newsreel during World War I; cameraman for Fox Film Corporation in New York; working on D.W. Griffith's last film, *The Struggle*; arrival in Hollywood in 1935; contract with MGM, lasting thirty years; problems in filming *Fury*, *The Great Waltz*, *Two Faced Woman* with Garbo, *Dr. Jekyll and Mr. Hyde* with Spencer Tracy, *Mrs. Miniver* for William Wyler, *Gaslight* with Ingrid Bergman, *Brigadoon* and *Gigi* for Vincente Minnelli; photographing Greer Garson, Walter Pidgeon, and Cary Grant.

95 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Dates of Interviews: August 18, 24, 1978

OHC

354

SANDRICH, Jay (1932-). Television director.

Growing up in the motion picture industry and memories of his father, director Mark Sandrich; becoming a member of the Directors Guild during his junior year in college; following two years' army service, job as second assistant director on television shows *I Love Lucy*, *December Bride*, and *Our Miss Brooks*; becoming first assistant for Desilu Productions; apprenticeship on *The Danny Thomas Show*, *The Andy Griffith Show*, and *The Bill Dana Show*; producing *Get Smart*, but return to directing with *He & She*; success as director of *The Mary Tyler Moore Show* and his seven years with that program; discusses the elements needed for a successful television comedy; experiences making *Soap*; venture into feature films with *Seems Like Old Times*; directing the pilot for *Golden Girls*; current work with Bill Cosby on *The Cosby Show*.

40 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 20, 1985

OHC

431

SAUL, Oscar (1912-1994). Playwright-screenwriter.

Childhood in Brooklyn during the Depression; education at Brooklyn College; writing a poetic drama using social themes and lyrics and plays for the Workers Laboratory Theater; on relief and applying to the Federal Theater; being assigned to the "Living News-paper" project; memories of Hallie Flanagan; writing *The Revolt of the Beavers* for Children's Theater of being accused of being subversive; *Medicine Show* on Broadway, leading to a contract with Columbia Pictures; anecdotes of Harry Cohn, Tennessee Williams, Buddy Adler and Ava Gardner; screenplays for *The Dark Past*, *Road House*, *Secret of Convict Lake*, *Affair in Trinidad*, *Once More My Darling*, *Helen Morgan Story*, *Major Dundee*, *Loving You*, and adapting *Streetcar Named Desire* to film; gaining a reputation as a script doctor.

117 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Dates of Interview: August 15, 17, 1988

OHC

343

SAXON, John (1935-). Screen-television actor.

Attending drama school in New York as a teenager; becoming a magazine advertising model, leading to a contract with agent Henry Willson at age seventeen; coming to Hollywood in 1954 and being signed by Universal; describes training given young contract players at that studio; screen debut with bit part in *Running Wild*, then *The Unguarded Moment* with Esther Williams; series of roles before loan-out to MGM for *The Reluctant Debutant* and Disney for *The Big Fisherman*; turning point of career in *The Unforgiven* for John Huston; leaving Universal in 1961 because of economic cutbacks and freelancing; Italian period, appearing in *The Evil Eye* and *Agostino*; return to United States in 1963 and rebuilding his career in television; role in *The Cardinal* for Otto Preminger and *The Appaloosa* with Marion Brando; current projects in feature films, television, writing, and theater.

46 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: May 28, 1985

OHC

428

SCHAEFER, George (1920-1997). Director-producer.

Interest in directing as a child growing up in Connecticut; attending Lafayette College and later Yale; directing productions in the Special Services while in the Army with Maurice Evans; memories of their "G.I. Hamlet" production, which they later produced in New York; memories of Mike Todd; to Hollywood to work with David Selznick; observing Alfred Hitchcock's work on *The Paradine Case*; co-directing *Man and Superman* with Maurice Evans in New York; his approach to direction; directing *The Linden Tree* with Boris Karloff; his years as production executive for City Center's theater program, producing such shows as *The Male Animal*, and *Anna Christie* and directing *Idiot's Delight* and *The Heiress*; producing New York and London productions of *The Teahouse of the August Moon*; his work with the Dallas Summer Musicals,

directing *Wonderful Town*, *Hazel Flagg*, *Most Happy Fella*, *South Pacific*, and others; his long association with Hallmark Hall of Fame, directing over seventy shows, including *Little Moon of Alban*, *The Devil's Disciple*, *Saint Joan*, *The Magnificent Yankee*, *Anastasia*, *Elizabeth the Queen*, and *There Shall Be No Night*; directing feature films such as *Pendulum* and *Generation*; producing the series *Love Story* for television; memories of Bette Davis in *A Piano for Mrs. Cimino*; directing stage productions of *Leave It To Jane*, *On Golden Pond*, *Another Part of the Forest*, and *Winterset*.

50 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 12, 1988

OHC

422

SCHAFFER, Natalie (1912-1991). Actress.

Interest in acting from the time she was a child growing up in New York; studying under Katharine Cornell; working in Charles Wagner's stock company in Atlanta; making her Broadway debut in *Trigger*; George Kaufman's advice to specialize in comedy; memories of Moss Hart and Gertrude Lawrence in *Lady in the Dark*; her performances on Broadway in *Susan and God* and *The Doughgirls*; appearing in her first film, *Marriage is a Private Affair*, playing Lana Turner's mother; refusing to sign an MGM contract when asked by Louis B. Mayer; recollections of the MGM lot; her work on such films as *The Snake Pit*, *Dishonored Lady*, *Take Care of My Little Girl*, *Oh Men! Oh, Women*, and *The Other Love*; memories of Joan Crawford and Bette Davis; working in live television; her marriage to Louis Calhern; reflections on her work in the television series *Gilligan's Island*; touring in a stage production of *The Killing of Sister George*; appearing in film versions of *Fort Carats* and *The Day of the Locust*.

36 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 20, 1988

OHC

415

SCHMIDT, Harvey (1929-). Broadway Composer.

Developing an interest in art and music as a boy growing up in Texas; attending the University of Texas as an art major; meeting Tom Jones at the university's "Curtain Club" and beginning their musical collaboration; memories of B. Iden Payne; moving to New York after a stint in the army and working as a commercial artist; writing musical material with Tom Jones for Julius Monk's revues; opening *The Fantasticks* off Broadway with Word Baker directing, eventually becoming the world's longest running musical; working with N. Richard Nash on a musical version of his play *The Rainmaker*, his first Broadway show, *110 in the Shade*; memories of David Merrick; reminiscences of *I Do! I Do!*, starring Mary Martin and Robert Preston; working with Cheryl Crawford on the creation of the musical *Celebration*; his musical workshop with Tom Jones, "Portfolio"; composing and performing in *Colette*; scoring the films *A Texas*

Romance, 1909 and Robert Benton's Bad Company; composing the musical version of Our Town, called Grover's Corners.

63 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: March 15, 1988

OHC

167

SCHUMACHER, Charlotte (-). Dallas Civic Opera Administrator.

Background and love of music; first association with Dallas Opera in 1965 as manager of the chorus, and duties involved: calculating payment to members, liaison between chorus and chorus master, coordinating student performances and the Affiliate Artist Program; becoming production coordinator in 1976 and responsibility for sets and scheduling; discusses training of chorus under Roberto Benaglio, change in audiences over the years; recalls directors Franco Zeffirelli, Carlo Maestrini, John Copley, and Sarah Caidwell, lighting director Jean Rosenthal, the genius of Lawrence Kelly and his innovative ideas, contributions of Maestro Nicola Rescigno; her friendship with Magda Olivero; views on memorable opera performances.

57 pp.

Terms of Use: Open

Interviewer: Mary Plunkett

Date of Interview: April 17, 1979

OHC

330

SCOTT, Lizabeth (1922-2015). Film actress.

Deciding to become an actress after seeing the movie Alice in Wonderland; studying drama at the Alviene School of the Theater in New York; first professional job in a touring company of Hellzapoppin with Billy House; part-time modeling for Harper's Bazaar; understudying role of Sabina in The Skin of Our Teeth and going on for Miriam Hopkins in that role; brought to California by agent Charles Feldman for screen tests and contract with Hal Wallis Productions; first film appearance in You Came Along, followed by Strange Love of Martha Ivers; making Pitfall and Dead Reckoning on loan-out to Columbia, and recollections of Humphrey Bogart; her perception of Desert Fury as film noir; discusses the genius of Hal Wallis as a filmmaker; assessment of films I Walk Alone, Too Late For Tears, Paid in Full, Dark City, Red Mountain, Bad for Each Other, Scared Stiff, Stolen Face, Loving You, and Pulp; memories of working with Alan Ladd and Elvis Presley.

113 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interviews: July 27, 1984; May 30, 1985

OHC

423

SCOTT, Martha (1914-2003). Stage and screen actress.

