

Finding Aid for the Oral History Collection

Collection Processed by:

Marissa Vassari (August 8, 2012)
Revised, Emily Wittenberg (February 23, 2020)

Finding Aid Written by:

Marissa Vassari (September 18, 2012)
Revised, Emily Wittenberg (February 23, 2020)
Contributions by Caroline Jorgenson, Samuel Henley, Jessica Garcia, Yvette Castillas
Revised, Joel Parham (January 12, 2026)

OVERVIEW OF THE COLLECTION

Origination/Creator: American Film Institute (AFI) and University of California, Los Angeles (UCLA)
Title of Collection: Oral History Collection
Date of Collection: 1967–1975
Physical Description: 57 boxes
Identification: Special Collection #6
Repository: American Film Institute
AFI Archives
2021 N. Western Ave.
Los Angeles, CA

Abstract: The Oral History Collection contains interviews with prominent individuals who worked in the filmmaking industry mainly during the early to mid-twentieth century.

RIGHTS AND RESTRICTIONS

Access Restrictions: Collection is open for research.
Copyright: The copyright interests in this collection remain with the creator. For more information, contact the AFI Archives.
Acquisition Method: A joint project between the American Film Institute (AFI) and the University of California, Los Angeles (UCLA).

BIOGRAPHICAL/HISTORY NOTE

The Oral History Program at the American Film Institute (AFI) began in 1969 and was funded initially by the Mayer Foundation with two three-year grants that ran through 1975. Oral history interviews with noted individuals who worked within the motion picture industry were conducted, recorded and many transcribed. Several of the interviews were conducted jointly with the University of California,

Los Angeles (UCLA) and have been noted as such in the container list. If citing from those oral histories, permission will need to be obtained from both the AFI and UCLA. While we always recommend viewing the transcripts, not all are available in print form. Digital recordings are available for listening. Please contact the AFI Archives with any inquiries.

SCOPE AND CONTENT NOTE

The collection includes interviews with individuals in the filmmaking profession. The collection is arranged in two series:

Series 1: Thematic Topics

Series 2: Individuals

Series 1 is arranged alphabetically by topic; Series 2 is arranged alphabetically by individual's last name with notations of available formats; duplicate transcript copies are kept behind originals. In each interview a range of topics related to the motion picture industry are discussed; a summary of prominent and recurring topics is summarized below each oral history in a narrative description. The indexes below list the interviewees by role, alphabetically by last name. If an individual played more than one role in the film industry, their name appears in each applicable category.

ACTORS

Minta Durfee Arbuckle; Gertrude Astor; Tex Avery; William Beaudine, Leslie Caron, Ken Clark, John Cromwell, Melvyn Douglas; J. D. Ferguson; Nina Foch; Ted French; Hoot Gibson; Katharine Hepburn; John Horton; Jerry Hoffman; Gene Kelly; Ann Little; Harold Lloyd; Mary MacLaren; Karl Malden; Tommy Morrison; Mr. and Mrs. Jim Rush; Vincent Sherman; Florence Vidor; Erich Von Stroheim; Lorenzo Tucker; Raoul Walsh; John Wayne; Michael Wayne; Charles West; Crane Wilbur; Cornell Wilde; Fay Wray

ART DEPARTMENT

Harry Burke

ART DIRECTORS

Preston Ames; Ben Carre; Ernst Fegte; Mitchell Leisen; Harry Oliver

CARTOONISTS / ILLUSTRATORS

Richard Huemer; Paul Terry

CINEMATOGRAPHERS

Frank Blount; Charles G. Clarke; Floyd D. Crosby; David S. Garber; Lee Garmes; David Stanley Horsley; James Wong Howe; Paul Ivano; William Margulies; Ted McCord; Virgil Miller; Hal Mohr;

L. William O'Connell; Ray Rennahan; Harold Rosson; Joseph Ruttenberg; John T. Seitz; Karl Struss; Charles Van Enger

COMPOSERS

Saul Chaplin; Hugo Friedhofer; Johnny Green; Bronislaw Kaper; Harry Warren

COSTUME DESIGNERS / WARDROBE DEPT.

Edith Head; Sam Kress; Charles LeMaire; Mitchell Leisen; Jean Louis; Mary Ann Nyberg; Walter Plunkett; Irene Sharaff

DIRECTORS

Tex Avery; Raymond Bell; William Beaudine; Henry Blanke; John Brahm; Ridgeway Callow; Merian C. Cooper; John Cromwell; George Cukor; Mannie Davis; Norman O. Dawn; Gordon Douglas; Philip Dunne; Allan Dwan; Sidney Franklin; Friz Freleng; Dave Fleischer; Richard Fleischer; George Folsey; Tay Garnett; Harold Grieve; Henry Hathaway; Stuart Heisler; Nunnally Johnson; Ray Kellogg; Henry King; Stanley Kramer; Mitchell Leisen; Mervyn LeRoy; Adolph Linkof; Randal MacDougall; Rouben Mamoulian; Delbert Mann; George Marshall; Leo McCarey; Lewis Milestone; Vincente Minnelli; Otto Preminger; Irving Rapper; Walter Reisch; Casey Robinson; Terry Sanders; Dore Schary; George Seaton; Vincent Sherman; George Stevens; Walter Strohm; Norman Taurog; Paul Terry; Richard Thorpe; Maurice Tourneur; Stan Vanderbeek; King Vidor; Erich Von Stroheim; Raoul Walsh; Robert Webb; William Wellman; Crane Wilbur; Cornell Wilde; Irvin Willat; Elmo Williams; Ed Woehler; William Wyler

FILM EDITORS

Margaret Booth; Adrienne Fazan; George Folsey; Ted Kent; Daniel Mandell; Barbara McLean; Grant Whytock; Elmo Williams

FILM EXECUTIVES

Edwin Bigley; John Calley; Ben Goetz; Ralph Hetzel; Charles Maddock; Marvin Schenck; Benny Thau; Elmo Williams

JOURNALISTS / HISTORIANS

Clayton Fritchey; David Halberstam; Curtis LeMay

LITERARY AGENTS

H. N. Swanson

LYRICISTS

Arthur Freed; Harry Warren; Alan Jay Lerner

MAKE-UP ARTISTS

William Tuttle

MILITARY PERSONS

Donald Baruch; Edward Beach; Josiah Bunting; James Doolittle; Leonard Fribourg; Francis Stuart Harmon; Norman Hatch; Herbert Hetu; Curtis LeMay; Frank McCarthy; Rob Roy McGregor; James Powers; Edward Stafford; Theodore Taylor

MUSIC / SOUND DEPT.

George Adams; Eric M. Berndt; June Edgerton; Walter Elliot; Joseph Gershenson; George Groves; Joseph Henrie; Milo Lory; Evelyn Rutledge; James G. Stewart; Robert Tracy

PRODUCERS

Edward Anhalt; Sy Bartlett; Daniel Bergin; Pandro S. Berman; Julian Blaustein; David Brown; John Calley; Frank Capra, Jr.; J. J. Cohn; Merian C. Cooper; John Cromwell; Bernard Donnenfeld; Philip Dunne; Allan Dwan; Dave Fleischer; George Folsey; Arthur Freed; Friz Freleng; Linda Gottlieb; Edmund Grainger; Henry Hathaway Nunnally Johnson Paul Kohner; Alan Jay Lerner Harold Lloyd Robert Lord Ranald MacDougall John Lee Mahin Abby Mann; Sam Marx Leo McCarey Joe Pasternak; Casey Robinson; Dore Schary; George Seaton; Paul Terry; King Vidor; Hal Wallis; Lawrence Weingarten; William M. Weiss; Michael Wayne; Elmo Williams; David Wolper

PRODUCTION DESIGNERS / MANAGERS

Henry Blanke; Henry Bumstead; Joe Cohn; Raymond Klune; Geoffrey Shurlock

PUBLICITY DEPARTMENT

Teet Carle; Howard Dietz; Hal Elias; Rick Ingersoll; David Lipton; Pete Smith; Emily Torchia

SCREENWRITERS

Edward Anhalt; Sy Bartlett; Henry Blanke; W. R. Burnett; Merian C. Cooper; Phillip Dunne; Allan Dwan; Tay Garnett; William Wister Haines; Nunnally Johnson; Howard Koch; Anita Loos; Robert Lord; William Ludwig; Ranald MacDougall; John Lee Mahin; David Mandell; Abby Mann; Leo McCarey; James Poe; Abraham Polonsky; Walter Reisch; Allen Rivkin; Adela Rogers St. Johns; Dore Schary; George Seaton; Donald Ogden Stewart; Daniel Taradash; Norman Taurog; Paul Terry; Maurice Tourneur; Dalton Trumbo; King Vidor; Crane Wilbur; R.M. Young

SCRIPT SUPERVISORS

Nora Janney

SECRETARIES

Sue Taurog

SET DECORATORS

George Gibson; Keogh Gleason

SOCIALITES

Irene Mayer Selznick

STORY EDITORS

Sam Marx; Lilly Messinger

STUDIO AND BUSINESS MANAGERS

Myron Fox; William Spencer

TECHNICAL ADVISORS

Alan Antik; Theodore Taylor; John Will

THEMATIC TOPICS

AN AMERICAN IN PARIS; Darryl F. Zanuck Research Project; Early Sound and Music Editors; The Films of Erich Von Stroheim; Hollywood and the Pentagon; Louis B. Mayer and MGM Research Project; Paramount Studio As Seen Through the Eyes of Three Technicians, Paul Terry; Interviews; Universal Pictures Project The Western in the 1920s

VISUAL EFFECTS

Farciot Edouart

CONTAINER LIST

Series 1: Thematic Topics

Box 1

- t. AN AMERICAN IN PARIS (**Nina Foch** (1971, April 13), **Preston Ames** (1971, January 11 and March 19)), OH 13, v.1 by Donald E. Knox, 1971
Transcript [Digitized. 2 copies]
Audio elements [Digitized]

Nina Foch discusses how her work on Broadway led to her being tested for AN AMERICAN IN PARIS. Foch discusses the making of AN AMERICAN IN PARIS and describes how she works and takes on roles, discussing the importance of mobility in this industry. She also discusses what it was like working with Vincente Minnelli at MGM. In his part, **Preston Ames** talks about his start at MGM as a draftsman and how he moved up to art director. Ames discusses how he was assigned to AN

AMERICAN IN PARIS, what it was like working on the film and some of the difficulties faced when filming in Paris. He also discusses what it was like working with Cedric Gibbons and Arthur Freed.

- t. AN AMERICAN IN PARIS (**Preston Ames** (1971, January 11 and March 19), **Mary Ann Nyberg** (1971, April 21)), OH 13 v.2, by Donald E. Knox, 1971
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Continuing from Vol. 1, **Preston Ames** discussed the challenges he faced while working on AN AMERICAN IN PARIS. He discusses what it was like working with Vincente Minnelli, Henry Greutert, George Gibson, John Arnold, and Dore Schary. Ames talks about the creation and ideas behind a variety of the sets used in AN AMERICAN IN PARIS and concludes by talking about his work after AN AMERICAN IN PARIS. In her part **Mary Ann Nyberg** discusses her experiences working as a costume designer for the studios Columbia and MGM. Nyberg talks about her work on AN AMERICAN IN PARIS and her working relationships with Vincente Minnelli, Arthur Freed, and Dore Schary.

- t. AN AMERICAN IN PARIS (**Mary Ann Nyberg** (1971, April 21), **Ed Woehler** (1971, May 19), **Leslie Caron** (1971, March 3), OH 13 v.3, by Donald E. Knox, 1971
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Continuing from V.2, **Mary Ann Nyberg** discusses her costume design work with MGM for films such as BANDWAGON, LILI, and AN AMERICAN IN PARIS. Nyberg discusses her experiences working with Leslie Caron, Gene Kelly, Arthur Freed, John Green, and Saul Chaplin. She discusses the studio system, the fall of MGM and her career after leaving MGM. In his part **Ed Woehler** discusses the job of a unit manager. He talks about his role in preparing for the production of AN AMERICAN IN PARIS and discusses the challenges of shooting in Paris. Woehler talks about the crew set up and discusses crew members such as, Peter Ballbush, John Alton, Phil Lathrop, Eddie Stones, Nora Janney and Jeff Unworth. He details his daily schedule while shooting AN AMERICAN IN PARIS and his working relationship with Vincente Minnelli. Woehler also talks about working for MGM and his decision to leave the studio and his life after MGM. In her part **Leslie Caron** discusses living in Paris and what it was like moving to America. Caron talks about being influenced to become a dancer by her mother and her experiences becoming a dancer. She discussed being casted for AN AMERICAN IN PARIS by Gene Kelly and details some of her experiences as a minor working in Hollywood and how it differed from

her life in France. She talks about her experience working on AN AMERICAN IN PARIS detailing her life on set and working with Gene Kelly, Arthur Freed, and Vincente Minnelli.

