

Jared Brown Collection of Biographical Sources

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Biographical Note:

Jared Brown is an Emeritus Theatre Professor of Illinois Wesleyan University. He directed theatre productions including pieces from Shakespeare, Molière, Chekhov, and modern American musicals. He is also the author of several works including biographies, essays, and plays.

Scope and Content Note:

This collection contains four sets of research material used for the publication of four different biographies. The titles of these works are *Alan J. Pakula: His Films and His Life*, *Moss Hart: A Prince of the Theatre*, *Zero Mostel: A Biography*, and *The Fabulous Lunts: A Biography of Alfred Lunt and Lynn Fontanne*. The series in this collection contain proposal documents, permissions and correspondence (pre-publication for all but Lunt and Fontanne which include congratulatory notes), interview transcripts, photographs (reproductions), and audio/visual materials. The largest part of the collection consists of interview transcripts (some that can be related to recordings) with people who knew and/or worked with the subjects of Brown's biographies.

The collection is organized by biographical subject into the following series:

- I. Moss Hart
- II. Alfred Lunt and Lynn Fontanne
- III. Zero Mostel
- IV. Alan Pakula

Lists of the available interview transcripts and recordings are appended to these series descriptions.

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I. Moss Hart

Box

- 1 1-1 Proposal Documents
- 1-2 Permissions and Correspondence (pre-pub.)
- 1-3 Interview Transcripts
- 1-4 Audio Cassettes

II. Alfred Lunt and Lynn Fontanne

- 1 2-1 Permissions and Correspondence (pre-publication and congratulatory)
- 2-2 Interview Transcripts
- 2-3 Photographs (reproductions)
- 2-4 Audio Cassettes

III. Zero Mostel

- 2 3-1 Proposal Documents
- 3-2 Permissions and Correspondence (pre- publication)
- 3-3 Interview Transcripts
- 3-4 Audio Cassettes

IV. Alan Pakula

- 3 4-1 Proposal Documents
- 4-2 Permissions and Correspondence (pre- publication)
- 4-3 Interview Transcripts
- 4-4 Photographs (reproductions)
- 4-5 Audio/Visual Materials

Sources for Moss Hart: A Prince of the Theatre

Interviewee Last Name	Interviewee First Name	Date	Duration (HH:MM:SS)	Medium	Description
Albert	Eddie	1999-11-18	00:08:01	Phone call	Albert anecdote about Hart: Hart said "The four most beautiful words in the English language? Act one Scene one"
Andrews	Julie	2000-03-27	01:53:51	Phone call	Initial interview is lost. This tape consists of them going over Brown's initial draft. Andrews corrects misquotes and small details, suggests changes. First two tapes play then repeat, concludes with third tape.
Bertsche	John	2000-12-05	00:06:50	Phone call	Inquires with Dr. Bertsche regarding Hart's heart attacks.
Brown	Jared		00:34:13	Interviews	1st: Brown interviewed by Bob Cromie. WCRX Columbia College Chicago. Brown and interviewer discuss history and success of Lunt and Fontanne. 2nd: Interview with NPR. Discussing later life and death of Lunt, as well as reception of book.
Chodorov	Jerome		00:53:34	Phone call	Chodorov talks about Hart, who he was friends with. He expresses praise for Hart's directing techniques. Chodorov shares anecdotes about Hart and various interactions in Hollywood. Answers questions for Brown's book.
Gelbart	Larry	2000-02-16	00:05:34	Phone call	Gelbart discusses whether he was influenced by Hart.
Goldstein	Malcom	1999-11-08	00:37:13	Interview	Beginning seems to be missing. Goldstein claims Hart was homosexual. Discuss Hart's mental health, his plays, and personal life. Tape repeats about half way through.
Hart	Catherin	1999-11-11	00:23:37	Phone call	Hart's daughter recalls her childhood and memories of Hart as a father. Discusses Hart's medical conditions.
Hart	Chris	1999-11-15	00:48:13	Phone call	Hart's son recalls his childhood and memories of Hart as a father. Discuss his legacy and reception, as well as some misconceptions about Hart, such as that he often did not accept his own success but would attribute it more to editors and other people.
Hart Carlise	Kitty	1999-11-07	01:30:02	Phone call	Interview with Hart's wife, who survived him by many years. Discuss Hart's movies and how he felt about them.
Hornblow	Mrs Arthur (Leonora)	1999-12-04	00:19:10	Phone calls	1st call is cut short at about 00:01:40, 2nd call continues. Discusses Hart's young romantic life briefly. How Hart changed after World War 2. Mrs. Hornblow praises how positive and uplifting he was, in spite of any struggles or his depression.
Grossberg	Mr		00:01:50	Phone call	Original interview is not among donated items, this is just a few follow up questions.
Murch	Anne Crous		00:12:31	Phone call	Discuss Hart's relationships with his children and wife, Kitty Carlise.
Osborne	Dennis	2000-01-13	00:02:49	Phone call	Beginning missing, question about missing source.
Peck	Gregory	2000-01-18	00:22:18	Phone call	Discuss Peck's memories of working with Hart on "A Gentleman's Agreement" film. Peck's impressions of Hart in general. Shares anecdotes.
Schneider	Anne Kaufman	1999-11-05	01:15:20	Interview	Discuss Hart, his personality, relationships, her memory of him. How Hart and Carlise were a "perfect" couple. Hart's interaction with her father, who worked closely together. Hart's relationship with his brother Bernie. She says "Moss brought more sentimentality to the plays."

Waggoner	Ralph		00:05:41	Interview	Radio show. Mentions success of The Fabulous Lunts book. Western Illinois University Community Conversation with University President Ralph Waggoner. Mention actor "Zero Mostel", and the book Brown was writing. Talk about Hollywood blacklisting in McCarthy era.
Widney	Bud	2000-03-30	00:33:27	Phone call	Discuss "My Fair Lady" and "Camelot". Hart's being the creative lead of My Fair Lady in New York. Directors who took over shows during Hart's absence. Says that when Moss gave notes during rehearsals, he gave few, but important instructions. Moss would look at it like an audience would.
Williams	Macon	1999-11-19	00:15:13	Phone call	Beginning is cut off. Discuss psychoanalysts/psychiatrists, and the claim that Hart was meeting with one twice a day to deal with depression. William thinks that Hart became dependant on the therapist, due to the lack of medication available at the time.