Performing in high school plays and her dream of being an actor; training in drama at the University of Michigan; summer stock and touring with the Old Globe Theater company; to New York, living at the Rehearsal Club and working at odd jobs; first break as Emily in Thornton Wilder's *Our Town* and her memories of opening night of that play; recalls the genius of Jed Harris; to Hollywood for the film version and an Oscar Nomination for her performance; going immediately into *The Howards of Virginia* with Cary Grant; discusses her roles in such films as *One Foot in Heaven*, *So Well Remembered*, *The Remarkable Mr. Pennypacker*, *The Desperate Hours*, and *Ben Hur*; back to Broadway for *The Willow and I* with Gregory Peck.

45 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

OHC

180

SEATON, Phyllis Loughton (1907-1987). Dialogue coach.

Starting in show business with Jessie Bonstelle's stock company; New York years as stage manager for Norman Bel Geddes' production of *Lysistrata*, Raymond Massey's *Hamlet*, and *The Warrior's Husband* with Katharine Hepburn; coming to Hollywood in 1933 to head Paramount's talent department; experiences as dialogue coach for directors Mitch Leisen, Billy Wilder, and Cecil B. DeMille; working with Olivia de Havilland, Paulette Goddard, and Veronica Lake; retirement from film work and marriage to director George Seaton; later career in local politics.

38 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 23, 1979

OHC

254

SEGAL, Vivienne (1897-1992). Stage, film singer and actress.

Performing as a child in Philadelphia in school shows; singing opera at the Academy of Music; cast in *The Blue Paradise* on Broadway; under contract to the Shuberts during World War I; working for Ziegfeld in *Miss 1917*, *Natoma*, *The Ziegfeld Follies of 1924*, *Castles in the Air*, *The Three Musketeers*; making the films *Bride of the Regiment* and *Golden Dawn* at Warners; in *The Cat and the Fiddle* with Jeanette MacDonald; doing two radio programs in New York; returning to Broadway for *Connecticut Yankee* and *Pal Joey* with Gene Kelly; her relationship with Larry Hart; her work on television shows *Alfred Hitchcock Presents*, *Perry Mason*, and *Studio One*; thoughts on her life as a performer.

54 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: September 23, 1981

OHC

392

SELTZER, Walter (1914-2011). Film publicist and producer.

Being born into the film business, the son of a pioneer exhibitor in Philadelphia; holding various theater jobs during his college years; coming to California during the Depression and getting a job as a publicist with Fox West Coast, then moving to MGM; describes his years in the publicity department at MGM, headed by Howard Strickling; leaving Metro in 1939 and going to Warner Bros.; compares the two studios, both physically and in atmosphere; move to Columbia Pictures and developing stars Glenn Ford, William Holden, and Rita Hayworth; joining Hal Wallis Productions as publicity director after military duty in World War II, and remaining there ten years; his assessment of Hal Wallis' contribution to the film industry; his association with Hecht-Lancaster in independent productions of Apache, Vera Cruz, Marty, and Trapeze; becoming a producer with Marlon Brando's Pennebaker Productions and his experiences working with Brando; forming his own production company and making The War Lord, Will Penny, and Soylent Green, all with Charlton Heston; retirement and involvement with the Motion Picture Relief Fund.

36 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 25, 1986

OHC

130

SHALER, Anna (1936-). Actress-dancer.

Making the film Night Journey with the Martha Graham dancers, and performing at the Habimah Theater in Israel as a member of the company; recollections of Paul Taylor as a dance partner; understudying role in Nathan Weinstein, Mystic, Connecticut on Broadway; playing Juliet in a Canadian production of Romeo and Juliet; understudying the lead in Six Rms Riv Vu and playing it on Broadway and on tour; appearing in the improvisational television show The Verdict is Yours; her experiences in appearing in the soap opera The Guiding Light; going to an open call to audition for a role; steps in preparing for a role, Michael Chekhov exercises; emotional involvement with the characters she plays onstage.

45 pp.

Terms of Use: Open

Interviewer: Ann Burk

Date of Interview: April 4, 1975

OHC

31

SHANE NEE (1948-). Exotic dancer.

Employment as a barmaid and decision to become a topless dancer; observations of working conditions and business practices at Dallas clubs; working at the Gaza Strip, Mirror Lounge, Crystal Palace, and Copa in Houston and Ogden's Theater Lounge in Minneapolis; introduction

of comedy into her routine; return to Dallas and success at the Busy Bee; acquaintance with Terre Tale, Carl (Pappy) Dolson, and Marty Kim; interests other than dancing and views regarding her profession.

79 pp.

Terms of Use: Open

Interviewer: Sally Cullum

Date of Interview: April 3, 1974

OHC

227

SHAVELSON, Melville (1917-2007). Writer-director-producer.

Developing his writing talent at Cornell University and working for a Broadway press agent after graduation in 1937; being hired as writer on Bob Hope's radio show in 1938, continuing until 1943; transition to film work as the screenwriter of *The Princess and the Pirate*, starring Bob Hope; his experiences directing his own screenplays, particularly *Yours, Mine, and Ours*, *The Pigeon That Took Rome*, *It Started in Naples*, *Houseboat*, *Beau James*, and *The Seven Little Foys*; creating the award-winning television series *Make Room For Daddy* and *My World and Welcome To It*; discussion of techniques of writing for various mediums, the film industry today, and the future of television with the growth of cable.

80 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 8, 1981

OHC

141

SHAW, Barnett (1909-2001). Actor, Dallas Little Theater.

His experiences acting and directing in the Curtain Club at the University of Texas; association with the Dallas Little Theater as an amateur actor from 1933 until 1940, and as a member of the resident company of the Dallas Theater Center from 1960 to 1968; memories of director Charles Meredith; the elaborate production of *Caesar and Cleopatra* in 1933; the impact of the Little Theater on the Dallas community; current status of the little theater movement.

26 pp.

Terms of Use: Open

Interviewer: Jody Potts

Date of Interview: April 26, 1977

OHC

189

SHELTON, Reid (1924-1997). Actor, singer.

His first professional job as a production singer at the Radio City Music Hall; as a member of

the chorus in *Wish You Were Here*, *South Pacific*, and *By the Beautiful Sea*; understudying the role of Freddy in the original production of *My Fair Lady* and playing the part on tour; working with Joan Littlewood in *Oh What a Lovely War*; his experiences in the short-lived musical *1600 Pennsylvania Avenue*; creating the role of Daddy Warbucks in *Annie*; memories of Shirley Booth and Cecil Beaton.

58 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: October 19, 1979

OHC

231

SHERMAN, Vincent (1906-2006). Film director.

Growing up in Georgia; early interest in public speaking, drama, and writing; working as an actor in New York for ten years; association as a director with the Federal Theater; moving to West Coast to write and direct for Warner Bros. and Columbia; making *Lone Star* at MGM; working with Humphrey Bogart, Bette Davis, Errol Flynn, Ronald Reagan, Joan Crawford, Rita Hayworth, Ava Gardner, and Paul Newman; discusses left wing liberal involvement and Hollywood's "gray list"; describes his latest project, a one-man play about George Washington.

96 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 5, 1981

OHC

217

SIDNEY, George (1911-2002). Screen director.

Beginning his film career as a child actor with Tom Mix; joining MGM in 1932 as a second unit and test director; being elevated to major film musicals in the 1940s; his experiences directing Judy Garland in *The Harvey Girls*, Esther Williams in *Bathing Beauty*, Gene Kelly in *The Three Musketeers*, Betty Hutton in *Annie Get Your Gun*, and Frank Sinatra in *Pal Joey*; his explanation of the "Sidney touch."

51 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 22, 1980

OHC

154

SILLMAN, Leonard (1908-1982). Broadway producer.

Dancing debut on Broadway and working with Imogene Coca in vaudeville; producing, directing, and appearing in *New Faces*; producing *New Faces* of 1952, 1956, 1968; working with Henry

Fonda, Ralph Blane, Elsa Maxwell, Rags Ragland, and Shirley Booth; compares MGM, RKO, and Republic; discusses changes in Broadway theater.

22 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 10, 1979

OHC

260

SILVER, Joseph (-). Post-production head, Twentieth Century-Fox Studio.

Growing up on the Twentieth Century-Fox lot as the son of Darryl Zanuck's barber and close friend; his apprenticeship as a film editor and working as an assistant on the Betty Grable musicals; his memories of Zanuck and his brand of filmmaking; discusses the power structure at Twentieth Century-Fox and the function of Bill Goetz, Lew Schreiber and Sol Wurtzel; working with John Ford on Willie Comes Marching Home and How Green Was My Valley; his work as an associate producer on television for M*A*S*H and Trapper John; his present post-production duties.

39 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 14, 1982

OHC

41

SIMS, Portis (1902-). Circus performer.

Memories of the early days of the Gainesville Community Circus; performing as a clown, later graduating to a tightwire act, various animal acts, and ringmaster; memories of traveling with the circus; turning professional and touring with Sims' Liberty Ponies; making television appearances.

