Oral History Collection
on the
Performing Arts in America

MGM when returning for The Tender Trap; memories of A Cold Wind in August and Kid Galahad with Elvis Presley; experiences doing live television; her three years on the Peter Gunn series; return to films for Lord Love a Duck and receiving the Berlin Film Festival award; last feature film The Impossible Years before semi-retirement.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: May 31, 1985

OHC
120
ALDA, Robert (1914-1986). Burlesque, film, and stage actor and singer.
His introduction to show business on "professional amateur nights"; singing usher at RKO theater in New York; joining Minsky's burlesque show in 1935, and working summers in the Catskill Mountains; touring with nightclub revues; offers of screen test by Warner Bros.; being chosen to play George Gershwin in Rhapsody in Blue and his experiences in making that film; working with Busby Berkeley in Cinderella Jones; his disenchantment with Warner Bros.; playing the role of Sky Masterson in Frank Loesser's Guys and Dolls on Broadway, and repeating it in Las Vegas; returning to Broadway in What Makes Sammy Run?; discusses his philosophy of performing.
59 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: January 3, 1978

conductor; Rescigno's difficulties as company manager for three years following Kelly's death in 1974; the transition to Plato Karayanis as director of the Dallas Opera; discusses the quality of various productions and the artists who performed in them.
46 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: April 29, 1981

OHC
164
ARONSON, Lev (1912-1988). Music teacher, Dallas Symphony Orchestra cellist.
Early years in Germany and Russia; attending law school at the University of Berlin; studying cello with Julius Klengel and other teachers in Germany; music in Berlin in the pre-Hitler days; loss of entire family during World War II; his own life in concentration camps in Germany and Russia; coming to the U.S. in 1948; moving to Dallas to become first cellist for the Dallas Symphony Orchestra; his friendship with musical director Antal Dorati; reminiscences of artistic

ecaes(vi)-2(e)4(w-2(s)-1(o(n t)-2(he)4 ti)-2(e)4ai)-6(c)4((i)-2nu)2(s) of(m
eachatayUotaTD vheriy(f)3(or)3(10n)-20(y)20 nr; his r35 TD ((t)-2(i)-2r3

(r)-1misf(u)-4(s)-5e(:)-6((O)-2ph)-14(nh)]TJ 0 Tc 0 Tw7.924 0 Td ( )Tj EMC

OHC
119
BAKER, Herbert (1920-1993). Television screenwriter.
Growing up in vaudeville theatres as the son of headliner Belle Baker; describes backstage life of vaudeville performers; his mother's experiences with Sarah Bernhardt, Irving Berlin, and the Prince of Wales; majoring in drama at Yale University and his decision to write rather than perform; writing scripts for Perry Como, Danny Kaye, and Fred Astaire's television special; head writer for four years of The Flip Wilson Show; compares working in television and in films; discusses the most professionally satisfying and frustrating moments of his career.
62 pp.

testing for the role of Scarlett in Gone With the Wind; roles in The Lacomber Affair, Father of the Bride, Father's Little Dividend; five-year stint in the television series Dark Shadows.
32 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: January 11, 1985

OHC
136
BERMAN, Pandro S(1905-1996). Motion picture producer. Outlines his Hollywood career from assistant director, head of RKO's cutting department, promotion assistant to William LeBaron and later David O. Selznick at RKO, to the head of production at RKO; producing Morning Glory in 1933 with Katharine Hepburn; producing the first Fred Astaire-Ginger Rogers starring film The Gay Divorcee, and their later hits; move to MGM in 1940, making National Velvet, Father of the Bride, The Blackboard Jungle, Cat on a Hot Tin Roof; discusses problems filming Butterfield 8 and A Patch of Blue; his function as a producer compared to today's method; his memories of Max Steiner, Irving Berlin, and Louis B. Mayer.
64 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 21, 1978

OHC
471

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

467

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

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

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

Date of Interview: July 26, 1990

OHC
65
BOX, Ves (-). Local radio personality.
Announcing and producing radio show while attending the University of Texas at Austin; sports announcer for KRIS in Corpus Christi, KTSA in San Antonio, KXYZ in Houston; sports announcer for KRLD in Dallas, eventually becoming chief announcer, President and General Manager; live television sports announcing; innovations in radio throughout the years.
43 pp.
Terms of Use: Open
Interviewer: Sarah Roby
Date of Interview: December 15, 1977

OHC
46
BOYD, Jim (-). Country-western singer-performer.
Growing up on a farm near Bonham, Texas; buying his first guitar from a Montgomery Ward catalogue for $3.75 in 1926 and teaching himself to play; moving to Dallas with his family during the Depression in 1929; first professional job on station WRR in Dallas in 1932; forming his own band and playing for open-air Saturday night dances; introducing the electric guitar into country-western bands; first RCA recording in 1934 with brother Bill Boyd playing "Under the Double Eagle," followed by "Ridin' on a Humpbacked Mule"; joining the Light Crust Doughboys in 1938, playing acoustical bass; traveling and playing as one of the Hillbilly Boys on Governor W. Lee O'Daniel's campaigns for governor and senator; appearing in the film Tumbleweed Trail with his brother, Bill Boyd; on local television with his band on Saturday Night Shindig; discusses the increase in popularity of country-western music through the years.
46 pp.
Terms of Use: Open
Interviewer: Stephen R. Tucker
Date of Interview: May 7, 1974

OHC
386
BRACKEN, Eddie (1920-2002). Actor-comedian.
Beginning as a singer as a child; appearing in the Our Gang silent film series at age eight; professional Broadway debut in The Lottery, followed by The Man on Stilts; gag writer for Bob Hope in his early years; first big hit in Brother Rat for George Abbott; then Rodgers and Hart's Too Many Girls, leading into a contract with Paramount Pictures; memories of Hollywood's Golden Era and stars Mickey Rooney, Judy Garland, Joel McCrea, Betty Hutton; directors William Wellman, David Butler, Cecil B. DeMille, and Preston Sturges; experiences filming Caught in the Draft with Bob Hope; The Fleet's In with William Holden, Miracle of Morgan's

Creek, Hail the Conquering Hero, Out of This World, and Girl from Jones Beach with Ronald Reagan; back to Broadway for The Seven Year Itch and Shinbone Alley.
53 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 31, 1986

OHC
212
BRISSON, Frederick (1915-1984). Broadway-Hollywood producer.
Growing up in Denmark and early fascination with theater; first independent picture, Two Hearts in Three Quarter Time; making

Houseman in Otello and Tosca; memories of Lawrence Kelly, Nicola Rescigno, Magda Olivero, Jon Vickers, Elisabeth Schwarzkopf, and Joan Sutherland.
96 pp.
Terms of Use: Open
Interviewer: Mary Plunkett
Dates of Interviews: April 20, 1979 & May 5, 1979

OHC
36
BROUNOFF, Zelman (1909-). Violinist, Associate Concertmaster Emeritus, Dallas Symphony Orchestra.
His introduction to the violin at age eleven; studying with Walter Fried of the Dallas Symphony and later with Michael Press at Michigan State College; joining the Dallas Symphony Orchestra as violinist in 1926 under Paul Van Katwijk; discusses his fifty-three year tenure with the Dallas Symphony, its conductors, guest artists, and financial difficulties.
45 pp.
Terms of Use: Open
Interviewer: Jody Potts
Date of Interview: February 13, 1979

OHC
100
BROWN, Nat I. (1887-). Film publicist.
His early childhood in Seymour, Indiana, and leaving home at age fourteen; after a stint in Alaska, returning to San Francisco in 1907 and starting the American Theater Curtain and Supply Company; selling out in 1910, moving to New York City and making single-reel films for sale abroad; setting up the first film projection room on Times Square; move to Hollywood and establishing a fully equipped studio for independent film producers; working for Cecil B. DeMille, memories of the Pickford family.
26 pp.
Terms of Use: Open

production of The Seven Year Itch with Tom Ewell; live performances on television; featured in the series My Favorite Husband and Norman Lear's All That Glitters; working on the film Rosie with Rosalind Russell; relationship with director Stanley Kramer on Bless the Beasts and the Children; her articles, book reviews, and political papers.
46 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 8, 1983

OHC
177
BRUCE, Carol (1919-2007). Actress, singer.
Beginning her professional career as a singer with Lloyd Huntley's dance band; her first Broadway appearance in George White's Scandals of 1939; creating the role of Beatrice in Louisiana Purchase in 1940; her brief Hollywood experience; playing Julie in a revival of Show Boat in 1946, and Vera Simpson in the London production of Pal Joey in 1954; her many auditions and final acceptance for the role of Signora Fioria in Do I Hear a Waltz?; discusses her late0-1.15 TDsS-1-14(an)-4(ce b)-14(an)-4(Td [(l)-)c 0 Tw 1d ( )k [(l)(d)-4(f)-1(h)-4(i)-6(15 TD)-p( )Tj -0
xo()-4(d)-J

Warner Bros., Gold Is Where You Find It; recollections of Hal Wallis and Busby Berkeley; memories of making Virginia City, Santa Fe Trail, Dodge City, and The Oklahoma Kid with James Cagney and Humphrey Bogart; his working relationship with Mike Curtiz; memories of Ronald Reagan as an actor; memories of Knute Rockne, All American, Dive Bomber, Mission to Moscow, Yankee Doodle Dandy; recollections of cameraman James Wong Howe and choreographer LeRoy Prinz; turning to producing as a means of "protecting" his scripts; working with Raoul Walsh on Gentleman Jim; the advantage to a writer of having a stock company of actors available; memories of Confidential Agent with Charles Boyer, Lauren Bacall, and Peter Lorre; working with Bette Davis on Jezebel; producing Devotion and Life with Father; his move from Warner Bros. to Universal and making Rogues' Regiment, Deported, and Bright Victory; the effects of McCarthyism and television on Hollywood; his experiences working in England; writing the script for Elvis Presley's first film, Love Me Tender; writing and producing From Hell to Texas; his friendship with William Faulkner.
61 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 23, 1988

OHC
56
BURK, Ann (-). Voice student.
Growing up in Tyler, Texas and developing an interest in music as a child; attending dance classes with Sandy Duncan and Tommy Tune; majoring in music at North Texas State University; her love of opera; moving to New York City and studying voice with William Hermann; memories of ballet classes with Nicholas Orlav; performing at Hunter College in The Crucible.
17 pp.
Terms of Use: Open
Interviewer: Sally Cullum
Date of Interview: February 20, 1984

OHC
370
BURNS, Lillian (1903-1998). Former MGM drama coach.
Her early dramatic training with Dame Lilian Baylis; going to MGM in 1936 as drama coach; her method of developing young actors both dramatically and personally; views on the big studio system; the MGM publicity department under Howard Strickling, the family aura of that studio; to Columbia after leaving MGM as Harry Cohn's executive assistant; memories of working with Judy Garland, Mary Martin, and Debbie Reynolds.
34 pp.
Terms of Use: Open

OHC
110
BUTTONS, Red (1919-2006). Burlesque, television comedian and film actor.
Tells of singing on street corners in New York City as a child; performing in the Catskill Mountains as a teenager; being signed by Harold Minsky to play the Gaiety Theatre in New York; traveling the Western Wheel circuit; working in the last burlesque show in New York, Wine, Women and Song, with Margie Hart; appearing in Winged Victory while in the Air Force during World War H; Barefoot Boy With Cheek for George Abbott on Broadway; his success on television in The Red Buttons Show; receiving the Academy Award for his performance in the role of Sergeant Kelly in Sayonara; discusses making Hatari in Africa for Howard Hawks; They Shoot Horses Don't They? with Jane Fonda.
43 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: January 4, 1977

OHC
265
BUZZELL, Edward (1897-1984). Film director.
Performing in vaudeville as a youth; becoming a Broadway star; moving to Hollywood to work in movies; comparison of major studios; his work

OHC
91
CALDWELL, Jack (1904-1977). Organist.
Studying the organ as a young boy growing up in Dallas; first professional work at the Hope Theater (later the Melba), playing background music for silent films; early years playing three shows a day seven days a week; leaving Dallas for New York and traveling for the Link Organ Company as a demonstrator; performing in vaudeville with Ben Bernie's band and Houdini; union violence during this period; memories of organists Jesse and Helen Crawford; end of featured organist with the advent of sound films; forming his own band; headliner at the Dallas Athletic Club from 1937 until shortly before his death.
49 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: January 22, 1975

OHC
325
CAREY, Harry, Jr. (1921-2012). Character actor.
Growing up on a ranch in Southern California as the son of a famous actor; associating with his father's friends—Big Boy Williams, Hoot Gibson, William S. Hart—at an early age; debut in films with a bit part in Pursued, leading to a role in Red River with John Wayne, work for John Ford in Three Godfathers, followed by She Wore a Yellow Ribbon; memories of the Ford "stock company": John Wayne, Ward Bond, and Victor McLaglen; experiences filming Copper Canyon, Rio Grande, Island in the Sky, The Long Gray

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

20
CHERRY, James O. (1897-1980). Retired Dallas city manager of Interstate Theater Circuit. Recalls beginning of show business career in 1910 as movie projectionist in Columbia, Tennessee; move to Dallas in 1921 as manager of Crystal Theater; describes experiences as assistant manager of Palace Theater during era of stage presentations; merger of Paramount Publix and Interstate Circuit; changing trends in physical structure of theaters and attendance. Includes taped interview for KRLD radio's Comment.
50 pp.
Terms of Use: Open
Interviewer: Dennis Hillman
Date of Interview: March 9, 1974
24

OHC
6

OHC
480
CONDON, Richard (1915-1996). Novelist/film publicist.