Sources for **The Fabulous Lunts: A Biography of Alfred Lunt and Lynn Fontanne**

Interviewee Last Name	Interviewee First Name	Date	Duration (HH:MM:SS)	Medium	Description
Brown	Jared	1999-10-19	00:34:13	Interviews	1st: Brown interviewed by Bob Cromie. WCRX Columbia College Chicago. Brown and interviewer discuss history and success of Lunt and Fontanne. 2nd: Interview with NPR. Discussing later life and death of Lunt, as well as reception of book.
Broadcast Recording			00:52:40	Other	Various clips. Audio from a program/documentary remembering Alfred Lunt and Lynn Fontanne. Features Fontanne, Lunt was deceased at this point. Friends and family of the Lunts share anecdotes and reflections on their character. Paints a picture of the Lunts as a talented and very kind couple throughout their whole life. Ends abruptly.
Fontanne	Lynn, with Alfred Lunt	1969-02-05	01:13:14	Interviews	Date inferred. Begins partially through interview with Lynn Fontane. Tape flips, interview with Alfred Lunt speaking about Howard Lindsay and Russel Crouse. Lunt shares stories about his early acting career, mostly before he met Lynn Fontanne. Talks about past friendships and acting groups. Ends with note by Alan Hewitt.
Baxter	Phylis	1984-02-11	00:32:19	Phone call	The Lunts took Baxter under their wing when she was a young actress. She describes how the Lunts mentored her, how they were very kind people and treated her like family. Talks about discrepancies in other books about the Lunts.
Bowden	Charles	1985-03-02	00:23:02	Phone call	Various questions about Lunts. Lunt spoke with a distinguished accent, likely from his childhood in Finland. He had a diploma from the "cordon bleu". Bowden said the Lunts never read any notices (reviews), and did not care about critics' opinions. Describes their hard work ethic and discipline.
Bugbee	George		00:26:06	Interviews	George Bugbee interviews Alfred Lunt. Begins with Lynn Fontanne singing and reciting poetry. Lunt talks about his early childhood and introduction to theater. Mentions various theaters and actors from 1910s. Ends abruptly.
Channing	Carol	1984-01-17	00:51:37	Interview	Charles Lowe is also present. Carol Channing describes her introduction to the Lunts. Shares her experiences with Genesee depot. Says Alfred Lunt was always optimistic about his medical conditions, even close to his death. She describes their demeanor, saying Fontanne was a warm and regal woman, and Lunt was a modest and friendly man with a great sense of humor.

Cromine	Bob		00:34:51	Interviews	1st: Interview on About Books and Writers. WCRX Columbia College Chicago. Brown and interviewer discuss history and success of Lunt and Fontanne. 2nd: Interview with NPR. Discussing later life and death of Lunt, as well as reception of book.
Cavett	Dick	1970-06-01	01:09:25	Interviews	Audio from TV interviews. Noel Coward interviewed first. Lunts' interview begins at 28:30. Lunts and Coward discuss the beginning of their friendship. Tape is illegible from about 46:30 - 47:20. Later introduces Tammy Grimes and Brian Bedford. Lunts share anecdotes. Lunts and Coward discuss their experience in Britain during the Blitz.
Bigg	Edward	1984-06-04	01:00:06	Interview	with Alfred Lunt's personal doctor. Bigg goes in to detail about Lunt's medical issues which plagued him most of his life. Talked about his fond impressions of the Lunts. Described them as private, and slightly isolated from the rest of the world. Described their relationship. Tape skips briefly at 46:55.
Every	Carolyn	1983-12-11	01:12:39	Interview	Begins abruptly. Carolyn knew the Lunts briefly and wrote a book about them. Was involved with Wisconsin historical society who preserved the Lunts' legacy. Talked about the friends and family of the Lunts, mostly gossip. Describes Mr. Lunt as very friendly and open, and Mrs. Fontanne as slightly distant. Says that they saw many people as servants through their life, and would treat them differently because of it.
Bugbee	George	1985-10-27	00:46:43	Dictation	2 tapes. 1st: (1985-11-24?) Bugbee recorded comments in response to Brown's draft. Knew the Lunts personally, and made corrections and gave opinions on the draft. Claims that Lunt did not have the temper people thought he did, that he used it as a management tool. Talked about the Lunts in their later lives. 2nd: 1985-10-27. Says Lunt ran the house, and had a great attention to detail in all areas of his life. He managed the accounts for their home in their later years, and largely ran the home for Lynn Fontanne after Lunt passed away.
Napp	Mrs		01:43:47	Interview	George Bugbee and a "Mrs. Napp". Discuss Lunt's childhood, and his illnesses. Fontanne's sewing. Their relationships with various people. Ends abruptly at 01:07:30. Voice over by Jared Brown begins: he says that Fontanne was a moderate drinker, never more than one a day, Lunt was also moderate. Voice over stops abruptly. Another phone call with George Bugbee begins at 01:08:30, date unclear. Mentioned Lunt's older sister, who died before he was born. Discuss Lunt's earlier life, going to college at Carroll, his inheriting a home in Genesee Depot. Mentions that Fontanne came from pre-WW1 Britain, where the upper class lived very well. He thinks his influenced her, and probably Lunt's, attitudes towards people, especially their "help".
Bugbee	George	1984-04-12	01:00:47	Dictation	George Bugbee narrating comments that he made regarding Jared Brown's draft, mostly about Alfred Lunt's early life. Discusses Lunts parents and siblings in more detail than found elsewhere. Lunt had appendicitis and scarlett fever as a child, he had a kidney removed by his step father, Dr. "Saderhome", on the dining room table. Alfred helped raise his family when he was young, and supported them financially through most of his life.

Hagen	Ulta		00:10:33	Dictation	Brown reading a description of his interview with Ulta Hagen. Talked about "Nina". Talks about being on tour with the Lunts and Robert Miltion for (The Seagull?). Hagen recalls a time when she was depressed, and the Lunts told her she would live with them. Hagen was not friends with the Lunts, and felt intimidated by them. That night she took a large amount of sleeping pills and possibly overdosed. The Lunts, she said, were not sympathetic, they only cared about how it would hurt the company's image. She eventually got out of her contract with the company by agreeing to do only certain plays. At the very end, an interview with Hagen begins and is then cut off.
Harris	Julie	1984-02-14	00:12:01	Phone call	Discusses one of the few times Fontanne acted without Lunt, she was more nervous. Her relationship with Mrs. Fontanne.
Hewitt	Alan	1985-11-02	00:20:15	Phone call	Talking about sources for the book. Hewitt gives his opinion on and corrects a few selections.
Hewitt	Alan	1983-12-03	01:12:13	Phone call	Discuss Lunt and Fontanne's acting styles, the theater guild. Talks about their devotion to each other. Tape skips at 00:37:40. Lunt had a stomach ulcer and general chronic pain for most of his life.
Kern	Judy	1985-07-22	00:07:28	Phone call	Kern is his (agent/editor)? They discuss the status of Brown's manuscript, and deadlines.
LeMassena	William	1984-01-12	01:21:43	Interview	LaMassena talks about interviewing with the Lunts, and how they were kind of to audition many people, despite only having a few roles. Says Lunt had an aggressive temper, and tells a story of him throwing out an actor for making fun of another actor. Says Fontanne was quieter and more introverted. Talks about their relationship. Confusion about Alfred Lunt's real name, may be "Egglund or Eckland", but they seemed to agree that it was really Lunt.
Lunt	Alfred Carroll	1973-00-00	00:52:26	Interview	At Carroll College. In front of audience. Begins abruptly. Talks about Carroll college, differences from when he was there. Shares anecdotes. Skips at 46:40, then repeats last few seconds and continues.
Lunt	Alfred	1965-02-20	00:14:08	Interview	Interviewed by John Gutman in Met. Opera Broadcast. Milton Cross reads introduction. They discuss opera and some differences between it and theater. Voice over at the end by Alan Hewitt, who was taking notes in 1984.
Lunt, Fontanne	Alfred, Lynn	1970-01-17 ?	02:09:33	Interview	Begins with voiceover and silence until ~1:00. Repeat of Dick Cavett interview with Noel Coward. Skips at 00:28:10, voiceover, resumes at 00:29:15. Skips at 00:56:30, voiceover, continuation at 00:57:30. 1st interview ends at 01:08:00. Voiceover at 01:09:00. Interview with Noel Coward and David Frost begins abruptly at 01:09:40. On a show. Plays a song written by Noel Coward. Mentions Lynn Fontanne and her play called "Dulce". Coward discusses becoming a knight and some of his life philosophies and view points. Skips at 01:37:00, voiceover, interview continues at 01:37:40. An anthropologist is there as well, who offers insights into the animal kingdom and human "superiority". Skips at 02:05:00, voiceover, continues at 02:06:10. Second interview has little, if anything to do with the Lunts.
Broadcast Recordings		1977-08-03	00:08:28	Other	Snippets of radio/tv broadcasts announcing Alfred Lunt's death. 11 total clips.