19 pp.

Terms of Use: Restricted

Interviewer: SMU graduate student in history

Date of Interview: March 30, 1974

OHC

170

SMITH, Dean (1932-). Hollywood stunt man.

Growing up on a ranch in West Texas; his training at the University of Texas in athletics and becoming an Olympic sprinter in 1952; playing professional football with the Los Angeles Rams; his first experience in films as a stunt man in 1959 on The Alamo; working with John Ford on Cheyenne Autumn; remaking Stagecoach; working with Henry Hathaway on True Grit; doubling for Robert Redford in Jeremiah Johnson, The Sting, and Three Days of the Condor; doing Maureen O'Hara's stunts in McLintock; his memories of John Wayne.

46 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 6, 1979

OHC

11

SMITH, Ligon (1897-). Dallas area musician, orchestra leader.

Discusses organization of first band in 1922; “one-fighters” all over Southwest; seven-year association with Baker Hotel chain; the war years; disbanding of musical organization in 1945; comments on changing dance and musical tastes over four decades; the decline of the big band era.

24 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: April 7, 1973

OHC

156

SNOW, Hank (1914-1999). Country-western singer.

His early years as the “Yodeling Ranger” in his native Canada; the influence of country singer Jimmie Rodgers on his career; his move to the United States permanently in 1949 and touring with Hank Williams; joining the Grand Ole Opry in 1950 and his memories of Elvis Presley as a young performer there; writing his biggest song hit, “I’m Movin’ On” that same year; his involvement with the Association of Country Entertainers; his definition of country music; memories of Hank Williams and Ernest Tubb.

50 pp.

Terms of Use: Open

Interviewer: Stephen R. Tucker

Date of Interview: November 11, 1975

OHC

19

SOLON, Edward J., Jr. (1916-1985). Son of the late Edward J. Solon, Treasurer of Interstate Theater Circuit.

Relates circumstances of Karl Hoblitzelle’s move to Dallas and steps in formation of the Interstate Theater Circuit; growing up as the son of a theater executive and the family’s association with vaudeville performers; describes Dallas theaters in the early ‘20s, particularly the opening of the downtown Majestic Theater; his recollections of Mr. and Mrs. Hoblitzelle.

33 pp.

Terms of Use: Open

Interviewer: Dennis Hillman

Date of Interview: March 15, 1974

OHC

187

SONDHEIM, Stephen (1930-). Broadway composer and lyricist.

Early interest in music at Williams College, and later studying with Milton Babbitt; his apprenticeship with Oscar Hammerstein, II on *Allegro*; his first Broadway success as the lyricist of *West Side Story*, and his association with Leonard Bernstein and Jerome Robbins; writing the lyrics for *Gypsy* and the score for *A Funny Thing Happened on the Way to the Forum*; discusses the concepts behind his later productions with Harold Prince, *Company*, *Follies*, *A Little Night Music*, and *Sweeney Todd*.

38 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: October 18, 1979

OHC

59

SPENCE, Ruth (1894- ?). Member of the Dallas Civic Federation.

Growing up in Dallas; attending the University of Texas; serving on the Dallas Interracial Committee in the 1920s; her involvement in social work with the YWCA; memories of Gaynell Hawkins and Elmer Scott; serving as president of the Dallas Civic Federation's Open Forum; memories of such speakers as Eduard Lindeman, Owen Lovejoy, and Will Durant.

29 pp.

Terms of Use: Open

Interviewer: Carole Cohen

Date of Interview: August 19, 1974

OHC

94

STACK, Robert (1919-2003). Film and television actor.

Growing up in Europe and Hollywood and his association with film greats through sports; contract with Universal Studios to make *First Love* with Deanna Durbin; *The Mortal Storm* with James Stewart and Margaret Sullavan; experiences in Mexico making *The Bull Fighter* and the *Lady*; preparing for his role in *The High and the Mighty*; Academy Award nomination for *Written on the Wind*; Emmy Award for his performance in the television series *The Untouchables*; compares American and European filmmaking; discusses advantages of the big studio system and the disadvantages of a stock contract; his memories of Deanna Durbin, Carole Lombard, and Jack Benny.

68 pp.

Terms of Use: For reference only

Interviewer: Ronald L. Davis

Date of Interview: August, 12, 1975

OHC

54

STAMPS, Roy (1905-). President of the Gainesville Community Circus.

Discusses the process of selecting circus acts; memories of national publicity and short subject films made about the circus; responsibilities of the board of directors; his duties as an “advance man” ; memories of honorary ringmasters; his thoughts on the popularity of the circus.

14 pp.

Terms of Use: Restricted

Interviewer: Graduate student in History

Date of Interview: March 30, 1974

OHC

399

STAPLETON, Maureen (1925-2006). Actress.

Her fascination with movies as a child in Troy, New York, and dreaming of becoming a star; going to New York City and studying with Herbert Berghof; first stage role as Sarah in *Playboy of the Western World* for Guthrie McClintic; on tour with Katharine Cornell in *Barretts of Winpole Street*; memories of director Arthur Penn and playwright Lillian Hellman during production of *Toys in the Attic*; role of Serafina in Tennessee Williams' *The Rose Tattoo*; charter member of the Actors Studio and working with Elia Kazan, Karl Malden, Marlon Brando, and Montgomery Clift; playing Lady Torrance in *Orpheus Descending*; Academy Award nomination for *Lonelyhearts* in 1915, and making the film version of *Bye Bye Birdie*; revival of *The Glass Menagerie* in 1965; experiences playing three roles in *Plaza Suite* in 1968; her work in *Norman, Is That You* and *The Gingerbread Lady*.

38 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: March 18, 1987

OHC

304

STARRETT, Charles (1904-1986). Cowboy actor.

Growing up as a lonely boy on a farm in South China, Maine, reciting poetry; president of the drama club in prep school and attending Dartmouth College; going to New York after graduation to tackle Broadway; getting a part in *Clair Adams*, his only stage appearance; screen test by Paramount and filming *Fast and Loose* and *Royal Family of Broadway* at Paramount's Astoria studio; brought to Hollywood and cast in a Western film, *Mister Skitch*, against his will; seven-year contract with Columbia and remaining there seventeen years making Westerns; relationship with Harry Cohn while at Columbia; making *The Durango Kid* series; efforts in organizing the Screen Actors Guild; memories of Smiley Burnett and Ukulele Ike.

64 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 13, 1983

OHC

312

STEBER, Eleanor (1916-1990). Soprano.

Growing up in a musical family in Wheeling, West Virginia; studying voice and piano at the New England Conservatory; soloist for two years with the Choral Symphony and the Commonwealth Opera Company, music projects of the WPA; opera debut in 1936 in Wagner's *The Flying Dutchman*; entering Metropolitan Opera Auditions of the Air in 1939 and winning a contract with the Met; her Metropolitan debut as Sophie in *Der Rosenkavalier*; working and studying with Lotte Lehmann; singing with Kirsten Flagstad in *Parsifal* and *Siegfried*; memories of manager Edward Johnson and conductor Bruno Walter; appearing on both radio and television broadcasts of *Voice of Firestone*; her roles in *The Magic Flute*, *Le Nozze di Figaro*, *Don Giovanni*, *Faust*, *Manon*, and *La Traviata*; discusses the dramatic aspect of opera; launching the Chicago Lyric Opera with *Don Giovanni*; in the premiere performance of Barber's *Vanessa*; problems in undertaking the role of Marie in *Wozzeck*; difficulty in preparing for her first *Marschallin*; changes that Rudolf Bing brought to the Met; on Broadway as *Mother Superior* in *Sound of Music*; teaching since 1963.

48 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interviews: April 1, 2, 1985

OHC

249

STEVENS, Rise (1913-2013). Mezzo soprano.

Recalls growing up in New York and early interest in opera with encouragement from her mother; training at Juilliard and beginning her career in Europe, where she met her husband; her performances with the Metropolitan Opera Company and working with Helen Traubel, Lisa Della Casa, Eleanor Steber, Ezio Pinza, and Richard Tucker; her interpretations of *Carmen*, *Delilah*, and *Octavian*; movie contract with MGM and radio and television appearances; administrative work with the Metropolitan Opera National Company; importance of a supportive family to her career.

52 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 8, 1982

OHC

442

STEWART, James (1908-1997). Actor.

Reflections on the big studio system; memories of Frank Capra; recollections of making *Mr. Smith Goes to Washington*; his comparison of directors Frank Capra and Alfred Hitchcock;

observations on John Ford's visual style of direction; memories of working with Cecil B. DeMille on *The Greatest Show on Earth*; his thoughts on the craft of acting.

15 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: February 24, 1989

OHC

342

STEWART, Peggy (1923-). Film actress.