Broadway in 1953 and a role in the musical Can-Can for eighteen months; starring in Tall Story for Lindsay and Crouse; in radio

OHC
165
COWAN, Roy (1898-). Actor, Dallas Little Theater.
Growing up in Brooklyn and performing in local theaters; coming to Dallas during World War I and joining an amateur church theater group; the formation of the Dallas Little Theater by Oliver Hinsdell in 1923 and his participation as an amateur actor; winning the Belasco Cup in 1926 in the National Little Theater Tournament with El Christo; discusses the importance of the little theater movement on the community, and its demise during the Depression.
32 pp.
Terms of Use: Open
Interviewer: Jody Potts
Date of Interview: April 17, 1979

OHC
230
CRAIG, David (1923-1998). Vocal coach.
Early life in New York and decision to pursue a musical career; his views regarding the education and training of performers; recalls "magic moments" in theater and working with George Abbott, George Kaufman, and Ira Gershwin; comments on the personality and work of his wife, comedienne Nancy Walker; compares present-day musical theater to earlier trends; discusses his approach to teaching and his [illegible]

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

OHC
237
CURTIS, Jeanne ().- Friend of actress Linda Darnell.
Meeting Linda Darnell on the set of Unfaithfully Yours; observations on Linda's relationship with her parents, Roy and Pearl Darnell; Linda's marriages to Peverell Marley, Philip Liebmann, and Robby Roberson; acting as Linda's unofficial business manager through various financial crises; Linda's feeling of being pushed into show business by her mother; Linda's love for cooking; Linda's relationship with her adopted daughter, Lola Marley; involvement with Linda's nightclub act and also Linda's last film, Black Spurs; her account of the fire which claimed Linda's life; taking responsibility for Lola after her mother's death; Linda's charity work with the Kidney Foundation and Girls Town of Italy.
216 pp.
Terms of Use: Restricted
Interviewer:

Schary;

her financial and health problems, marriages and love affairs; affect of his sister's career on his life; his adult years as Vivien Leigh's secretary, and life in London.
105 pp.
Terms of Use: Restricted
Interviewer: Ronald L. Davis
Date of Interview: March 12, 1983

OHC
196
DARNELL, Linda (1921-1965). Reflections on.
Memories of Dallas actress Linda Darnell shared by her relatives, schoolmates, neighbors, and teachers from her Dallas childhood; education, early theatrical experience, and rise to fame in

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

OHC
101
DAVIS, Ann B. (1926-2014). Stage, film, and television actress.
Tells of early training with traveling tent shows in Pennsylvania, one-night stands and appearances at the Cabaret Concert in California; first break playing role of Schultzy in The Bob Cummings Show; Alice in The Brady Bunch; taking over Carol Burnett's role in Once Upon a Mattress; touring in No, No, Nanette; compares performing in the early days of television with present techniques, as well as acting in films (Lover Come Back, A Man Called Peter) as opposed to performing in television; discusses her views on comedy as a craft and her overall philosophy of performing.
54 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview April 2 1975

OHC
275
DAVIS Madelyn (1921-2011) and CARROLL Bob (1918-2007). Radio and television writers, producers.
First collaboration as staff writers for CBS Radio; their many years with Lucille Ball on her radio program My Favorite Husband and her highly successful television series I Love Lucy and Here's Lucy difficulties with programs sponsors in the early television years writing for the series The Mothers in Law single episodes of television programs such as

Storm Warning, On Moonlight Bay, and By the Light

Date of interview: August 20, 1988

OHC
45
DEASON, A.D. (1910

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

OHC
251
DIETERLE, Trudi (1931-). Friend of Calvin Darnell, Linda Darnell's brother.
Meeting Cal Darnell when they both attended Emerson Junior High School in West Los Angeles; Cal's suffering from the stigma of being "Linda Darnell's brother"; impressions of the Darnell family home, with its menagerie of pets; observations of Roy and Pearl Darnell's relationship; memories of Undeen and Monte Darnell; teenage adventures with Cal and their gang of "misfits"; Linda Darnell's relationship with her family and the impact of her stardom on the family; observations of Lola and Pev Marley; description of Linda's house on Siena Way; impressions of Philip Lieberman, Linda's second husband; Mario Flores's employ thre [(f[(F)8(l(a)4(l)-iLo7(D

53 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: March 15, 1979

OHC
193
DMYTRYK, Edward (1908-1999). Film director.
Entering the film industry at age fifteen; working as a film editor throughout the 1930s; long apprenticeship in B pictures at Columbia and RKO; recognition as a film noir director with Farewell My Lovely, Murder, My Sweet, and Crossfire; insight into personalities and techniques of key performers in his major films; philosophical discussion of his appearance before the House Un-American Activities Committee as one of the Hollywood Ten and his subsequent imprisonment; his later work: The Caine Mutiny, The Young Lions, Raintree County, and The Carpetbaggers.
201 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: December 2, 1979

OHC
13
DOLSON, Carl “Pappy” (1896-1979). Dallas nightclub entrepreneur and agent for exotic dancers.
Gives his early recollections of burlesque and stock companies his first clubs in Dallas La Boheme and Pappy’s 66; partnership with Abe Weinstein in Abe and Pappy s Club discusses syndicate and gambling in Dallas in early 30s; Dallas nightlife in the 20s, during the Depression and World War II long managerial association with stripteaser Candy Barr; charity workciat12(e)4-6(o)-on w srah(e)4(a

Gene Kelly; memories of Bob Fosse; directing such musicals as Seven Brides for Seven Brothers, The Pajama Game, and Damn Yankees, as well as Charade, Indiscreet, and Bedazzled; his thoughts on the contemporary state of screen musicals.
49 pp.
Interviewer: Ronald L. Davis
Date of Interview: August 9, 1983

OHC
290
DONNELL, Jeff (1921-1988

Studying at the Seattle Repertory Playhouse; working as a radio announcer in San Francisco; starring in the live radio show, The P

Date of Interview: January 8, 1

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

OHC
351
ECKART, William (1920-1993). Scenery and costume designer.
Involvement with theater activities as an undergraduate at Tulane and meeting his future wife and colleague; to Yale Drama School after a stint in the army, then immediately to New York; passing the exam for the United Scenic Artists union in 1948 and work in the rapidly expanding television industry; first theater work with wife Jean in summer stock at Westport, designing Glad Tidings with Melvyn Douglas and taking the show to New York; description of method of collaboration with wife in designing; series of plays for Herman Shumlin, then Oh, Men! Oh, Women! with Franchot Tone; designing their favorite show, The Golden Apple; his assessment of productions Portrait of a Lady with Jennifer Jones, Damn Yankees for George Abbott, Marc Blitzstein's Reuben, Reuben, and Li'l Abner; going to Hollywood for film versions of Pajama Game and Damn Yankees at Warner Bros.; back on War

10
EWELL, Tom (1909-1994). Stage, screen, radio and television actor.
Recalls stock company experience with Mrs. Leslie Carter; first Broadway appearance in They Shall Not Die and first movie The Kid From Kansas; comedy success in John Loves Mary; stage and film role in The Seven Year Itch; expresses nostalgia for early days; discusses personages in the theater; discusses his view of himself as actor.
29 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: January 24, 1974

OHC
84
FABRAY, Nanette (1920-). Stage, television, film actress.
Winning a dance contest in Los Angeles at age four; working as a child performer on the vaudeville circuit; contract with Warner Bros.; starlet grooming there; making Elizabeth and Essex with Bette Davis and Errol Flynn; Broadway productions of Meet the People, Let's Face It, and By Jupiter; replacement for Celeste Holm in Bloomer Girl; Broadway production of High Button Shoes; making Band Wagon at MGM; Love L directed by Elia Kazan; appearing in the short-lived Berlin musical Mr. President; working with Sid Caesar on television series Caesar's Hour; revival of Wonderful Town at the Dorothy Chandler Pavilion in Los Angeles.
82 pp.
Terms of Use: Restricted
Interviewer: Ronald L. Davis
Dates of Interviews: August 5, 12, 1975

OHC
280
FAIRBANKS, Douglas Jr. (1909-2000). Stage, screen actor.
Growing up in a family much in the public eye; living with his mother and being educated in Europe; his first movie, Stephen Steps Out, at age thirteen; his first major recognition in Stella Dallas; estrangement from his father and infrequent visits to Pickfair; fondness for silent films; appearing on the stage in Young Woodley; making A Woman of Affairs with Lionel Barrymore; boosting his career with The Dawn Patrol, Little Caesar, Outward Bound, Scarlet Dawn, and The Life of Jimmy Nolan; writing titles for silent films, also articles for Vanity Fair and Esquire; working with Ethel Barrymore on The Old Lady Show Her Medals; appearing in Morning Glory with Katharine Hepburn; memories of Charlie Chaplin; marriage to Joan Crawford; eventual reconcilation with his father; touring the Gertrude Lawrence in The Winding Journey and Moonlight is Silver; forming his own production company in England and making the Amateur Gentleman; back to the U.S. for The Prisoner of Zenda; his friendship with Laurence Olivier; co-producing Angels Over Broadway; helping organize the William Allen White Committee; named President Roosevelt's envoy to Latin America; making Sinbad the Sailor after five-and-a-half year stint in the military; recreating his own company and making The Exile; That Lady in

Fairbanks Presents and U.S. Steel Hour; memories of Linda Darnell; appearing in My Fair Lady on the stage; touring in The Pleasure of His Company; revival of Present Laughter at the Kennedy Center; his physical preparation for movie roles; his more recent work in Ghost Story; reflections on the big studio system.
136 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Dates of Interview: October 7, 12, 14, 1982

OHC
143
FENNER, Julia Hogan (1893-). Actress, Dallas Little Theater.
Her training with Franklin Sargent at the American Academy of Dramatic Art; return to Texas and her association with the Dallas Little Theater from 1923 to 1935; playing the lead in their productions of Jane Clegg, Candida, Hedda Gabler, Camille, and The Bearers; traveling to New York with the cast of Judge Lynch in 1924 and winning the Belasco Cup in the National Little Theater Tournament; memories of director Oliver Hinsdell and Broadway producer David Belasco. Includes 1977 reunion of the Dallas Little Theater.
48 pp.
Terms of Use: Open
Interviewer: Jody Potts
Date of Interview: April 27, 1977

OHC
333
FIELD, Ron (1934-1989). Choreographer, director.
Making his Broadway debut in Lady in the Dark with Gertrude Lawrence; studying dance with George Balanchine; working as a dancer in the musicals Seventeen, Gentlemen Prefer Blondes. Carnival in Flanders. Kismet, and The Boy Friend; memories of the Jack Cole Dancers; choreographing Anything Goes on Broadway; on Broadway choreographing such shows as Nowhere to Go But Up, Cafe Crown, and show Boat; winning a Tony for his work on Cabaret; memories of Hal Prince and Lotte Lenyya; memories of Zorba, Applause, On the Town, Mack and Mabel, King of Hearts, and Peter Pan.
42 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: January 8, 1985

OHC
127
FIEDLER, Arthur (1894-1979). Symphony orchestra conductor.
Studying at the Royal Academy of Music in Berlin before World War I and returning to the United States before the outbreak of war; joining the Boston Symphony Orchestra and his

recollections of German conductor Karl Muck; the anti-German sentiment in America during World War I and his experiences as a suspected spy; organizing the Boston Esplanade Concerts in 1929; taking over the Boston Pops Orchestra in 1930; discussion of problems involved in television concerts; memories of George Gershwin.
25 pp.
Terms of Use: Open
Interviewer: Ann Burk
Date of Interview: September 19, 1974

OHC
478
FITZSIMONS, Charles (1924-2001). Producer.
The subject of this interview is director John Ford. Recalls meeting Ford in Ireland in 1951 just prior to shooting The Quiet Man; discusses Ford's work on The Last Hurrah, The Quiet Man, She Wore a Yellow Ribbon and others; his working relationship with Fitzsimon's sister, Maureen O'Hara; Western films; his view of Ford as a deliberately directed character and his sensitivity as an artist.
39 pp.
Terms of Use: Restricted
Interviewer: Ronald L. Davis
Date of Interview: January 8, 1991

OHC
253
FLORES, Maria (-). Employee and friend of actress Linda Darnell.
Meeting Linda Darnell in New Mexico in 1953 and being employed by her; description of Linda's New Mexico ranch; Linda's decision to give up with ranch when she married Philip Liebman; moving to California with Linda; personal assessment of Liebman; Linda's involvement with Girl's Town in Italy; serving as Linda's personal prompter for stage appearances; Linda's generosity, leading to exploitation by friends and associates; her marriage to Robby Robertson; touring with Linda in her nightclub act with Thomas Hayward; Linda's relationship with her family; her "private" personality; memories of Linda's daughter Lola; Linda's passion for cooking, reading, and writing letters; her relationship with Joseph Mankiewicz; Linda's love for Italy; her reclusiveness in later years; observations of Dr. Philip Kalavros; terminating her employment with Linda Darnell in 1962; Linda's political and religious views; her involvement with charity work.
49 pp.
Terms of Use: Restricted
Interviewer: Ronald L. Davis
Date of Interview: August 20, 1983

OHC
285

FOCH, Nina (1924-2008). Actress.
Coming to America at age eight from the Netherlands; following in her mother's footsteps as an actress and studying with Stella Adler; screen test for Warner Bros., a six-month contract with that studio and being dropped after two months; contract with Columbia Pictures on the strength of that same test and remaining there for seven years; problems faced as a young girl growing up in Hollywood; her first important success in My Name is Julia Ross, bringing her the lead in John Loves Mary on Broadway; going back to New York after her contract with Columbia and starting another career, appearing in Twelfth Night and King Lear; roles in An American in Paris, Executive Suite; live television dramas on Studio One and Pulitzer Prize Playhouse; her work with the American Shakespeare Festival; directing Tonight at 8:30 on Broadway; her five years as a faculty member with the American Film Institute.
40 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 16, 1983

OHC
163
FONTAINE, Joan (1917-2013). Actress.
Recalls her early Hollywood years as a young contract player at RKO, starring with Fred Astaire in Damsel in Distress; working and learning from George Cukor in The Women; signing with David O. Selznick for the lead in Rebecca; her Academy Award-winning role in Suspicion; making The Constant Nymph with her favorite leading man, Charles Boyer; Jane Eyre with Orson Welles; The Emperor Waltz with Bing Crosby; forming Rampart Productions with husband William Dozier to make Kiss the Blood Off My Hands and Letter from an Unknown Woman; her experiences filming Tender Is the Night; discusses her own approach to acting.
37 pp.
Terms of Use: Closed
Interviewer: Ronald L. Davis
Date of Interview: April 12, 1979

OHC
157
FOOTE, Bruce (1910-1987). Singer.
His training in voice at Syracuse University, and traveling through Europe with a college band; doing ensemble work in films during the summers of 1936 and 1937, and studying with Nelson

FOOTE, Horton (1916-2005). Playwright
Wanting to be an actor as a boy growing up in Wharton, Texas; studying at the Pasadena Playhouse; working in summer stock in Martha's Vineyard before moving to New York; becoming a member of the American Actors Theatre and studying with Mary Hunter Wolf; writing his first full-length play, Texas Town; directing his second play, Out of My House; directing at Sanford Meisner's Neighborhood Playhouse and working with Martha Graham; writing the ballet Daisy Lee for Valerie Bettis; his collaborations on dance-theater pieces; establishing a theater workshop with Vincent Donehue in Washington, D.C.; writing for television's The Gabby Hayes Show, Philco Playhouse, and Playhouse 90; memories of Paddy Chayefsky; thoughts on the television, stage, and film versions of The Trip to Bountiful; writing of the screenplays for Storm Fear, To Kill a Mockingbird, Baby, the Rain Must Fall, Tomorrow, and Tender Mercies; memories of William Faulkner; his cycle of nine plays, The Orphan's Home.
68 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: November 10, 1987

OHC
482
FORD, Dan (-). Assistant director. The subject of the interview is his grandfather, director John Ford.
His most vivid boyhood memories of spending him at Ford's Field Photo farm; recalls being on his movie sets as well as on location at Monument Valley; relationship with his grandfather as an adult; assessment of Ford's personality, his sensitivity, his Irish legacy, and his marriage and family life; discusses Ford's film Grapes of Wrath, The Quiet Man, and The Informer; his strengths as a filmmaker.
51 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 16, 1991

OHC
472
FORD, Glenn (1916-2006). Actor.
Starting as a stage manager on Broadway and the West Coast and understudying all the roles; testing at Twentieth Century-Fox and a part in Heaven With a Barbed Wire Fence; signing with Columbia Pictures and remaining there for ten years, then going to MGM for ten years; his relationship with Harry Cohn; making three films at the same time; making Gilda; Love of Carmen with Rita Hayworth; A Stolen Life with Bette Davis; memories of Fredric March.
18 pp.
Terms of Use: Restricted
Interviewer: Ronald L. Davis
Date of Interview: June 2, 1990

OHC
340
FORREST, Sally (1928-2015). Dancer-actress.
Early training in ballet in San Diego; moving to Los Angeles after high school and working as a chorus girl at MGM, advancing to assistant dance director; working with Robert Alton on The Pirate and The Kissing Bandit; first acting role in Not Wanted with Ida Lupino directing, followed by Mystery Street, Vengeance Valley and Never Fear; first dancing role as a star in Excuse My Dust and memories of choreographer Hermes Pan; again working with Ida Lupino in Hard, Fast and Beautiful at RKO and recollections of studio head Howard Hughes; Broadway debut as the lead in The Seven Year Itch; describes her work in live television and at Las Vegas.
30 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: May 22, 1985

OHC
362
FOWLER, Gene, Jr. (1917-1998). Film editor-director.