Memorial Recording			01:09:18	Other	Audio from the Lunts memorial in a theater. Charles Bowden first. Carol Channing. Richard L Coe. Virginia Rawls. Helen Hayes. Alan Hewitt. "Armina" Marshall "Langner". Donald Seawell. Robert Whitehead. Douglas Fairbanks.
Fontanne	Lynn	12/27/1980 1/7/1981	01:37:41	Other	Lynn Fontanne with "Betty Hargon." Begins with voiceover. Narration with various clips of the Lunts speaking. Speaker, "Betty"?, recounts times in the theater related to the Lunts, and her early career. Stops at 00:28:20, voiceover, continues at 00:29:20. 2nd tape begins at 00:49:50. Same person? Very unrelated to Lunts, possibly mentioned once or twice.
Fontanne, Schaefer	Lynn, George	1978-00-00	00:57:10	Interview	Interview with Lynn Fontanne and George Schaefer. Much of it is a voiceover by George Schaefer. Aired on TV. Gives chronological history of the Lunts. Contains clips from multiple plays the Lunts starred in.
Marshal	Armina		00:21:14	Interview	Discuss the theater guild and their relationship with the Lunts.
Murray	Peg	1984-01-12	00:25:21	Interview	Starts part way through. Discusses working with the Lunts. They were more "polished" than other performers, the Lunts cared about details and treated what they were doing as art. Ends abruptly.
Owens	Harrirt	1983-11-12	00:00:45	Phone call	Ends abruptly, only has a very small part of the interview.
Event recording		1963-02-10	00:59:06	Other	Player's Club Pipe night Tribute to the Lunts. The host, "toastmaster", is Howard Lindsay. Includes Mark "Donnel". Various people from showbusiness give speeches about the Lunts. Alfred Lunt speaks at 00:48:20. Lynn Fontanne speaks at 00:53:50.
Randolph	John	1983-10-16	01:14:27	Phone call	Randolph begins with reading a letter he wrote about the Lunts. Talks about reading lines with them, and how they practiced specific lines for hours. The Lunts work ethic and acting practices. Talks about acting on stage with Alfred Lunt.
Sargent	Mary	1984-05-18	00:43:47	Interview	Speaker was friends with the Lunts. Talked about how they were personally. How they were treated in Genesee depot, and a controversy that occurred when Lunt gave land to the public.
Schaffer	George	1965-00-00 ?	01:34:11	Interview	TV interview with Lunt and Fontanne and George Schaefer, NBC. They answer questions from the audience. Discuss their feelings towards television, past plays they have done, people they have worked with. Ends with voiceover at 00:56:30. Then George Schaefer interviewing Lynn Fontanne on Jan 23 1978. Discuss her early acting career, practicing with "Ellen/Alan" Terry. All but the first few minutes of this interview are found on another tape.
Seawell	Donald		03:36:08	Interview	Interview with Donald Seawell and a woman, his wife? Missing beginning. Seawell was the Lunts attorney through most of their lives. Share anecdotes and stories. Brown turns over the tape, then music begins playing at 00:43:20. Interview continues at 00:47:10. Seawell handled the Lunts finances. Another music interlude at 01:27:30, interview continues at 01:29:45. Fontanne became an American citizen when she married Lunt. Seawell talks about how Fontanne handled Lunts death, since he knew them both better than anyone. Music interlude at 02:48:00, interview continues at 03:04:45. Says there was no truth to Lunts real name being "Eggland or Eckland", says it was probably bad journalism.

Terkel	Studs		00:55:39	Interview	Jared Brown interview with Studs Terkel on NPR radio. They discuss Brown's book "The Fabulous Lunts". Memories of their favorite performances of the Lunts. Talks about techniques the Lunts created/made famous, like speaking with their backs to the crowd and speaking at the same time as each other.
Texaco	MetOpera	1984-03-31	00:23:58	Interview	Interview with 3 opera singers who speak warmly about Alfred Lunt. Voiceover by Alan Hewitt.
Lunt, Fontanne	Alfred, Lynn	1969-03-05	01:31:50	Interview	Interview with Lunts at their home. Begins abruptly. Share anecdotes and speak of old friends from the theater.
Valency	Maurice		00:29:28	Phone call	Interview with Maurice Valency. Talks about a time when a play was changed to suit the Lunts, and the writer was not happy about it.
VanPattern			00:33:25	Interview	Describes his early years working with the Lunts. Describes them as friendly but aloof, they did not get close to many people, especially Fontanne. They had strict stage rules, and were good at keeping plays fresh through long runs.
Wolcott	Alexander		00:44:40	Dictation	Jared Brown dictating letters from Lynn Fontanne to Alexander Wolcott.
Brown	Jared		02:23:10	Dictation	Jared Brown dictating Zolotow's various notes. Describes details of Lynn Fontanne's early life, as told by one of her childhood friends. Information about Lunt's early life from George Bugbee. Reads some reviews of the Lunts plays, including some that critics thought were beneath them. Reads letters the Lunts wrote at various times in their career about plays, people, etc.