Box 2

- t. AN AMERICAN IN PARIS (**Leslie Caron** (1971, March 3), **Lilly Messinger** (1970, December 21), **Adrienne Fazan** (1971, March 10), **J.J. Cohn** (1970, December 18), **Alan Jay Lerner** (1971, November 22)), OH 13 v.4, by Donald E. Knox, 1971

Transcript [Digitized; 2 copies]

Audio elements [Digitized]

Continuing from V.3, **Leslie Caron** discusses the challenges and fears she faced while working on AN AMERICAN IN PARIS and working with Hedda Hopper, Arthur Freed, and Gene Kelly. Caron expresses her view of the studio system and working for MGM. She also discusses working on MAN WITH THE CLOAK and GLORY ALLEY. In her part, **Lilly Messinger** discusses her experiences working as a story editor for the studios RKO, Universal, and MGM under Louis B. Mayer. Messenger talks about losing GONE WITH THE WIND while at RKO. She concludes by talking about her career as an agent. In her part, **Adrienne Fazan** discusses her time working at MGM as a film editor and her work on AN AMERICAN IN PARIS. She explains her cutting and editing process and how the film being a musical affected that process. Fazan talks about her experience working with Gene Kelly, Arthur Freed, and Vincente Minnelli She concludes by talking about winning her Academy Award for her work on GIGI and her feud with Maggie Booth, which resulted in Fazan leaving MGM. In his part, **J.J. Cohn** discusses his time working at MGM as a production manager and an executive. Cohn talks about working with producers, executives, and directors such as Cedric Gibbons, Preston Ames, Clarence Brown, Woody Van Dyke, Irving Thalberg, Vic Fleming, Eddie Mannix, Willie Wyler, Sidney Franklin, Jack Cummings, Arthur Freed, Nick Schenck, Louis B. Mayer, Sam Katz, Al Lichtman, Carey Wilson, Jack Cummings, Vincente Minnelli, Arthur Freed, and Dore Schary. He also talks about his experiences working on films such as MRS. MINIVER, the HARDY pictures, and AN AMERICAN IN PARIS. In his part, **Alan Jay Lerner** discusses writing the screenplay for AN AMERICAN IN PARIS and how the music and characters influenced his writing. Lerner explains how he became involved with MGM and discusses his experiences with Lilly Messinger, George Gershwin, Ira Gershwin, Louis B. Mayer and Vincente Minnelli. He also discusses unexpectedly winning an Academy Award for AN AMERICAN IN PARIS and later for his work on GIGI and ROYAL WEDDING.

- t. AN AMERICAN IN PARIS (**Alan Jay Lerner** (1971, November 22), **Keogh Gleason** (1971, February 4), **Alan Antik** (1971, April 23), **Gene Kelly** (1971, February 22), **Nora Janney** (1971, May 18)), OH 13 v.5, by Donald E. Knox, 1971

Transcript [Digitized; 2 copies]

Audio elements [Digitized]

Continuing from V.4, **Alan Jay Lerner** discusses his writing process for his work on AN AMERICAN IN PARIS and talks about Louis B. Mayer. In his part **Keogh Gleason** discusses working on the set design for AN AMERICAN IN PARIS under Vincente Minnelli. Gleason talks about working for the studios MGM and RKO, detailing how movies were made at MGM and emphasizing the importance of set design. He also discusses working on FATHER OF THE BRIDE and his experiences with actors such as Gene Kelly, and Leslie Caron. In his part **Alan Antik** discusses his start at MGM as director of international productions. Antik discusses his experiences dubbing major films into Spanish such as GASLIGHT and ANCHORS AWAY. He talks about how he became the Technical Director for AN AMERICAN IN PARIS and discusses his working relationship with Arthur Reed, Alan Jay Lerner, Vincente Minnelli, Cedric Gibbons, Preston Ames, and Joe Cohn. He also discusses how his Parisian identity helped influence decisions made in the production of AN AMERICAN IN PARIS. In his part **Gene Kelly** discusses how musicals were made at MGM and his work as a choreographer, dancer and actor on AN AMERICAN IN PARIS. Kelly details his experiences working with Vincente Minnelli, Saul Chaplin, Irene Sharaff, Carol Haney, John Alton, Jeannie Coyne, Adrienne Fazan and describes the influence his mentor John Murray Anderson had on him. He emphasizes the connection of dance and motion picture and describes his dancing style. Kelly discusses the casting of Leslie Caron and Nina Foch. He describes his role in AN AMERICAN IN PARIS as an actor and talks about the perception of the actor in the United States. In her part **Nora Janney** discusses how she became a script timer and describes her experiences as a women in this industry. Janney talks about working with George Seltz, Carey Wilson, Lauren Amell, Johnny Banse, Joe Finn, and John Frankenheimer. She explains the process of script timing and how film genre affects the timing process. Janney talks about the timing and production of AN AMERICAN IN PARIS and working with Vincente Minnelli on DESIGNING WOMAN. She talks about the script timing for DON'T EAT THE DAISIES and THE UNSINKABLE MOLLY BROWN.

- t. AN AMERICAN IN PARIS (**Nora Janney** (1971, May 18), **Dore Schary** (1971, June 2), **Vincente Minnelli** (1971, March 29), **Emily Torchia** and **Rick Ingersoll** (1971, May 12)), OH 13 v.6, by Donald E. Knox, 1971

Transcript [Digitized; 2 copies]

Audio elements [Digitized]

Continuing from V.5, **Nora Janney** discusses her experiences while working for MGM as a script timer and stenographer. Janney discusses working with Chuck Walters, Ranald MacDougall, Adrienne Fazan, Richard Brooks, Pandro Berman, George Seitz, Ida Koverman, and Lauren Amell. She discusses what goes into timing a script and the various departments involved in the process. Janney details her time at Warner Bros working on *SUNRISE AT CAMPOBELLO* under Dore Schary. She concludes by discussing the studio system and the state of film. In his part **Dore Schary** discusses the bureaucracy at MGM under Louis B. Mayer and the studio system. Schary discusses the production cost of *AN AMERICAN IN PARIS* and the challenges he faced from the NY studio executives. He discusses Cy Seidler, Gene Kelly, Arthur Freed, Joe Cohn, and Vincente Minnelli. Schary talks about the international distribution for *AN AMERICAN IN PARIS* and production challenges. He discusses films such as *BATTLEGROUND*, *INTRUDER*, *CLEAR DAY*, *THE BAD AND THE BEAUTIFUL*, *EXECUTIVE SUITE*, *BAD DAY AT BLACK ROCK*, *PRODIGAL* and *RED BADGE*. In his part, **Vincente Minnelli** discusses leaving Broadway to work in Hollywood first with Paramount and later with MGM – comments on his working relationship with producer Arthur Freed and directing *CABIN IN THE SKY* and *MEET ME IN ST. LOUIS*. Minnelli reflects on his time working in theater design as an art director at Radio City Music Hall and how this influenced him as a director. Minnelli talks about becoming the director for *AN AMERICAN IN PARIS* and his experiences working with George Gershwin, Ira Gershwin, Gene Kelly, Alfred Gilks, and Preston Ames on set design, music, and choreography. He talks about directing *FATHER OF THE BRIDE* while making *AN AMERICAN IN PARIS* and comments on the casting of Leslie Caron and the challenges they faced with *AN AMERICAN IN PARIS* being her debut film. He also discusses working with actors Fred Astaire, Nina Foch, and George Guetary. Minnelli talks about his relationship with the Technicolor team and the many color taboos he committed while filming *AN AMERICAN IN PARIS*. Minnelli discusses how he views dramatic and musical films as equals and discusses how romantic comedies changed after films such as *MY FAIR LADY*, *GIGI* and *THE KING AND I*. He discusses the challenges of making Broadway shows such as *HELLO DOLLY* and *ON A CLEAR DAY* into films. In their part, **Emily Torchia** and **Rick Ingersoll** talk about their experiences working in the publicity department at MGM. Torchia discusses the management of Leslie Caron and the high demand that Caron faced as a new foreign actress at MGM. Ingersoll recalls being hired at MGM as an office boy for the publicity department and taking tours and guided tours onto the set of *AN AMERICAN IN PARIS* and details encounters with Vincente Minnelli and Gene Kelly. He also talks about how publicity worked at the studio and the three stars developed by MGM, Leslie Caron, Debbie Reynold, and Pier Angeli. Torchia discusses the process of managing a new actress at MGM – describes the creation of

a biography and fact sheet for an actor. Ingersoll comments on Leslie Caron's career and her work in *MAN IN A CLOAK*, *LILI, GIGI*, and *THE L-SHAPED ROOM*. He also discusses the multiple publicity angles that were used to promote *AN AMERICAN IN PARIS*. Torchia and Ingersoll comment on the publicity of women in Hollywood.

Box 3

- t. *AN AMERICAN IN PARIS* (**Emily Torchia** and **Rick Ingersoll** (1971, May 12), **Walter Strohm** (1971, May 7), **Arthur Freed** (1970, November 18), **Irene Sharaff** (1971, March 23), OH 13 v.7, by Donald E. Knox, 1971
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Continuing from V.6, **Emily Torchia** and **Rick Ingersoll** discuss the use of holiday art to publicize the studio actresses such as Esther Williams, Leslie Caron, Lana Turner, and Cyd Charisse. They also talk about how they promoted Leslie Caron ahead of the premiere of *AN AMERICAN IN PARIS*. Ingersoll and Torchia discuss being members of the Academy. Ingersoll discusses *AN AMERICAN IN PARIS* winning the Academy Award over another MGM produced film *QUO VADIS*. They also talk about working for the MGM publicity department under Howard Strickling and the power that columnists Louella Parsons and Hedda Hopper had in the publicity of studio stars. Torchia discusses what set the MGM publicity office apart from other's and discusses leaving MGM to work for Warner Bros. after Howard Strickling retired. In his part, **Walter Strohm** discusses his start at Metro working in the production office later becoming a production manager at MGM after the merger between Metro and Goldwyn. Strohm talks about the structure of the production department at MGM. He discusses the production of *AN AMERICAN IN PARIS* – detailing shooting on location in Paris and how communication happened on set (with the use of mimeographs). Strohm talks about Vincente Minnelli as a director and his use of the boom/cradle to shoot *AN AMERICAN IN PARIS* and *BEN-HUR*. He also talks about producer Arthur Freed and the power that he had at MGM. Strohm discusses Cedric Gibbons and his work on *WHEN LADIES MEET*. He talks about the criticism that MGM has received as a studio system regarding the making of *THE RED BADGE*. Strohm discusses how MGM worked as a studio system and why the studio system does not exist anymore. He talks about the merger between Metro and Goldwyn to create Metro-Goldwyn-Mayer. In his part, **Arthur Freed** discusses his role as a producer at MGM. Freed talks about how the idea of *AN AMERICAN IN PARIS* was born and his relationship with Ira Gershwin and George Gershwin and the influence their music had on the film and its characters. He briefly discusses Leslie Caron and how she was casted for *AN AMERICAN IN PARIS*. Freed discusses his working relationship with director Vincente Minnelli and their first films together

CABIN IN THE SKY and ON THE CLOCK. He talks about the production team involved with AN AMERICAN IN PARIS such as Johnny Green, Alfred Gilks, John Alton, Gene Kelly, Irene Sharaff, and Alan Lerner. Freed discusses his simultaneous work on SHOWBOAT and AN AMERICAN IN PARIS – discussing the cost and time it took to shoot AN AMERICAN IN PARIS. He talks about the significant contributions that Louis B. Mayer made to MGM and discussed his salary as a producer at MGM and the rights he owns to films such as GIGI, AN AMERICAN IN PARIS, and SHOWBOAT. He concludes by briefly talking about his reaction to AN AMERICAN IN PARIS winning the Academy Award against A PLACE IN THE SUN. In her part, **Irene Sharaff** discusses working on AN AMERICAN IN PARIS as a costume designer and concept artist for the ballet and Leslie Caron’s introduction sequence. Sharaff discusses her relationship with director Vincente Minnelli and her work on MEET ME IN ST. LOUIS. She talks about the painting styles used on the sets and how they influenced the costume design.

- t. AN AMERICAN IN PARIS (**Irene Sharaff** (1971, March 23), **George Gibson** (1971, January 20), **Johnny Green** and **Saul Chaplin** (1971, February 6)), OH 13 v.8, by Donald E. Knox, 1971
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Continuing from V.7, **Irene Sharaff** continues to discuss the painting styles used on the set and why they were chosen. Sharaff discusses working with Gene Kelly, Cedric Gibbons, Arthur Freed, and Vincente Minnelli. She talks about how the consideration of colors went into her design since AN AMERICA IN PARIS was shot on Technicolor film. She talks about how some of her color combinations broke taboos and what materials she used when planning her costumes. Sharaff details how musicals have changed and briefly talks about winning her first Academy Award. In his part, **George Gibson** discusses working at the Scenic Art Department at MGM as the head of the department – emphasizing how the scenic art department augmented motion pictures. Gibson talks about his memories of working on AN AMERICAN IN PARIS, the process of creating the painted backing and the challenges they faced. He talks about his professional relationship with Vincente Minnelli and recalls working with him on BRIGADOON and AN AMERICAN IN PARIS. Gibson discussed how art directors’ Preston Ames and Jack Martin differ. He also talks about coming to the United States from Scotland and his experiences working in the theater as a scenic art painter and how the Great Depression made scenic artist move to the business of motion pictures. He details his experiences working at the studios FOX and MGM and discusses films such as THE WIZARD OF OZ, THIRTY SECONDS OVER TOKYO, DRAGON SEED, NATIONAL VELVET, MEET ME IN ST. LOUIS, OUR VINES HAVE TENDER GRAPES, THE SEA OF GRASS and AN AMERICAN IN PARIS. In their part,

Johnny Green and **John Chaplin** discuss their collaboration as music directors on *AN AMERICAN IN PARIS*. They recall their first meeting with Arthur Freed, Alan Lerner, Vincente Minnelli, and Roger Edens. Green and Chaplin talk about working with Ira and George Gershwin music selection and the influence the storyline had on the selection; they also discuss films featuring Gershwin music such as *THE SHOW IS ON* and *OF THEE I SING*. They discuss Fred Astaire's and Gene Kelly's singing styles and talk about working with Vincente Minnelli, Arthur Freed, Gene Kelly, Oscar Levant, and Ira Sharaff on *AN AMERICAN IN PARIS*. Green discusses learning how to play "An American in Paris" by George Gershwin and discusses his relationship with George Gershwin and his music. They talk about collaborating with Connie Salinger on the music for the ballet. Green and Chaplin discuss the process of obtaining the rights to the music, orchestrating pieces, and hiring musicians for the MGM Studios orchestra. They conclude by talking about how the band was recorded at MGM and discuss the "MGM sound."