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

OHC
425
GARLAND, Beverly (1926-2008). Actress.
Performing at the Glendale (California) Little Theater as a child; moving with her family to Phoenix and performing there with the Little Theater and on live television shows; making her first movie, D.O.A.; appearing in the live television series Mama Rosa; making movies such as The Petrified Forest and The Desperate Hours, as well as the B movies New Orleans Uncensored. The Steel Jungle, Swamp Woman, Gunslinger, Miami Story, and The Alligator People; memories of Roger Corman; playing Bing Crosby's wife on television's The Bing Crosby Show and later Fred MacMurray's wife on My Three Sons; her further appearances in feature films, including Pretty Poison, The Mad Room, Where the Red Fern Grows, and Sixth and Main; her involvement with her family in the operation of the Beverly Garland Hotel.
45 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis

25 pp.
Terms of Use: Open
Interviewer: Carole Cohen
Date of Interview: April 11, 1974

OHC
147
GEER, Will (1902-1978). Stage, screen, and television actor.
His early days in the theater touring with Minnie Maddern Fiske's repertory company; memories of Mrs. Fiske as Becky Sharp; joining the Federal Theater Project during the Depression and playing Mr. Mister in Marc Blitzstein's controversial The Cradle Will Rock; touring the California migratory camps with Woody Guthrie during the Dust Bowl era; being chosen by John Steinbeck to play Slim in Of Mice and Men; the Blacklist period for American Actors.
35 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 29, 1975

OHC
295
GELBART, Larry (1923-2009). Dramatic author.
Beginning his comedy writing while still in high school and contributing to Danny Thomas' radio show; signing with William Morris Agency at age sixteen and receiving a spot on the staff of Duffy's Tavern; working with Abe Burrows on the Joan Davis Show; experiences as staff writer for four years with Bob Hope; learning to write sketches on The Red Buttons Show; working with Sid Caesar, Mel Brooks, Neil Simon, Carl Reiner, and Howard Morris on Caesar's Hour; difficulties during the book for A Funny Thing Happened on the Way to the Forum and getting the show produced; screenplays for The Notorious Landlady and Not With My Wife, You Don't!; creating the 10(f)3(out(i)-2(W)-6(i)-2-5nn)-22t u(a)44( )book fored; scre0(10(5, C)-*)4(d*)-2(
wryg t

Company; work in the subway circuit with role in original company of Guys and Dolls; first choreography for Seventh Heaven; dancing in Pajama Game with Carol Haney and Bells are Ringing with Judy Holliday; assisting Jerome Robbins on West Side Story; his work in television on the Ed Sullivan Show and Perry Como Company; working with Judy Garland; Unsinkable Molly Brown on Broadway and in the film; recollections of Irving Berlin's Mr. President; choreographing Annie.
71 pp.
Terms of Use: Restricted
Interviewer: Ronald L. Davis
Date of Interview: June 2, 1986

OHC
377
GIFFORD, Gail (-). Motion picture publicist.
Move to California from Michigan as a teenager; brief fling at acting with Madame Catman School of the Theatre before attending UCLA and Northwestern; first association with films in stenographic pool at Columbia and assignment to publicity department for nine years; describes the Columbia publicity department in the 1930s and working with Rita Hayworth, Janet Blair, William Holden, Rosalind Russell, Jean Arthur, and Glenn Ford; compares publicity methods of the Golden Era of Hollywood with today's situation; memories of Columbia Studio head Harry Cohn; leaving Columbia in 1945 and joining an independent publicity office, then to Universal in 1951 and her twenty-year tenure there; promotional tours to Argentina, Paris, and Mexico; changes at Universal with takeover by MCA and shift to television production.
50 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 20, 1986

OHC
148
GISH, Lillian (1893-1993). Stage and film actress.
Appearing on the stage at age six with Sarah Bernhardt; meeting Mary Pickford at Biograph Studios; making her first silent film, The Unseen Enemy, for D.W. Griffith; her experiences in filming The Birth of a Nation, Orphans of the Storm with sister Dorothy, The Wind with Ronald Colman; her last silent films, La Boheme and The Scarlet Letter in 1926; the beginning of sound and her return to the stage; discusses her later films Duel in the Sun and A Wedding; memories of Mary Pickford, David Belasco, Irving Thalberg, and D.W. Griffith.
34 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: January 4, 1979

OHC

Coming to Monument Valley in 1923 with her Indian trader husband; becoming friends with the Navajos; persuading John Ford to come to Monument Valley in 1938 to film Stagecoach; discusses their relationship with Ford, the casts and crews on later films Fort Apache, My Darling Clementine, Cheyenne Autumn, She Wore a Yellow Ribbon, and The Searchers.
29 pp.
Terms of Use: Restricted
Interviewer: Ronald L. Davis
Date of Interview: September 13, 1991

OHC
411
GOULET, Robert (1933-2007). Singer-actor.
Singing for family and friends as a child in Canada; knowing in high school that he wanted to be a professional singer; scholarship to the Royal Conservatory of Music in Toronto, studying opera; playing in stock companies throughout Canada in South Pacific and Finian's Rainbow; first U.S. performances in Warren, Ohio in Pajama Game and Bells Are Ringing; describes how the role of Lancelot in the Broadway production of Camelot came about, memories of Moss Hart and Lerner and Loewe, Richard Burton and Julie Andrews; his film work in Honeymoon Hotel and I'd Rather Be Rich; television series The Blue Light, and TV musicals Brigadoon, Carousel, and Kiss Me, Kate; back to Broadway and Tony Award for The Happy Time; touring in I Do, I Do; his current tour with South Pacific.
36 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: October 15, 16, 1987

OHC
92
GRANVILLE, Bonita (1923-1988). Film actress and television producer.
Recalls beginning in motion pictures at the age of seven in Westward Passage; education by tutors on studio sets until age eighteen; reading for her role of the brat in These Three for Samuel Goldwyn; working with directors William Wyler, John Ford, Edmund Goulding, and King Vidor; making Nancy Drew series; marriage and retirement from film; discusses later work as television producer of Lassie series; views on her career as a child actress.
39 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 4, 1976

OHC
266
GRAY, Coleen (1922-). Actress.
Coming to California during World War II, working first as a waitress, then as a typist; joining

a little theater group in Los Angeles; being contacted by an agent who took her to Twentieth Century-Fox; first film break in Red River with John Wayne, followed by Kiss of Death for Henry Hathaway; making Nightmare Alley with Tyrone Power; her previous appearances in the short lived Broadway play Leaf and Bough, followed by the joy of Riding High with Bing Crosby;

Born in New York City; studying piano at an early age and beginning to compose; attending Horace Mann School; memories of George Gershwin, Gertrude Lawrence, and Jerome Kern;

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

OHC
128
GREY, Joel (1932-). Stage and screen actor performer.
Growing up as the son of well comedian Mickey Katz; theatrical training at the Cleveland Playhouse; performing with his father in the Borscht Capades; early television appearances with Eddie Cantor and December Bride; New York debut in in The Littlest Revue; touring in Stop the World, I Want to Get Off; discusses creating the role of M.C. in Cabaret on Broadway and the transferal to film; playing George M. Cohan in George M on the stage and later as a television

46 pp.
Terms of Use: Open
Interviewer: Dennis Hillman
Date of Interview: March 7, 1974

OHC

73 pp.
Terms of Use: Open
Interviewer: Carole Cohen
Dates of Interviews: September 19, 20, 1974

OHC
188
HAYES, Helen (1900-1993). Actress.
Her first appearance in stock at age five and her Broadway debut at eight in Old Dutch for Lew Fields; touring with John Drew in The Prodigal Husband; becoming a star at twenty-two in Clarence and To the Ladies!; her leading roles in What Every Woman Knows and Coquette; preparing for her roles in Mary of Scotland and Victoria Regina; her first successes, The Sin of Madelon Claudet and A Farewell to Arms; memories of George Kaufman, Maxwell Anderson, and her husband, playwright Charles MacArthur.
43 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: October 19, 1979

OHC
202
HAYWARD, Thomas (1920-). Metropolitan Opera tenor.
Growing up in Kansas City in a musical family, moving to New York in 1943 and vocal training with Enrico Rosati, Frank La Forge, and Renato Bellini; winning the Metropolitan Opera Auditions in 1943 and his debut at the Met as Tybalt in Romeo and Juliet; his seven years at the Met; memories of Mario Lanza, Dorothy Kirsten, Lawrence Tibbett, Jussi Bjoerling, Edward Johnson, and Rudolf Bing; singing leading and secondary roles in Otello, Pagliacci, Manon Lescaut, Faust, La Traviata, Rigoletto, and Tosca; leaving the Met in 1960 for a nightclub tour with screen actress Linda Darnell; his association with Southern Methodist University since 1964

26 pp.
Terms of Use: Open
Interviewer: Ann Burk
Date of Interview: July 29, 1975

OHC
243
HEALY, Mary (1918-2015). Singer-actress.
Growing up in New Orleans; working at the Twentieth Century-Fox Film Exchange and singing at the Roosevelt Hotel; meeting Ivan Kahn and traveling to Hollywood for a screen test; memories of actress Linda Darnell; acting in films and marriage to actor Peter Lind Hayes; working in radio and television.
39 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: October 2, 1982

OHC
257
HEDREN, Tippi (1935-). Film actress.
Tells of modeling career and posing for commercials; receiving contract to appear in Alfred Hitchcock's movie The Birds and additional film roles; discusses personalities and directing techniques of Alfred Hitchcock and Charlie Chaplin; her interest in animals.
21 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 24, 1982

OHC
345
HENREID, Paul (1907-1992). Actor/director.
As a young actor with Max Reinhardt's company in Vienna; to London stage for The Jersey Lily and first film Goodbye, Mr. Chips; Broadway debut in Flight to the West; contract with Warner Brothers and making Now Voyager with Bette Davis; memories of Casablanca and co-stars Ingrid Berman and Humphrey Bogart; acting in and producing The Spanish Main; experiences doing live television with Claudette Colbert in One Coat of White; first directing effort in For Men Only.

OHC
283
HENDERSON, Florence (1934-). Singer-actress.
Growing up in the midwest; studying drama at the American Academy in New York; being cast in Wish You Were Here by Joshua Logan; playing Laurey in Oklahoma!; starring in Fanny on

Broadway with Walter Slezak; television work, like The Tonight Show and Dean Martin Show; television version of Little Women with Margaret O'Brien and Joel Grey; playing Maria in the national company of The Sound of Music; doing Noel Coward's The Girl Who Came to Supper on Broadway; in the Lincoln Center revival of South Pacific; being cast in television's Brady Bunch while overseas filming Song of Norway; her experience with a long-running television series.
30 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 18, 1983

OHC
185
HENDRICKS, Bill (ca. 1906-). Film publicist.
His early career handling advertising and publicity for Warner Bros. theaters; joining Warner Bros. Studios after World War II as a film publicist and eventually becoming publicity director; his later work as head of Warner's cartoon division; his experiences promoting starlets Virginia Mayo, Janis Paige, and Doris Day; promotional campaigns on The Beast from 20,000 Fathoms, White Heat, House of Wax, and Giant; recollections of Humphrey Bogart, Jack Warner, Louella Parsons, and Mario Lanza.
43 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 26, 1979

OHC
74
HENNING, Paul (1911-2005). Radio and television writer.
Singer and script writer at KMBC in Kansas City in 1930s; move to Chicago in 1937 to write for Fibber McGee and Molly Show; transition from radio to television with Burns and Allen Show in 1949; writing television shows Bob Cummings Show, Beverly Hillbillies, Petticoat Junction; producing Green Acres for television; writing Love Come Back for movies with Stanley Shapiro; discusses rural humor and secret of successful television shows.
42 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 19, 1975

OHC
77
HENNING, Ruth Barth (1913-2002). Radio actress and broadcast script writer.
Recalls career as radio actress and continuity writer at KMBC in Kansas City in 1930s; move to Chicago as freelance radio actress; doing commercials on WLS and WGN in Chicago; in

Don Winslow of the Navy and script writer with NBC in Chicago; discusses life in Hollywood as wife of radio-televisionwriter Paul Henning, creator of Bob Cummings Show, Beverly

HOLLAND, Joseph ( ). Actor.
Going to Europe after graduation from the University of Richmond and being accepted by the Royal Academy of Dramatic Art; returning to New York in 1934 and bit part in Romeo and Juliet with Katharine Cornell and Orson Welles, followed by a role in Parnell; joining Orson Welles as one of the original members of Mercury Theater; describes the Mercury's modern dress production of Julius Caesar and Welles' abilities as actor and director; association with John Houseman and Marc Blitzstein; experiences in radio with Mercury Theater of the Air; return to Broadway in Swingin' the Dream, a musical version of Midsummer Night's Dream; servic

in 1929; impression of Miss Hockaday; memories of Hockaday Travels; to Europe; visiting Gertrude Stein and Alice B. Toklas in Paris.
61 pp.
Terms of Use: Restricted
Interviewer: Harriet Olmstead Weber
Date of Interview: April 24, 1978

OHC
276
HUDSON, Rock (1924-1985). Screen, television, stage actor.
Growing up in Illinois; moving to Los Angeles after a stint in the Navy; meeting Henry Willson of Selznick Studios; signing a personal contract with director Raoul Walsh; becoming a contract player at Universal Studios; making Magnificent Obsession with director Douglas Sirk; the filming of Giant in Marfa, Texas; traveling in Kenya while shooting Something of Value, in Switzerland and Italy for the filming of Farewell to Arms; first experience with comedy in Pillow Talk with Doris Day; early television appearances on The Carol Burnett Show, his long-running series, MacMillan and Wife; touring with stage versions of! Do, I Do, John Brown's Body, Camelot, and On the Twentieth Century.
53 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: Augus4 Tc 04(w)-8(e)46(h) Tw 2.93 -1.0-5(e:48(e)46(h)u48(e)46(h( )Tj 6i)-2(t)-2Sb)