Coming to California as a teenager and studying drama at the Neely Dickson School; screen test by Frank Lloyd at Paramount and role in *Wells Fargo*, followed by *That Certain Age* at Universal; memories of the Hollywood teenage acting group; appearing in *Back Street* with Margaret Sullavan and *All This and Heaven, Too* with Bette Davis; three-year contract with Republic and making Westerns; recollections of studio head Herbert Yates; working with Western stars Gene Autry, Roy Rogers, and Bill Elliott; leaving Republic to break the Western chain and work in television; her recent experiences attending Western film festivals.

39 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 19, 1985

OHC

153

STICKNEY, Dorothy (1903-1998). Actress.

Early childhood and attendance in drama school in Minneapolis; first stage appearance with a touring act, "The Southern Belles"; experiences working in a stock company in Skowhegan, Maine; Broadway debut in *The Squall* in 1926; playing Crazy Liz in Chicago for Sam Harris (1926) and Mollie Molloy in *The Front Page* (1928); tells of meeting her husband, Howard Lindsay, and their life together in the theater; her husband's successful collaboration with Russel Crouse; starring with Howard Lindsay in *Life With Father* for five years on Broadway; doing the Rodgers and Hammerstein production of *Cinderella* on live television; replacing Irene Ryan on Broadway in *Pippin*; memories of Sam Harris, Jeanne Eagels, Cole Porter, and Max Gordon.

52 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 9, 1979

OHC

396

STINSON, Bill (1918-1989). Paramount music department head.

Growing up in a theatrical family in New York; moving to California as a boy; going to work in the Paramount mailroom; early memories of the Paramount studio during Buddy DeSylva's

regime; recollections of Cecil B. DeMille; moving from the mailroom to publicity, then to business manager of the still department, eventually landing a job in the editing department; editing sound effects and music for Road to Utopia; concentrating on music editing for Lost Weekend, White Christmas, The Ten Commandments, Double Indemnity, and Sunset Boulevard; memories of Hal Wallis; developing soundtrack albums for pictures; recollections of Franz Waxman, Victor Young, Alfred Newman, Nelson Riddle; becoming head of the music department; the end of studio contract orchestra in 1958; his involvement with Elvis Presley's films; his successes with soundtrack albums for such pictures as Love Story, The Godfather, Romeo and Juliet, and The Great Gatsby.

61 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 28, 1986

OHC

349

STONE, Andrew (1902-1999). Film producer-director.

His involvement with the film business since age thirteen; earning money as a builder to finance his first silent two-reel movie in 1925, The Elegy, with Tyrone Power, Sr., leading to a contract with Paramount; first feature film in 1928, Two O'Clock in the Morning, with Noah Beery and Margaret Livingston; first sound picture, Sombras de Gloria; forming his own production company in 1943; experiences directing The Great Victor Herbert with Mary Martin, Stormy Weather with Lena Home, Julie with Doris Day, Cry Terror with James Mason, and Song of Norway with Florence Henderson; comparison of his suspense films with those of Hitchcock; memories of Adolph Zukor and Y. Frank Freeman; his views on directing.

52 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 15, 1985

OHC

226

STONE, Jessie (-). Friend of actress Linda Darnell.

Meeting Linda in a Campfire group the summer before they began the sixth grade; memories of Linda's modeling as a girl; her interest in art, music, and Spanish; singing "Alice Blue Gown" in local talent shows; impressions of the Darnell family; Linda's love of animals; Pearl Darnell's strong motivation of Linda's career; Linda's stint as a "Texanita" during the Texas Centennial; entering the "Gateway to Hollywood" contest, leading to screen test; coming back to Dallas on a personal appearance tour after making Hotel for Women; visiting Linda on set and her impressions of the studio lot; Linda's marriage to Pev Marley and adopting a daughter; Linda's friendship with dancer Ann Miller; financial difficulties stemming from Linda's poor business sense and extreme generosity.

55 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis
Date of Interview: December 30, 1980

OHC

123

STONE, Milburn (1904-1980). Television and film character actor. Traveling through Kansas in the early 1920s with a tent show; forming the vaudeville team of Stone and Strain; working his way across the country to California and joining the Pasadena Playhouse, leading to a role in the Broadway production of Jayhawker in 1934; being tested by MGM in 1936, and eventually playing in over 150 films; discusses his role as Doc in Gunsmoke and his twenty-year association with that television series.

108 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 11, 1976

OHC

332

STRAUS, Ann (-). Film publicist.

Recalls her early experiences in Hollywood looking for work and being hired by Howard Strickling, head of publicity at MGM, on a three-month trial basis; first assignment handling sittings in the portrait gallery; becoming fashion editor and dressing stars for magazine covers; remaining in that position for fifteen years while also working on exploitation and promotion; changes in the studio when Dore Schary took over from L.B. Mayer; vignettes of Elizabeth Taylor, Arlene Dahl, Leslie Caron, and Greer Garson; contacts she has kept through the years.

51 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: May 29, 1985

OHC

400

STROUSE, Charles (1928-). Theater composer.

Graduating from high school at age fifteen and being accepted by the Eastman School of Music; studying with David Diamond at Eastman and Diamond's influence on his career; scholarship to study with Aaron Copland for three years; scholarship to work with Nadia Boulanger and memories of his years with her in Paris; discovery of his talent for composing "light" music; first theatrical work for A Pound in Your Pocket with lyricist Lee Adams for summer stock; auditioning and being chosen to write the score for Bye Bye Birdie; working with Marge and Gower Champion and Chita Rivera on that show; again with Lee Adams for All-American and joy of working with Mel Brooks; problems in bringing the musical version of Golden Boy to Broadway; first film score for Bonnie and Clyde and songs (with Lee Adams) for The Night

They Raided Minsky's; concept of turning the film All About Eve into the hit musical Applause and memories of working on that show; writing music, lyrics and book for Six; his opera, Nightingale; experiences in developing the musical Annie; the disappointment of Rags; his work commissioned by the Dallas Symphony Orchestra.

52 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: April 2, 1987

OHC

338

STYNE, Jule (1905-1994). Broadway composer.

Singing and dancing as a child in London; attending the London Conservatory before moving to Chicago and studying at the Chicago College of Music; playing piano with the Chicago Symphony Orchestra when he was eight years old; shifting to popular music after an accident damaged his finger; recollections of Chicago's musical environment, particularly jazz; discusses the differentiation between a songwriter and a composer; going to Hollywood as a vocal coach with pupils such as Shirley Temple, Alice Faye, and Mary Healy; working at Republic Studios for Herbert Yates; his work at Warner Brothers on Romance on the High Seas, which launched Doris Day's film career; his association with Sammy Cahn, Jerome Robbins, Stephen Sondheim, and Leo Robin; memories of his Broadway shows High Button Shoes, Gentleman Prefer Blondes, Gypsy, and Funny Girl.

26 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: April 2, 1985

OHC

47

SULLIVAN, Bob (1927-). Country-western musician.

Born and raised on a farm in Louisiana; becoming interested in recording music while in the army, through Armed Forces radio; working at KWKH radio in Shreveport with live broadcasts; memories of the Bails Brothers, the Sunshine Boys, Webb Pierce, Red Sovine, Faron Young; Hank Williams' beginnings on KWKH; the creation of The Louisiana Hayride, modeled after The Grand Ole Opry; broadcasting The Hayride on CBS Radio Network; the decline of the radio when television became popular; impressions of Hank Williams after the achieved stardom; touring with The Hayride; Johnny Cash's first appearance on the show; recollections of the beginnings of Elvis Presley's career; predictions for the future of country music.

47 pp.

Terms of Use: Open

Interviewer: Steve Tucker

Dates of Interview: April 10, 18, 1974

OHC

364

SWOPE, Herbert Bayard Jr. (1920-2008). Television, film, and stage writer-producer-director. Growing up as the son of Pulitzer Prize winning journalist Herbert Bayard Swope and becoming friends with members of the Algonquin Round Table; memories of Alexander Wollcott, Edna Ferber, and Noel Coward; his education at prep schools and Princeton with no particular goals in mind; formulating his future career while a houseguest of Pauline Hemingway; five-year Navy experience during World War II; first job after the war as remote unit director of sports for CBS television; switching to NBC and drama, producing and directing *Lights Out*, *The Clock*, *Robert Montgomery Presents*; winning the Sylvania Award for Outstanding Directorial Technique; directing Helen Hayes, Billie Burke, Boris Karloff and Peter Lorre in television production of *Arsenic and Old Lace*; to California in 1955 to direct *Climax* for CBS; contract with Twentieth Century-Fox as producer-director; his association with Darryl Zanuck; experiences producing *The Bravados* with Gregory Peck and *Hilda Crane* with Jean Simmons; return to television as executive producer-director and directing *Murder, Inc.* with Peter Falk; current projects: writing, radio talk show host in Palm Beach.

42 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 29, 1986

OHC

28

TALE, Terre (1940-). Exotic dancer.