Box 4

- t. Darryl F. Zanuck Research Project (Charles G. Clarke), OH 36 v.1, by Thomas R. Stemple, 1971, May 5
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Charles G. Clarke discusses his career as a cameraman and cinematographer from 1915 until the early 1970s, mostly with 20th Century-Fox – comments on most of his films and work with Darryl F. Zanuck. Covers developing techniques to meet filming challenges and innovations such as color processes, WWII propaganda films and exterior shooting vs. sets and his expertise on location shoots. Reflects on the importance of the cinematographer in crafting a film. Contains a short biography, filmography, and an index of people, places, films, and technology.

Box 4–5

- t. Darryl F. Zanuck Research Project (Philip Dunne), OH 36 v.2, by Thomas R. Stemple, 1970, August 18, September 9, October 7
Transcript [Digitized; 3 copies]
Audio elements [Digitized]

Philip Dunne discusses his career as a successful writer at 20th Century-Fox and other studios. Discussion includes his various film projects, working with Darryl F. Zanuck, the blacklist, the writers' guild, and his ventures into producing and directing.

Contains a short biography, filmography, and an index of people, places, films, and technology.

Box 5–6

- t. Darryl F. Zanuck Research Project (Henry King), OH 36 v.3, by Thomas R. Stemple, 1970, October 27; 1971, January 19, July 9 and 15
Transcript [Digitized; 3 copies]
Audio elements [Digitized]

Henry King discusses his long and varied career as a director with emphasis on his thirty years with 20th Century-Fox. Discusses most of his films and comments on his association with Darryl F. Zanuck. Contains a short biography, filmography, and an index of people, places, films, and technology.

Box 6–7

- t. Darryl F. Zanuck Research Project (Barbara McLean), OH 36 v.4, by Thomas R. Stemple, 1970, August 4 and 18
Transcript [Digitized; 4 copies]
Audio elements [Digitized]

Barbara McLean discusses her 35-year career as an active editor and occasional producer at 20th Century-Fox. Comments on her many pictures with the directors she encountered and her working relationship with Darryl F. Zanuck. Contains a short biography, filmography, and an index of people, places, films, and technology.

Box 7

- t. Darryl F. Zanuck Research Project (Robert Webb), OH 36 v.5, by Thomas R. Stemple, 1970, October 27; 1971, January 19 and 26
Transcript [Digitized; 3 copies]
Audio elements [Digitized]

Robert Webb discusses his early experiences in various positions at 20th Century-Fox and comments on his many projects as a motion picture director, with emphasis on working with Darryl F. Zanuck. Contains a short biography, filmography, and an index of people, places, films, and technology.

Box 8

- t. Early Sound and Music Editors (**Milo Lory** (1974, September 10 and 12), **Walter Elliot** (1975, January 6, 10, 22), **Joseph Henrie** (1974, September 20), **Evelyn Rutledge** (1975, January 27), OH 27 v.1, by Irene Kahn Atkins, 1975
Transcript [Digitized]
Audio elements [Digitized]

Seven sound and music editors discuss the development of the craft from the transition to sound through the 1970s including techniques, colleagues and films made at MGM (Milo Lory), RKO (Walter Elliott), Columbia (Joseph Henrie, Evelyn Rutledge), 20th Century-Fox (Robert Tracy, George Adams), Paramount (June Edgerton), and Disney (George Adams, Walter Elliott).

- t. Early Sound and Music Editors (**Robert Tracy** (1975, February 11, 18, 24)), **George Adams** (1975, February 22), **June Edgerton** (1975, April 17)), OH 27 v. 2, by Irene Kahn Atkins, 1975
Transcript [Digitized]
Audio elements [Digitized]

Seven sound and music editors discuss the development of the craft from the transition to sound through the 1970s including techniques, colleagues and films made at MGM (Lory), RKO (Elliott), Columbia (Henrie, Rutledge), 20th Century-Fox (Tracy, Adams), Paramount (Edgerton), and Disney (Adams, Elliott).

Box 9

- t. The Films of Erich Von Stroheim (**Hal Mohr** (1971, July 10; 1972, January 22), **Grant Whytock** (1971, July 16), **James Wong Howe** (1971, July 17)), OH 102 v.1, by Richard Koszarski, 1971
Transcript [Digitized]
Audio elements [Digitized]

- t. The Films of Erich Von Stroheim (**Fay Wray** (1971, July 20), **Ted Kent** (1972, January 20), **J.J. Cohn** (1972, January 21), **William Margulies** (1972, January 21), **Anita Loos** (1972, February 2), **Ray Rennahan** (1972, January 24), **Lewis Milestone** (1972, January 26), **Paul Ivano** (1973, May 26)), OH 102 v.2, by Richard Koszarski, 1971–1973
Transcript [Digitized]
Audio elements [Digitized]

Box 10

- t. Hollywood and the Pentagon (**Michael Wayne** (1975, August 5), **Gordon Douglas** (1974, April 2), **Josiah Bunting** (1975, December 23), **William Wister Haines** (1974, March 15), **Curtis LeMay** (1975, August 17), **David Halberstam** (1975, March 29), **James Powers** (1974, April 10), **Frank Capra Jr.** (1975, August 4), **Daniel Taradash** (1974, March 27), **Rob Roy McGregor** (1975, August 15), **John Horton** (1975, April 8), **Bill Call** (1976, January 13), **Edmund Grainger** (1975, July 30), **Bernard Donnenfeld** (1974, March 13), **Daniel Bergin** (1974, May 31), **Delbert Mann** (1974, March 13), **J.D. Ferguson** (1975, April 5), **King Vidor** (1976, July 28), **Ralph Hetzel** (1975, February 19), **John Calley** (1975, August 21), **Karl Malden** (1975, August 9), **James Doolittle** (1975, June 30), **Dalton Trumbo** (1974, April 10), **Herbert Hetu** (1975, April 3), **Ray Kellogg** (1975, July 3), **Edward Stafford** (1976, April 7), **Theodore Taylor** (1974, March 15), **Raymond Bell** (1975, April 8), **Norman Hatch** (ca. 1976), **Donald Baruch** (ca. 1976), **Stuart Heisler** (ca. 1976)), OH 99 v.1, by Lawrence Suid, 1974–1976 Transcript [Digitized]
- t. Hollywood and the Pentagon (**Terry Sanders** (1976, August 17), **R.M. Young** (1975, August 18), **Linda Gottlieb** (1973, June 15), **Mervyn LeRoy** (1975, July 23), **Dore Schary** (1975, March 25), **Francis Stuart Harmon** (1973, June 13; August 17; December 21), **Melvyn Douglas** (1975, October 27), **Otto Preminger** (1974, August 16), **John Wayne** (1974, February 7), **David Wolper** (1975, July 21), **Frank McCarthy** (1974, March 4), **Joe Pasternak** (1975, July 18), **Richard Fleischer** (1975, June 26), **Edwin Bigley** (1975, May 31), **David Brown** (1974, April 11), **Ken Clark** (1973, December 17), **Clayton Fritchey** (1974, December 18), **John Horton** (1973, December 18), **Howard Koch** (1975, July 23), **Sy Bartlett** (1974, February 9), **Lewis Milestone** (1974, February 7), **Elmo Williams** (1974, March 18), **Edward Beach** (1974, May 30), **John Will** (1974, May 21), **Henry Bumstead** (1974, April 3), **Cornell Wilde** (1975, August 15), **Leonard Fribourg** (1975, August 1), **Julian Blaustein** (1974, March 28), **Stanley Kramer** (1974, February 8), **William Wellman** (1975, June 23)), OH 99 v.2, by Lawrence Suid, 1973–1976 Transcript [Digitized]
- t. Louis B. Mayer and MGM Research Project (Pandro S. Berman), OH 103 v. 1, by Donald Knox, 1972, February 3
Audio elements [Digitized]

Discusses family members being in the filmmaking business in various roles beginning with his father, Henry Berman, selling films to Louis B. Mayer and how he himself got

started in the film industry. Berman discusses his relationship with Irving Thalberg and the start of his career at RKO Studios, prior to MGM, as well as the differences in atmosphere and rhetoric between the two studios. Pandro S. Berman discusses the early days of MGM, Louis B. Mayer's career and his personal relationship with Mayer. Berman describes the executive staff and their effect on the studio; including Vice President Sam Katz and his reputation among staff regarding production. He also describes the roles of the Board of Editors, focusing mainly on Bernie Hyman, and his influence on buying film properties. Board members Kenneth McKenna, Jim McGuinness, Howard E. Rogers, & Bernie Hyman and their suspicions of directors putting in communist propaganda into films. Berman talks about making ZIEGFELD GIRL at MGM and HONKY TONK at RKO and how films were designed specifically for actors and actresses like Clark Gable and Lana Turner. Berman explains the competition in the early days of filmmaking between the Warner Brothers and Louis B. Mayer, as well as his process of finding talent. Berman explains the process of buying film properties, such as BLACK BALL, and how he was able to design the film THE LONG, LONG TRAILER, and the making of FATHER OF THE BRIDE and hiring Spencer Tracy to star in the film. Berman talks about the processes of storytelling and the difference between storytellers, Lilly Messinger and Harriet Frank; as well as the changes in filmmaking and screenwriting between the early days of film and the 1970s. He addresses the professional styles of directors, producers, and faces of MGM like Larry Weingarten, Benny Thorpe, and Dore Schary, as well as the economics of MGM from contracts to salaries. He concludes with his opinions on the work of different directors such as Ingmar Bergman, personal anecdotes and views on the impact films had on the Jewish community and Anti-Semitism, and his relationship with Vincente Minelli and his experience working with Judy Garland.

t. Louis B. Mayer and MGM Research Project (Margaret Booth), OH 103 v. 2, by Donald Knox, 1971, November 8
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

t. Louis B. Mayer and MGM Research Project (Howard Dietz), OH 103 v. 3, by Donald Knox, 1972, March 8
Audio elements [Digitized]

Dietz discusses the friendship between Louis B. Mayer, Dietz, and the Lowes brothers. Explains Mayer's approach to promoting films and strategies to ensure steady profits. Discusses Paramount's approach to filmmaking and promotion. Explains the process and the studio's process to promote films. Discusses Irving Thalberg's trip to Europe and how Louis B. Mayer became involved with horse racing. Discusses Greta Garbo, her career, her success in Europe compared to the United States, and the "Greta

Garbo Speaks" promotion during the emergence of sound in films. Finally, addresses the transition of silent film to sound film and the reactions from audiences and studios.

- t. Louis B. Mayer and MGM Research Project (Hal Elias), OH 103 v. 4, by Donald Knox, 1971, December 28
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

- t. Louis B. Mayer and MGM Research Project (Myron Fox), OH 103 v. 5, by Donald Knox, 1971, November 10
Transcript [Digitized]
Audio elements [Digitized]

Box 11

- t. Louis B. Mayer and MGM Research Project (Ben Goetz), OH 103 v. 6, by Donald Knox, 1972, March 1
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Discusses various aspects of his career with MGM, particularly his time setting up and heading the MGM British Studios. He discusses his associations with other executives in the industry, such as the Schenck brothers and Louis B. Mayer. Much emphasis is placed on the character of Mayer throughout this interview, as well as his admiration for him. He also discusses some of the films he was in charge of, including BUSMAN HONEYMOON and A YANK AT OXFORD.

- t. Louis B. Mayer and MGM Research Project (William Ludwig), OH 103 v. 7, by Donald Knox, 1972, June 6
Audio elements [Digitized]

William Ludwig talks of his original plan to become a lawyer and how it led to him to begin at MGM in the '30s. Ludwig explains the development of LOVE FINDS ANDY HARDY and his involvement in the series. Discusses the contract and payroll experience and the signing of Mickey Rooney, Lana Turner, and Judy Garland. Discusses his career at MGM and working with Carey Wilson and Louis B. Mayer. Addresses the making of JOURNEY FOR MARGARET. Ludwig discusses the dynamic of his relationship with Louis B. Mayer. Explains the process of buying PAINT THE WAGON. Explains interaction between Harry Cohn and Louis B. Mayer. Discusses Mayer's career and work ethic. Explains and Mayer's involvement in the process of developing the project DEVIL'S IN THE DOLLHOUSE. Discusses unpublicized

interaction with Judy Garland. Explains the lifestyles of MGM staff and stars. Discusses interaction with Harry Cohn and Columbia Pictures. Ludwig describes the inclusion of the Jewish community at MGM. Personal anecdotes on conversations with Dore Schary, Clark Gable, and Mickey Rooney. Explain the relationship dynamic between Dore Schary and Louis B. Mayer. Ludwig shares leaving the ANDY HARDY series.