Sources for **Zero Mostel: A Biography**

Interviewee Last Name	Interviewee First Name	Date	Duration (HH:MM:SS)	Medium	Description
Abbott	George		00:05:04	Phone call	Abbot did not remember Mostel fondly, said he was unfair to the other actors. Said he was very talented and no one regretted hiring him, although he was hard to work with.
Ackerman	Bettye	1987-05-16	00:50:54	Interview	Recalls her meeting Mostel, who was friends with her and her husband Sam. Mostel's first wife is unknown to anyone including his children. Mostel spoke Hebrew and Yiddish. Mostel had a good sense of humor, he liked to play pranks, but they were always in good humor. Brown reads letters that Mostel wrote.
Allen	Steve	1987-05-13	00:22:27	Interview	Compares Mostel to "Sid Caesar". Discuss Mostel's acting methods, how he approached comedy, and comedy in general.
Berkman	Aaron		00:07:35	Phone Interview	At some point, Mostel was a teacher who was more interested in art and painting.
Bernstien	Walter	1987-03-20	00:21:53	Phone Interview	He said Mostel was contentious, and thought of himself as a painter before an actor. He was angry about the blacklist. Said that Mostel was a complex man, it was often hard to explain his thoughts or reasonings for things.
Billops	Hatch		00:04:44	Phone Interview	Brown calls about "Lou Gilbert" Tape. Plays the tape where Mostel tells a story.
Brown	Jared		00:47:18	Interview	Begins abruptly. Jared Brown on a WJBC radio show discussing Zero Mostel and his book. Mostel became a comic and performer in front of any group of people. He had another side which rarely showed in public, he was erudite, well read, with a wide range of interests (mostly in the arts). Play a clip of Mostel singing "If I were a Rich Man" from Fiddler on the Roof. Discuss Mostel's blacklisting,

Burgen	Sidney		00:04:10	Phone Interview	Talking to the "ACA Galleries", about whether or not Mostel showed art there.
Chodorin	Jerome		00:03:06	Phone	Begins abruptly. Says that Mostel seemed a great actor, but was potentially held back by his comic nature. Said he, like most comics, was insecure about how many laughs he got.
Cole	Toby		01:26:35	Interview	Describes him as "very talented but corrupt." She says he betrayed himself and most things important to him. She says that Mostel was not really out of work during the blacklist, he had constant offers from other jobs, but turned down most of them. She talks about legal trouble she had with Mostel, where she was trying to get money from a contract she helped him get, and had to go through the union, courts, and arbitration association. She felt that Mostel "sold out" completely.
Corey	Jeff		00:12:25	Phone call	Recalls a film he was in with Mostel. Mostel's personality was constantly joking and entertaining.
Debuskey	Merle		00:23:59	Interview	Begins abruptly. Discusses a time when Zero was in the hospital, several plays Mostel was in. The circumstances leading up to Mostel's death.
Faye	Joey		00:11:24	Phone call	Faye did a show called "Off the Record" with Mostel once. Mostel was a cartoonist/caricature as well as a painter. He claims that Mostel was indeed a Communist.
Fishko	Bella		00:07:12	Phone call	Fishko of the Forum Gallery. Questions about Mostel's paintings, and a show he had at the Forum gallery. She says Mostel was a competent painter, and he sold reasonably well.
Garfield	Julie		00:05:22	Phone call	Follow up questions, missing first Interview. Brown says one of Mostel's sons is cooperative with his research, but another is writing a similar book of their own, and wants Brown's work to stop.
Gelbart	Larry	1987-05-12	00:33:17	Phone call setting up Interview	Interview. Talking about Mostel with "Forum". Mostel was disciplined in rehearsals, but not in performances. Mostel would improvise and pull stunts on stage that would infuriate the other actors and people involved with the performance. He did not think was a practicing Jew, but was culturally Jewish.
Gilbert	Lou		00:04:13	Phone call	Begins abruptly. Discuss Gilberts' family, where they are from.
Gillford	Jack Maddeline		01:58:00	Interview	Interview with Jack and Maddeline Gillford. Begins abruptly. Says Mostel was bored very easily, and this caused his mischief to come out on stage. Skips from 00:34:40 to 00:35:25. Shares various anecdotes about Mostel, his personality, his work ethic. Mostel and Gillford were some of the only actors to return to success after the blacklist. At some point Mostel was hit by a car/bus when getting out of the car. His leg was seriously injured doctors recommended amputation, but Mostel refused because that would have ended his acting career. He suffered from serious gangrene, and dealt with loss of feeling and pain in that leg for the rest of his life.
Harmon	Louis		00:10:08	Phone call	Harmon was the press agent for Fiddler on the Roof and Forum. Mostel could be difficult to work with but his performances never suffered because of it.

Hunter	Ian		01:09:50	Phone call	Hunter and Mostel did some writing together. Mostel and his wife had a stormy and contentious relationship, but they were very happy. Mostel was very knowledgeable of paintings, could identify them from a single corner. Hunter describes Mostel as having different personalities, the "actor" would come out socially if he felt he had someone to impress. He thought that Mostel would not have been as famous a painter if not for his acting career, but that his acting career likely stopped him from developing a signature style. Talks about Mostel's split with his accountant.
Jarrico	Paul		00:05:02	Phone call	Why was Zero bought out of a movie called the ABC Murders.
Kaplan	Sol		00:22:00	Phone call	Zero could cause trouble, but his friends expected it from him and were therefore not bothered. Mostel and his wife fought, but were really happy. Mostel would often ask for payment in cash so that his divorced wife would not be able to get it. He had a wide range of influences, including the Yiddish theater. He knew a lot about all types of music.
Kilty	Jerome	????-07-17	00:35:37	Interview	Talks about time at Harvard. Liberal/communist associations. Mostel before he was famous. Starting a theater company. 00:23:00.
Kobart	Ruth	1987-05-24	00:22:59	Interview	Mostly about Forum theater. Mostel was good in rehearsals, but would often improvise during performances. Kobart thinks this was largely due to boredom. Mostel could be flirtatious. Sound quality cuts out from 00:20:30 on.
Larnder	Frances Ring	1987-07-17	01:24:22	Interview	Mostel's parents did not want to meet Kate, his wife, because she was a gentile. Frances said Mostel had a much gentler private side, shares story of him playing with a baby for hours. Mostel's leg injury never affected his energy on stage. Mostel had issues with/took offense to "Are You Now or Have you Ever Been?". To some extent he disliked how the film portrayed aspects of the blacklisting, though the Larnders say it was just as much because the film didn't use some jokes he thought were funny. Mostel and Kate supposedly wrote letters to each other every day they were apart.
Lee	Ngoot	1987-07-13	00:23:44	Interview	Lee is an artist who used to work with Mostel in his studio. The two were good friends, both collected art. Mostel was generous to other artists, sometimes showing their paintings to his show-business friends.
Lee	Thema		00:37:51	Phone call	Lee was not bothered by Mostel's improvisations because of her background as a stand-up comic. Zero Mostel and Jerome Robbins did not get along.
Meredith	Burgess		00:05:45	Phone call	Meredith hired Mostel for a play despite having little reputation in the theater, he could tell he would be the best person for the role.
Mitchell	Ruth		00:10:00	Phone call	Mostel's antics were not enough to not get him recast for Fiddler on the Roof. In the original run of Fiddler, Mostel did not get along well with some of the other performers.
Mostel	Aaron	1987-07-12	01:23:19	Interview	Aaron Mostel is Zero's brother. Their parents were immigrants. Their father was a "wine chemist" from Southern Austria, their mother was from Poland. Zero was a high school teacher, then a teacher for the WPA, then a stand up comic in nightclubs, then an actor. Mostel's first wife left him over arguments regarding her family business.
Mostel	Bill		00:07:59	Phone call	Bill Mostel is Zero's brother. Zero's parents never met his wife, but not for any outstanding reason. Questions about Zero's early life.