Starting out as a waitress in a strip bar and becoming a dancer in a topless club; her efforts to further her career by publicity stunts; disrupting a nationally televised football game; being arrested for disorderly conduct during a Minnesota Twins baseball game; her competition with stripper Bubbles Cash; working in various clubs.

34 pp.

Terms of Use: Open

Interviewer: Sally Cullum

Date of Interview: March 20, 1974

OHC

3

TALLCHIEF, Maria (1925-2013). Ballerina.

Childhood and dance training in California; early days as member of Ballet Russe de Monte Carlo; touring during war; experiences with Ballet Society, New York City Ballet; recalls work with Balanchine; premiere of *Firebird*; Stravinsky, Alexandra Danilova, dance partners; memorable roles; American Ballet Theater tour of Russia; discusses life of dancer, discipline, technique and artistic expression; responsibilities of a prima ballerina; star system in ballet.

34 pp.

Terms of Use: Open

Interviewer: Ann Burk

Date of Interview: June 5, 6, 1974

OHC

186

TEDDLIE, Inez (1911-2002). Local organist, known as "Miss Inez."

Her early musical training in Oklahoma before moving to Dallas; first professional work in the early 1930s as staff accompanist for radio station WRR; accompanying youngsters Ella Mae Morse, Kay Starr, and Linda Darnell for Interstate Theaters' Kiddie Show; joining The Early Birds on WFAA in the 1940s; her experiences as organist for local baseball games; performing in local restaurants, traveling extensively with the Rotary Chorus of Dallas.

23 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: September 12, 1979

OHC

186

TEDDLIE, Pete (1909-2000). Radio announcer.

Boyhood memories of the first radio stations in Texas; joining station WRR in Dallas as a singer and musician, becoming staff announcer, and later program director; describes the structure and operation of a municipally owned radio station; his experiences announcing for big name bands on tour; war-time restrictions; his and other on-the-air "goofs."

42 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: October 5, 1979

OHC

26

THIELE, Robert (1922-1996). Composer, author, record executive.

Teenage years in New York following jazz musicians; memories of Chick Webb, Ella Fitzgerald, Dizzy Gillespie, Thelonious Monk, and Coleman Hawkins; Minton's Playhouse, Savoy Ballroom, the Royal Roost, and other New York jazz clubs; compares musical styles of Charlie Parker, John Coltrane, and Lester Young; his own record label at age seventeen, joining Decca Records after World War II; describes the process of producing pop records; the importance of disc jockeys in selling records; discovering Buddy Holly.

26 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 3, 1974

OHC

216

THOMPSON, Marshall (1925-1992). Film and television actor-director.

Beginning his film career while still in college in the film *Reckless Age* with Gloria Jean; contract with Metro-Goldwyn-Mayer in 1944; his seventeen years with that studio in featured roles; his impressions as a young contract player of the big studio era; acting in and directing the television series *Daktari*; memories of Robert Taylor and John Ford.

54 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 22, 1980

OHC

306

TORCHIA, Emily (-). Film publicist.

Growing up in Southern California and liberal arts education at Berkeley and UCLA; beginning in 1938 as switchboard operator in the publicity department at MGM; remaining there thirty-three years and advancement to full-fledged publicist; memories of Metro's publicity head, Howard Strickling; describes mechanics of a publicity campaign to promote both films and stars, such as Lana Turner, Elizabeth Taylor, Clark Gable, Greer Garson, Hedy Lamarr, Debbie Reynolds, and Lucille Ball; experiences accompanying top MGM stars on a bond tour in 1940; leaving MGM in 1971 to join a public relations firm; retiring in 1980 to work exclusively for Rock Hudson.

61 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 16, 1984

OHC

107

TORME, Mel (1923-1999). Singer, actor, songwriter, author.

Beginning his professional career at age four singing at the Blackhawk Restaurant in Chicago; acting in radio soap operas at age eight; first song recorded by Harry James; traveling with Chico Marx band in his teens; being brought to Hollywood to film *Higher and Higher* and *Good News*; debut as solo singer at the Copacabana in New York; the drawback of his boyish looks on his career; the disappointment of his Hollywood years; his association with Artie Shaw; progressive jazz; disc jockeys; songwriting; drugs.

50 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: February 9, 1976

OHC

294

TOTTER, Audrey (1918-2013). Film-television actress.

Growing up in Joliet, Illinois; moving to Chicago to pursue acting; performing on radio shows Ma Perkins and First Nighter; under contract to Metro-Goldwyn-Mayer; her memories of MGM in its "golden era"; her first film, Main Street After Dark; featured in The Postman Always Rings Twice with John Garfield; The Lady of the Lake with director Robert Montgomery, The Unsuspected with Claude Rains; making High Wall and The Saxon Charm; her last MGM film, Tension; moving to Columbia; Assignment-Paris with George Sanders; on loanout to Republic for The Woman They Almost Lynched and The Vanishing American; her marriage and birth of her daughter, Mea; television work in Cimarron Cily and Our Man Higgins; later films The Carpetbaggers and Harlow; her religious beliefs.

34 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 12, 1983

OHC

376

TRESCONY, Al (1916-2001). Talent scout.

His interest in becoming an actor while in college; job at MGM as a messenger in 1937; becoming Benny Thau's secretary; after a four-year stint in the Air Corps returning to MGM and joining talent department; describes the day-to-day activities of the talent department under the direction of Billy Grady; his work scouting the local theaters; signing young actors Jim Hutton, Rod Taylor, Debbie Reynolds, Howard Keel, Russell Tamblyn, Arlene Dahl, Janet Leigh, and Yvette Mimieux; memories of drama coach Lillian Burns and her expertise in training contract players; becoming head of casting in 1965; leaving MGM during the decline of the big studio era and going to NBC in 1969 as talent consultant.

28pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 20, 1986

OHC

106

TUTTLE, William (1912-2007). Hollywood makeup artist.

Growing up in Jacksonville, Florida with ambitions of becoming a violinist; moving to California in 1929 to look for employment; going to work at Fox Film Corporation as a messenger, advancing to the mail room and then the art department; joining Jack Dawn as a makeup apprentice at Twentieth Century Pictures and moving with him to MGM; first film work on his own, The Mark of the Vampire; impressions of the MGM lot in the Golden Age of Hollywood, and working on their classic films Mutiny on the Bounty, The Good Earth, Romeo and Juliet; the effects of the Depression on the movie industry; studio politics; memories of Louis B. Mayer.

35 pp.

Terms of Use: Open
Interviewer: Ann Burk
Date of Interview: August 12, 1976

OHC
55

TYLER, George (1911-). Performer and animal trainer with the Gainesville Community Circus. Memories of creating the circus to raise money for the Gainesville Little Theater; train trips with the circus; memories of newsreels and national publicity; performing rope tricks, animal acts, and stunts; going into professional rodeo; appearing with Gene Autry; memories of performing with a rodeo in Madison Square Garden.

14 pp.

Terms of Use: Restricted
Interviewer: Graduate student in History
Date of Interview: March 30, 1974

OHC
496

UGGAMS, Leslie (1943-). Singer/actress.

Singing in the church as a child; starting work at the Apollo Theater at age seven with Louis Armstrong and his All Stars; memories of the Apollo and the famous entertainers who played there; her early idol Ruth Brown; first TV performance in Beulah with Ethel Waters; on Paul Whiteman's TV Teen Club; then with Mitch Miller on Sing Along With Mitch; her admiration for Rosemary Clooney; attending Julliard to perfect her craft; Broadway debut in Hallelujah, Baby and winning the Tony Award; problems involved in her next play Her First Roman with Richard Kiley; her own television program The Leslie Uggams Show; experiences making the film Skyjacked, and the TV miniseries Roots and Back-stairs at the White House; concert work and future projects.

46 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: June 19, 1991

OHC
122

VALLEE, Rudy (1901-1986). Singer, stage and screen actor.

Touring vaudeville theaters in 1926 with his orchestra, the Yale Collegians; memories of vaudevillians Fred Allen and Willie Howard; radio broadcasts from the Heigh-Ho Club in New York City in 1929, resulting in his great popularity as a crooner; his favorite film role in The Palm Beach Story for Preston Sturges; starring on Broadway for three years in How to Succeed in Business Without Really Trying; his views on current popular music and singers; the most satisfying moments of his career.

38 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: October 4, 1975

OHC
405

VAN HEUSEN, James (1919-1990). Songwriter.

Majoring in music at Syracuse University and working as a radio announcer in that city; his early years in New York and association with Harold Arlen; first job writing songs for the Cotton Club; first Broadway show, *Swingin' the Dream*, featuring Benny Goodman's orchestra; teaming with lyricist Johnny Burke for his first film score, *Love Thy Neighbor*, at Paramount; the importance of having a song on the Hit Parade; writing for Bing Crosby on the Road pictures, *Dixie*, *Mr. Music*, and *Connecticut Yankee*; Academy Awards for "Swingin' on a Star," "All the Way," "Call Me Irresponsible," and "High Hopes"; discusses difference in writing for Crosby and Sinatra.