- t. Louis B. Mayer and MGM Research Project (Charles Maddock), OH 103 v. 8, by Donald Knox, 1971, October 15 and 19
Transcript [Digitized; 2 copies]
Audio elements [Digitized]
- t. Louis B. Mayer and MGM Research Project (Sam Marx), OH 103 v. 9, by Donald Knox, 1972, January 25; February 1
Transcript [Digitized]
Audio elements [Digitized]
- t. Louis B. Mayer and MGM Research Project (Allen Rivkin), OH 103 v. 10, by Donald Knox, 1972, February 14
Transcript [Digitized]
Audio elements [Digitized]
- t. Louis B. Mayer and MGM Research Project (Marvin Schenck), OH 103 v. 11, by Donald Knox, 1972
Transcript [Digitized; 2 copies]
Audio elements [Digitized]
- t. Louis B. Mayer and MGM Research Project (Irene Mayer Selznick), OH 103 v. 12, by Donald Knox, 1972, March 17
Transcript [Digitized]
Audio elements [Digitized]

Box 12

- t. Louis B. Mayer and MGM Research Project (Pete Smith), OH 103 v. 13, by Donald Knox, 1971, November 30
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

- t. Louis B. Mayer and MGM Research Project (William Spencer and Sam Kress), OH 103 v. 14, by Donald Knox, 1972, January 6
Transcript [Digitized; 2 copies]
- t. Louis B. Mayer and MGM Research Project (Adela Rogers St. Johns), OH 103 v. 15
by Donald Knox, 1972, January 17
Transcript [Digitized]
Audio elements [Digitized]
- Discusses Adela Rogers St Johns' memories of Louis B. Mayer, having worked with him at MGM as a screenwriter. She focuses on his successful working relationship with Irving Thalberg and their associations with Norma Shearer. She also talks about Mayer's friendship with William Randolph Hearst and his strained relationship with son-in-law David O. Selznick. St Johns talks at length about the politics behind making *GONE WITH THE WIND* and talks about Mayer's gift for handling MGM star talents including Jean Harlow, Judy Garland, Mickey Rooney, John Gilbert, and especially Clark Gable and Greta Garbo. St Johns discusses at length Mayer's attempts to coax Garbo back to the motion picture business in her later life.
- t. Louis B. Mayer and MGM Research Project (Norman Taurog), OH 103 v. 16, by Donald Knox, 1972, January 28
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Box 13

- t. Louis B. Mayer and MGM Research Project (Sue Taurog), OH 103 v. 17, by Donald Knox, 1972, February 18
Transcript [Digitized; 2 copies]
Audio elements [Digitized]
- Sue Taurog, nee Sue Ream, spent seven years as one of Louis B. Mayer's private secretaries.
- t. Louis B. Mayer and MGM Research Project (Benny Thau), OH 103 v. 18, by Donald Knox and Howard Strickling, 1972, July 27
Audio elements [Digitized]
- t. Louis B. Mayer and MGM Research Project (Joseph Ruttenberg), OH 103 v. 19, by Donald Knox, 1971, November 23

Transcript [Digitized; 2 copies]
Audio elements [Digitized]

- t. Louis B. Mayer and MGM Research Project (Dore Schary), OH 103 v. 20, by Donald Knox, 1972, June 21
Transcript [Digitized; 2 copies]
Audio elements [Digitized]
- t. Louis B Mayer and MGM Research Project (Katharine Hepburn), OH 103 v. 21, by Donald Knox, 1972, June 14
Transcript [Digitized; 2 copies]
- t. Louis B. Mayer and MGM Research Project (Richard Thorpe), OH 103 v. 22, by Donald Knox, 1972, February 10
Audio elements [Digitized]
- t. Louis B. Mayer and MGM Research Project (Lawrence Weingarten), OH 103 v. 23, by Donald Knox, 1972, February 17; March 8
Audio elements [Digitized]

Box 14

- t. Paramount Studio As Seen Through the Eyes of Three Technicians (Farciot Edouart), OH 100 v.1, by James Ursini, 1973, July 31; August 1
Transcript [Digitized; 2 copies]
Audio elements [Digitized]
- t. Paramount Studio As Seen Through the Eyes of Three Technicians (Ernst Fegte), OH 100 v.2, by James Ursini, 1973, January 18 and March 22
Transcript [Digitized; 2 copies]
Audio elements [Digitized]
- t. Paramount Studio As Seen Through the Eyes of Three Technicians (Charles West), OH 100 v.3, by James Ursini, 1973, January 18 and March 30
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Box 15

- t. Paul Terry Interviews (Paul Terry), OH 98 v.1, 1969, December 20; 1970, June 13; July 14

Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Discusses his life and career, including his childhood and family life. He details the impact his father had on his life and the environment he was raised in, discussing his relationship with his siblings throughout the interview. Terry discusses working for the San Francisco Bulletin and later the San Francisco Chronicle. He details his life in New York and his time working for a variety of newspapers. He discusses the first cartoon feature he saw, GERTIE THE DINOSAUR and the impact this had on his career. He talks about his cartoons: SPANISH OMELET, ALONZO, LITTLE HERMAN, FARMER AL FALFA. He discusses how work was distributed before the studios Fox, Paramount, and MGM existed. He also talks about the making of composite pictures such as POPULAR SICENCE, THE RUNAWAY INDIAN, and THE INKWELL. Terry discusses Dave Fleischer, Walt Disney, and movies such as GULLIVER'S TRAVELS, SNOW WHITE AND THE SEVEN DWARFS and FANTASIA. He recalls his life during WWI and how he helped record medical history by using animation and photography. He discusses his work on the AESOP FABLES and why they remain relevant over time. Terry discusses Terrytoons and works produced by Terrytoons such as HECKE AND JECKLE, MIGHTY MOUSE, KRAKATOA, JOHNSTOWN'S FLOOD, DOOMSDAY, THE GREEN LINE, SVENGALI CAT, and HOOK AND LADDER NO. 1. He also talks about Terrytoon's beginnings with Educational Films which later became part of Fox Studios. Terry talks about his beliefs in relation to comedy, children, and animation throughout the interview.

- t. Paul Terry Interviews (Isabele F. Moser), OH 98 v.2, 1970, July 2
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Discusses her husband, artist and illustrator, Frank Moser. Moser discusses Frank's start working for Hearst on cartoons such as HAPPY HOOLIGAN, KRAZY KAT, and KATZENJAMMER KIDS. She discusses how they met at Paramount and his work on BUD AND SUZY, an animated cartoon. Moser discusses her husband's work with Paul Terry on AESOP FABLES and details Frank Moser and Paul Terry's working relationship as co-founders of Terrytoons. Moser details her husband's time in art school and his time working for the *Register and Leader* newspaper. She details how Earl Hurd used one of Frank Moser's ideas in Walt Disney's the SNOW WHITE AND THE SEVEN DWARFS and discusses her interest in starting a museum.

- t. Paul Terry Interviews (William M. Weiss), OH 98 v.3, 1970, June 15
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Discusses meeting Paul Terry and Frank Moser while working for Audio Cinema in collaboration with Educational Pictures. He discusses Audio Cinema, their work on the D.W. Griffith film THE STRUGGLE, and leaving Audio Cinema to work for Terry and Moser. Weiss details the cost of music and sound in the 1930s for cartoons and how the use of original music at Terrytoons positively affected the cost of production. He also discusses composer Phil Scheib. Weiss discusses Terry buying out Terrytoons from Moser and the working conditions at the studio. He details the use of cameras and other gadgets to combine live action and cartoons in film and details how Disney picked up on this idea and produced MARY POPPINS. He concludes by discussing the future of animation, the use of animation in education films, and briefly describes the use of animation during the WWI.

- t. Paul Terry Interviews (Thomas "TJ" Morrison), OH 98 v.4, 1970, June 15
Transcript [Digitized; 2 copies]
Audio elements [Digitized]
- t. Paul Terry Interviews (Mannie Davis), OH 98 v.5, 1970, July 28
Transcript [Digitized]
Audio elements [Digitized]

Box 16

- t. Universal Pictures Project (Gertrude Astor), OH 101 v.1, by Richard Koszarski, 1973, July 12
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Discusses her start at Universal Pictures, working as an extra and moving up quickly in the studio, taking on a mixture of small and big roles in many different genres of film. She also talks about being loaned out to other studios, including MGM where she worked with stars like Renee Adoree and Gaston Glass. She talks about some of the films and serials she worked on such as: THE SCARLET LETTER, THE LIONS CLAW, THE LION MAN, KENTUCKY DERBY, BROADWAY OR BUST, THE RIDING KID, THE OLD SOAK, THE CAT AND THE CANARY, THE CHEERFUL FRAUD IRRESISTIBLE LOVER, DAMES AHOY and THE SNAKE WOMAN. She also talks about working with such directors and actors as: Hoot Gibson, D.W. Griffith, Edward Sedgwick, Harry Carey, John Ford, Edward Sloman, Paul Leni, Reginald Denny, William Seiter and Lois Weber. She also talks a bit about experience and impression of Universal head Carl Laemmle.

- t. Universal Pictures Project (Harry Burke), OH 101 v.2, by Richard Koszarski, 1974, August 15
Transcript [Digitized]
Audio elements [Digitized]

Discusses how he got into landscaping and eventually getting hired by Carl Laemmle to work at Universal. He talks about overseeing the maintenance, labor and nursery at the studio, planting many of the plants there today and creating green sets for movies. He also talks briefly about David Horsely, superintendent and studio designer.

- t. Universal Pictures Project (David S. Garber), OH 101 v.3, by Richard Koszarski, 1974, August 9
Transcript [Digitized]
Audio elements [Digitized]

Discusses his start studying architecture after the war and opening his own office, before being asked to come to California and work in Universal's art department. He talks about how his education helped him move quickly up the ranks to art director where he worked on westerns, two-reel motion pictures and serials. He discusses some of the projects he worked on during that time, such as the Slim Summerville pictures, the Leather Pusher Series and the Collegians Series. He also talks about working with such actors as Hoot Gibson, Ken Maynard and Pearl White. He discusses being promoted to working on feature films and the transition to talking and colored films. Some of the feature films he worked on include: THE COHENS AND KELLY, BROADWAY, THE KING OF JAZZ and SHOWBOAT. Gaber also discusses his move between studios, going between Universal, RKO and Paramount. He also talks about his experiences with and impressions of some key people at Universal, such as art department head, Danny Hall; production head, Carl Laemmle Jr; and director, John Stahl. Gaber also mentions helping to start Universal's Universal City Club for its employees and Credit Club, of which he was also president.

- t. Universal Pictures Project (Tay Garnett), OH 101 v.4, by Richard Koszarski, 1973, June 7
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Discusses his start as a writer with Mack Sennett and the DeMille Company, before being asked by DeMille in his last year with them to direct. From there he talks about moving on to Warner Bros. to direct one film, ONE WAY PASSAGE, and then moving on to Universal. He talks extensively about the work he did with Universal

Pictures, which included: O.K. AMERICA, DESTINATION UNKNOWN and S.O.S. ICEBERG. He also touches on the topic of censorship and the Hays office.

- t. Universal Pictures Project (Ted Kent), OH 101 v.5, by Richard Koszarski, 1973, June 5
Transcript [Digitized]
Audio elements [Digitized]

He briefly discusses his start at Universal in the casting department, before switching over to the editorial department as an assistant editor. Kent discusses the working relationship between editor and director; specifically what it was like to work with directors James Whale and William Wyler. He discusses his experience working with sound during that time in Universal, and for the first time on the series COLLEGIANS. He discusses the different approaches to editing different genres of film, such as dramatic, comedic or musical pictures. He talks about what it was like working at Universal, especially with Carl Laemmle and Carl Laemmle Jr.

- t. Universal Pictures Project (Paul Kohner), OH 101 v.6, by Richard Koszarski, 1974, August 14 and 28
Transcript [Digitized]
Audio elements [Digitized]

Discusses his start in the industry, having been brought to the U.S. by Carl Laemmle to work for Universal. Kohner discusses his many roles with the company, starting as an office boy and moving on to assistant director, casting director, personal representative of Carl Laemmle, producer and even head of the foreign publicity department. Talks about his interest in foreign films, often bringing them to the attention of Laemmle to have them brought to America, these films include: THE LAST MAN and THE WHITE HELL OF PITZ PALU. As a producer, he talks about working on films such as: THE MAN WHO LAUGHS, LOVE ME AND THE WORLD IS MINE, SURRENDER, HIS PEOPLE, S.O.S. ICEBERG, THE REBEL, EAST OF BORNEO, EAST OF JAVA, NEXT TIME WE LOVE and THE DOOMED BATTALION. He discusses some of the European actors and directors that he worked with such as, Conrad Veidt, Olga Baclanova, Ivan Mosjoukine, Von Stroheim, Ewald Dupont, James Whale, and Paul Fejos. He also briefly discusses the power structure within the studio.

- t. Universal Pictures Project (Ann Little), OH101 v.7, by Richard Koszarski, 1973, September 3
Transcript [Digitized]
Audio elements [Digitized]

Discusses her start as an actress, transitioning from the theater to working for Inceville Studios. Little talks about what it was like working with Thomas Ince, making westerns and civil war movies at his studio. She also talks about switching over to Universal Studios and working in Otis Turner's company making such films as THE CLOSED SHUTTERS, DAMON AND PYTHIAS, and THE BLACK BOX serial. She briefly discusses her moves from Universal to American Film, then from American Film to Paramount and then finally to being independent.

- t. Universal Pictures Project (Mary Maclaren), OH 101 v.8, by Richard Koszarski, 1973, September 17
Transcript [Digitized]
Audio elements [Digitized]

Discusses her early life and her start in the Winter Garden Chorus, which brought her to California and Universal Studios. Maclaren talks about working with Lois Weber, making such movies as WHERE ARE MY CHILDREN, SHOES and IDLE WIVES. She also discusses working with such directors as Ida Mae Parker, Todd Browning and Rupert Julian.

Box 17

- t. Universal Pictures Project (George Marshall), OH 101 v.9, by Richard Koszarski, 1973, June 12
Transcript [Digitized]
Audio elements [Digitized]

Discusses his beginnings as an extra and stunt player in the silent era, alongside stars Cleo Madison, Bowditch Turner, Frank Lloyd and Hal Roach. Marshall talks about becoming an assistant to Jacques Jaccard and Henry MacRae; working alongside the directors, and how that eventually led him to become a director himself. He also discusses conditions at Universal under Charles Laemmle.