281
HUNT, Marsha (1917–). Actress.
Growing up in Manhattan and attending Horace Mann School; studying acting at Theodora Irving's Studio for the Theater; working as a model in New York City; signing a contract with

Columbia; first picture, Louisiana Hayride; becoming King of B pictures at Columbia, realizing his career was not in acting; return to teaching by day and learning filmmaking at night at General Service Studios; first break at Universal-International as assistant to the producer on Flame of Araby, followed by eight similar pictures; first film as solo producer, Take Me to Town with Ann Sheridan; first commercial success, Magnificent Obsession, with Rock Hudson and Jane Wyman, including ten Academy Award nominations; reasons for making the Tammy movies midway through his career; making My Man Godfrey, All That Heaven Allows, Imitation of Life; creating Pillow Talk with Rock Hudson and Doris Day, the beginning of a series of sophisticated comedies; dramatic films Portrait in Black, Midnight Lace, and Back Street; musicals Flower Drum Song and Thoroughly Modern Millie; the most satisfying picture of his career, Airport; his penchant for going against current trends in filmmaking; views on the disintegration of the big studio system.
59 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 17, 1984

OHC
214
HUNTER, Undeen Darnell (1918-). Sister of screen actress Linda Darnell.
Describes their home life and childhood in Dallas; Linda's arrival in Hollywood as a finalist in the "Gateway to Hollywood" contest and her contract with Twentieth Century-Fox; accompanying Linda to California in 1939 as chaperone during the filming of Hotel for Women; recollections of Linda's career at Twentieth Century-Fox, including the making of Daytime Wife, Brigham Young, Blood and Sand, Forever Amber, and A Letter to Three Wives; Linda's later work in theater and nightclubs; her tragic death in 1965; the effect of Linda's career on her sister's own life.
77 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 19, 1980

OHC
252
HURD, Henriette Wyeth (1904-1997). Artist, wife of Peter Hurd, friend of actress Linda Darnell.
Meeting Linda Darnell when she was commissioned by Life magazine to paint her portrait; memories of Linda's visits to the Hurd ranch in New Mexico; Linda's generosity with money, eventually causing financial difficulties; impressions of the Darnell family; associations with other Hollywood personalities; memories of Philip Liebman, Robby Robinson, Lola Marley.
27 pp.
Termsof Use: Resticted
Interviewer: Ronald L. Davis
Date of Interview: August 27, 1983

OHC
324
HUSSEY, Ruth (1914-2005). Actress.
Early training at Brown University and the University of Michigan; summer stock and radio work; cross-country tour ending in Los Angeles and offer of an MGM contract; reminiscences of her eight years at that studio; appearing in Marie Antoinette with Norma Shearer, Susan and God with Joan Crawford, an Academy Award nomination for Philadelphia Story, Flight Command with Robert Taylor; Broadway debut in State of the Union and replacing Madeleine Carroll in Goodbye, My Fancy; roles in The Great Gatsby with Alan Ladd and Mr. Music with Bing Crosby; experiences in live television and an Emmy nomination for Craig's Wife.
31 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 30, 1984

OHC
269
HYER, Martha (1929-2014). Actress.
Growing up in Fort Worth, Texas during the Depression dreaming of becoming a movie actress; studying speech for two years at Fairfax Hall in Virginia; enrolling in the Pasadena Playhouse after graduating from Northwestern University; introduction to agent Frank Orsatti who negotiated a six-month contract with RKO; beginning with small parts in "B" pictures, then leads in Westerns; leaving RKO when Howard Hughes took over and freelancing; her first big break working with Billy Wilder in Sabrina, leading to a contract with Universal; making Paris Holiday with Bob Hope and Housebout with Cary Grant; first big dramatic role playing Gwen in Some Came Running; later roles in The Carpetbaggers and Sons of Katie Elder; meeting her future husband, producer Hal Wallis, on a flight to New York City; her reasons for retiring from films after marriage.
40 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 30, 1982

OHC
477
IRELAND, John (1914-1992). Actor.
Deciding to be an actor at age eighteen when he saw his first play; role in The Fiddler's House off-Broadway; Macbeth in summer theater, the Broadway with Judith Anderson; spotted by an agent while appearing in George Abbott's Highland Fling; first film, A Walk in the Sun for Lewis Milestone; working with John Ford on My Darling Clementine; move to Twentieth Century-Fox and making Raw Deal and Red River; assessment of his role in the films Joan of Arc, I Shot Jesse James, All the King's Men, Gunfight at the OK Corral, and Spartacus;

36 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 27, 1990

OHC
321
JACKSON, Felix (1902-1992). Screenwriter, producer.
Growing up in pre-World War II Germany with dreams of becoming an orchestra conductor, turning to writing to earn money; becoming music and drama critic for a Berlin newspaper; association with Kurt Weill and Bertolt Brecht during that period; writing for stage and films in Berlin; fleeing Nazi Germany; joining Joe Pasternak and Henry Koster to make films in Budapest; brought to Hollywood by Carl Laemmle at Universal; first work as collaborator on 100 Men and a Girl; problems encountered by not speaking English well; writing scripts for Destry Rides Again and Rage of Paris; memories of Deanna Durbin while producing Christmas Holiday and Can't Help Singing; move to New York and writing television drama; return to West Coast as head of programming for NBC.
76 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 16, 1984

OHC
25
JACKSON, Joe (1917-). President, Interstate Theaters.
Recalls growing up in Sherman, Texas, and attending the Saturday matinee at the local movie theater for a nickel; coming to SMU on a scholarship and working part-time as an usher at the Varsity Theater; becoming assistant manager in 1937 and manager following his graduation from college; after military service working his way up to manager of suburban theaters, then head of the booking department in 1955; later executive vice president and general manager before becoming president of Interstate Theaters in 1972; discusses the impact of television on the movie industry; his memories of Karl Hoblitzelle, founder of the Interstate Circuit.
15 pp.
Terms of Use: Open
Interviewer: Dennis Hillman
Date of Interview: May 14, 1974

OHC
453
JACOBSON, Arthur (1901-1993). Hollywood assistant director.
Born in New York City; working at Biograph Studios as an assistant cameraman; meeting Clara Bow and following her to Hollywood; starting at Paramount as second assistant director; moving to Twentieth Century-Fox; working on such films as A Farewell to Arms, Miracle on 34th Street,

Apartment for Peggy; Who's Got the Action?, and Centennial Summer; memories of George Seaton, Otto Preminger, and John Stahl; serving as head of the talent department at Paramount.
62 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 19, 1989

OHC
138
JAFFE, Sam (1891-1983). Actor.
Growing up in New York City; studying engineering at Columbia University; teaching mathematics at Bronx Cultural Institute; on tour with the Washington Square Players; stage appearances with John Huston and George Jessel; working with the Provincetown Players; start of Actors Equity Association; affiliation with the Group Theater; his first film, The Scarlet Empress with Marlene Dietrich; in Lost Horizon with director Frank Capra; Gunga Din at RKO; making 13 Rue Madeleine with James Cagney; in the film Gentle People, directed by Elia Kazan; blacklisted as an alleged Communist during the 1950s; traveling to France for the film Les Espion; return to Hollywood for Barbarian and the Geisha and Ben Hur; his years with the television series Ben Casey; touring with stage version of Grand Hotel.
54 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 14, 1978

OHC
282
JEFFREYS, Anne (1923-). Singer-actress.
Her mother's hope that she would Fwd Baop3(m)-(nd H)2elnk C

OHC
494
JOHNSON, Ben (1920-1996). Actor.
Growing up on a ranch in Oklahoma and becoming a champion rodeo performer; hired by Howard Hughes as a horse wrangler in The Outlaw and later a stuntman in Westerns; discovered by John Ford and playing supporting roles in many of his films, including Three Godfathers, She Wore a Yellow Ribbon, The Wagonmaster, and Cheyenne Autumn; memories of Ford and John Wayne while filming in Monument Valley; making Shane with Alan Ladd and Jean Arthur; Hud with Marlon Brando; winning for awards, including the Academy Award in The Last Picture Show; working for Steven Spielberg in Sugarland Express; future plans.
46 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: April 10, 1992

OHC
240
JOHNSON, Cleo B. (1897-). Aunt of actress Linda Darnell
Growing up in Clifton, Tennessee; memories of her parents and her sister Pearl; Pearl's marriage at an early age and being abandoned along with her two children; moving to Oklahoma, where Pearl and her children joined the family; Pearl's move to Dallas, where she met and married Roy Darnell; memories of Monetta (later Linda) as a child, her love for animals; Pearl's driving ambition for Linda to become a star; the Dallas premiere of Hotel for Women; observations of Linda's marriage to Peverell Marley; Linda's generosity; Pearl's disillusionment with Hollywood, which had been her lifelong dream; a review of family correspondence and newspaper clippings.
59 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Dates of Interviews: October 27, 1982; February 26, 1983

OHC
223
JOHNSON, Dorris Bowdon (1918-2005). Actress.
Her drama training at Louisiana State University and discovery by a Twentieth Century-Fox talent scout; traveling to California by train with movie hopefuls Mary Healy and Linda Darnell and extensive memories of their first days in Hollywood; screen debut in The Jones Family Down on the Farm, followed by Young Mr. Lincoln; replacing Linda Darnell in Drums Along the Mohawk; discusses filming The Grapes of Wrath, her role of Rosasharn, and John Ford's approach to direction; her marriage to screenwriter Nunnally Johnson and retirement from acting; memories of her husband's forty-year career as a screenwriter, including such films as The Grapes of Wrath, Tobacco Road, The Moon is Down, Night People, How to Marry a Millionaire, and The Desert Fox.
69 pp.

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

OHC
413
JOHNSON, Theodate (1907-)-Singer, publisher.
Switching from piano to voice in her early studies; attending Wellesley college and first appearing onstage as a member of the Shakespeare Society; performing at the Cleveland Playhouse with Margaret Hamilton; encouraged by Nikolai Sokoloff to study voice in Europe; studying with Eva Guthier in New York; giving the first performance of Virgil Thomson's "Songs of Solomon"; memories of Thomson's Four Saints in Three Acts; living in Paris during the way are organizing a Red Cross Unit in Bordeaux; losing her voice because of paralyzed vocal chords; memories of Alice B. Toklas; singing Madame Butterfly and Tosca with the Royal Flemish Opera; performing an all-Sibelius program at Town Hall; personal recollections of Sibelius; working in the advertising department of Musical America and eventually becoming owner/publisher of the magazine; her close relationship with (i)-2(ne)4oB.e cuMheaRohmorr; oSln((he

while making The Music Man; her long-running television series, The Partridge Family; doing stage tours of Show Boat, The Sound of Music, On a Clear Day, and Wish You Were Here; her work on the concert stage.
55 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 27, 1984

OHC
443
JONES, Tom (1928-). Lyricist-playwright.
Growing up in a small town in Texas; memories of Toby shows and tent shows that came through town when he was a boy; attending the University of Texas to study acting, then changing his major to directing; memories of B. Iden Payne; meeting Harvey Schmidt and collaborating with him on musical projects; serving in the Army before moving to New York; writing nightclub revue material for Julius Monk; his thoughts on the creation and success of The

Studying sociology at SMU; attending classes with Edward Devine at the Civic Federation; becoming librarian of the Federation; memories of Margaret Sanger, Max Eastman, Norman Thomas, Maurice Hindus, and T.V. Smith; recounting social agencies in Dallas that were fostered by the Civic Federation; memories of chamber music in Scott Hall; memories of E Scott and Gaynell Haskins.
26 pp.
Terms of Use: Open
Interviewer: Carole Cohen
Date of Interview: July 21, 1974

OHC
430
KANTER, Hal (1918-2011). Television-film writer-producer.
Becoming interested in writing through his father's "Classic Comics"; working in Armed Forces Radio during World War II; writing for such radio shows as Amos 'n' Andy, Beulah, and The Bing Crosby Show; memories of Ed Wynn and writing for his television show; winning an Emmy for his work on The George Gobel Show; writing his first film script at RKA, Two Tickets to Broadway; becoming a staff writer at Paramount; memories of such films as My Favorite Spy, Road to Bali, and Off Limits; reminiscences of Hal Wallis; working with Dean Martin and Jerry Lewis; adapting Tennessee Williams's The Rose Tattoo for the screen;

OHC
129
KASHA, Lawrence (1933-1990). Broadway producer and director.
His show business background and early years acting in radio, television, and musicals; stage managing Silk Stockings while attending NYU; stage managing Li'l Abner on Broadway and directing the national tour; co-producing She Loves Me with Harold Prince, working with Barbra Streisand as associate director of Broadway and London productions of Funny Girl; the production process of How to Succeed in Business Without Really Trying and working with Rudy Vallee, Bobby Morse, Bob Fosse, and Gwen Verdon; experiences directing The Unsinkable Molly Brown with Ginger Rogers for the Dallas Summer Musicals; conceiving the idea for Applause and producing it on Broadway with Lauren Bacall; winning the Tony Award; his views on changes in the Broadway theater.
28 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: May 19, 1977

OHC
327
KEEFER, Don (1916-2014). Character actor.
Growing up stagestruck as a boy in Pennsylvania; earning enough money to go to New York and study at the American Academy; absorbing Shakespeare as a curtain boy at the Old Globe Theater at the New York World's Fair; first Broadway appearance in Junior Miss, followed by Harriet with Helen Hayes; memories of Ethel Barrymore in The Joyous Season; being accepted by the Actors Studio and working with Robert Lewis; performing in Othello with Paul Robeson; playing Bernard in Elia Kazan's production of Death of a Salesman and memories of Lee J. Cobb as Willy Loman; repeating his role in the film version; film work in The Caine Mutiny, Away All Boats, Hellcats of the Navy, Butch Cassidy and the Sundance Kid, and The Way We Were; television series Angel and Twilight Zone, and soap opera All My Children; discusses his love of acting and conscious decision to be a character actor.
47 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: May 21, 1985

OHC
8
KELLY, Gene (1912-1996). Dancer, actor, choreographer, director.
Early training in Pittsburgh; first Broadway appearance in Cole Porter's Leave It to Me; summer stock as choreographer for the Theatre Guild; role in William Saroyan's Time of Your Life; working with Richard Rodgers and Lorenz Hart in Pal Joey; first film, For Me and My Gal, with Judy Garland; problems of transferring dance to film; working with the Freed unit at Metro-Goldwyn-Mayer; loan-out to Harry Cohn for Cover Girl; dramatic pictures like The Three Musketeers; perfecting the color in The Pirate with Vincente Minnelli; observations on Jerome

Kern, Ira Gershwin, Cole Porter, and Leonard Bernstein; collaboration with Stanley Donen; decline of the original film musical; work as a director; professional philosophy.
62 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Dates of Interviews: June 20, 21, 25, 1974

OHC
166
KELLY, Lawrence (1928-1974). Dallas Civic Opera founder.
Discusses the founding of the Dallas Civic Opera in 1957; his motivations, problems in building an audience, financing new productions, housing facilities, and the company's impact on the community; recalls his friendship and professional relationship with Maria Callas from her American debut with the Lyric Opera of Chicago in 1954 through her performances with the Dallas Civic Opera in 1959 and afterwards.
66 pp.
Terms of Use: Open
Interviewer: John Ardoin
Dates of Interviews: 1966; January 29, 1973