11 pp.

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 18, 1987

OHC
37

VELLUCCI, Paul (1905-). Pianist-conductor-pedagogue.

Early training at Columbia and NYU; grant in 1930 to study in Italy and France; experiences at the American Conservatory at Fontainebleau and memories of Nadia Boulanger and Ravel; returning to U.S. and composing incidental music for the Ann Arbor Festival in 1932; teaching at Sarah Lawrence from 1935 to 1937 and acting as musical director for the WPA Federal Opera Project in New York; accompanying singers Gladys Swarthout and later Jean Madiera and Mack Harrell; traveling as arranger and accompanist with the singing group *The Revelers* from 1948 to 1950; coming to Dallas in 1950 to teach at SMU; his involvement with the Lyric Theater and the Dallas Community Opera Guild.

65 pp.

Terms of Use: Open
Interviewer: Ann Burk
Date of Interview: May 16, 1974

OHC
150

VENUTA, Benay (1912-1995). Stage and screen actress-singer.

Dancing in the chorus at Grauman's Egyptian Theater at age fifteen; touring with Fanchon and Marco as one of the Hollywood Beauties; debut as a singer on CBS radio; replacing Ethel Merman in *Anything Goes* on Broadway; creating the roles of Myra Stanhope in *Kiss the Boys Goodbye*, Hippolyta in *By Jupiter*, and Laura Carew in *Hazel Flagg*; playing Dolly in the film

version of Annie Get Your Gun with Betty Hutton; touring army bases in Korea with Jack Benny; memories of Cole Porter, Larry Hart, Richard Rodgers, Irving Berlin, and Betty Grable. 42 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: January 5, 1979

OHC

76

VIDOR, King (1895-1982). Major film director.

Recalls early interest in filmmaking in Texas; making silent films in Hollywood, transition to sound; discusses the metaphor in filmmaking; the use of color to enhance drama; influence of painting, music, and poetry on his work; his approach to and philosophy of directing; his personal views on metaphysics and ontology.

53 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 4, 1975

OHC

206

VON SEGGERN, Elsa (-). Patroness of Dallas Opera.

First association as treasurer of the Dallas Civic Opera; working with founders Lawrence Kelly and Maestro Nicola Rescigno; reminiscences of the company's early years; financing productions of La Favorita, Lucretia Borgia, Aida, and Die Walkure.

13 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: May 26, 1981

OHC

102

VORKAPICH, Slavko (1897-1976). Montage artist.

First interest in films during World War I in Paris; arrival in Hollywood in 1921 and unsuccessful attempt at an acting career; employment retouching photographs and meeting with Rex Ingram; making an experimental film, L and Death of a Hollywood Extra with Gregg Toland; first montage sequence for Paramount Pictures in 1928; describes creation of montage sequences of Jeanette MacDonald in Maytime, Crime Without Passion for Hecht and MacArthur, the patriotic sequence for Mr. Smith Goes to Washington; becoming head of cinema department at USC; his theory of film, the choreography of natural movement.

30 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 11, 1975

OHC

134

WALKER, Nancy (1922-1992). Stage, film, and television actress, singer.

Memories of her vaudevillian father in Helizapoppin and her decision at age ten to become a performer; experiences auditioning for Best Foot Forward; working with George Abbott in four Broadway shows and his approach to direction; to Hollywood for film version of Best Foot Forward and Girl Crazy; return to Broadway for On the Town, Look Ma, I'm Dancin', Girls Against the Boys, Do Re Mi, and The Cherry Orchard; television work directing and appearing in the television series Rhoda; the importance of discipline for a performer; memories of Willie Howard; her ambition to direct films.

38 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 18, 1978

OHC

221

WALL, Joan (1934-). Mezzo-soprano.

Her voice training at Louisiana State University prior to winning a Metropolitan Opera scholarship in 1957 for advanced study; Metropolitan contract in 1959 and debut in Manon; her experiences as a young performer at the Met, singing mezzo roles in La Traviata, Pars La Perichole, Marriage of Figaro, Madama Butterfly, Boris Godunov, Carmen, Alcestis, and Salome; with the opera company on tour; impressions of Rudolf Bing, Jerome Hines, and Eileen Farrell; leaving the Met in 1962 to go to Europe for leading roles with the Deutsche Opera Berlin; her decision to give up performing to teach and direct college productions.

53 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: March 19, 1981

OHC

267

WALLIS, Hal B. (1899-1986). Film producer.

Early days in California as a theater manager; first job in films as publicity director for Warner Bros.; replacing Darryl Zanuck as head of production at that studio; leaving Warners to become an independent producer at Paramount in 1944; working with directors Michael Curtiz, William Dieterle, Raoul Walsh, William Wyler, Lewis Milestone; memories of the Warner brothers and actors Paul Muni, Errol Flynn, and Ronald Reagan; discovering Lizabeth Scott, Burt Lancaster, Martin and Lewis, and Elvis Presley for films; discussion of some of his favorite films, among them Little Caesar, Casablanca, Sorry, Wrong Number, and True Grit; his overall philosophy of filmmaking.

55 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 20, 1982

OHV

426

WALSTON, Ray (1917-2001). Actor.

Becoming interested in movies as a child in New Orleans; working as a newspaper reporter for the New Orleans Item Tribune; moving to Houston and becoming involved with Margo Jones's Community Players; working at the Cleveland Playhouse; appearing in the Maurice Evans production of Hamlet; his work on Broadway in The Front Page, Summer and Smoke, Richard III, and The Rat Race; playing Billis in the road company of South Pacific with Janet Blair; memories of Joshua Logan and Richard Rodgers; working in live television; memories of George Abbot; experiences playing in Me and Juliet and House of Flowers; making his movie debut in Kiss Them For Me at Twentieth Century-Fox; appearing in both the stage and movie versions of South Pacific and Damn Yankees; impressions of Gwen Verdon and Bob Fosse; further movie appearances in Tall Story, The Apartment, Who's Minding the Store?, Caprice, Paint Your Wagon, The Sting; his work on the television series My Favorite Martian.

62 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 11, 1988

OHC

215

WALTERS, Charles (1911-1982). Dancer, choreographer, screen director.

His professional work as a dancer and choreographer in Broadway musicals; coming to MGM in 1942 as a choreographer and directing the dance sequences for DuBarry Was a Lady, Best Foot Forward, Meet Me in St. Louis, Ziegfeld Follies, and Summer Holiday; his elevation to director with Good News in 1948; filming Easter Parade with Judy Garland and Fred Astaire, followed by The Barkleys of Broadway and Summer Stock; his experiences on the film Lili; directing Crosby, Sinatra, and Grace Kelly in High Society; his transition to non-musical films; the "Walters style" of filmmaking.

61 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 21, 1980

OHC

201

WARREN, Charles Marquis (1912-1990). Film, television writer- director-producer.

Attending West Point, playing football at Princeton; becoming friend and godson of F. Scott Fitzgerald; Fitzgerald's influence on his own writing; going to Hollywood in 1934 as a writer at Metro; return to New York to write magazine stories; the popularity of his first novel, *Only the Valiant*; working at Paramount for five years; directing *Arrowhead* with Charlton Heston, *Flight to Tangier* with Jack Palance and Joan Fontaine; working with young Sam Peckinpah; experiences as writer-director-producer for the initial season of *Guns smoke* on television; success with *Rawhide*; discovery of Clint Eastwood; the television series *The Virginian*; dissatisfaction with *Gunslinger* on television; directing Elvis Presley in the film *Charro*.

83 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Dates of Interviews: August 14, 20, 1980

OHC

117

WARREN, Harry (1893-1981). Songwriter and composer.

Growing up in Brooklyn, New York at the turn of the century; playing drums in a carnival show band; working at the Vitagraph studios playing mood music for silent films; starting in the music business as a song plugger; first published song, "Rose of the Rio Grande" in 1922; to Hollywood in 1929, writing songs for *Spring/s Here*, *42nd Street*, *Gold Diggers of 1933*; his impressions of early Hollywood; working with Marion Davies on *Cain and Mable* and playing songs over the telephone to William Randolph Hearst; composing with lyricists Ira Gershwin, Al Dubin, and Johnny Mercer; writing the music for *Sun Valley Serenade*, *Diamond Horseshoe*, *The Harvey Girls*, and others.

89 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interviews: August 23, October 24, 1977

OHC

485

WAYNE, Michael (1934-2003). Son of John Wayne and head of Batjak Productions.

Memories of his early childhood and the family's close ties with director John Ford; his father's working relationship with Ford on *Stagecoach*; comments on Ford's abrasive personality, his Irishness, superstition religious views, love of tradition; on location in Monument Valley for *Fort Apache*; in Ireland for *The Quiet Man*; his father's feeling about being a symbol of the Western hero; status of the film industry today.