- t. Universal Pictures Project (Ted McCord), OH 101 v.10, by Richard Koszarski, 1973, July 15
Transcript [Digitized]
Audio elements [Digitized]

Discusses his start as a film polisher at the Hobart Bosworth Studio, eventually moving on to film perforating and working in the dry room. He talks about how he got his first job as an assistant cameraman to James von Trees and how that gave him the opportunity to become a director of photography. McCord talks about working on

movies for stars like Colleen Moore, Milton Sills, Ken Maynard, Hoot Gibson, Buck Jones and John Wayne; as well as working on movies such as IRENE, SALLY, SO BIG, THE DESERT FLOWER, THE CRASH, THE VALLEY OF THE GIANTS, TREASURE OF THE SIERRA MADRE and THE SOUND OF MUSIC. He discusses some of the techniques, equipment, and technical issues in cinematography and in early sound films.

- t. Universal Pictures Project (Hal Mohr), OH 101 v.11, by Richard Koszarski, 1973, June 11
Transcript [Digitized]
Audio elements [Digitized]

Discusses his experience in cinematography before joining Universal and how that led to him getting hired by the studio as a film editor/cutter. He goes on to talk about his experiences with the studio, acting as a jack-of-all-trades working as a cameraman, director and editor. He discusses directors he worked with during his career, such as Ruth Stonehouse, E.A. Dunpont, Lois Weber, Paul Leni, and Fejos and Mike Gordon. He also discusses films he worked on, including BROADWAY, THE LAST PERFORMANCE, CAPTAIN OF THE GUARD, ANOTHER PART OF THE FOREST, and AN ACT OF MURDER. Mohr talks a bit about some of the camera techniques and tools that he used in these films to get the shots he wanted.

- t. Universal Pictures Project (George Robertson), OH 101 v.12, by Richard Koszarski, 1974, August 5
Transcript [Digitized]
Audio elements [Digitized]

Discusses his first job with Universal in the property department before getting drafted into WWI as part of a camouflage unit made up of other studio workers. He talks about his return from the war and going back to the property department at Universal and eventually becoming a grip. He discusses several films, UNDER TWO FLAGS, FOOLISH WIVES and MERRY-GO-ROUND; as well as some of the industry people he worked with, such as Todd Browning, Eric von Stroheim, Rupert Julian and Irving Thalberg.

- t. Universal Pictures Project (Henry Tiedmann), OH 101 v.13, by Richard Koszarski, 1974, August 7
Transcript [Digitized]
Audio elements [Digitized]

Discusses his start at Universal in the electrical department, working as a sun-arc

operator and eventually moving to the sheet metal shop. He talks a bit about some of the movies he worked on, such as THE HUNCHBACK OF NOTRE DAME and ALL QUIET ON THE WESTERN FRONT.

- t. Universal Pictures Project (Charles Van Enger), OH 101 v.14, by Richard Koszarski, 1973, July 29
Transcript [Digitized]
Audio elements [Digitized]

Discusses his early jobs and business ventures before getting a job working in the lab at Paramount for Dave Horsley; where he eventually works as an assistant cameraman with Maurice Tourneur and John Vandenberg working on THE PRIDE OF THE CLAN and THE POOR LITTLE RICH GIRL. He talks about being a jack-of-all-trades at Paramount, where he was assistant cameraman, second cameraman, spotlight manager, actor and film cutter for pictures such as BLUE BIRD, A DOLL HOUSE and SALOME. He talks about moving out to California to Triangle Studios and making movies like CALEB WEST. From Triangle Studios, he transitioned to Universal and worked with the likes of Irving Thalberg, Clarence Brown and Max Linder, making THE LAST OF THE MOHICANS and CAPTAIN KID. He also talks about being an inventor and creating back projection at 20th Century-Fox, as well as his experience working for Warner Bros and First National.

- t. Universal Pictures Project (Grant Whytock) OH 101 v.15, by Richard Koszarski, 1973, May 29
Transcript [Digitized]
Audio elements [Digitized]

Discusses his time at Universal as an editor, working with directors Rex Ingram, Jack Ford (John Ford), George Marshall, Joe De Grasse, Allen Holubar and Josef von Stroheim. He talks about some of the films he has worked on such as THE FOUR HORSEMAN, PRISONER OF ZENDA, MARE NOSTRUM, THE DEVIL'S PASS KEY, THE VOICE AND THE WIRE, THE PRINCE OF AVANUE A and THE TALK OF THE TOWN. Whytock discusses his experience working under Irving Thalberg at Universal and with Julian Rupert, and why he refuses to work with him again. He also talks about some of the women directors at Universal, such as Lois Weber, Ida Mae Park, and Elsie Jane Wilson. Whytock discusses what his job as an editor consisted of, how he was assigned jobs, as well as the differences in techniques and tools used back when he started and the present time.

- t. Universal Pictures Project (Irvin Willat), OH 101 v.16, by Richard Koszarski, 1973, August 10
Transcript [Digitized]

Audio elements [Digitized]

Discusses his start in the industry at the request of his brother and his one attempt at starring in a movie before deciding he was better off behind the camera. He talks about some of the work he did as a cinematographer and working with film. He also talks about working as a director and his methods, style of work and briefly discusses some of his films like BACK TO GOD'S COUNTRY and THE MICHIGAN KID.

- t. Universal Pictures Project (William Wyler), OH 101 v.17, by Richard Koszarski, 1974, August 15
Transcript [Digitized]
Audio elements [Digitized]

Discusses his start at Universal, doing different menial jobs as an errand boy, cutter, prop assistant, etc., and his first break as a third assistant director for the film THE HUNCH BACK. He talks about working on Western two-reelers like, THE TWO-FISTER and THE LITTLE FOXES, as a burgeoning director. Wyler was eventually promoted to non-western movies where he worked on films like ANYBODY HERE SEEN KELLY, A HOUSE DIVIDED, COUNSELOR AT LAW, DETECTIVE STORY and THE LOVE TRAP. He talks about his style of directing and the cameramen he likes to work with on films. He also talks about his relationship and interactions with other European directors at Universal Studios, such as E.A. Dupont and Paul Leni. Wyler discusses his move to Goldwyn Studios, what it was like working there, and shares many stories and experiences from his career.

Box 18

- t. The Western in the 1920s (**Irvin Willat** (1971, June 9; November 20; December 22), **Virgil Miller** (1971, May 21; 1972, March 1), **Hoot Gibson** (1961), **Ann Little** (1971, September 22), **Ted French** (1971, October 16; 1972, February 5), **Jim Rush and Edna Rush** (1972, March 1)), OH 7, by Robert S. Birchard, 1971–1973
Transcript [Digitized]
Audio elements [Digitized]

Discusses the Western in the 1920s from the perspective of the director (Irvin Willat), the cinematographer (Virgil Miller), the star (Hoot Gibson and Ann Little) and the cowboy (Ted French and Jim and Edna Rush). A few interviewees discuss working at the American Film Company (Flying "A" Studios), William S. Hart films, photographing/performing stunts and working with animals, and working with Carl

Laemmle at Universal Studios. Virgil Miller also discusses his relationship with Groucho Marx over the years.

Series 2: Individuals

- t. Edward Anhalt, OH 37, by Estelle Changas (UCLA), 1969, September 3, October 10
Transcript [Digitized]
- Discusses his beginnings in editing, sound, and camera work before transitioning to screenwriting and production. He discusses issues of censorship and the House Un-American Activities Committee, specifically the 1947 hearings. He talks about Dean Martin, Marlon Brando, and Montgomery Clift and his relationship with producer Hal Wallis. He discusses BECKET a few times, including his Academy Award-winning screenplay.
- t. Minta Durfee Arbuckle, OH 38, by Kevin Brownlow, 1969, June
Transcript [Digitized]
- Discusses many people that she knew and worked with during the Silent Era, especially Mabel Normand, Mack Sennett, Charlie Chaplin, and her ex-husband Roscoe "Fatty" Arbuckle. Discusses, in depth, her experiences when he was accused of murder and how she was kidnapped while traveling to be with him. Contains an index in the front.
- t. Tex Avery, OH 39, by Joseph Adamson (UCLA), 1969
Transcript [Digitized]
- Discusses many facets of his prolific career, including the development of Bugs Bunny, Porky Pig and Daffy Duck. He details his moves from Walter Lantz Productions to Warner Brothers to Metro-Goldwyn-Mayer around 1942 and his later move back to Lantz. He talks about work on military training films and his shift to television commercial work since 1951, including the Frito Bandito character. He talks several times about Red Hot Riding Hood, including censorship of the cartoon.
- t. William Beaudine, OH 40, by Kevin Brownlow, 1971, October
Transcript [Digitized]
- Part oral history, part research essay. Discusses Beaudine's start in film from his days as a prop boy for D.W. Griffith to his career as a director. He discusses moving to California in the 1910 and working for various studios in the 1920s. Includes

background information and a short filmography of works ranging from 1922–1928.

Box 19

- t. Pandro S. Berman, OH 14, by Mike Steen, 1971, September 24 and 30; October 5, 11, 21; November 1 and 8
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Discusses his start as a “third” assistant director at FBO (later to become RKO) and later work as head of the film editing department at RKO. Berman talks about producing his first film and leaving RKO to begin his twenty-seven-year career as a producer at MGM. Berman discusses his early influences and work as an assistant director and film editor, and his prolific career as a producer. When delving into his work at RKO and MGM, Berman also discusses in detail the workings of the Hollywood studio system and his association with such people as Louis B. Mayer, David O. Selznick, and Joseph P. Kennedy.

Box 20

- t. Eric M. Berndt, OH 12 vol. 1–2, by William C. Flaherty, 1971, October 22 and 29; November 12, 22 and 29; December 13, 20 and 27; 1972, January 10 and March 31
Transcript [Digitized]
Audio elements [Digitized]

Discusses his early career at Photophone and RCA during which he contributed to the development of 16mm film, sound and technology. Discusses formation of own 16mm company (Berndt-Masurer Corp.) and inventions to the present.

- t. Henry Blanke, OH 41, by Barry Steinberg (UCLA), 1969, January 17 and 24; February 5 and 19
Transcript [Digitized; 2 copies]

Discusses his career as producer at Warner Brothers, especially his early work with Ernst Lubitsch and his later association with William Dierterle, with whom he produced a string of biographical films. Discusses personal aesthetic preferences of cinema and how he brought them to bear on later projects, particularly THE NUN’S STORY. He discusses nuances of the relationships between directors and producers

and the formation of a producer's guild. He talks about working with Bette Davis on a few films: THE OLD MAID, OLD ACQUAINTANCE, and THE PETRIFIED FOREST.

- t. Frank Blount, OH 42, by Kevin Brownlow, 1969, June
Transcript [Digitized]

Discusses how he scouted a US location for the film BEAU GESTE (1926) after original scouts were kidnapped in Algeria, and was then given role of Production Superintendent (production manager). Explores issues such as building and running a camp for thousands of people and animals; including challenges such as water, small pox, gambling and entertainment, and briefly mentions the use of "US Negro Cavalry" (Buffalo Soldiers) in the film. Production finished under budget and early with no health or violence issues.

Box 21

- t. John Brahm, OH 23, by Joel Greenberg, 1971, October 13, 18, 20, 22;
November 9
Transcript [Digitized]
Audio elements [Digitized]

Discusses career as a theater director in Berlin and Vienna as a film director (1935–1955, 1966) in England and Hollywood, and finally as a television director of over 200 series (1950s and 1960s). Includes supplementary interview with screenwriter, Barre Lyndon, on THE LODGER and HANGOVER SQUARE.

Box 21–22

- t. W.R. Burnett, OH 43 v.1–3, by Dennis L. White, 1976, March 19, 24, 29; April 2, 6, 9, 16, 21, 23, 27, 30; May 4, 7, 11, 14, 17, 21, 25
Transcript [Digitized]
Audio elements [Digitized]

Discusses his novels, stories, and scripts as well as his dealings with actors, directors, and producers in Hollywood. Explores his background and how it affected his writing. Analyzes characters and social systems in his works. Many insights into script writing as well as the processes for script approval and film creation.

- t. Ridgeway Callow, OH 35, by Rudy Behlmar, 1976
Transcript [Digitized]

Discusses his work with directors on films at MGM, RKO, Columbia and other studios from the beginning of his career in 1927 up to THE SOUND OF MUSIC (1965).

Box 23

- t. Teet Carle (C. E. Carle), OH 44, by Rae Lindquist (UCLA), 1969, February 17, March 5, April 26
Transcript [Digitized; 2 copies]

Discusses his career as a publicist, primarily at Paramount but with stints at Metro-Goldwyn-Mayer and Twentieth Century Fox, from the 1920s–1950s. He talks at length about the formation and politics of Western Association of Motion Picture Advertisers (WAMPAS) and Screen Publishers Guild (SPG).

- t. Ben Carre, OH 45, by David Lumsden (UCLA), 1968, July 31
Transcript [Digitized]

Discusses his early work as a painter for theater and film in Paris at Amable Studio and Cité Gaumont. Subsequently talks about his work in New York at Eclair Studio and Paragon Studio and his move to California after World War I. He talks about various Hollywood personalities in the 1910s and 1920s, and discusses the downsizing of scenic artists and painters during strikes in 1937 and 1947.