Mostel	Josh	12/6/1986, 1987-03-12, 1987-07-07, 1988-07-21	03:17:41	Phone call	Zero's son. Did not know Zero's first wife. Says he never met Zero's mother. Zero was more paranoid during the blacklist. Discuss who would be good sources for the book, logistics. Josh had some bitterness towards his father as a child, Zero was not nurturing and could be egotistical. Interview begins at 00:40:30. Zero could behave competitively towards Josh as he got older. Zero's parents never met Kate or his children, supposedly because one of Zero's brothers inflamed them towards Kate being non Jewish. Zero did not like Reagan or Nixon. Zero talked about being excited for the time when he has enough money to not act, but his son was sure he could have retired anytime. 3rd interview begins at 01:59:00. Josh had corrections and revisions for Brown's manuscript. Mostel could not have denied being a communist in the McCarthy trials, even if he wasn't. Answering either yes or no would revoke his protection under the 5th amendment, and he would be forced to give names of people he attended questionable events with. Josh did not believe many of the comments people had made about Zero, feeling that many of them, especially those still active in show business, had something to gain by saying certain things about him.
Mostel	Raphael		00:35:16	Phone call	Zero's nephew. Said there were some inaccuracies in the book, such as Zero's mother's name was really "Cinna". Zero's father was a rabbi, but not an official in the church, more of a spiritual leader. Various other revisions and suggestions.
Mostel	Zero		00:53:48	Other	Dictation of a speech that Zero Mostel gave at Harvard. About comedy. How comedy is discussed by scholars and philosophers. The nature of comedy. Says that a country's freedom is directly proportional to the amount of their laughter, jokingly calls this Mostel's law.
Ostrow	Lucy		00:24:21	Phone call	Mostel received the subpoena from the HUAC while staying with her. Her family helped Mostel during the blacklist. Mostel's old friends, except Sam "Jaffey", largely abandoned him during the blacklist.
PageOneShow # 394			00:27:17	Interview	Page One Headlines, a show that focuses on Jewish news. Contains interview with Jared Brown, his book, and discussion of Mostel's life. Unrelated Jewish news until 00:16:00. Brown chose Mostel because his career survived the blacklist, and he actually did better afterwards. Mostel was quite political before his blacklisting, and believed in socialism. However many of the organizations he was a part of only became controversial afterwards, and it was never fully pinned down whether he was actually a communist.
PageOneShow # 395			00:25:29	Interview	Show that focuses on Jewish news. Mostel portion begins at 00:14:00. Mostel had several different personalities, the loud, boisterous comedian that he put on in public and when acting, and the quiet, focused artist. Mostel was named to the HUAC, and forced to testify whether he was a communist or not. He gained a lot of credibility in Hollywood for making jokes to the committee, and not naming anyone.
PageOneShow # 396			00:26:05	Interview	Mostel portion begins at 00:15:00. No other actors captured Mostel's character in Fiddler on the Roof. Mostel was prone to improvising and changing from performance to performance, which some actors loved and others hated. Mostel did some television, but did not have as much success. Brown's goal was to memorialize Mostel and make sure he wasn't forgotten.

Pleschete	Norman		00:14:40	Phone call	Dr. Norman Pleschete. A doctor and friend of Mostel's who delivered both of his children. Mostel was interested and possibly a part of the Yiddish theater. Mostel was undergoing a drastic diet just before he died. It was a starvation diet, and Mostel lost almost a hundred pounds in a few months. Pleschete says there is no question this contributed to his cardiac arrest and death.
Protopopescu	Orel		00:10:00	Interview	Production assistant on a film that Zero was in. Zero was not difficult to work with. He did not take it very seriously, and often would not bother learning his lines in detail. His son Toby was there with him, though they did not talk much.
Randolph	John		00:14:12	Phone call	Mostel graduated City college magna cum laude.
Ritt	Martin	1987-05-13	00:16:55	Interview	Mostel was a very good actor, and his antics did not bother Ritt. Zero's character committed suicide in the play they were making that was based on a person that he knew. Mostel was very honest and principled. He was completely committed in his work. Zero cared the most about his own performance, and could be inconsiderate to other actors.
Rodney	Howard		01:09:57	Interview	Howard was the hairdresser and dresser for Mostel. Claims that it was Mostel who got black people allowed into the National Theater in Washington. The two were very close, Mostel relied on Howard for many things. Mostel had a recurring joke with cashiers/waiters, when they would say "Have a nice day/please come back", he would say "My Lawyers will be here in the morning", and then storm out. Tape repeats at 00:35:00. Ending is lost.
Ross	Bill		00:19:06	Phone call	Mostel gave lectures/tours in an art museum in the 1930s. He and Ross argued about art. Zero did not take direction well in "The National Company." Ross was the president of equity, the actor's union. Ross still hired Zero despite their arguments and his antics because, "when he was good, he was the best."
Salt	Deborah		00:18:13	Phone call	Salt's mother knew Mostel, and he spent a day with her when she was trying to get into an art school. He had a good eye for art and gave her honest advice. Zero would perform outrageously at dinner parties, and had to be the center of attention.
Schaefer	George	1987-05-14	00:25:18	Interview	Schaefer and Mostel worked together on a play called "Once upon a Scoundrel". The producer of the film held up editing for months, changed the final version, and refused to release it for years until he passed away. Mostel still harbored resentment over the blacklisting.
Schelbe	Bill		00:19:25	Interview	He and Mostel got along. Mostel was funny, but could be mean. If Schelbe was having trouble with an agency or someone he would let Mostel call and yell at them. Mostel flirted with women constantly, but it was not serious. Mostel left Fiddler for a petty reason, because he expected it to close without him.
Siegler	Robert		00:02:57	Phone call	He and Mostel were going to do a film called "But seriously folks." It was not considered commercially viable, and Mostel did not have time to stick around.