OHC
43
KELLY, Myra (-). Chautauqua superintendent.
Growing up in Oklahoma; traveling as an advance agent on the Chautauqua circuit, eventually

his work on Dirty Dingus Magee, Support Your Local Gunfighter, Trouble With Spies, and The Alamo (television version); discusses the decline of the classic Western film and the “new” Western.
41 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 22, 1987

OHC
462
KERNS, Hubie (1920-1999). Hollywood stuntman.
Born in Los Angeles and attending USC; working as an extra in the films Rise and Shine and Pride of the Yanks; serving as technical advisor on Samson and Delilah; performing stunts in The Ten Commandments and The Buccaneer; memories of Cecil B. DeMille; his work on the television series Batman; memories of working with Burt Lancaster and Elvis Presley; his outline of the duties of a stunt coordinator for television and film; memories of (m)-10(es)-5(t)-6(m)-6(a

51 pp.
Terms of Use: Open
Interviewer: Sally Cullum
Date of Interview: April 25, 1974

OHC
374
KIRSTEN, Dorothy (1919-). Soprano.
Recalls her family's musical background and her desire for a stage career; meeting Grace Moore and being financed by her to study voice in Italy; returning to the United States with the advent of World War II in Europe and making her concert debut at the New York World's Fair in 1939; opera debut in 1940 with Chicago Opera in Manon; memories of singing with the San Carlo Opera and manager Fortune Gallo; first appearance with the New York City Center Opera in La Traviata; describes the thrill of her Metropolitan Opera debut as Mimi in La Boheme; experiences during her thirty-five year tenure there, and her special success in Madama Butterfly, Tosca, and Louise; singing Girl of the Golden West first with the San Francisco Opera; brief career in films with Mr. Music and The Great Caruso; her humanitarian work after retirement.
39 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 19, 1986

OHC
259
KOBART, Ruth (1924-1992). Mezzo-soprano/actress.
Growing up in Des Moines, Iowa, and majoring in voice at the American Conservatory of Music in Chicago; her first experience with the Lemonade Opera Company in New York as the Witch in Hansel and Gretel, leading to an engagement with the NBC Opera Company; Broadway debut in 1955 understudying Helen Traubel in Pipe Dream and playing the role five weeks in the first two months; debut with the New York City Opera in 1957 in Ballad of Baby Doe with Beverly Sills; roles there in Susannah and Silent Woman; making an appearance with Maria Callas in the Dallas Civic Opera production of Lucia; creating the role of Miss Jones in the Broadway musical How to Succeed in Business Without Really Trying; Tony Award nomination in 1962 for her performance in A Funny Thing Happened on the Way to the Forum; dramatic work with ACT in San Francisco; playing Miss Hannigan in the touring company of Annie; describes her growth as a person through her theater experiences.
35 pp.
Terms of Use: Open
Interviewer: Ronald L. Da(nt)-2611(. D)-8((N)2(B2)-10(c)4(om)-r)3(:EMC /P <)-2(e)4(n(n 1957 i)-22(p

Early interest in filmmaking; moving to Hollywood at age nineteen to work in the film library of Twentieth Century-Fox; progressing upward through assistant director ranks; forming Bel Air Productions in 1953 with Aubrey Schenck; association with Eagle-Lion; directing Big House USA; describes his system of making "quickie" movies; directing for television; working with Frank Sinatra; heading Paramount Studios briefly until it was purchased by Charlie Bluhdorn; remaining with Paramount as producer; recollections of working with Jacqueline Susann on Once Is Not Enough and making Airplane!; his philosophy of filmmaking.
57 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 10, 1981

OHC
200
KOSTER, Henry (1905-1988). Film director.
His early years as a writer and director in Berlin and Paris; coming to Hollywood in 1936 under contract to Universal Studios; being chosen by Joseph Pasternak to direct Deanna Durbin's first film, Three Smart Girls; discusses his seven years at Universal, eventually directing five more Durbin films; his three years at MGM and another seventeen at Twentieth Century-Fox; directing James Stewart on Harvey, Betty Grable in Wabash Avenue and My Blue Heaven, Richard Burton in My Cousin Rachel, Bette Davis in The Virgin Queen; directing the first film in CinemaScope, The Robe; transferring Flower Drum Song to the screen; his philosophy of filmmaking.
64 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 13, 1980

OHC
424
KRAMER, Stanley (1913-2001). Film producer and director.
Coming to Hollywood after winning a writing contest sponsored by Twentieth Century-Fox; working at MGM in the research department, as assistant film editor, and in the story department; recollections of telling story plots to L.B. Mayer; writing scripts for B films; associate producer of The Moon and Sixpence; forming his own production company after the war; producing his first film, So This Is New York, by Ring Lardner; producing such films as a0CID(odu)-120(C)-3mo(l)-2(m).

OHC
460
KROLL, Lucy (1908-1998). Literary/talent representative.
Native of New York and education at Hunter College; playing major roles in the Drama Society at Hunter; further training at the School of the Theater and meeting fellow student Horton Foote; performing his early works with the American Actors Company; moving to California with her composer husband and finding work in the story department at Warner Bros.; member of Hollywood intellectual group which included Salka and Peter Viertel, Clifford Odets, Thomas Mann, and William Faulkner; leaving Warners in 1944 to teach at Hunter College while her husband was in the Air Force; hired by Sam Jaffe to head the New York office of his talent agency, eventually representing Kim Stanley, Uta Hagen, James Earl Jones, Horton Foote, Carl Sandburg and others; her involvement with musical productions of Sound of Music and Funny Girl; extensive memories of Carl Sandburg and Horton Foote.
63 pp.
Terms of Use: Restricted
Interviewer: Ronald L. Davis
Dates of Interview: February 15 1990; March 1, 1990

OHC
468
LA FOSSE, Robert (1959-). Dancer.
Studying ballet at age five in Beaumont, Texas, and becoming a member of the Civic Ballet Company there; going to New York at age seventeen and classes at Harkness House; memories of Ballet Theater director Lucia Chase and Agnes DeMille; Mikhail Baryshnikov's special qualities; admiration for Fred Astaire; comparison of Balanchine and Jerome Robbins; dancing Prodigal Son with Ballet Theater and New York City Ballet; appearing in Dancin' on Broadway and Bob Fosse's approach to choreography; dancing in Jerome Robbins' Broadway and nomination for a Tony Award.
30 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: March 17, 1990

OHC
126
LAINE, Frankie (1913- 2007). Popular jazz singer.
Singing as a young boy in church choir in Chicago; appearing at the Merry Gaiety Ballroom at age fifteen, singing for dance marathons; transition from ballad singer to his unique rhythm style during years of apprenticeship; discovery by Hoagy Carmichael in Billy Berg's Vine Street Club; introducing "That's My Desire" in 1946, and his subsequent rise to fame; his association with Mitch Miller at Columbia Records; finding and recording hits "Mule Train," "Lucky Ole Sun," "I Believe," and "Jezebel."

41 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: March 3, 1977

OHC
220

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

OHC
455
LAURIE, Piper (1932-). Actress.
Winning a screen test at Warner Bros. when she was eleven years old; studying acting with Betoni and Benno Schneider; going under contract to Universal Studios; playing Ronald Reagan's daughter in Lousia; memories of Tyrone Power, Robert Wise, and Jean Simmons; her work in the films The Prince Who Was a Thief, Mississippi Gambler, and Ain't Misbehavin';

OHC
115
LEROY, Mervyn (1900-1987). Film director.
Early days in Hollywood making silent films; working with Busby Berkeley on Gold Diggers of 1933; producing The Wizard of Oz; logistics of making Quo Vadis; Academy Award for The House I Live In; discusses his method of directing motion pictures; changes in the movie industry; memories of Cecil B. DeMille and Irving Thalberg.
42 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: May 16, 1977

OHC
18
LESLIE, Bethel (1929-1999). Stage and television actress.
Tells of debut on Broadway in Snafu at age fourteen; working with directors George Abbott, Josh Logan, and Garson Kanin; appearing with Helen Hayes in Alice Sit-by-the-Fire and Mary Rose; roles in television series The Richard Boone Show, as Dr. Maggie Powers in daytime drama The Doctors; discusses never-ending process of stage training; effect of inflation on Broadway productions, resulting in advent of dinner playhouses.
46 pp.
Terms of Use: Open
Interviewer: Sally Cullum
Date of Interview: July 26, 1974

OHC
229
LESLIE, Joan (1925-). Film and television actress.
Performing as a dancer with her sisters in Detroit; working in vaudeville during the Depression; later work as a model and performer in New York City; signing with Metro-Goldwyn-Mayer at age ten; appearing in Camille with Greta Garbo; under contract to Warner Bros. Studio; making High Sierra with Humphrey Bogart at age fifteen; attending classes on the studio lot with other child performers; recollections of her “grooming period” at Warners; working with director Howard Hawks on Sergeant York; making Yankee Doodle Dandy with James Cagney; This Is the Army with Ronald Reagan; lawsuit against Warners for freedom from her contract; subsequent difficulty in finding work; making Repeat Performance at Eagle Lion Studio; series of films at Republic; appearances on television in Lux Theater, General Electric Theater, Police Story, Charlie’s Angels.
49 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 13, 1981

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

OHC
463
LYDON, James (1923-). Actor-director-producer.
Making his Broadway debut as a child actor in Western Waters; memories of William K. Howard; appearing in his first film, Back Door To Heaven, made at the Astoria Studio in New York; going under contract to RKO in Hollywood, where he appeared in Two Thoroughbreds and Tom Brown's School Days; memories of Robert Stevenson; appearing in a series of "Henry Aldrich" pictures for Paramount; memories of the film When the Lights Go On Again; producing television shows at Universal and Warner Bros.; his work in the films Life With Father and Cynthia; producing The Learning Tree at Warner Bros.; memories of Michael Curtiz and Jack Warner.
74 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 26, 1989

OHC
318
LYNN, Betty (1926-). Actress.
Studying dance at the age of five; singing and acting on radio shows in Kansas City during high school; singing in USO shows abroad; moving to New York and living at the Rehearsal Club; stag m(h)2(i(y)26(i)-6(n)-14(mu(he)4( )]TJ.[(s)-1(t)-2(a)4(g)10(m(6>.[(s)-1(t)-2-2(i1(t)-2-2i)-2(n)-10(g)1

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

OHC
191
MacRAE, Gordon (1921-

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

OHC

71 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 19, 1989

OHC
311
MANN, Delbert (1920-2007). Film and television director.
His early interest in theater and study at the Yale Drama School; securing a job in 1949 at NBC

MAYO, Virginia (1920-). Motion picture actress.
Early life and preparation for career; vaudeville; grooming for pictures by Samuel Goldwyn; work at Goldwyn Studios (1942-48), at Warner Bros. (1948-

OHC
320
MERRILL, Dina (1925-). Actress.
Early interest in acting and summer apprenticeship with a stock company at age sixteen; first professional work in summer stock in Rhode Island; roles in television leading to Hollywood contract; film debut in Desk Set with Spencer Tracy and Katharine Hepburn; experiences making Don't Give Up the Ship, Operation Petticoat, Butterfield 8, The Sundowners, The Young Savages, and Courtship of Eddie's Father; back to repertory theater in Major Barbara and Misalliance; role in Broadway revival of On Your Toes; recent film work in A Wedding and Just Tell Me What You Want.
39 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: January 8, 1985

OHC
118
MERRIMAN, Nan (1920-2012). Mezzo-soprano.
Growing up in a musical family; beginning voice training at age sixteen with Mme. Alexia Bassian; working as a "vocal stand-in" on MGM musicals while still a student; touring with Laurence Olivier and Vivien Leigh in Romeo and Juliet; professional debut at the Hollywood
BsSl in 194iIM1(ul)8(i)vi6.75 ni1lS5M(uTd (22(n R4([Tw 17.)-2(n Mee)6(10(h i)-2(n To)6(a2el)-6(tA 17

382
MILLER, Mitch (1911-2010). Oboist, conductor, record executive.
Recalls his youth in Rochester, New York and learning to play the oboe in the public school system; at age sixteen playing oboe with the Rochester Philharmonic and Syracuse Symphony; eight-week concert tour in 1934 with George Gershwin; oboist with the CBS Symphony at age twenty-two and accompanying Mercury Theater productions; recollections of playing under conductors Leopold Stokowski and Andre Kostelanetz; hired by Mercury Records to supervise their classical recordings; shift to popular music and working with recording artists Frankie Lame, Rosemary Clooney, Patti Page, Tony Bennett, Johnny Mathis, and Johnny Ray; move to Columbia Records and producing for Mary Martin, Vic Damone, Frank Sinatra, Jo Stafford and Doris Day; memories of musical arrangers Jimmy Carroll, Percy Faith, Paul Weston, and Ray Conniff; compares his method of recording in the 1950s with present technology; discusses the effect of corporate decisions on the recording industry; his venture into theater and producing a musical version of East of Eden, Here's Where I Belong; return to the symphony orchestra as conductor.
63 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: March 25, 1986

OHC
492
MILLER, Winston (1910-1994). Screenwriter.
Beginning his Hollywood career writing serials for Republic Studio; move to MGM Shorts department and two-reel scripts for Crime Doesn't Pay series; assisting David O. Selznick on final polish of Gone With the Wind; first screen credit for Home in Indiana; first association with director John Ford on My Darling Clementine; his assessment of Ford as a person and his relationships with casts and producers; writing Relentless at Columbia and memories of Harry Cohn; Lucy Gallant at Pine-Thomas; Ronald Reagan's last two films, The Last Outpost and Hong Kong; April Love and Mardi Gras for Pat Boone; writer/ producer of television shows The Virginian, Ironside, and It Takes a Thief; his views of current films and directors.
45 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: November 6, 1991

OHC
203
MINNELLI, Vincente (1910-1986). Screen director.
Coming to Hollywood in 1943 after his success as a designer in the New York theater; comments on his films Cabin in the Sky, Ziegfeld Follies, Yolanda and the Thief, and An American in Paris; making Meet Me in St. Louis and The Pirate with wife Judy Garland; directing his daughter, Liza, in A Matter of Time; putting his directorial stamp on a film.
30 pp.