Box 23–24

- t. Merian C. Cooper and Ernest Schoedsack, OH 46 v.1–2, by by Kevin Brownlow & Ron Haver, 1971, March 31
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Originally intended as a basis for a book Cooper was writing about the making of KING KONG, delves extensively into both he and Ernest Schoedsack's (who was present) careers and war experiences in WWI, WWII, and the Polish-Soviet War. Extensive background information on films such as GRASS, CRANG, THE FOUR FEATHERS (1929), KING KONG, THE LAST DAYS OF POMPEII, and MIGHTY JOE YOUNG including technical innovations made by Cooper and Schoedsack along with animator Willis O'Brien as well as developments in color film and the history of Technicolor. Discusses many figures of Hollywood and studios, especially David O. Selznick and RKO. Also discusses the contributions of screenwriter Ruth Rose and journalist/spy Marguerite Harrison, who saved Cooper from starving in a Soviet

prison camp. Cooper and Schoedsack would later go on to work with Harrison on the film GRASS.

Box 25

- t. John Cromwell, OH 47, by Gary Carey, date(s) unknown
Transcript [Digitized]

Discusses his career starting as a teenager working on stage, touring the nation and working in NYC, becoming a director which led to working in film starting in 1929. Discusses the transition between silent and sound film, working with various actors, writers, and directors, and his time working with the State Department during WWII. Gives much background on nearly all his films and ends with THE GODDESS (1958). Does not discuss his blacklisting or his later career.

Box 26

- t. Floyd D. Crosby, OH 34, by Nicholas Pasquariello, 1973, March 12 and 20; May 2, 6, 17; June 9 and 27; July 7
Transcript [Digitized]
Audio elements [Digitized]

Discusses his outdoor camera work, his lighting techniques, and his work with such directors as Robert Flaherty, F.W. Murnau, Roger Corman, Pare Lorentz, and Robert Rossen.

- t. George Cukor, OH 3, by Gavin Lambert, 1970, August – 1971, April
Transcript [Digitized]
Audio elements [Digitized]

Discusses his long career, often through the lens of working with specific actors (Greta Garbo, Joan Crawford, Angela Lansbury, Ingrid Bergman, Rex Harrison, Judy Garland, among others). He talks about work from various parts of his career, including the costume dramas and the lighter Metro-Goldwyn-Mayer comedies of the 1930s, the transition to darker melodramas in 1941, the musicals such as A STAR IS BORN and MY FAIR LADY, and the Spencer Tracy - Katharine Hepburn comedies. Recurring themes in the interview are his aversion to depicting violence in his films and the changing cultural attitudes toward depicting sexuality on screen. Some films that Cukor discusses at length are THE WOMEN, GASLIGHT, and GONE WITH THE WIND, although he was ultimately dismissed from that feature.

- t. George Cukor, OH 48, by Stephen Farber (UCLA), 1969
Transcript [Digitized]
Audio elements [Digitized]

Discusses various aspects of his career, including his arrival in Hollywood during the development of sound in motion pictures. Talks throughout the interview about the more technical aspects of filmmaking. He talks about the various philosophies of camera use, including those of Alfred Hitchcock and Spencer Tracy. He discusses his move from Paramount Pictures to RKO Pictures and talks about working with Ernst Lubitsch and David O. Selznick.

Box 27

- t. Norman O. Dawn, OH 20, by Stephen P. Cohen, 1974, February 1, 8, 15, 22;
March 8
Transcript [Digitized]
Audio elements [Digitized]

Discusses his work as a cinematographer and the invention of special effects in the early days of the motion picture industry.

Box 27–28

- t. Allan Dwan, OH 1 v.1–5, by Peter Bogdanovich, 1968, October-December; 1969,
September
Transcript [Digitized; 2 copies, v.1]
Audio elements [Digitized]

Discusses his career, beginning with his work as a lighting engineer, and then as a screenwriter and a director of Westerns for the American Film Company (Flying "A" Studios) in the 1910s. He discusses the rest of his career making pictures for Universal, Twentieth Century Fox (where he directed Shirley Temple in the 1930s), Paramount, Republic, and various independent producers through 1961.

Box 29

- t. Dave Fleischer, OH 50, by Joseph Adamson (UCLA), 1968
Transcript [Digitized]

Entitled "Where can I get a good corned-beef sandwich?" Discusses his career in animation, direction, and production, including the invention of the Rotoscope and

the establishment of Red Seal Pictures and Fleischer Studios with his brother Max. He discusses his administrative role at Screen Gems and the Screen Gems strike. He also talks about the absorption of Fleischer Studios by Paramount Pictures. He discusses working with Cab Calloway, the Mills Brothers, Ethel Merman, and Rudy Valle and talks about the creation of the Betty Boop and Popeye cartoon characters.

- t. George Folsey, OH 51, by Joel Greenberg, 1973, November 26; December 3, 6, 11, and 14
Transcript [Digitized]
Audio elements [Digitized]

An extensive discussion of his seven-decade career starting as a teenager in the 1910s in New York to his later television work in the 1960s and 70s. Covers nearly all his films and most of the important figures of the day, that he worked with. A remarkable memory for detail brings out many technical details, innovations, and interesting anecdotes.

- t. Sidney Franklin, OH 52, by Kevin Brownlow, 1964, December 19
Transcript [Digitized]

Franklin was interviewed while working on his memoir entitled "We Laughed and We Cried," as yet unpublished. Discussion touches on many parts of his career but interviewer steers conversation back to Silent Era for the most part. Covers most of the films and stars worked with in that era and techniques developed. Has an index of films and figures at the front.

- t. Sidney Franklin, OH 107, 1967, January 12
Audio elements [Digitized]

Box 30

- t. Friz Freleng, OH 53, by Joseph Adamson (UCLA), 1968, July 23 – 1969, June 26
Transcript [Digitized]

Discusses many aspects of his career from the 1920s–1960s in animation, direction, and production, including his work at Disney, Warner Brothers, Metro-Goldwyn-Mayer, and United Artists. Discusses his inception of "Looney Tunes" with others on the animation team under Leon Schlesinger at Warner Brothers in 1930. Talks at various points about voice actor Mel Blanc and about the creation of Bugs Bunny, Porky Pig, and the Pink Panther. He also talks about his experience directing at Warner Brothers from 1932–1964.

- t. Hugo Friedhofer, OH 32, by Irene Kahn Atkins, 1974, March 13–14, 19, 21; April 1, 8, 10, 15, 17, 22, 29
Transcript [Digitized]
Audio elements [Digitized]

Discusses cue writing for silent films, works as an arranger, orchestrator and composer at 20th Century-Fox, Warner Brothers, and other studios as well as television.

Box 30–31

- t. Lee Garmes, OH 54 v.1–2, by Charles Higham [2 copies]
Transcript [Digitized; 2 copies]

Box 31

- t. Lee Garmes, OH 55, by James Ursini (UCLA), 1969
Transcript [Digitized]

Discusses various aspects of working on DUEL IN THE SUN (1946) with King Vidor and David O. Selznick, among a few other highlights of Garmes' lengthy cinematography career (1910s–1970s), including working with Josef von Sternberg on SHANGHAI EXPRESS (1932).

- t. Tay Garnett, OH 56, by Charles Higham, 1971, Fall
Transcript [Digitized]

Discusses his start in the film industry as a cartoonist and art director for film magazines *Movie Magazine* and *The Photoplayers*. Garnett goes on to talk about his switch into writing titles for Hal Roach, then moving on to write gags for Mack Sennett and First National Studios, before finally being hired as a writer for DeMille Studios; where he would break into directing with the films CELEBRITY and SPIELER. He also talks about many of the other movies made throughout his career and the various studios he worked for, including: THE FLYING FOOL, OH, YEAH!, HER MAN, BAD COMPANY, ONE WAY PASSAGE, PRESTIGE, O.K. AMERICA, DESTINATION UNKNOWN, S.O.S. ICEBERG, CHINA SEAS, SHE COULDN'T TAKE IT, SLAVE SHIP and many more. Garnett also gives insight into his views on the principles of directing and the relationship between director and writer; as well as the switch from silent to talking films and from stationary to moving cameras and how they effected the movie industry.

- t. Joseph Gershenson, OH 30, by Irene Kahn Atkins, 1976, March 4, 8, 12 and 15
Transcript [Digitized]
Audio elements [Digitized]

Discusses career as a conductor in vaudeville and silent movie houses, as film producer, and as head of music department of Universal (1949–1968), working with all major motion picture composers.

- t. Harold Grieve, OH 57, by Anthony Slide, 1980, February 27
Transcript [Digitized]

Box 32

- t. George Groves, OH 28 v.1–2, by Irene Kahn Atkins, 1973, August 14, 28, 30;
September 4, 18, 21, 25; October 2, 9, 16, 24
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Discusses early years as a recording engineer with Vitaphone in New York, then moving to California with Warner Brothers where he worked in the Sound Department until his retirement in 1972.

Box 33

- t. Henry Hathaway, OH 58, by Polly Platt
Transcript [Digitized]

- t. Edith Head, OH 59, by David Chierichetti, 1973, May 29; August 1
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Discusses her prolific costume design career, starting with her beginnings submitting clothing sketches to Paramount Pictures for summer work while teaching art in the late 1920s. She talks about initially sketching under designers Howard Greer and Travis Banton at Paramount before ultimately doing her own designs for that studio. She discusses her transition from doing uncredited work on early films like *WOLF SONG* with Lupe Velez and Gary Cooper to gaining success as a designer who worked well with individual stars. She discusses working with actors such as Marlene Dietrich, Bette Davis, Mae West, Audrey Hepburn, Kim Novak, and Grace Kelly, among many others. She talks with admiration about the costume designs of Irene Sharaff

and discusses her working relationship with directors Cecil B. DeMille, Alfred Hitchcock, and Billy Wilder. She finishes with a brief discussion of her late career work at Universal Pictures beginning in the late 1960s.

- t. Jerry Hoffman, OH 26, by Bob Nero, 1974, December 3; 1975, January 13 and 27; February 10 and 25; March 5 and 13
Transcript [Digitized]
Audio elements [Digitized]

Discusses career as New York newspaperman covering vaudeville and motion pictures, as assistant to Louella Parsons, as producer with Darryl F. Zanuck and at MGM, and later career as publicist at various studios.

Box 34

- t. David Stanley Horsley, OH 60, by Paul Mandell, 1974, March 5
Transcript [Digitized]
Audio elements [Digitized]

- t. James Wong Howe, OH 61, by Alain Silver (UCLA), 1969
Transcript [Digitized]

Discusses his lengthy cinematography career, including his early start as a cameraman for Cecil B. DeMille and ultimately becoming DeMille's camera department head. Talks about trends in cinematography over the years, including technical developments, working relationships with directors and actors, and transitioning to television work.

Box 34–35

- t. Richard Huemer, OH 62, by Joseph Adamson (UCLA), 1968, July 24 – 1969, June 30
Transcript [Digitized; 2 copies]

Discusses his career from the early days of animation through his work with the Disney Studios, where he helped to create Donald Duck and worked on SNOW WHITE AND THE SEVEN DWARFS, PINOCCHIO, and FANTASIA as well as illustrating comic strips. He also talks about his work with Dave and Max Fleischer, including work on Popeye and use of the Rotoscope.

Box 35–36

- t. Nunnally Johnson, OH 63, by Thomas R. Stempel (UCLA), 1968, October 9
Transcript [Digitized; 2 copies]

Discusses career as screenwriter at Paramount and 20th Century-Fox from silent era through the 1930s. Talks about his productive relationship with Darryl F. Zanuck, which led to his career as producer. Discusses formation of his own International pictures in the 1940s, his subsequent involvement with Universal, and his individual projects up to the present.

Box 37

- t. Bronislaw Kaper, OH 31 v.1–2, by Irene Kahn Atkins, 1975, July 14, 16, 21, 24, 29; August 1, 6, 11, 18–19; September 24, 26, 30; October 14
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Discusses early music career in Germany, coming to the United States in 1935, and working at MGM for 28 years.

Box 38

- t. Raymond Klune, OH 64, by John Dorr (UCLA), 1968, October 15 and 30;
December 12; 1969, April 3
Transcript [Digitized; 2 copies]

Discusses his career in production management from the 1920s–1969. Talks at length about the aspects of working on *GONE WITH THE WIND* with David O. Selznick. Also discusses his start working for D. W. Griffith in the 1920s and 1930s and how that influenced him the rest of his career. Talks about being vice president at RKO Pictures from 1956–1958 and general manager of Metro-Goldwyn-Mayer from 1958–1969.

- t. Howard Koch, OH 25, by Eric Sherman, 1974, April 1
Transcript [Digitized]
Audio elements [Digitized]

Discusses early career and colleagues at Mercury Theatre of the Air, each of his Warner Brothers films in the 1940s, the blacklisting era and effects on his later career, and the film as collaborative art.

Box 38–39

- t. Mitchell Leisen, OH 8, by David Chierichetti, 1969, November 3 and 6, December 6; 1970, January 16, February 6 and 26
Transcript [Digitized]
Audio elements [Digitized]

Discusses career as costume designer, art director, and director; also covers work with Cecil B. DeMille and his films for Paramount.

Box 39

- t. Charles LeMaire, OH 65, by David Chierichetti, 1973, August 13 and 14
Transcript [Digitized]
Audio elements [Digitized]

- t. Adolph Linkof, OH 66, by Diana Dreiman, date(s) unknown
Transcript [Digitized]

- t. David Lipton, OH 67, by Andre Lindquist (UCLA), 1969, March 5 and 12; April 9, 16, and 23; May 1, 6, and 14; July 29
Transcript [Digitized]

Discusses his lengthy career in studio publicity beginning during the silent film era and ultimately extending into the 1970s, including his years at Balaban and Katz, Famous Players Canadian Corporation, Columbia, and Universal. He talks about the changes in film publicity that happened with the arrival of sound technology. Also discusses doing publicity for individual stars of the screen and stage, including Sally Rand, Marlene Dietrich, Rita Hayworth, and others. Talks about the advertising attitudes of different directors and changing trends in advertising over the years.