Solomon	Wilma	1987-07-16	00:58:23	Interview	Mostel was a different person as an artist than an actor. Zero was antagonistic to people who informed to the HUAC. Kate worked at Saks 5th avenue one year during the blacklisting. Zero was well read, and specifically could tell where paintings were in the world, in what museum. He was a Marxist. Mostel was writing a book on "Domier" that he never finished. Zero and Kate would argue loudly in public. Follow up phone call at 00:52:40.
Stein	Joseph		00:22:54	Phone call	Mostel did not write any of Fiddler, though he claimed he did. Stein had also read a text in Yiddish, when Mostel claimed no one else had. Mostel was constantly performing even when alone with people, and was very rarely "off." Stein didn't think Mostel ever stopped being political, he just concealed it.
Stevenson	Margaret		00:10:37	Phone call	Mostel was the best man at their wedding. She and Zero were in an acting class together under Don Richardson. Zero gave them joking books as a gift at their wedding. He was always entertaining, they only time they saw him serious was at art galleries.
Terkel	Studs		00:11:00	Interview	NPR radio program on Zero Mostel, interview with Jared Brown. Mostel was larger than life, was always performing. His true love was for painting. Plays a clip of Mostel speaking about art, showed his very erudite side. Ends abruptly.
Tyne	Ethel		00:11:39	Phone call	Zero threw a party for Tyne and her husband when they left the country. Tyne and Katy stopped being friends at some point.
Tzerko	Aube Saida	1987-05-18	00:41:03	Interview	Tzerko's said that Zero was a big music fan. He played piano by ear, and could sing in pitch. Zero and Kate had a contradictory relationship, very close and loving, but constantly fighting. Mostel lost a lot of respect for people and show business in general after he was blacklisted. Mostel was loyal and generous to his friends. Zero was very knowledgeable about random topics, a doctor once mistook him for another doctor.
Vogel	Speed		00:12:51	Phone call	Vogel was friends with Mostel and Ngoot Lee. Mostel taught him about art. He was a different person one on one.
Warshaw	Mal	1987-07-17	00:09:35	Interview	Warshaw and Zero were personal friends. They took care of a friend together in his last days. Talk about Mostel's home on Monhegan, Maine. Warshaw was a photographer, who took photos of Zero casually.
Wilder	Gene		00:10:56	Phone call	Wilder did not see any problems between Zero and Mel Brooks. Zero had lots of ideas about how to do things, but never had animosity when they were not accepted. Shares a story of how Zero kissed him suddenly in an audition, calming his nerves. Ends abruptly.
Wilder	Joseph		00:27:42	Phone call	Dr. Wilder operated on Zero when he was hit by a bus. The leg was originally going to be amputated, but Wilder saved it. Mostel introduced him to painting. Zero was a constant positive influence to him, through his humor and general kindness. Says Zero was a scholar, and was incredibly knowledgeable about a wide range of things. He thinks Zero was one of the few geniuses he ever met.
Yohalem	Mary		00:33:10	Interview	Begins abruptly. She knew the Mostels for almost 20 years, and was good friends with Kate. They lived in the same building at one point. She thinks that Zero was always a political person, that he just couldn't avoid being passionate about certain issues.

Sources for Alan J. Pakula: His Films and His Life

Interviewee Last Name	Interviewee First Name	Date	Duration (HH:MM:SS)	Medium	Description
Alexander	Jane	2002-10-17	00:13:11	Phone call	Pakula gave actors a lot of freedom, that allowed them to flourish. He only gave people the direction they needed, and didn't bog them down with details. Pakula preferred to deal with actors personally.
Bacall	Lauren	2002-09-22	00:14:51	Phone call	Heavy tape interference for first minute, continues throughout. Had fond memories of Pakula as both a director and a person. He was his own person, did not associate completely with Hollywood. Pakula was not secretive, but also did not feel the need to share too much.
Baxter	Murray	2002-11-23	00:20:07	Phone call	Baxter knew Pakula when he was a sophomore at Yale. Pakula was never hurried, he always did things at his own pace. Pakula wanted to be a psychoanalyst/therapist when he was first going to Yale. Pakula's first marriage did not end well, though Baxter remembers him being a good husband, and looking after her children after the divorce.
Baxter	Rod	2002-11-08	00:20:50	Interview	Baxter was Pakula's nephew. Remembers his grandfather, Pakula's father, as a salesman in all aspects. He was very outgoing, and wanted Alan to follow him into the printing business. Alan's grandparents were immigrants, some from Poland. Alan said that if he hadn't become a director, he would have been a psychiatrist. He was very easy to talk to.
Bergen	Candice	2002-11-05	00:22:21	Interview	Pakula worked personally with her on the specific details of her role. Alan had a peculiar habit of taking off his watch, wedding ring, shoes, and emptying all his pockets before a rehearsal would begin. Bergen thought this was a ritual that helped him put aside the outside world and focus on the performance. Ends abruptly.
Bissinger	Buzz	2002-10-05	00:21:15	Interview	Bissinger's mother worked with Pakula as his secretary than a producer. They had a big argument and were not speaking at one point. They ended up being great friends. Pakula was close with the Bissinger family, got Buzz his first journalism job. He and Buzz were working on a project together at the time of his death.
Bissinger	Annie		00:18:36	Phone call	Discuss the circumstances of her mother, Eleanor Bissinger, and Pakula's argument. He had not paid her for her work on a project, so she was forced to leave and work with her mother. Annie thinks her mother was really angry because she wanted Pakula to acknowledge the good work she had been doing, but he didn't. Their parents actually set the two on a blind date during college, but Bissinger stood him up. Eleanor did not believe in volunteer work in general, she thought that everyone was worth something, and they deserve to be paid. This did not effect their relationship in the long run.
Boatright	Boaty	2002-11-09	00:46:43	Interview	Boaty worked with Pakula on To Kill A Mockingbird. She scouted the child actors. She later became an agent, and he was her first client. Pakula directed Kevin Spacey's first movie, and Boaty thinks made him a leading actor.

Boorstin	Anna	2002-12-02	00:40:28	Interview	She was a sound editor, went to Yale. Pakula is her step father. She thought very highly of Pakula, who was a better parent to her than her mother. Boorstin was once caught shoplifting, and she called Pakula to bail her out, despite having other family closer. Her mother claimed that this was to get back at her for marrying Pakula, but this was not the case. Pakula was left handed, but had been forced to write with his right as a child. This made him a bit of a clutz he would be looking for something that he was holding in his right hand. She describes him as the "absent minded professor." She thinks he might have been bitter about never being recognized with an Academy award, but that he was good natured about it.
Boorstin	Bob		00:49:44	Phone call	He is Pakula's step son, a professional writer. Pakula was an incredible father figure to many people, despite not having biological children of his own. Bob was interested in making films when he was young. He ended up working in politics for a while. He was diagnosed with manic depression when he was younger. Pakula was very understanding and supportive of this. Many of Pakula's films show a distrust for large institutions, mainly the government. Bob thinks that Pakula thought democracy was "the best of all the bad options", but was not paranoid, and generally had a healthy trust for the system and government. Anecdotes about Pakula being a good parent sleeping next to Boorstin's bed when he was sick as a child, flying across the country to talk to him in college.
Boorstin	Louis	2002-11-24	00:07:34	Phone call	Louis is Pakula's step son. He works with a financial company, helping organize economic development in developing countries through private companies. Had nothing but fond memories of Pakula.
Bradlee	Ben	2002-10-24	00:24:25	Phone call	They worked together on All the President's Men. Pakula had a great sense for people and psychology. Their families were good friends. Bradlee thought the film was excellent, and really caught the essence of the newsroom. The film was meticulous with details, including people's gestures and specific books copied from reporter's desks. Bradlee thinks the movie had a big effect on journalism, changing public opinion and inspiring many young people to go into it.
Brooks	Jim	2003-01-10	00:05:34	Phone call	Questions about "Starting Over", a screenplay Brooks wrote.
Clayburgh	Jill	2002-12-18	00:18:17	Phone call	Questions about Starting Over. Pakula was very supportive, open minded. Pakula worked better with actresses. Pakula was accused of being indecisive, but Clayburgh did not feel that way. She liked Pakula's methods, as he considered every side, and let the work evolve. Pakula dressed very nice to set, but then took his shoes off and walked around in his socks.
Clofffi	Charles	2002-12-05	00:29:39	Interview	Clofffi thought Pakula was the kindest and classiest man he had ever met. Cloffi's first movie role was with Pakula. Pakula prepared actors the best he could, he knew how to use their improvisation. Cloffi did not think Pakula was intentionally indecisive, rather that he hired actors intentionally and respected their opinions. He thought Pakula worked best with women because he was a romantic.