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

OHC
124
MINSKY, Harold (1915-1977). Burlesque impresario.
Describes the first Minsky burlesque theater started by his father, Abe Minsky, in 1908; joining the family business after high school and progressing from selling tickets to stage production; describes differences between burlesque and vaudeville, the Minsky style, memories of comics Phil Silvers, Rags Ragland, and Red Buttons; actors Robert Alda and Dan Dailey; discusses strippers Georgia Sothern, Margie Hart, Lily St. Cyr, Ann Corio, Gypsy Rose Lee, and Sally Rand; problems with censorship in 1942 and eventual closing of burlesque theater in New York by Fiorello LaGuardia; move to Las Vegas in 1950; producing shows for Vegas casinos and a road show circuit.
57 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 15, 1975

OHC
375
MIRISCH, Walter (1921-). Film producer.
His interest in film while growing up in New York City and desire to be involved in film making; attending Harvard Business School and decision to take management route toward his goal; first job as administrative assistant at Monogram Pictures; opportunity to produce his first film, Fall Guy, at age twenty-five, followed by Bomba , the Jungle Boy series; becoming head of production at Allied Artists at age twenty-nine, making Wichita and invasion of the Body Snatchers; first Technicolor production (An Annapolis Story) and first CinemaScope film (The Warriors with Errol Flynn); move to major films with Friendly Persuasion and Love in the Afternoon; leaving Allied Artists and forming the Mirisch Corporation with his brothers; discusses their productions of Some Like it Hot, The Magnificent Seven, West Side Story, The Great Escape, The Pink Panther, Hawaii, The Hawaiians, in the Heat of the Night (Academy Award), Fiddler on the Roof, and Same Time, Next Year; competition between theatrical films and television mini-series for good material; receiving the Thalberg Award and the Hersholt Award.
32 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 19, 1986

OHC
23

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

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

OHC
289
MORISON, Patricia (1915-). Singer-actress.
Her early years as an art student; studying drama with Sandy Meisner and movement with Martha Graham; her first Broadway stage role in Growing Pains; appearing in the operetta The Two Bouquets; under contract to Paramount; her first film, Persons in Hiding; making Four Missouri, The Magnificent Fraud, Untamed, Rangers of Fortune; studying voice with Richard Borchert; making Beyond the Blue Horizon and The Song of Bernadette; working on Lady

5

MUNSEL, Patrice (1925). Soprano.

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

OHC
350
MUSSER, Tharon (1925-2009). Lighting designer.
Developing her interest in the technical aspects of theater at Berea College; scholarship to Yale Drama School; initial professional work at the Provincetown Playhouse in summer stock; first Broadway assignment as lighting designer for Long Day's Journey Into Night, directed by Jose Quintero; describes the process involved in lighting a show, beginning with reading of the script and working with set and costume designers; memories of Jean Rosenthal as a lighting genius in lighting; first musical, Shinbone Alley, with Eddie Bracken and Eartha Kitt; work with American Shakespeare Festival; impact of electronic technology on staging of current shows; experiences with J B with Elia Kazan, Once Upon a Mattress with George Abbott, Mame with Angela Lansbury, The Entertainer with Laurence Olivier; her work with the Dallas Opera lighting Fedora, Mignon, Madame Butterfly, and Carmina Burana; memories of lighting Broadway productions Applause, Follies, A Little Night Music, A Chorus Line, Cal Shorter, 42nd Street, The Act, and Dream Girls.
66 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: March 25, 1986

OHC
232
NATHAN, Robert (1894-1985). Novelist, poet, playwright, screen writer.
Tells of early days at Exeter and Harvard; deciding to be a writer instead of a composer; searching for a writing style; having first novel, Peter Kindred, and subsequent works, including One More Spring and Portrait of Jennie, published; accepting a seven-year contract to write for MGM; working with Sidney Franklin, Vincente Minnelli, Arthur Freed, Sam Goldwyn, and David Selznick.
32 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 12, 1981

OHC
149
NATWICK, Mildred (1908-1994). Stage, film, and television actress.
First stage experience as an amateur with the Vagabond Theater in Baltimore in 1929; joining Henry Fonda and James Stewart with

Ribbon, and

44 pp.

48
NEWMAN, Roy (1900-1981). Country-western musician.
Born in Coleman County, Texas and raised on a farm; playing violin, guitar, mandolin, and piano as a child; attending singing school in Fort Worth; performing as a part of the “Mystery Duo” on WRR radio in Dallas; forming his own band “Roy Newman and His Boys”; recording for Columbia Records; playing at the Texas Centennial in 1936; his commercial association with WBAP radio.
40 pp.
Terms of Use: Open
Interviewer: Steve Tucker
Date of Interview: May 8, 1974

OHC
133
NEWMAR, Julie (1930-). Stage, film, and television actress.
First public appearance at age seven in Alice in Wonderland; ballerina with Los Angeles Opera Company at fifteen; dance instructor at Universal Studios; chosen by MGM for Seven Brides for Seven Brothers; going to New York in 1956 to star in Broadway production of Li’l Abner; winning the Tony;y22(r)39rd(r)3f10(r3]TJ 0 Tc 0 Tw 10.t)]T1 [(A)2(15 TD [(N)2(4(i)-2(n W)DC

OHC

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

OHC
52
NYE, Hermes (1908-). Folk musician.
Growing up in Topeka, Kansas; playing the violin as a boy; performing with the Amarillo Philharmonic symphony; moving to Dallas and becoming interested in the guitar and singing and playing folk music; recording for Folkways Records; his thoughts on what distinguishes folk music and what makes it unique; a discussion of folk and folk art; memories of Pete Seeger; a comparison of folk music and country music.
34 pp.
Terms of Use: Open
Interviewer: Stephen R. Tucker
Date of Interview: April 18, 1974

OHC
301
NYPE, Russell (1924-). Singer-actor.
Becoming interested in music as a child; performing on radio in Chicago; making his Broadway debut in Regina; memories of Marc Blitzstein; working with Ethel Merman in Call Me Madam; memories of George Abbott, Irving Berlin, Howard Lindsey and Russel Crouse; recollections of such shows as The Tender Trap, The Anniversary Waltz, Goldilocks, and Wake up, Darling; appearing in Hello, Dolly! With Ethel Merman; memories of productions of The Owl and the Pussycat, One Touch of Venus, Brigadoon, Private Lives, and Morning's at Seven; comments on the state of regional theater versus the Broadway Stage.
37 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 22, 1983

OHC
434
O'BRIAN, Hugh (1925-). Screen-television actor.
Joining the Marines at age seventeen and stationed in San Diego; meeting stars at the Hollywood Canteen and invitation to represent the Marine Corps on radio show Blind Date, winning a date with Virginia Mayo; visiting her set at Columbia and meeting the Goldwyn Girls; return to Los Angeles after World War II and joining an amateur theater group, leading to first film, Never Fear with Ida Lupino; three year contract at Universal and studying with Sophie Rosenstein; roles in such films as Seminole, Red Ball Express, Man From the Alamo, Saskatchewan with Alan Ladd, Broken Lance with Spencer Tracy; early days of live television; doing the Wyatt

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

OHC
434
O'BRIEN, Darcy (1939-1998). Writer/professor of English, son of actor George O'Brien. Describes his first meeting with director John Ford as a young college student; summer vacation

OHC
178
OSWALD, Gerd (1916-1989). Film director.
Starting his show business career as a child actor in Germany and Austria; immigrating to the United States in 1938 with his father, director Richard Oswald, and assisting him on his films; assistant director for George Stevens, Anatole Litvak, Lewis Milestone, and Billy Wilder; first directorial assignment, A Kiss Before Dying; experiences directing Bob Hope and Fernandel in Paris Holiday and Bette Davis in Bunny O'Hare; memories of Darryl F. Zanuck and Cecil B. DeMille.
56 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 20, 1979

OHC
498
PAGE, Patti (1927-2013). Singer.
Born in Clarence, Oklahoma, the tenth of eleven children; singing with her sisters at local functions; job with radio station KTLU in Tulsa after high school with her own 15 minute program; discovery by her longtime manager, Jack Rael, and touring with a band; eventual move to Chicago for a stint on The Breakfast Club; contract with Mercury Records and first successful release, "With My Eyes Wide Open I'm Dreaming"; memories of Mitch Miller; role of disc jockeys in success of records; her hit recording on "Tennessee Waltz"; club work at the Copacabana; television debut as a guest in 1952, leading to her own network show in 1957; discovering "Doggie in the Window"; film debut in Elmer Gantry; return to club work and playing the Empire Room of the Waldorf in New York; stage work in Annie Get Your Gun.
49 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: October 4, 1991

OHC
225
PAIGE, Janis (1922-). Actress, singer.
Singing in amateur shows as a child in Tacoma, Washington, then high school operettas; moving with her family to Hollywood and being discovered at the Hollywood Canteen by L.B. Mayer's secretary; dropped by MGM after one picture and hired by Warner Bros. for the film Hollywood Canteen; remaining at that studio for five years and appearing in Of Human Bondage, Her Kind of Man, Two Guys From Milwaukee, The Time, the Place, and the Girl, Cheyenne, Romance on the High Seas, and One Sunday Afternoon; playing nightclubs and vaudeville after being dropped by Warners, leading to her Broadway debut in Remains To Be Seen; creating the role of Babe in Pajama Game; her television series, It's Always Jan; return to Hollywood for Silk

Stockings, Please Don't Eat the Daisies, and The Caretakers; replacing Angela Lansbury on Broadway in Mame; her philosophy of life.
121 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Dates of Interviews: August 6, 11, 1981

OHC
38
PALMER, Christine (-). Singer.
Growing up in a musical family in Hartford, Connecticut; scholarships to Hartford School of Music and the New England Conservatory and studying with Boris Goldovsky; first professional work with the New York Opera Guild in 1944 touring New England States; joining the San

54 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Dates of Interviews: March 12, 26, 1973

OHC
487
PARRISH, Robert (1914-1995). Film editor/director/producer.
Beginning his career as a child actor in 1927 in Mother Machree, directed by John Ford; as a bit player in The Informer; urged by Ford to forget acting and learn editing; working in film unit with Ford during World War II on propaganda documentaries and editing Ford's award winning "Battle of Midway"; discusses his personal relationship with John Ford and Ford's genius as a filmmaker.
29 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: October 4, 1991

OHC
245
PARSONS, Estelle (1927-). Actress.
Earl 2(4 Tc 0.003 Tw [()3 0 Td5.77r)-1(.)]oe)2(m(O)-)-1rc 0 Tw 4.42 0 Td2.6245 56
Interviewer: Ronald L. Davis

O H C
245

OHC
315
PAXTON, Richard (1918-1997). Movie stuntman, actor.
Memories of MGM while serving as Mickey Rooney's stand-in, stunt man; meeting Dallas-born actress Linda Darnell through Rooney and the beginning of their long friendship; reminiscences of Linda's early career, her marriages to Pev Marley, Philip Liebman, and Rudy Robertson; her later life with her acting career on the wane; working again for Mickey Rooney.
29 pp.
Terms of Use: Restricted
Interviewer: Ronald L. Davis
Date of Interview: April 5, 1984

OHC
70
PECK, Gregory (1916-2003). Actor.
Transition from his theatre days to acting in films; becoming a star with his second film The Keys of the Kingdom; making Spellbound with Alfred Hitchcock and Ingrid Bergman; problems with David O. Selznick on Duel in the Sun and The Paradine Case, and the Hays Office on The Macomber Affair; the controversial film Gentleman's Agreement; three-year association with the La Jolla Playhouse; working with his favorite director Henry King on Twelve O'Clock High, The Gunfighter, and David and Bathsheba; filming Roman Holiday, Night People, and The Guns of Navarone on location in Europe, and Moby Dick in the Irish Sea; producing and acting in The Big Country; winning the Academy Award for To Kill a Mockingbird; evaluation of his work in The Omen, MacArthur, and The Boys From Brazil; his view of the movie industry today and plans for the future.
176 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Dates of Interviews: November 3, 1974; May 27, 1977; August 15, 21, 1978; July 28, 1979; August 22, 1980

OHC
379
PERKINS, Gil (1907-1999). Hollywood stuntman.
Work in summer stock as a youngster in his native Australia, together with interest in athletics; coming to U.S. at age twenty to pursue an acting career and roles in The Old Lady Shows Her Medals, The Vagabond King, and Cimmaron, acting in Born to Be Bad at Pathe in 1929 and becoming a stuntman by accident; first work doubling William Boyd in his early films; going to MGM in 1935 and doing stunt work on Mutiny on the Bounty; describes car chases around New York while doubling Red Skelton in Whistling in Brooklyn; memories of the MGM lot and changes in that studio from the mid-1930s to the present; working with Victor Fleming on Captains Courageous, Test Pilot, and Joan of Arc; memories of Greta Garbo in Conquest and Queen Christina; describes crash scenes in Diamonds are Forever and working with special

effectsdepartments as stunt coordinator; his assessment of directors John Ford, Henry Hathaway, and Mervyn LeRoy; hazards of working on location; decision to retire at age sixty-five after completingWalking Tall; his work on the Board of Directors of the Screen Actors Guild.
52 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 21, 1986

OHC
456
PIERCE, Charles (1926-). Nightclub entertainer.
Growing up in Watertown, New York; working as a radio announcer while in high school; studying acting at the Pasadena Playhouse; working as an apprentice in summer stock at Newport, Rhode Island; inspired by Arthur Blake to create his own nightclub act; premiering his show at Club La Vie in Altadena, California; incorporating record pantomimes and costumes into the act; developing his characterizations of Bette Davis, Tallulah Bankhead, and Katharine Hepburn; memories of playing clubs in New York, London, San Francisco, and Chicago; performing with Sally Rand; his work in the feature films Rabbit Test and Torch Song Trilogy, as well as the television shows Designing Women, Wonder Woman, and Fame.
37 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis

OHC
208
PONS, Lily (1898-1976). Soprano.
Her first musical training at the Paris Conservatoire and winning first prize in piano at age thirteen; studying to develop her natural singing voice; operatic debut in Lakme in Alsace Lorraine; performances in Europe in La Boheme, Hansel and Gretel, and Rigoletto, leading to contract with the Metropolitan Opera and a recording contract with RCA Victor; Met debut in 1931 in Lucia; revival of Daughter of the Regiment and her salute to General deGaulle in that opera; traveling over 100,000 miles during World War II performing for the troops and singing the “Marseillaise” at the Paris Opera during the liberation of Paris; her twenty-fifth anniversary gala at the Met; discusses quality of current opera, the influence of Rosa Ponselle on her career.
49 pp.
Terms of Use: Open
Interviewer: John Ardoin
Dates of Interview: December. 1966; October 11, 1967

OHC
61
PORTE, Masha (-

Terms of Use: Open
Interviewer: Ronald L. Davis
Dates of Interviews: April 18, 1980; April 4, 1981

OHC
190
POWELL, Jane (1929-). Singer-actress.
Beginning her singing career at age seven on station KOIN in Portland, Oregon; moving with her family to Los Angeles and singing on various radio shows, leading to a contract with MGM at age fifteen; recalls her fourteen years at MGM, making Holiday in Mexico, A Date With Judy, Luxury Liner, Royal Wedding, and Small Town Girl; her role in Seven Brides for Seven Brothers, both as a film and on stage; discusses her later work in summer stock, nightclubs, and television.
26 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: October 24, 1979

OHC
310
POWERS, Mala (1932-2007). Actress.
Attending the Max Reinhardt Junior Workshop as a girl; making her first film, Tough as They May Come; her work in radio; memories of Ida Lupino and Howard Hughes; going under contract to RKO and memories of that lot; memories of the films Outrage, Edge of Doom, Cyrano de Bergerac, and Rose of the Cimmaron; memories of Michael Chekov; appearing in the films City Beneath the Sea, City That Never Sleeps, Yellow Mountain, Rage at Dawn, Bengazi, and Tammy; her work in television on Hazel and The Man and the City; performing in summer stock at Elitch's Garden; her stage work in Night of the Iguana and on Broadway in Absence of a Cello; her career as an author.
49 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 26, 1984