Box 40

- t. Harold Lloyd, OH 68, by Kevin Brownlow, 1969, June
Transcript [Digitized]

Discusses the popularity of the glasses character, why he started wearing glasses and why he eventually got rid of them. He talks about his own style of comedy and the style of fellow comedians Charlie Chaplin and Buster Keaton. He briefly discusses

some of the films he has worked on, such as KID BROTHER, THE FUNNY SIDE OF LIFE and the LONESOME LUKE reels.

- t. Robert Lord, OH 69, by Colin Shindler, 1972, April 1, 8, 16, and 29; May 6, 12, and 20; June 3
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Discusses how he first became interested in drama during his time at Harvard. He talks about working for Capitol Theater under playwrights, Guy Bolton, Arthur Richman, and Robert Milton, and becoming an apprentice playwright. Lord eventually moved to LA to learn how to be a motion picture writer and director, propositioned by Fox Vaudeville Company/Motion Pictures. Lord discusses his time working with Fox before his eventual firing after his fight with Sol M. Wurtzel. He talks about titling Danish comedies before being offered a job with Lichtig and Englander at Warner Bros where he worked with Darryl Zanuck, Jack Warner, Hal Wallis, Bryan Foy, Sam Bischoff, Marion Davies, Delmar Daves, William Rudolph Hearst, dance Directors Busby Berkeley and Bobby Connolly, and writers Jerry Wald and Richard Macaulay. He talks about his experiences being on loan to different studios, such as RKO and MGM. He also discusses working with David O. Selznick, William Wellman, Pandro S. Berman, and Marcel De San. He talks about leaving Warner and going to MGM and then to Columbia where he worked for Humphry Bogart's studio, Santana. He goes into some detail about some of the movies he has worked on throughout his career, such as THE LION AND THE MOUSE, MILLION DOLLAR COLLAR, KID GLOVES, YOU SAID A MOUTHFUL, FIREMAN, SAVE MY SHILD, HARD BOILED ROSE, ONE WAY PASSAGE, GOLDDIGGERS OF 1935, SIVE STAR FINAL, MEADOW LARK, THE LITTLE GIANT, DR. SOCRATES, DODGE CITY, WONDER BAR, 20,000 YEARS IN SING SING, THE PRIVATE LIVES OF ELIZABETH AND ESSEX, BORDER TOWN, BLACK LEGION and DR. CLITTERHOUSE. Lord also talks about his experiences in the first and second World War, as well as the Korean War, with the Balloon Corps. and the Signal Corps.

- t. Jean Louis, OH 70, by David Chierichetti, 1972, August 3 1
Transcript [Digitized; 2 copies]

Discusses his life in France, his interest in art and women's clothes, and how he eventually came to America where he was hired on by Hattie Carnegie to design garments for her fashion house. Louis talks about being approached by Columbia Studios to work as a designer and the trouble that caused him with Carnegie. He talks about what it was like designing clothes for Columbia and compares it to some of the other studios he would work with on loan, such as MGM and Fox. He discusses the

circumstances around him eventually leaving Columbia, moving on to work as a couture designer for Ben Reig and then opening his own business. Louis spends a lot of time talking about the many actors he has had the chance to dress throughout his career, such as Irene Dunne, Charles Boyer, Rita Hayworth, Lucille Ball, Judy Holliday, Betty Grable, Joan Crawford, Kim Novak, Lana Turner, Constance Bennett, Doris Day, Marlene Dietrich, Marilyn Monroe, Frank Sinatra, Ginger Rogers and Judy Garland. He discusses some of the challenges he had to navigate in dressing stars for black and white, technicolor, and cinemascope films. He also makes note of what it was like working with some other prominent designers like Bob Mackie, Elizabeth Courtney and Mary Ann Nyberg.

Box 41

- t. Randal MacDougall, OH 17 v.1–3, by Joel Greenberg, 1973, November 23, 27–30; December 4
Transcript [Digitized]
Audio elements [Digitized]

Box 42

- t. John Lee Mahin, OH 72, by Estelle Chngas, 1968
Transcript [Digitized]
- t. Rouben Mamoulian, OH 73, by Steven Greenberg, 1973, May
Transcript [Digitized]
Audio elements [Digitized]
- t. Daniel Mandell, OH 71, by Barry Steinberg (UCLA), 1969
Transcript [Digitized; 2 copies]

Discusses his career as a film editor from 1921 to 1964 with reference to silent film techniques and his work with William Wyler and Samuel Goldwyn.
- t. Abby Mann, OH 74, by Stephen Farber (UCLA), 1969
Transcript [Digitized]

Discusses some of the specific films he worked on, while talking about issues from his screenwriting and producing career, including the process of adapting novels for the screen and the differences between writing for television and feature-length films. Also talks about McCarthyism in Hollywood and commercial influences on artistic decisions in filmmaking.

- t. Leo McCarey, OH 2 v.1–2, by Peter Bogdanovich, 1971, October 15–16, 21, 23, 25, 27, 29–30; November 1, 4 –5
Transcript [Digitized]
Audio elements [Digitized]

Discusses career, beginning in the 1920s as a gagman and director of Hal Roach shorts, through his 1930s comedies, ending with his sporadic work in the 1950s and 1960s. Due to McCarey's poor health at the time of the recording, the bound transcript of the oral history should be consulted first (and exclusively, if possible), per interviewer Peter Bodganovich's printed preface in Transcript 1 (pages i–v) stating "The tapes themselves are painful to hear and are only a disservice to the memory of the man."

Box 43

- t. Lewis Milestone, OH 75, by Kevin Brownlow, 1972, January 26
Transcript [Digitized]
Audio elements [Digitized]

Discusses a bit of his early life being born in Odessa and coming to America just before the start of WWI. Talks about how he was introduced to the film industry through his work with the Signal Corps, during the war. He discussess working at J.J. Hampton's independent studio and Haworth Pictures Corporation as a cutter and assistant cutter and the firing conspiracy he had to deal with before leaving to join Fox and then Warner Bros., where he worked with Dick Wallace and William A. Seiter. Milestone discusses becoming a director at Warner Bros. and making two movies for them, SEVEN SINNERS and CAVE MEN. He talks about his experiences working with Warner Bros. and why he eventually chose to leave, he also discusses his following experiences working with Howard Hughes, Universal and Paramount. He discusses some of the movies he made throughout his career, such as TWO ARABIAN KNIGHTS, HELL'S ANGELS, ALL QUIET ON THE WESTERN FRONT, RAIN, KID BROTHER and THE GARDEN OF EDEN. He also talks about the way he chose to work in this business and his style of directing, citing the different people and aspects that influenced him.

- t. Lewis Milestone, OH 76, by Joel Greenberg, 1971, October 15–16, 21, 23, 25, 27, and 29–30; November 1 and 4
Transcript [Digitized]

Discusses similar topics to OH 75 regarding his career; however, Milestone provides

much more detail in this interview. In this interview he discusses his early life, family, and schooling in the Russian Empire. As well as how he first became interested and involved in theater. He discusses how he came to America and the odd jobs he picked up to earn money, particularly his job booking portraits. He talks about volunteering for WWI, where he meets Josef von Sternberg, Richard Wallace and Victor Fleming, and how they got him interested in the movie industry. Milestone also makes note of his relationship with Richard Wallace, both in and out of the Army. He talks about moving to California after the war and getting his first studio job with J.D. Hampton Studio cutting film, and then moving on to Sessue Hayakawa's studio, and the trouble surrounding his eventual parting from both studios. He discusses going to work for Sennett Studio and Ince Studio where he worked for Henry King and then going to work for Bill Seiter. He talks about working for Warner Bros. and making his first movies as a Director on SEVEN SINNERS and CAVE MEN. Milestone talks extensively about his dealings with Jack Warner, and the lawsuit trouble that proceeded his leaving the studio and being blackballed by the Producers Association. He talks about being loaned out to Paramount for movies like THE NEW KLONDIKE and FINE MANNERS and the relationship he had with Tommy Meighan. He goes on to talk about working for Howard Hughes and United Artists to make movies like TWO ARABIAN KNIGHTS and THE GARDEN OF EDEN. He also discusses his troubles with Sam Goldwyn at Goldwyn Studios and his work with Universal in ALL QUIET ON THE WESTERN FRONT and OF MICE AND MEN.

t. Hal Mohr, OH 77, by Kevin Brownlow, 1973, June 11
Transcript [Digitized]

Discusses his early life and how he became interested in motion pictures, as well as his first job as a film inspector for Sol Lesser. Mohr talks about the various jobs he had after, which include working for Miles Bros., making his own camera to photograph news events and sell them to Orpheum Theatre, and being a portrait photographer. He talks about returning to Sol Lesser, where he created the local news reel, *The Goldengate Weekly*. He also talks about helping Sol create and promote the Studio Italia American Films and his experience working with various studios, such as Universal, Warner and INCE. He also talks about the independent work he did when he got out of the Signal Corps during WWI. Mohr talks about his experiences as a cutter, editor and a director and the many tools and techniques he has used throughout his career. He also discusses some of the movies he has worked on, including; THE BIG IDEA, THE WEDDING MARCH, LITTLE ANNIE ROONEY, SPARROWS, OLD SAN FRANCISCO, THE GLORIOUS BETSY, BROADWAY and THE FOUR HORSEMEN. He also discusses the people he has met and worked with throughout his career, such as Leo Maloney, Von Stroheim, Paul Fejos, Joe Von

Sternberg, Mae West and John Mescal. He also talks a bit about the ASC/IATSE strikes that took place in Hollywood and that influenced the camera men of that time.

- t. L. William O'Connell, OH 78, by Kevin Brownlow
Transcript [Digitized]

Discusses his start in advertising, where he met George Gibson who eventually got him working in motion pictures as an assistant director and cameraman. O'Connell discusses his time working for studios like First National, Lasky Studios and Fox Studios. He talks about some of the movies he has worked on, such as SUNDOWN, OLIVER TWIST, MISSING, JOAN THE WOMAN, BELOVED BRIDE GLORIOUS ADVENTURE, TIDES OF PASSION, THE HAPPY WARRIOR, THE BOTTLE IMP, THE WHISPERING CHORUS, THE LITTLE AMERICAN, THE FOUR DEVILS and OLD KENTUCKY. He also talks about some of the people he worked with throughout his career, including; Fran Reicher, DeMille, Hal Rosson, Wyckoff, J. Stuart Blackton, Charlie Rosher, Mary Pickford, King Vidor, Jack Farrow and William Howard. He talks a bit about being drafted in WWI and his time with the Signal Corps.

- t. Harry Oliver, OH 79, by Diana Dreiman (UCLA), 1968, July 25 and August 1
Transcript [Digitized]

Discusses aspects of his life and career in art direction in the film industry from the 1910s–1940s and his architectural work. He discusses aspects of his early art direction work at Thomas Ince Studio, including the murder of Thomas Ince. He also talks about William Randolph Hearst. He discusses various technical innovations that he created for his film work and talks about working with F. W. Murnau and Will Rogers.

- t. Walter Plunkett, OH 80, by David Chierichetti, 1973, October 12
Transcript [Digitized]
Audio elements [Digitized]

Discusses his early interest in theater and art. Plunkett talks about his initial years out of college, and his rocky start in the industry until his first real job with FBO Studios, organizing the wardrobe department and making costumes for movies such as QUEEN KELLY, until the studio was bought by Radio-RKO. With RKO he talks about making costumes for such movies as FLYING DOWN TO RIO, GAY DIVORCE, RIO RITA, CIMARRON and DIXIANA. He describes some of the struggles that designers had to deal with during the shift from silent to talking films, black and white to color films, and the introduction of 3D and widescreen cinemascope films. He discusses his experiences with such actors as Evelyn Brent, Richard Dix, Ann Harding, Fred

Astaire, Ginger Rogers, Deanna Durbin, Katharine Hepburn and Irene Dunne. Plunkett talks about eventually leaving RKO and working with David O. Selznick on such movies as NOTHING SACRED, TOM SAWYER, HUNCHBACK OF NOTRE DAME and GONE WITH THE WIND. He talks extensively about his experiences with the actors, with Selznick and making costumes for GONE WITH THE WIND and DUEL IN THE SUN. He also gives a comparison of working on the films LITTLE WOMEN and CIMARRON, both with RKO Studios and later with MGM. He goes on to talk about making other films such as SINGIN' IN THE RAIN, THREE MUSKETEERS, SEVEN BRIDES FOR SEVEN BROTHERS, LUST FOR LIFE, SOME CAME RUNNING, THE FOUR HORSEMEN OF THE APOCALYPSE, RAIN TREE COUNTY, and POLLYANNA. Plunkett also talks a bit about some of the other designers that he was worked with in his career, including Irene Sharaff, Helen Rose and Orry-Kelly.

Box 44

- t. James Poe, OH 81, by Stephen Farber, ca. 1968–1969
Transcript [Digitized]

Discusses some of the screenplays that he worked on, including; HOT SPELL, CAT ON A HOT TIN ROOF, BIG KNIFE and ATTACK. Poe discusses his current project HORSES and some potential ideas for future films. Poe also discusses the idea of censorship as it was in the beginning of his career and how it is in present time, and its effects on movie making. He talks about his role as a screenwriter and the extent to which he worked with directors on the various films he wrote, as well as the difference in power between the two. He also discusses some of the screenplays he wrote, whose finished product he was the most dissatisfied with, such as SANCTUARY, THE BEDFORD INCIDENT, TOYS IN THE ATTACK and THE RIOT. Poe extensively discusses what he considers the most important aspects of screenwriting in regard to story and structure. He also discusses producers Hal Wallis and David O. Selznick, as well as screenwriters Albert Lewin, Isabel Leonard, Edward Anhalt, and Ernest Lehman.