Costas, Doherty	Celia, Patty		00:47:00	Interview	Costas worked on set with Pakula many times. She could always understand his vision very well. Pakula turned movie sets into a family environment. He preferred to work with women, was very comfortable with them. Pakula directed "The Devil's Own", there were various problems with the filming: rewrites, arguments, disagreements about the film. He took off his shoes before every scene, it was comfortable and freeing. Pakula had a boyish quality to him. Pakula did not have a single favorite editor, he got along with most of them. Pakula usually chose the person he thought he could best communicate with on a certain project. The movie "See You in the Morning" by Pakula was largely autobiographical. He was more conversational on set with people, would talk about literature, movies, current events. Ends abruptly.
Creedon	Colleen	2002-12-05	00:28:43	Interview	She was friends with Hope Lange, Pakula's first wife, for a long time. They were very happy together when she knew them. He was very kind, was not athletic. He was upset by the divorce. The two were invited to an event with Princess Margaret. Various stories about their relationship.
Cronyn	Hume	2002-08-22	00:18:15	Phone call	Difficult to understand. Cronyn starred in some of his films, and they were friends. Pakula always liked theater, although he never went back to working in it once he started films. Pakula was patient.
Davis	Barbara	2002-11-18	00:22:05	Phone call	Davis was lifelong friends with Pakula's second wife Hannah. Hannah's marriage to Pakula was liberating, he was less controlling than previous people in her life. Hannah's parents were fond of Pakula. Davis thought very highly of Pakula.
Fonda	Jane	2003-02-03	00:28:06	Phone call	Fonda worked with Pakula as much as any other actor. Pakula possessed "emotional literacy and technical interest." He worked well with women. He was interested in psychology, the reasons behind why people did things. Fonda was a method actress, she would go to great lengths to get into character. Pakula forced his actors to use different emotional muscles with each film.
Foote	Horton		00:29:04	Phone call	Foote was a screenwriter for "To Kill A Mockingbird." Pakula was easy to work with, he gave good literary advice, and respected Foote's process. The two were good friends for years after the film. 2nd phone call begins at 00:18:30. Pakula's film "Baby the Rain Must Fall" was based largely on a play by Foote.
Gordon	Alixé		00:25:43	Phone call	Gordon was a casting director on many of Pakula's films. They thought alike, and were successful because she knew what kind of actors he was looking for. Part of Sophie's Choice, the beginning in the South, was cut because the studio thought the film would be too long.
Gordon	Lawrence		00:10:01	Phone call	Questions about "The Devil's Own." Brad Pitt was never happy with the script.
Hamlisch	Marvin	2002-10-28	00:04:00	Phone call	Pakula could talk about music in some technical detail. Pakula used his emotions openly in his work. He fostered a genuine collaborative effort with the crew.

Hewitt	Don, with Marilyn Berger	2002-11-04	00:31:03	Interview	Berger was in "Rollover." Berger was in the book for "All The President's Men", but asked Pakula not to be included in the film. Pakula was more down to Earth, less pretentious than many movie directors. Three of Pakula's movies are thought of as the "Paranoia trilogy", reflecting a distrust for the government and large institutions. They do not think this was a deep seated feeling of Pakula's, they think that Pakula thought "democracy was the best of all the terrible systems of government." Second person to describe his beliefs this way. He made great margaritas.
Hirsh	Selma		00:38:57	Interview	She was Pakula's cousin, and knew him most of his life. Pakula's desire to be a psychoanalyst when he was young came from his interest in people, which carried over into his films. Pakula's father worked in printing, and wanted him to join the business. Pakula was distraught over his divorce from Hope Lange, he still held a high opinion of her, and continued to look after her children his whole life. Follow up interview begins at 00:28:30. Mostly about Pakula's parents and grandparents.
JanBrugge	Pieter	2002-12-06	00:55:39	Interview	Pakula is largely not remembered or not recognized in the film industry. He was not a self promoter, did not care for publicity. His films tended to be psychological, as that was his primary interest. He had a distrust for large institutions. Pakula was no more indecisive than most directors. JanBrugge disagreed with most of William Goldman's claims about Pakula. JanBrugge thinks that Pakula was less famous than other directors because he came from an early generation, he did not go to film school, was less focused on other medias and big stars, and did not have an easily recognizable signature style. He was a "filmmaker's filmmaker". Talks in depth about Pakula's films and style, as well as comparing him to other directors.
Justin	George	2003-07-18	00:03:50	Phone call	There were script problems with Rollover.
Kessler	Cyle		00:38:26	Phone call	Kessler is a playwright, who worked with Pakula on a play about orphans which later became a film. Pakula changed the film slightly from the original. Pakula valued Kessler's opinion, he listened to his point of view and respected it, even though he didn't agree. Kessler explains Pakula's "indecisiveness", he says that most directors would give an answer to any question, even if they hadn't really thought about it, just for the sake of appearing like they have a vision. Pakula did not do this, and would wait until he had thought about it to give an answer.
Kline	Kevin	2003-01-15	00:48:13	Phone call	Talk about "Sophie's Choice" and "Consenting Adults." Pakula encouraged Kline to follow his impulses while shooting. They rarely did formal rehearsal, they used a more fluid method where they focused on understanding the characters and intent. Talk about Sophie's Choice. Pakula casted Kline because he saw a "capacity for joy" in his last part. Pakula did not work the same on each movie, he used the technique he thought was best for the material.
Lange	David	2003-04-20	00:31:12	Phone call	Questions to fill in some timelines. Pakula and Bob Mulligan's films did not have an overall theme.
Lange	Hope	2003-01-24	00:10:38	Phone call	Pakula's first wife, famous actress. Describes being married to Pakula as being a full time career.