71 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: July 22, 1991

OHC

493

WAYNE, Patrick (1939-). Actor.

The subject of the interview is director John Ford. Working in his films as a child as an extra; role in Rio Grande for ten dollars a day; special relationship with Ford as his godson; memories of Monument Valley and the joy of being with his father, John Wayne; experiences working in The Long Grey Line, Mister Roberts, and Cheyenne Autumn; his assessment of Ford as a person and as a filmmaker.

34 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: November 6, 1991

OHC

427

WEBBER, Robert (1928-1989). Actor.

Growing up in Southern California; putting together shows while serving in the Marine Corps during World War II; attending Compton Junior College and appearing in Night Must Fall, which led to a Hollywood screen test; advised by Solly Baiano, head of casting at Warner Bros., to go to New York for stage experience; doing summer stock and appearing in Our Town and Dracula with Bela Lugosi; further theater work in Two Blind Mice and Goodbye, My Fancy; memories of Frank McHugh and Melvyn Douglas; working in live television; making his first film, Highway 301; appearing on Broadway in No Time For Sergeants and Orpheus Descending; memories of Martin Ritt, Morton DaCosta; Tennessee Williams, and William Inge; appearances in such movies as Twelve Angry Men, The Sandpiper, Harper, The Silencers, The Dirty Dozen, The Great White Hope, Revenge of the Pink Panther, S.O.B., and Nuts; reminiscences of Richard Burton and Elizabeth Taylor; guest starring on the television series Moonlighting.

76 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 11, 1988

OHC

30

WEINSTEIN, Abe (ca. 1912-). Nightclub entrepreneur.

Immigrating to the United States as a child with his parents and settling in Dallas; leaving school to earn his living as a shoeshine boy; his first clubs: The Triangle Club, a taxi dance hall; the Twenty-Five Club, with all-black entertainers; his partnership in 1939 with Carl "Pappy" Dolson in Abe and Pappy's Club; opening Abe's Colony Club in 1945 and bringing strip tease to Dallas; memories of Rusty Warren and strippers Candy Barr and Lily St. Cyr.

30 pp.

Terms of Use: Open

Interviewer: Sally Cullum

Date of Interview: April 9, 1974

OHC

393

WHEELER, Lyle (1905-1990). Motion picture art director.

Born in Massachusetts, studying architecture at USC; working as a magazine illustrator; his association with David Selznick; designing and supervising sets for such films as *The Garden of Allah*, the original *A Star is Born*, *Gone With the Wind*, *Rebecca*, *Laura*, *Pinky*, *Gentleman's Agreement*; his skill at altering existing sets for a new picture; the relationship of the art director with the director, cameraman, and costume designer; becoming supervising art director at Twentieth Century-Fox; memories of Darryl Zanuck; Fox's vast collections of props and furniture; memories of Otto Preminger; differences in designing black-and-white and color films; his further work on the films *The Snake Pit*, *A Letter to Three Wives*, *All About Eve*, and *The Robe*; the impact of CinemaScope on motion picture design; his association with Walt Disney.
31 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 25, 1986

OHC

439

WHITEHEAD, Paxton (1937-). Actor.

Born to British parents who fostered his interest in theater; attending Webber-Douglas School and training to be a classical actor; performing in repertory theater in England and Ireland with the Royal Shakespeare Company in Stratford; memories of Michael Redgrave; appearing in such New York shows as *The Hole*, *One Way Pendulum*, *Gallows Humor*, and *Electra*; memories of Café Cinco in Greenwich Village; making his Broadway debut in *The Affair*; performing in *A Doll's House* off-Broadway and appearing in the national company of *Beyond the Fringe*; directing the Shaw Festival in Canada and performing in regional theater there; memories of such shows as *Candida*, *The Crucifer of Blood*, *Camelot*, *Pirates of Penzance*, and *Noises Off*; his television appearances in *Marblehead Manor*, *Hart to Hart*, *Magnum P.I.*, and PBS's *Great Performances*; his work in the feature films *Black to School* and *Jumpin' Jack Flash*.

59 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 20, 1988

OHC

161

WHITING, Margaret (1924-2011). Popular singer.

Childhood memories of her father, songwriter Richard Whiting, and recollections of his writing "Till We Meet Again," "On the Good Ship Lollipop," and "Hooray for Hollywood"; his friendships with George Gershwin, Jerome Kern, and Johnny Mercer; starting her own career on radio at age thirteen; recording contract with Capitol Records and her first hits "It Might As Well Be Spring" and "Moonlight in Vermont"; invading the country and western field in the 1950s

with “Slippin’ Around”; her approach to singing; her current nightclub tour, “4 Girls 4.”
38 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: March 15, 1979

OHC

299

WILCOXON, Henry (1905-1984). Actor-associate producer.

His apprenticeship in acting with the Birmingham Repertory Company along with Laurence Olivier, Ralph Richardson, and Robert Donat; debut on the London stage as Robert Browning in *The Barretts of Wimpole Street*; brought to Hollywood by Paramount Pictures in 1930 to play Mark Antony in *Cleopatra*, beginning his thirty-year association with Cecil B. DeMille; memories of DeMille filming *The Crusades*, *The Unconquered*, *Samson and Delilah*, *The Greatest Show on Earth*, and *The Ten Commandments*; his duties as DeMille’s associate producer in casting, art direction, costuming, and scoring.

50 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: August 25, 1983

OHC

198

WILDE, Cornel (1915-1989). Actor-director.

Education at Columbia College and City College of New York; later study with Lee Strasberg at the Actors Studio; Broadway debut in *Moon Over Mulberry Street* in 1935; playing Tybalt in Laurence Olivier’s touring company of *Romeo and Juliet*, leading to a Warner Bros. contract; first film break at Columbia Pictures and an Academy Award nomination for *A Song to Remember*; discusses in depth filming *A Thousand and One Nights*, *The Bandit of Sherwood Forest*, *Leave Her to Heaven*, *The Walls of Jericho*, and *Forever Amber*; shooting *Two Flags West* on location in New Mexico, *Treasure of the Golden Condor* in Guatemala, and *The Greatest Show on Earth* in Sarasota, Florida; producing and directing his own films, *Storm Fear*, *The Naked Prey*, *Beach Red*, and *No Blade of Grass*.

121 pp.

Terms of Use: Open, with restrictions

Interviewer: Ronald L. Davis

Dates of Interviews: August 12, 15, 20, 1980

OHC

451

WILLIAMS, Elmo (1913-). Film editor-producer-director.

Growing up in Oklahoma; travelling to England with Merrill White, where he learned to edit film; memories of working with Herbert Wilcox; differences in British and American

filmmaking; returning to the United States to work at RKO; memories of the RKO lot and its editing department; memories of working with such directors as Irving Pichel, Rene Clair, Edmund Goulding, Frank Capra, and Fred Zinnemann; his work on such films as Miracle of Bells, They Won't Believe Me, High Noon, The Vikings, and Twenty Thousand Leagues Under the Sea; making films for the State Department during World War II; working with Frank Capra on his "Why We Fight" series; memories of Jesse Lasky, Walt Disney, and Darryl and Richard Zanuck; directing the films The Tall Texan and The Cowboy; memories of the films Hellgate, The Longest Day, Tora! Tora! Tora!, and The Poseidon Adventure; forming an independent production company; serving as head of foreign production for Twentieth Century-Fox.

146 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Dates of Interview: September 7, 8, 1989

OHC

287

WINDSOR, Marie (1923-2000). Actress.

Growing up in Utah, attending Brigham Young University; arrival in Hollywood to study with Maria Ouspenskaya; her first film, All American Coed at Paramount; working as a radio performer in New York; on Broadway in Stardust and Follow the Girls; under contract to MGM; featured in Pilot No. 5, The Hucksters, The Kissing Bandit, Song of the Thin Man; making Force of Evil with John Garfield, Outpost in Morocco with George Raft; going to Republic for Hellfire, Dakota Lil, and The Showdown; featured in Little Big Horn with Charles Marquis Warren directing; working with director Stanley Kubrick on The Killing; back at MGM for The Outfit with Robert Ryan; guest appearances on television's Simon and Simon; return to the stage for The Vinegar Tree in Hollywood.

33 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: August 18, 1983

OHC

33

WINN, Betty (-). Margo Jones Theater board member and patron.

Her memories of the birth of the Margo Jones Theater in Dallas in 1945; the two-year effort to raise money for that first season; Margo Jones' determination to establish a professional repertory theater; the opening production of Farther Off From Heaven; the premiere of Summer and Smoke; discusses the talent, personality, and charisma of Margo Jones.

43 pp.

Terms of Use: Open

Interviewer: Carole Cohen

Date of Interview: March 23, 1974

OHC

184

WISE, Robert (1914-2005). Film director.