OHC
40
PRATT, Uncle Willie (1931-). Burlesque comedian and dancer.
Early life; launching dancing career at age five with his niece Patsy; professional relationship with "Pappy" Dolson; entertaining at Abe and Pappy's Club and Pappy's Showland; touring with Tommy Dorsey; performing on American military bases around the globe; his views on show business; treatment of black performers; working with exotic dancers; examples of his humor.
40 pp.
Terms of Use: Open

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

OHC
248
PREMINGER, Otto (1906-1986). Film-stage director, actor.
Working with director Max Reinhardt as a young man in Vienna; coming to the U.S. in 1935; directing the play Libel on Broadway; making Under Your Spell and Danger

45 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 17, 1983

OHC
108
RAITT, John (1917-2005). Stage and screen singer-actor.
Growing up in Santa Ana, California and singing in church choirs and school glee clubs; high school athletic scholarship to USC, transferring to University of Redlands and beginning voice training; joining the Civic Light Opera in Los Angeles; visiting MGM in 1940 and being invited to test for films, receiving six-month contract; bit part in Flight Command; singing The Barber of Seville with the

Cornell in The Barretts of Wimpole Street; three-year stint in live television in Mr. Peepers; playing Hornbeck in Inherit the Wind and observations of the original production; first film work in Oh, Men! Oh, Women!, followed by Will Success Spoil Rock Hunter; return to Broadway in Oh Captain!; playing comedy in films: The Mating Game, Pillow Talk, Let's Make Love, Send Me No Flowers, and Lover, Come Back; five years playing Felix in The Odd Couple on television; assessment of television programs The Tony Randall Show and Love, Sidney; his analysis of acting.
Terms of Use: Open
Interviewer: Ronald L. Davis Date of Interview: January 10, 1985

OHC
199
RAPPER, Irving (1898-1999). Screen director.
Coming from the Broadway stage to Warner Bros. in 1941 as assistant director; recalls working with directors Michael Curtiz, William Dieterle, and Anatole Litvak, and their influence on his career; discusses his maj Tc 0 Tw 5[7Lover, C7Lovs222cu sdeSend-10(T)1(onV-2(o a)4(n hi)-2(s)S)-4(he

Dust; contract with RKO and experiences making Flying Down to Rio; thoughts on making a series of B films; Mr. and Mrs. Smith for Alfred Hitchock; Smilin' Through and meeting his future wife, Jeannette McDonald; describes their courtship and marriage; returning to Hollywood after four years in service during World War II to find a changed industry; early television work hosting Fireside Theater and TV Reader's Digest; transition to character roles in The Best Man and I'd Rather Be Rich.
45 pp.
Terms of Use: Restricted
Interviewer: Ronald L. Davis
Date of Interview: August 26, 1986

OHC
390
REID, Elliott (1920-2013). Character actor.
Acting in school plays as a boy growing up in New York; performing on radio in Horn and Hardart Children's Hour, School of the Air, The March of Time, and Pepper Young's Family; appearing with Orson Welles's Mercury Theater in Julius Caesar and Shoemaker's Holiday; impressions of Orson Welles; signing a contract with Paramount and appearing in The Story of Dr. Wassell, directed by Cecil B. DeMille; loaned to MGM; his work in A Double Life; becoming a charter member of the Actors Studio; memories of Gene Kelly's Saturday evening "salons"; appearing on Broadway in Two Blind Mice; appearing in such films as Sierra, Gentlemen Prefer Blondes, Woman's World, and Inherit the Wind; his work in television, including the series My Favorite Husband and That Was the Week That Was; memories of such films as The Absent-Minded Professor, Son of Flubber, Follow, Boys, Move Over Darling, The Thrill of It All, and Some Kind of Nit; performing The Odd Couple on stage with Dan Dailey; writing scripts for television shows Love Boat and Lou Grant; memories of Bert Lahr in the revue Two on the Aisle.
132 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Dates of Interview: August 22, 1986; July 20, 1987; August 14, 1988

OHC
385
REILLY, Charles Nelson (1932-2007). Actor-director.
Recalls his i

television work in The Ghost and Mrs. Muir; switch to teaching and directing at Burt Reynolds' Jupiter Theater in 1978; conceiving and directing The Belle of Amherst with Julie Harris; directing The Mother of Us All for the Dallas Opera; his views on acting and theater.
81 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: April 19, 1986

OHC
169
RESCIGNO, Nicola (1916-2008). Opera conductor.
Growing up in the shadow of the Metropolitan Opera and seeing his first performance at age

Leaves with Joan Crawford; memories of The Girl Most Likely and The Naked and the Dead; doing the live television version of Days of Wine and Roses.
34 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: December 30, 1987

OHC
274
ROBERTSON, Dale (1923-2013)

Childhood in Brooklyn during the Depression; education at Brooklyn College; writing a poetic drama using social themes and lyrics and plays for the Workers Laboratory Theater; on relief and applying to the Federal Theater; being assigned to the “Living Newspaper” project; memories of Hallie Flanagan; writing The Revolt of the Beavers for Children’s Theater of being accused of being subversive; Medicine Show on Broadway, leading to a contract with Columbia Pictures; anecdotes of Harry Cohn, Tennessee Williams, Buddy Adler and Ava Gardner; screenplays for

directing Wonderful Town, Hazel Flagg, Most Happy Fella, South Pacific, and others; his long association with Hallmark Hall of Fame, directing over seventy shows, including Little Moon of Alban, The Devil's Disciple, Saint Joan, The Magnificent Yankee, Anastasia, Elizabeth the Queen, and There Shall Be No Night; directing feature films such as Pendulum and Generation; producing the series Love Story for television; memories of Bette Davis in A Piano for Mrs. Cimino; directing stage productions of Leave It To Jane, On Golden Pond, Another Part of the Forest, and Winterset.
50 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 12, 1988

OHC
422
SCHAFER, Natalie (1912-1991). Actress.
Interest in acting from the time she was a child growing up in New York; studying under Katharine Cornell; working in Charles Wagner's stock company in Atlanta; making her Broadway debut in Trigger; George Kaufman's advice to specialize in comedy; memories of Moss Hart and Gertrude Lawrence in Lady in the Dark; her performances on Broadway in Susan and God and The Doughgirls; appearing in her first film, Marriage is a Private Affair, playing Lana Turner's mother; refusing to sign an MGM contract when asked by Louis B. Mayer; recollections of the MGM lot; her work on such films as The Snake Pit, Dishonored Lady, Take Care of My Little Girl, Oh Men! Oh, Women, and The Other Love; memories of Joan Crawford and Bette Davis; working in live television; her marriage to Louis Calhern; reflections on her work in the television series Gilligan's Island; touring in a stage production of The Killing of Sister George; appearing in film versions of Fort Carats and The Day of the Locust.
36 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 20, 1988

OHC
415
SCHMIDT, Harvey (1929-). Broadway Composer.
Developing an interest in art and music as a boy growing up in Texas; attending the University of Texas as an art major; meeting Tom Jones at the university's "Curtain Club" and beginning their musical collaboration; memories of B. Iden Payne; moving to New York after a stint in the army and working as a commercial artist; writing musical material with Tom Jones for Julius Monk's revues; opening The Fantasticks off Broadway with Word Baker directing, eventually becoming the world's longest running musical; working with N. Richard Nash on a musical version of his play The Rainmaker, his first Broadway show, 110 in the Shade; memories of David Merrick; reminiscences of I Do! I Do!, staring Mary Martin and Robert Preston; working with Cheryl Crawford on the creation of the musical Celebration; his musical workshop with Tom Jones, "Portfolio"; composing and performing in Colette; scoring the films A Texas

Romance, 1909 and Red Benton's Bad Company; composing the musical version of Our Town, called Grover's Corners.
63 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: March 15, 1988

OHC
167
SCHUMACHER, Charlotte ( ). Dallas Civic Opera Administrator.
Background and love of music; first association with Dallas Opera in 1965 as manager of the chorus, and duties involved:

423
SCOTT, Martha (1914-2003). Stage and screen actress.
Performing in high school plays and her dream of being an actor; training in drama at the University of Michigan; summer stock and touring with the Old Globe Theater company; to New York, living at the Rehearsal Club and working at odd jobs; first break as Emily in Thornton Wilder's Our Town and her memories of opening night of that play; recalls the genius of Jed Harris; to Hollywood for the film version and an Oscar Nomination for her performance; going immediately into The Howards of Virginia with Cary Grant; discusses her roles in such films as One Foot in Heaven, So Well Remembered, The Remarkable Mr. Pennypacker, The Desperate Hours, and Ben Hur; back to Broadway for The Willow and I with Gregory Peck.
45 pp.
Terms of Use: Restricted
Interviewer: Ronald L. Davis

OHC
180
SEATON, Phyllis Loughton (1907-1987). Dialogue coach.
Starting in show business with Jessie Bonstelle's stock company; New York as stage manager for Norman Bel Geddes' production of Lysistrata, Raymond Massey's Hamlet, and The Warrior's Husband with Katharine Hepburn; coming to Hollywood in 1933 to head Paramount's talent department; experiences as dialogue coach for directors Mitch Leisen, Billy Wilder, and Cecil B. DeMille; working with Olivia de Havilland, Paulette Goddard, and Veronica Lake; retirement from film work and marriage to

OHC
392
SELTZER, Walter (1914-2011). Film publicist and producer.
Being born into the film business, the son of a pioneer exhibitor in Philadelphia; holding various theater jobs during his college years; coming to California during the Depression and getting a job as a publicist with Fox West Coast, then moving to MGM; describing his years in the publicity department at MGM, headed by Howard Strickling; leaving Metro in 1939 and going to Warner Bros.; compares the two studios, both physically and in atmosphere; then to Columbia Pictures and developing stars Glenn Ford, William Holden, and Rita Hayworth; joining Hal Wallis Productions as publicity director after military duty in World War II, and remaining there ten years; his assessment of Hal Wallis' contribution to the film industry; his association with Hecht-Lancaster in independent productions of Apache, Vera Cruz, Marty, and Trapeze; becoming a producer with Marlon Brando's Pennebaker Productions and his experiences working with Brando; forming his own production company and making The War Lord, Wi Penny, and Soylent Green, all with Charlton Heston; retirement and involvement with the Motion Picture Relief Fund.
36 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 25, 1986

of comedy into her routine; return to Dallas and success at the Busy Bee; acquaintance with Terre Tale, Carl (Pappy) Dolson, and Marty Kim; interests other than dancing and views regarding her profession.
79 pp.
Terms of Use: Open
Interviewer: Sally Cullum
Date of Interview: April 3, 1974

OHC
227
SHAVELSON, Melville (1917-2007). Writer-director-producer.
Developing his writing talent at Cornell University and working for a Broadway press agent after graduation in 1937; being hired as writer on Bob Hope's radio show in 1938, continuing until 1943; transition to film work as the screenwriter of The Princess and the Pirate, starring Bob Hope; his experiences directing his own screenplays, particularly Yours, Mine, and Ours, The Pigeon That Took Rome, It Started in Naples, Houseboat, Beau James, and The Seven Little Foys; creating the award-winning television series Make Room For Daddy and My World and Welcome To It; discussion of techniques of writing for various mediums, the film industry today, and the future of television with the growth of
cable.
80 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 8, 1981

OHC
141
SHAW, Barnett (1909-2001). Actor, Dallas Little Theater.
His experiences acting and directing in the Curtain Club at the University of Texas; association with the Dallas Little Theater as an amateur actor from 1933 until 1940, and as a member of the resident company of the Dallas Theater Center from 1961-1968; memories of director Charles Meredith; the elaborate production of Caesar and Cleopatra in 1933; the impact of the Little Theater on the Dallas community; current status of the theater movement.
26 pp.
Terms of Use: Open
Interviewer: Jody Potts
Date of Interview: April 26, 1977

OHC
189
SHELTON, Reid (1924-1997). Actor, singer.
His first professional job as a production singer at the Radio City Music Hall; as a member of

the chorus in Wish You Were Here, South Pacific, and By the Beautiful Sea; understudying the role of Freddy in the original production of My Fair Lady and playing the part on tour; working with Joan Littlewood in Oh What a Lovely War; his experiences in the short-lived musical 1600 Pennsylvania Avenue; creating the role of Daddy Warbucks in Annie; memories of Shirley Booth and Cecil Beaton.
58 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: October 19, 1979

OHC
231
SHERMAN, Vincent (1906-

46 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 6, 1979

OHC
11
SMITH, Ligon (1897-). Dallas area musician, orchestra leader.
Discusses organization of first band in 1922; "fight-ofighters" all over Southwest; seven year association with Baker Hotel chain; two war years; disbanding of musical organization in 1945; comments on changing dance and musical tastes over four decades; the decline of the big band era.
24 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: April 7, 1973

OHC
156
SNOW, Hank (1914-1999). Country-western singer.
His early years as the "Yodeling Ranger" in his native Canada; the influence of country singer Jimmie Rodgers on his career; his move to the United States permanently in 1949 and touring with Hank Williams; joining the Grand Ole Opry in 1950 and his memories of Elvis Presley as a young performer there; writing his biggest song hit, "I'm Movin' On" that same year; his involvement with the Association of Country Entertainers; his definition of country music; memories of Hank Williams and Ernest Tubb.
50 pp.
Terms of Use: Open
Interviewer: Stephen R. Tucker
Date of Interview: November 11, 1975

OHC
19
SOLON, Edward J., Jr. (1916-1985). Son of the late Edward J. Solon, Treasurer of Interstate Theater Circuit.
Relates circumstances of Karl Hoblitzelle's move to Dallas and steps in formation of the Interstate Theater Circuit; growing up as the son of a theater executive and the family's association with vaudeville performers; describes Dallas theaters in the early '20s, particularly the opening of the downtown Majestic Theater; his reco-15.8 -1.19;ea-12(e-)-6(e-1(l)-26(y)vn7 3(e))-6

OHC
187
SONDHEIM, Stephen (1930-). Broadway composer and lyricist.
Early interest in music at Williams College, and later studying with Milton Babbitt; his apprenticeship with Oscar Hammerstein, Allegro; his first Broadway success as the lyricist of West Side Story, and his association with Leonard Bernstein and Jerome Robbins; writing the lyrics for Gypsy and the score for A Funny Thing Happened on the Way to the Forum; discusses the concepts behind his later productions with Harold Prince, Company, Follies, A Little Night Music, and Sweeney Todd.
38 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: October 18, 1979

OHC
59
SPENCE, Ruth (1894?). Member of the Dallas Civic Federation.
Growing up in Dallas; attending the University of Texas; serving on the Dallas Interracial Committee in the 1920s; her involvement in social work with the YWCA; memories of Gaynell Hawkins and Elmer Scott; serving as president of the Dallas Civic Federation's Open Forum; memories of such speakers as Eduard Lindeman, Owen Lovejoy, and Will Durant.
29 pp.
Terms of Use: Open
Interviewer: Carole Cohen
Date of Interview: August 19, 1974