- t. Abraham Polonsky, OH 21, by Eric Sherman, 1974, January 19 and 28; March 7 and 18; April 12; May 2; September 23
Transcript [Digitized]
Audio elements [Digitized]

Discusses his philosophy, early years in Hollywood, political experiences during the 1950s and 1960s, re-entry into film in the late 1960s and his future projects.

Box 44–45

- t. Irving Rapper, OH 82, by Joel Greenberg, 1973, November 14–15, 17, and 19–20; December 21
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Discusses his love for the English language and how that led him to pursue a career in theater, eventually landing a job with the A.H. Woods Company as an assistant stage manager. It was here that he made his directorial debut with the play FIVE STAR FINAL. This gave him the opportunity to work in the U.S. on plays like ANIMAL KINGDOM and THE FIREBIRD. Rapper then transition to film, first studying under director Robert Leonard at MGM and then eventually working as a dialogue director at Warner Brothers. As a dialogue director, he worked with such directors as; Michael Curtiz, Anatole Litvak, Raoul Walsh, William Keighley and William Dierterle and on such movies as; JUAREZ, THE LIFE OF EMILE ZOLA, KID GALAHAD, ALL THIS AND HEAVEN and HIGH SIERRA. He talks about his directorial debut film, SHINING VICTORY, followed by ONE FOOT IN HEAVEN, THE GAY SISTERS, NOW VOYAGER, THE CORN IS GREEN and more. He also talks about some of the work he did with movies back in New York and at Paramount Studios, including working on A HOLE IN THE WALL. He talks about the various actors that he has worked with throughout his time in the industry, including Paul Muni, Bette Davis, Fredric March, Ida Lupino, Johnny Garfield, Claude Rains, Gladys Cooper, Joan Loring, John Dall, Rosalind Ivan, Mildred Dunnock and Ronald Reagan. Rapper talks a lot about the role of a dialogue director and a director, how they interact with each other, and his experiences in both positions. He talks about what it was like working at Warner Brothers, Jack Warner and Steve Trilling. He also talks about other names in the industry that he liked working with or admired, such as cameramen Charley Rosher, Sol Polito and James Wong Howe; producer Hal Wallis; and composers Max Streiner, Victor Young, and Erich Korngold.

Box 45

- t. Walter Reisch, OH 83, by Joel Greenberg, 1971, October 11, 19, and 22; November 4 and 8
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Box 46

- t. Ray Rennahan, OH 11, by Charles Higham, 1970, June
Transcript [Digitized]
- t. Ray Rennahan, OH 84, by James Ursini (UCLA), 1969, January 28
Transcript [Digitized]

Discusses his work as Technicolor representative on DUEL IN THE SUN and working with David O. Selznick and King Vidor. He talks about different issues associated with color photography, color television, and Technicolor films. He also talks about working with Lillian Gish, Lionel Barrymore, Jennifer Jones, and Gregory Peck.

Box 46–47

- t. Casey Robinson, OH 85 v.1–2, by Joel Greenberg, 1974, July 14 and 28; August 18 and 25; September 21
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Box 47

- t. Harold Rosson, OH 5, by Bill Gleason, 1971, January 6, 10, 14; 1971, February 5 and 18; 1971, April 24
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Begins with a brief biography of Harold Rosson written by Bill Gleason based on a taped interview done in 1961. Then the 1971 oral history discusses some highlights of Rosson's career in cinematography, including his work with directors George Cukor, Josef von Sternberg, Cecil B. DeMille, and Victor Fleming. He discusses actresses he has worked with, including Jean Harlow, their work on BOMBSHELL, and their subsequent marriage. He also talks about the use of black-and-white and color photography on THE WIZARD OF OZ.

- t. Joseph Ruttenberg, OH 16 v.1–3, by Bill Gleason, 1972, January 24 and 31, March 2 and 13, April 1 and 12
Transcript [Digitized]
Audio elements [Digitized]

Discusses the role of the cameraman, his own work as a director of photography, especially at MGM and the individuals with whom he has worked.

Box 48

- t. George Seaton, OH 22, by David Chierichetti, 1974, January 14 and 29; April 24, May 1
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Discusses career as a writer at MGM and Columbia, his directorial debut at Columbia, Perlberg-Seaton Productions at Paramount, his current activities at Universal, as well as his work with the Writers' Guild of America, West and the Academy of Motion Picture Arts and Sciences.

- t. John F. Seitz, OH 10, by James Ursini, 1971, June 4 and 28, July 21 and 23, September 10; 1972, January 21 and April 7
Transcript [Digitized]
Audio elements [Digitized]

Discusses career as a cinematographer, having shot his first film in 1914, his technical innovations and his work with directors such as Rex Ingram, Preston Sturges and Billy Wilder.

Box 49

- t. Vincent Sherman, OH 15 v.1-2, by Eric Sherman, 1972, May 14, 19, and 23
Transcript [Digitized]
Audio elements [Digitized]

Discusses career as actor, writer and contract director at Warner Brothers (1939-1950), his involvement with blacklisting, his relationships with Harry Cohn, Jack Warner and Darryl F. Zanuck.

Box 49-50

- t. Geoffrey Shurlock, OH 4, by James M. Wall, 1970, July 31
Transcript [Digitized; 4 copies]
Audio elements [Digitized]

Discusses immigration to the United States from Liverpool, London, his early career as

a producer for Paramount Studios, the transition from silent films to talkies, and his career at the MPAA from 1932 to 1968. Shurlock also discusses the evolution of the Motion Picture Production Code Office, blacklisting, the breakdown of the Hays Code, and United States versus European attitudes towards censorship.

- t. George Stevens, OH 105, Undated
Audio elements [Digitized]

Box 51

- t. Donald Ogden Stewart, OH 6, by Max Wilk, 1971, December 8, 13, and 20
Transcript [Digitized; 3 copies]
Audio elements [Digitized]

Discusses career as writer, with references to his work with Irving Thalberg, and the rise of social consciousness in the 1930s.

- t. James G. Stewart, OH 29 v.1–2, by Irene Kahn Atkins, 1976, April 11, 18, 25, 30;
June 13 and 20
Transcript [Digitized]
Audio elements [Digitized]

Discusses his experiences as a sound engineer in the early years of radio, motion pictures and television, his work at RKO for David O. Selznick and currently at the Burbank Studios.

Box 52

- t. Karl Struss, OH 88, by John Dorr (UCLA), 1969
Transcript [Digitized]

Discusses his youth in New York and his early work in photography, including still photography work for Cecil B. DeMille. Discusses his work on specific films, particularly SUNRISE and BEN-HUR, and his latest work in television commercials. Talks about working at Paramount Pictures from 1931–1947, about working with several directors and actors, including his cinematography for multiple Mae West films and Bing Crosby films.

- t. H.N. (Harold Norling) Swanson, OH 24, by Bob Nero, 1974, December 20;
1975, January 3, February 7, March 28
Transcript [Digitized]

Audio elements [Digitized]

Discusses early days in Chicago as an editor, his career as a Hollywood literary agent in the 1930s for F. Scott Fitzgerald, William Faulkner and others and the current role of the literary agent.

Box 52–53

- t. Norman Taurog, OH 90 v.1–2, by Ray Loynd, 1971, September 20, October 7; 1972, August 2; September 14; 1973, May 18
Transcript [Digitized]

Discusses Taurog's early life, his introduction to theater and the film industry, specifically his start as an actor and his eventual transition into editing and directing. Maps out his career, starting at Universal and moving on to other studios such as RKO Studios, Fox Studios (Sunshine Comedies), Vitagraph Pictures, Tiffany Pictures, Metro Pictures/MGM and Paramount Studios. He goes into detail about the process of making silent films, including various roles on set. He talks about some of the great producers he has worked with throughout his career, including David Selznick and Joe Pasternak. He talks about the transition from silent films to talkies and black and white to color pictures. He talks about some of the movies he has worked on, including SKIPPY, BOYS TOWN, TROOPERS THREE, THE GUMP SERIES, MAD ABOUT MUSIC, FOLLOW THE LEADER, TOM SAWYER AND HUCKLEBERRY FINN, HOLD 'EM JAIL, LUCKY NIGHT, THE BEGINNING OF THE END, HOODLUM SAINT AND BLUE HAWAII. He also comments on actors he worked with throughout his career, including Larry Semon, Lloyd Hamilton, Lupino Lane, Alice Howell, Dean Martin and Jerry Lewis, Fred Clark, Mickey Rooney, Judy Garland, George Wenzlaff, Mario Lanza, Maurice Chevalier and Elvis Presley. In this interview Taurog also comments on the conditions of child actors and those in the industry, from both his own experiences and from what he has been able to observe throughout his career.

Box 53

- t. Maurice Tourneur, OH 89, by Kevin Brownlow, date(s) unknown
Transcript [Digitized]

- t. Dalton Trumbo, OH 91, by Stephen Farber, 1969, June 26; July 10 and 22
Transcript [Digitized]

Discusses Trumbo's start in writing, beginning in 1925–1933, which includes jobs

with the *North American Review*, *The Forum*, *Vanity Fair* and the *Hollywood Spectator*. He discusses his introduction to working with scripts, starting at Warner Brothers and moving on to Columbia, RKO and MGM. He goes into great lengths about his involvement with the Screen Writers Guild, the creation of the Screen Playwrights Union and the eventual blacklist controversy during the Cold War and Communist scare. He talks about the effect it had on his career and his family, as well as the lengths he and others had to take to be able to keep working, such as black market scripts. He also discusses his eventual break back into the public with controversy and scandal surrounding his films SPARTACUS and EXODUS, leading to the end of blacklisting. He also goes on to discuss in detail some of the scripts he has worked on during these times, including: THE LAST SUNSET, THE BRAVE COWBOY, LONELY ARE THE BRAVE, THE SANDPIPER, HAWAII and THE FIXER.

- t. Lorenzo Tucker, OH 104, by Thomas Calabrese with Mike Greenlee, undated Audio elements [Digitized]

Discusses his early life and how he got into acting, as well as his work and experiences as a black actor, starting out as a stage performer and transitioning to film. He explains his eventual split from acting to be a medical examiner and his experiences there. He discusses his view point on black films and the perception of segregation between white and black actors. He talks at great lengths about the director Oscar Micheaux; what he was like as a person and a director, the way he worked and made movies, and Tucker's collaborations with him. He also talks about others he has had a chance to work with in the industry, such as the Smith Sisters, Slick Chester, Ethel Moses, Catherine Noisette, Sylvia Birdsong, W.A. Clayton, Bee Freeman, and Mae West. He talks about his work in ANNA LUCASTA and its long tour through London.

Box 54

- t. William Tuttle, OH 92, by Barbara Beery, 1975, February 1; March 31; June 20; November 1; December 13; 1976, February 6, May 29
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Box 55

- t. Stan Vanderbeek, OH 93, by John Pyros, 1975, October 16 and 28; November 13
Transcript [Digitized]

- t. Florence Vidor, OH 94, by Kevin Brownlow, 1969, June
Transcript [Digitized]

Discusses her memories and experiences with Chester and Sidney Franklin, expressing her admiration for the work they were able to do with children and animals. She also talks a bit about meeting King Vidor, her start into acting and some of the films and roles she has been a part of. This includes A TALE OF TWO CITIES, THE GRAND DUCHESS AND THE WAITER, ALICE ADAMS, THE VIRGINIAN, and THE YELLOW GIRL.

- t. King Vidor, OH 95, by James Ursini (UCLA), 1969, January 31
Transcript [Digitized]

Discusses his work on DUEL IN THE SUN, and working with David O. Selznick's attention to detail, and a disagreement between Vidor and Selznick. Talks about issues associated with Technicolor and with the Hays Code. Discusses working with Lillian Gish, Jennifer Jones, and Gregory Peck and his various films including RUBY GENTRY, HALLELUJAH, OUR DAILY BREAD, THE CROWD, MAN WITHOUT A STAR, LA BOHEME, NORTHWEST PASSAGE and AMERICAN ROMANCE.

- t. Hal Wallis, OH 96, by John Mahoney, date(s) unknown
Transcript [Digitized; 3 copies]

Box 56

- t. Raoul Walsh, OH 97, by Peter Bogdanovich, 1971, February 25
Transcript [Digitized]
Audio elements [Digitized]

Box 56–57

- t. Harry Warren, OH 33, by Irene Kahn Atkins, 1972, August 12, 15, 24, 28, 30; September 7 and 25; October 17 and 30; November 14, 17, 21, 29
Transcript [Digitized; 2 copies]
Audio elements [Digitized]

Discusses early days as assistant director at Vitagraph; then concentrates on his career as a prolific songwriter for Warner Brothers, 20th Century-Fox and MGM.

Box 57

Oral History Collection

t. Grant Whytock, OH 18, by Kevin Brownlow, 1969, June
Transcript [Digitized]

t. Crane Wilbur, OH 9, by Bill Smith, 1971, December 18
Transcript [Digitized]
Audio elements [Digitized]

Discusses career as actor in the serials THE PERILS OF PAULINE and ROAD O'STRIFE and his latest work as a director and writer. Mrs. Wilbur, nee Lenita Lane, is also included in the interview.

t. Crane Wilbur, OH 106, by Bill Smith, 1972, March 24
Audio elements [Digitized]

Discusses his career and making films set in prisons with Bryan Foy.

t. Michael Winner, OH. 107, 1972, June 4
Audio elements [Digitized]