Coming to Hollywood from Indiana during the Depression; beginning his film career in the sound department at RKO and working his way up to film editor; his experiences with Orson Welles on *Citizen Kane* and *The Magnificent Ambersons*; taking over *The Curse of the Cat People* and becoming a full-fledged director; his first A picture, *Blood on the Moon*; directing *Executive Suite* at MOM; problems transferring *West Side Story* and *Sound of Music* to the screen; his approach to filmmaking.

61 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 26, 1979

OHC

346

WITHERS, Jane (1926-). Actress.

First stage appearance at the age of two on Aunt Sally's Kiddie Revue in Atlanta, leading to her own radio show; known as "Dixie's Dainty Dewdrop," doing impersonations of stars of that period and interviewing Baby Rose Marie; chosen by David Butler for movie *Handle With Care*; appearing on the Marko Juvenile Revue radio show, along with the Gunn Sisters and Mickey McGuire; making *Bright Eyes* with Shirley Temple; signing contract with Twentieth Century-Fox; impressions of the studio and memories of her associates there; beginning work on *Ginger*, her first starring role, on her eighth birthday; meeting Henry Fonda on *The Farmer Takes a Wife*; memories of George Stevens and working on *Giant*; her collection of movie memorabilia and dolls; charitable work with the Assistance League; reaction to the book *Hollywood's Children*; her "Josephine" character in television commercials; appearing in the Dallas Opera production of *The Daughter of the Regiment*.

35 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: July 17, 1985

OHC

241

WITTEN, Gladys (-). Film hairstylist.

Employment at Max Factor and Twentieth Century-Fox; discusses her close friendship with actress Linda Damell and working with Linda in such pictures as *Anna and the King of Siam*, *Centennial Summer*, *Forever Amber*, and *Letter to Three Wives*; also recalls working with Marilyn Monroe, Anne Baxter, and June Haver; more recent association with television series *Little House On the Prairie* and *Father Murphy*.

32 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis
Date of Interview: January 3, 1983
128

OHC
242

WOOD, Yvonne (1914-1999). Costume designer.
Starting her career in 1934 at Twentieth Century-Fox and RKO as a sketch artist for various designers; first designing assignment on *The Gang's All Here* for Carmen Miranda; Marion Brando's costumes in *One Eyed Jacks*; meeting Linda Darnell on the set of *Sweet and Low Down* and becoming friends; memories of their close relationship until Linda's death in 1965; joining Universal in 1944 to design for Yvonne DeCarlo, Signe Hasso, and Shelley Winters.

97 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis
Date of Interview: January 4, 1983

OHC
235

WORDEN, Hank (1901-1992). Character actor.
College dramatic training; acting in theater in New York; working in movies; friendship with John Wayne; general atmosphere at Republic Studio; techniques employed by various directors; difference between feature film and television work; his philosophy of acting.

35 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis
Date of Interview: August 14, 1981

OHC
286

WYATT, Jane (1912-2006). Stage-film-television actress.
Majoring in history at Barnard College; in New York understudying actress Rose Hobart; first Broadway play, *Give Me Yesterday* with Louis Calhem; working with Lillian Gish in *The Joyous Season* at the beginning of the Depression; going to Hollywood to make *One More River* for Universal Studios; working with director Frank Capra on *Lost Horizon*; *None But the Lonely Heart* with Cary Grant and Ethel Barrymore; *Bad Boy* with Audie Murphy, *Task Force* with Gary Cooper; her live television performances during the 1950s; making the popular television series *Father Knows Best* with Robert Young; the television movie *Tom Sawyer*; memories of her experiences with the House Un-American Activities Committee.

45 pp.

Terms of Use: Open

Date of Interview: August 24, 1983

Interviewer: Ronald L. Davis

OHC

344

WYLER, Gretchen (1932-2007). Dancer-actress.

Knowing at age six that she wanted to be a dancer and early training toward that goal; after high school joining the corps de ballet of the St. Louis Municipal Opera; invitation to come to New York in 1951 to dance on the Kate Smith television show; auditioning for Where's Charley? and making her Broadway debut in that show with Ray Bolger; going immediately into Guys and Dolls as one of the "Hot Box Girls" for three years on Broadway and the national tour; assessment of Michael Kidd as a choreographer; experiences going from the chorus to a starring role in Silk Stockings; replacing Gwen Verdon in Damn Yankees; working with Gower Champion in Bye Bye, Birdie; recalls five years of doing live television variety shows; replacing Juliet Prowse in the London production of Sweet Charity and a command performance for the Queen; first straight dramatic role in Miss Reardon Drinks a Little on tour with Lillian Roth; back to Broadway in Sly Fox with George C. Scott and simultaneously appearing in a television series, On Our Own; her current nightclub projects.

53 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: May 23, 1985

OHC

262

WYLER, Margaret Tallichet (1914-1991). Stage and film actress.

Growing up in Dallas and attending SMU; going to Hollywood with designs on becoming a film actress; secretarial work at Paramount; meeting Carole Lombard; contact with David Selznick and testing for Gone With the Wind; stage work in New York; making pictures at Republic, Columbia, and Universal; marriage to William Wyler; observations on Wyler's film work; her role as wife of a major Hollywood director.

42 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 19, 1982

OHC

175

WYLER, William (1902-1981). Film director.

Being brought from Germany to the United States by Carl Laemmle in 1920; starting at Universal Pictures as a prop boy and working his way up to assistant director; his first directorial assignment, making two-reel silent Westerns; filming his first picture in sound, Hell's Heroes; directing John Barrymore in Counsellor-at-Law and Bette Davis in Jezebel and The Little Foxes; his association with Samuel Goldwyn, making These Three, Dodsworth, and Dead End; winning

Academy Awards for Mrs. Miniver and The Best Years of Our Lives; his advice to young filmmakers.

41 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 19, 1979

OHC

323

WYNN, Keenan (1915-1986). Actor.

Attending Horace Man School; placed by his father (Ed Wynn) in a summer stock company to “test his abilities”; early work in radio in New York; memories of Norman Corwin; working for Orson Welles on The Mercury Theatre on the Air; meeting George S. Kaufman during Spring Freshet; memories of Sydney Greenstreet, Guthrie McClintic; appearing in The Star Wagon with Burgess Meredith and Lillian Gish; seen by Spencer Tracy in Johnny on the Spot, leading to an MGM contract; first movie, Somewhere I’ll Find You, with Clark Gable; appearing in Busby Berkeley’s For Me and My Gal; memories of L.B. Mayer; back to Broadway for Strip for Action; making over seventy movies at MGM, including See Here Private Hargrove with Robert Walker, Easy to Wed with Lucille Ball, Lost Angel, Kind Lady, Holiday for Sinners, and Angels in the Outfield; reminiscences of Ethel Barrymore and Esther Williams; working with Bette Davis on Phone Call from a Stranger; work in live television on The U.S. Steel Hour and memorable performances in Requiem for a Heavyweight and The Power and the Glory; appearing with his father and Jose Ferrer in The Great Man at Universal’ working with Frank Capra on A Hole in the Head; his television series, The Troubleshooters; his later work on Dr. Strangelove, The Great Race, Finian’s Rainbow, Nashville, and the television series Dallas and Call to Glory.

40 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 18, 1984

OHC

73

YEAGER, Bessie Mae Sue Ella (1912-). Life-long friend of Mary Martin.

Recalls childhood days in Weatherford and Mineral Wells, Texas, and college years at Ward Belmont; Mary Martin’s dancing school in Weatherford and departure for California; visiting with Miss Martin in her homes in Brazil, Bermuda, and New York; meeting Richard Halliday for the first time, his role in Mary Martin’s career; tells of Miss Martin’s family ties and capacity for love, her talent, and zest for performing.

57 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: May 4, 1976

OHC

484

YELLOW, Billy (1904-). Navajo film extra.

Relates, through an interpreter, his experiences working for director John Ford, while filming Westerns in Monument Valley.

9 pp.

Terms of Use: Restricted

Interviewer: Ronald L. Davis

Date of Interview: September 13, 1991

OHC

79

ZUKOR, Adolph (1873-1976). Film pioneer. (This is the last known interview with Adolph Zukor, taped when he was 102 years old.)

Tells of his first association with films in a New York penny arcade, business dealings with Thomas Edison, making films with Sarah Bernhardt and Mary Pickford; formation of Famous Players, merger with Jesse Lasky, the emergence of Paramount Pictures.

9 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 29, 1975

OHC

79

ZUKOR, Eugene (1897-1976). Motion picture executive.

Recollections of growing up around his father's motion picture enterprises; problems encountered in being the son of a famous father; enlistment in Navy in 1917 to establish his own identity; discusses promotion of films by the major studios; block-booking of movies in theaters; effect of sound on film industry; stock-fight to gain control of Paramount Pictures; government's anti-trust suit against movie combines.

52 pp.

Terms of Use: Open

Interviewer: Ronald L. Davis

Date of Interview: July 31, 1975