Laventhall	Don		00:51:28	Phone call	Talk about "The Devil's Own", on which he was the Executive producer. One time Alan's trailer caught on fire when the heating unit malfunctioned. There was a script doctor on set for months, through most of the shoot. Brad Pitt did not want to do the movie initially. 2nd interview at 00:33:00. Meryl Streep was very prepared for the role, auditioned in a perfect Polish/Brooklyn accent. Pakula turned down "The Devil's Own" script three times before he took it.
Lord	BB		00:06:15	Phone call	Talk about "Spring Moon", a film Pakula wanted to make that fell through. Pakula was very interested in foreign policy, she says he could have been a diplomat. They were in a book club together, he managed to find time to read the books, and he gave thoughtful insights that the group liked.
Maisll	Debby	2002-11-05	00:38:20	Interview	She was Pakula's niece, his sister Felice's daughter. Pakula and Hope Lange remained friends after they divorced. He was always a father figure to her children. Pakula wanted to be a psychologist at one point, and it was evident when speaking to him. They describe him as the "youngest 70 year-old", had a boyish charm and mindset through his whole life.
Manulis	Martin	2002-12-04	00:57:22	Interview	Pakula and Hope Lange may have been married at his house. He and Pakula were friends. Manulis did "Fear Strikes Out." He thought it was obvious that Pakula and Hope Lange would eventually divorce. Pakula was not very concerned with commercial success, and avoided making blockbuster films.
Pakula memorial service			00:54:32	Other	Pakula Memorial VHS. Various people share stories about Pakula. Peter Jennings. Then Christopher Murray. Anna Boorstin's husband. Meryl Streep. Repeats at 00:27:00.
Murray	Chris	2002-12-02	01:05:12	Interview	Pakula's step son. Shares family photographs of them and Pakula. Murray got his start in acting in "All the President's Men" as a background extra. "The Pelican Brief" had shooting and edits being made until a few weeks before release. Pakula's indecisiveness had to do with his perfectionism. Pakula was a good father to his step children.
Newhouse	Donald Sue	2002-11-22	00:08:47	Phone call	Susan Newhouse went to college and was roommates with Hannah, Pakula's second wife. Pakula had a wide breadth of interests. They visited some of Pakula's film sets while shooting.
Pakula	Alan	1990-11-27	00:59:55	Interview	Interview with Alan Pakula, talks about his movies. "Orphans" and "Sophie's Choice", "Klute", "Presumed Innocent." Kevin Kline and Meryl Streep had different acting styles. Transitioning from producer to director.
Pakula	Hannah	2002-11-07	01:57:55	Interview	Pakula's wife. Pakula's parents lived very long. She describes him as a strange combination of artist and reliable business man, which probably played a part in his success. Pakula was a very good speaker did not need notes, could give speeches off the cuff. She did not go to his movie sets usually. He thought there was a social dynamic on movie sets where the director was often a father figure, and his real family showing up would upset that dynamic. Pakula thought directors needed to have a wide variety of interests, not just film, particularly the other arts. Change tapes at 00:43:00, poor quality. Pakula was very modest, which contributed to him not being very well known. New tape at 01:38:00, going over Brown's manuscript.
Pierson	Frank	2003-03-21	00:28:40	Phone call	Pierson wrote the screenplay for "Presumed Innocent." Pakula had a certain idea for the movie, did not always align with Pierson. They corresponded through email.

Redford	Robert	2003-02-05	01:36:55	Phone call	Robert Redford was a star in "All The President's Men." He met Pakula earlier in the theater. Redford had bought the film rights to the book, and was responsible for finding Alan Pakula and William Goldman. Pakula was careful not to make the film a "kneejerk liberal" one that targeted Nixon, rather he made it more of a detective story about investigative journalism. Redford and Pakula shared a strong interest for details. Redford directly contacted Bob Woodward about the rights to part of the Watergate story. William Goldman was eventually fired from the project, and Redford and Pakula finished the screenplay themselves. Goldman ending up winning an Oscar for the film, although Redford says that in the end very little of his script remains. Dustin Hoffman and Redford had to play down their "star factor." Pakula and Bob Mulligan made changes to "Inside Daisy Clover" in editing that Redford did not like.
Saks	Gene Karen	2002-11-14	00:22:29	Phone call	Pakula was a good friend, cared about other people's lives and interests. She thought Alan and Hannah had a very good, happy marriage. Gene Saks says Pakula offered him a part in "All The President's Men."
Sargent	Alvin	2002-12-03	01:02:02	Interview	Pakula drove and generally behaved very safely and carefully. He walked very slowly. Sargent wrote the screenplay for "The Sterile Coccoo." Pakula was depressed after his divorce from Hope Lange, but always maintained a good sense of humor. Sargent said he did not have anything to do with "All The President's Men" script, thought highly of William Goldman's script.
Small	Michael	2002-11-07	01:05:44	Interview	A composer/musician. Worked with Pakula on "Klute", "See You in the Morning." Pakula would deal with studio problems himself, and not burden the actors with them. Pakula would create backstories and information about characters that was not in the movie, as a way of helping actors understand their character. Pakula had a protective quality about his friends and co-workers that had a positive effect on a lot of people.
Smith	Liz		00:05:35	Phone call	Starts abruptly. She had fond memories of Pakula.
Solt	Cathy	2002-11-09	00:38:52	Interview	Knew Pakula and Hannah for many years. Worked various jobs from personal assistant, working in the art department, research. She did in-depth research for various things for his movies, he always wanted as much information as possible. Although friendly, Pakula could be particular about small things. He came off as a psychiatrist, always asking question. He was focused on his work so much that he could be clumsy or forgetful.
Pakula	Alan		01:50:41	Other	Pakula's commentary on Sophie's Choice. Movie plays in background. His observations on choices made, and behind the scenes stories.
Starger	Martin	2002-12-19	00:40:20	Phone call	Starger worked on Sophie's Choice, was an executive producer, but did lots of producer work. Questions about Sophie's Choice, clarify details. Starger played a role in getting Streep to play Sophie. Pakula had a Czech actress in mind that other people did not like, Streep reached out to Pakula personally to get into the movie.
Streep	Meryl		00:26:57	Phone call	Streep wanted the role in Sophie's Choice, her agent got her a meeting with Pakula. Pakula originally wanted a European actress, but was one over by Streep. She said Pakula could be more like a novelist than a director. Pakula was more open with his emotions than most. She felt a lot of liberty with the film, that she could make whatever changes she needed to if she thought they were in line with the character. Streep thought very highly of him, professionally and personally.

Styron	William	2002-10-28	00:10:23	Phone call	Styron was the author of the novel "Sophie's Choice." Styron worked with the film. He and Pakula talked about the screenplay, Pakula valued Styron's opinions on it. Although Pakula's film deviated from the book, and had a different interpretation, Styron thought it was equally valid.
Sutherland	Donald		00:21:40	Phone call	Sutherland worked on Kluge. Agreed with the idea that Pakula was a woman's director. Sutherland did not remember Pakula as indecisive said he could always give an answer for matters of plot, tone, message, but it was technical matters that he was probably more vague.
Truman	Larry		00:30:45	Phone call	Truman is an academic as well as a movie producer. Pakula was an assistant to "Don Hartman", who was a producer and later head of a studio. Pakula and Hope Lange had an outwardly ideal marriage, and Truman was surprised when they divorced. Truman was Pakula's agent at one point.
Willis	Gordon	2002-11-13	00:13:26	Phone call	Willis is a cinematographer. Pakula would often not commit to the "physical" details of a scene, the actors' movements or the placement of something, he was indecisive. The two had a very collaborative relationship.
Woodward	Bob	2003-05-10	00:50:40	Phone call	Woodward was one of the original journalists who uncovered the Watergate scandal, he was involved with and consulted during the writing of All The President's Men. Redford and Pakula ended up writing much of All The President's Men, and they consulted Bob Woodward. Woodward questions the idea that they entirely wrote it. Points out that it was already based on a book, and that the original script was structured well screenwriting is such a collaborative effort that he thinks it would be hard to pin down. When Pakula was named the director for All The President's Men, he spent a lot of time at the Washington Post observing how everything worked. Pakula had an inquisitive nature, would focus on a person and ask them questions in a psychiatric way, but Woodward says that it was not uncomfortable and that he trusted Pakula. New tape at 00:25:45, continues at 00:27:00. Woodward says he and other journalists think very highly of All The President's Men because it really captured the news business accurately. Follow up call at 00:37:40. Questions about another screenplay about Watergate.