OHC
94
STACK, Robert (1919-2003). Film and television actor.
Growing up in Europe and Hollywood and his association with film greats through sports; contract with Universal Studios to make First Love with Deanna Durbin; The Mortal Storm with James Stewart and Margaret Sullavan; experiences in Mexico making The Bullfighter and the Lady; preparing for his role in The High and the Mighty; Academy Award nomination for Written on the Wind; Emmy Award for his performance in the television series The Untouchables; compares American and European filmmaking; discusses advantages of the big

OHC
54
STAMPS, Roy (1905-). President of the Gainesville Community Circus.
Discusses the process of selecting circus acts; memories of national publicity and short subject films made about the circus; responsibilities of the board of directors; his duties as an “advance man” ; memories of honorary ringmasters; his thoughts on the popularity of the circus.
14 pp.
Terms of Use: Restricted
Interviewer: Graduate student in History
Date of Interview: March 30, 1974

OHC
399
STAPLETON, Maureen (1922-2006). Actress.
Her fascination with movies as a child in Troy, New York, and dreaming of becoming a star; going to New York City and studying with Herbert Berghof; first stage role as Sarah in Playboy of the Western World for Guthrie McClintic; on tour with Katharine Cornell in Barretts of Winpole Street; memories of director Arthur Penn and playwright Lillian Hellman during production of Toys in the Attic; role of Serafina in Tennessee Williams’ The Rose Tattoo; charter member of the Actors Studio and working with Elia Kazan, Karl Malden, Marlon Brando, and Montgomery Clift; playing Lady Torrance in Orpheus Descending; Academy Award nomination for Lonelyhearts in 1915, and making the film version of Bye Bye Birdie; revival of The Glass Menagerie in 1965; experiences playing three roles in Plaza Suite in 1968; her work in Norman, Is That You and The Gingerbread Lady.
38 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: March 18, 1987

OHC
304
STARRETT, Charles (1904-1986). Cowboy actor.
Growing up as a lonely boy on a farm in South China, Maine, reciting poetry; president of the drama club in prep school and attending Dartmouth College; going to New York after graduation to tackle Broadway; getting a part in Clair Adams, his only stage appearance; screen test by Paramount and filming Fast and Loose and Royal Family of Broadway at Paramount’s Astoria studio; brought to Hollywood and cast in a Western film, Mister Skitch, against his will; seven year contract with Columbia and remaining there seventeen years making Westerns; relationship with Harry Cohn while at Columbia; making The Durango Kid series; efforts in organizing the Screen Actors Guild; memories of Smiley Burnett and Ukulele Ike.
64 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis

observations on John Ford's visual style of direction; memories of working with Cecil B. DeMille on The Greatest Show on Earth; his thoughts on the craft of acting.
15 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: February 24, 1989

OHC
342
STEWART, Peggy (1923-). Film actress.
Coming to California as a teenager and studying drama at the Neely Dickson School; screen test by Frank Lloyd at Paramount and role in Wells Fargo, followed by That Certain Age at Universal; memories of the Hollywood teenage acting group; appearing in Back Street with Margaret Sullavan and All This and Heaven, Too with Bette Davis; three-year contract with Republic and making Westerns; recollections of studio head Herbert Yates; working with Western stars Gene Autry, Roy Rogers, and Bill Elliott; leaving Republic to break the Western chain and work in television; her recent experiences attending Western film festivals.
39 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 19, 1985

OHC
153
STICKNEY, Dorothy (1903-1998). Actress.
Early childhood and attending drama school in Minneapolis; first stage appearance with a touring act, "The Southern Belles"; experiences working in stock company in Skowhegan, Maine; Broadway debut in The Squall in 1926; playing Crazy Liz in Chicago for Sam Harris (1926) and Mollie Molloy in The Front Page (1928); tells of meeting her husband, Howard Lindsay, and their life together in the theater; her husband's successful collaboration with Russel Crouse; starring with Howard Lindsay in Life With Father for five years on Broadway; doing the Rodgers and Hammerstein production of Cinderella on live television; replacing Irene Ryan on Broadway in Pippin; memories of Sam Harris, Jeanne Eagels, Cole Porter, and Max Gordon.
52 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: January 9, 1979

OHC
396
STINSON, Bill (1918-

regime; recollections of Cecil B. DeMille; moving from the mailroom to publicity, then to business manager of the still department, eventually landing a job in the editing department; editing sound effects and music for Road to Utopia; concentrating on music editing for Lost Weekend, White Christmas, The Ten Commandments, Double Indemnity, and Sunset Boulevard; memories of Hal Wallis; developing soundtrack albums for pictures; recollections of Franz Waxman, Victor Young, Alfred Newman, Nelson Riddle; becoming head of the music department; the end of studio contract orchestra in 1958; his involvement with Elvis Presley's films; his successes with soundtrack albums for such pictures as Love Story, The Godfather, Romeo and Juliet, and The Great Gatsby.
61 pp.
Terms of Use: Open

OHC
364
SWOPE, Herbert Bayard Jr. (1920-2008). Television, film, and stage writer-producer-director.
Growing up as the son of Pulitzer Prize winning journalist Herbert Bayard Swope and becoming friends with members of the Algonquin Round Table; memories of Alexander Woollcott, Edna Ferber, and Noel Coward; his education at prep schools and Princeton with no particular goals in mind; formulating his future career while a houseguest of Pauline Hemingway; five year Navy experience during World War II; first job after the war as remote unit director of sports for CBS television; switching to NBC and drama, producing and directing Lights Out, The Clock, Robert Montgomery Presents; winning the Sylvania Award for Outstanding Directorial Technique; directing Helen Hayes, Billie Burke, Boris Karloff and Peter Lorre in television production of Arsenic and Old Lace; to California in 1955 to direct Climax for CBS; contract with Twentieth Century-Fox as producer-director; his association with Darryl Zanuck; experiences producing The Bravados with Gregory Peck and Hilda Crane with Jean Simmons; return to television as executive producer-director and directing Murder, Inc. with Peter Falk; current projects: writing, radio talk show host in Palm Beach.
42 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 29, 1986

OHC
28
TALE, Terre (1940-). Exotic dancer.
Starting out as a waitress in a strip bar and becoming a dancer in a topless club; her efforts to further her career by publicity stunts; disrupting a nationally televised football game; being arrested for disorderly conduct during a Minnesota Twins baseball game; her competition with stripper Bubbles Cash; working in various clubs.
34 pp.
Terms of Use: Open
Interviewer: Sally O'Sullum
Date of Interview: March 20, 1974

OHC
3
TALLCHIEF, Maria (1925-2013). Ballerina.
Childhood and dance training in California; early days as member of Ballet Russe de Monte Carlo; touring during war; experiences with Ballet Society, New York City Ballet; recalls work with Balanchine; premiere of Firebird; Stravinsky, Alexandra Danilova, dance partners; memorable roles; American Ballet Theater tour of Russia; discusses life of dancer, discipline, technique and artistic expression; responsibilities of a prima ballerina; star system in ballet.
34 pp.
Terms of Use: Open
Interviewer: Ann Burk

Date of Interview: June 5, 6, 1974

OHC
186
TEDDLIE, Inez (1911-2002). Local organist, known as “Miss Inez.”
Her early musical training in Oklahoma before moving to Dallas; first professional work in the early 1930s as staff accompanist for radio station WRR; accompanying youngsters Ella Mae Morse, Kay Starr, and Linda Darnell for Interstate Theaters’ Kiddie Show; joining The Early Birds on WFAA in the 1940s; her experiences as organist for local baseball games; performing in local restaurants, traveling extensively with the Rotary Chorus of Dallas.
23 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: September 12, 1979

OHC
186
TEDDLIE, Pete (1909-2000). Radio announcer.
Boyhood memories of the first radio stations in Texas; joining station WRR in Dallas as singer and musician, becoming staff announcer, and later program director; describes the structure and operation of a municipally owned radio station; his experiences announcing for name bands on tour; war-time restrictions; his and other on-the-air “goofs.”
42 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: October 5, 1979

OHC
26
THIELE, Robert (1922-1996). Composer, author, record executive.
Teenage years in New York following jazz musicians; memories of Chick Webb, Ella Fitzgerald, Dizzy Gillespie, Thelonious Monk, and Coleman Hawkins; Minton’s Playhouse, Savoy Ballroom, the Royal Roost, and other New York jazz clubs; compares musical styles of Charlie Parker, John Coltrane, and Lester Young; his own record label at age seventeen, joining Decca Records after World War 11; describes the process of producing pop records; the importance of disc jockeys in selling records; discovering Buddy Holly.
26 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 3, 1974

OHC
216
THOMPSON, Marshall (1925-1992). Film and television actor

294
TOTTER, Audrey (1918–2013). Film-television actress.
Growing up in Joliet, Illinois; moving to Chicago to pursue acting; performing on radio shows

Terms of Use: Open
Interviewer: Ann Burk
Date of Interview: August 12, 1976

OHC
55
TYLER, George (1911-). Performer and animal trainer with the Gainesville Community Circus.
Memories of creating the circus to raise money for the Gainesville Little Theater; train trips with the circus; memories of newsreels and national publicity; performing rope tricks, animal acts, and stunts; going into professional rodeo; appearing with Gene Autry; memories of performing with a rodeo in Madison Square Garden.
14 pp.
Terms of Use: Restricted
Interviewer: Graduate student in History
Date of Interview: March 30, 1974

OHC
496
UGGAMS, Leslie (1943-). Singer/actress.
Singing in the church as a child; starting work at the Apollo Theater at age seven with Louis Armstrong and his All Stars; memories of the Apollo and the famous entertainers who played there; her early idol Ruth Brown; first TV performance in Beulah with Ethel Waters; on Paul Whiteman's TV Teen Club; then with Mitch Miller on Sing Along With Mitch; her admiration for Rosemary Clooney; attending Julliard to perfect her craft; Broadway debut in Hallelujah, Baby and winning the Tony Award; problems involved in her next play Her First Roman with Richard Kiley; her own television program The Leslie Uggams Show; experiences making the film Skyjacked, and the TV miniseries Roots and Roots: The Next Generations; concert work at the White House; concert work and future projects.
46 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: June 19, 1991

OHC
122
VALLEE, Rudy (1901-

Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: October 4, 1975

OHC
405
VAN HEUSEN, James (1913-1990). Songwriter.
Majoring in music at Syracuse University and working as a radio announcer in that city; his early years in New York and association with Harold Arlen; first job writing songs for the Cotton Club; first Broadway show, Swingin' the Dream, featuring Benny Goodman's orchestra; teaming with lyricist Johnny Burke for his first film score, Love Thy Neighbor, at Paramount; the importance of having a song on the Hit Parade; writing for Bing Crosby on the Road pictures, Dixie, Mr. Music, and Connecticut Yankee; Academy Awards for "Swingin' on a Star," "All the Way," "Call Me Irresponsible," and "High Hopes"; discusses difference in writing for Crosby and Sinatra.
11 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 18, 1987

OHC
37
VELLUCCI, Paul (1905-). Pianist-conductor-pedagogue.
Early training at Columbia and NYU; grant in 1930 to study in Italy and France; experiences at the American Conservatory at Fontainebleau and memories of Nadia Boulanger and Ravel; returning to U.S. and composing incidental music for the Ann Arbor Festival in 1932; teaching at Sarah Lawrence from 1935 to 1937 and acting as musical director for the WPA Federal Opera Project in New York; accompanying singers Gladys Swarthout and later Jean Madiera and Mack Harrell; traveling as arranger and accompanist with the singing group The Revelers from 1948 to 1950; coming to Dallas in 1950 to teach at SMU; his involvement with the Lyric Theater and the Dallas Community Opera Guild.
65 pp.
Terms of Use: Open
Interviewer: Ann Burk
Date of Interview: May 16, 1974

OHC
150
VENUTA, Benay (1912-1995). Stage and screen actress-singer.
Dancing in the chorus at Grauman's Egyptian Theater at age fifteen; touring with Fanchon and Marco as one of the Hollywood Beauties; debut as a singer on CBS radio; replacing Ethel Mermanin Anything Goes on Broadway; creating the roles of Mystra Stanhope in Kiss the Boys Goodbye, Hippolyta in By Jupiter, and Laura Carew in Hazel Flagg; playing Dolly in the film

version ofAnnie Get Your Gun with Betty Hutton; touring army bases in Korea with Jack Benny; memories of Cole Porter, Larry Hart,

Date of Interview: August 11, 1975

OHC
134
WALKER, Nancy (1922-1992). Stage, film, and television actress, singer.
Memories of her vaudevillian father in Helizapoppin and her decision at age ten to become a performer; experiences auditioning for Best Foot Forward; working with George Abbott on four Broadway shows and his approach to direction; to Hollywood for film version of Best Foot Forward and Girl Crazy; return to Broadway for On the Town, Look Ma, I'm Dancin', Do Re Mi, Against the Boys, Do Re Mi, and The Cherry Orchard; television work directing and appearing in the television series Rhoda; the importance of discipline for a performer; memories of Willie Howard; her ambition to direct films.
38 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 18, 1978

OHC
221
WALL, Joan (1934-). Mezzo-soprano.
Her voice training at Louisiana State University prior to winning a Metropolitan Opera scholarship in 1957 for advanced study; Metropolitan contract in 1959 and debut in Manon; her experiences as a young performer at the Met, singing mezzo roles in La Traviata, Pars La Perichole, Marriage of Figaro, Madama Butterfly, Boris Godunov, Carmen, Alcestis, and Salome; with the opera company on tour; impressions of Rudolf Bing, Jerome Hines, and Eileen Farrell; leaving the Met in 1962 to go to Europe for leading roles with the Deutsche Opera Berlin; her decision to give up performing to teach and direct college productions.
53 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: March 19, 1981

OHC
267
WALLIS, Hal B. (1899-1986). Film producer.
Early days in California as a theater manager; first job in films as publicity director for Warner Bros.; replacing Darryl Zanuck as head of production at that studio; leaving Warners to become an independent producer at Paramount in 1944; working with directors Michael Curtiz, William Dieterle, Raoul Walsh, William Wyler, Lewis Milestone; memories of the Warner brothers and actors Paul Muni, Errol Flynn, and Ronald Reagan; discovering Lizabeth Scott, Burt Lancaster, Martin and Lewis, and Elvis Presley for films; discussion of some of his favorite films, among them Little Caesar, Casablanca, Sorry, Wrong Number, and True Grit; his overall philosophy of flimmaking.

55 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 20, 1982

OHV
426
WALSTON, Ray (1917-2001). Actor.
Becoming interested in movies as a child in New Orleans; working as a newspaper reporter for the New Orleans Item Tribune; moving to Houston and becoming involved with Margo Jones's Community Players; working at the Cleveland Playhouse; appearing in the Maurice Evans production of Hamlet; his work on Broadway in The Front Page, Summer and Smoke, Richard III, and The Rat Race; playing Billis in the road company of South Pacific with Janet Blair; memories of Joshua Logan and Richard Rodgers; working in live television; memories of George Abbot; experiences playing in Me and Juliet and House of Flowers; making his movie debut n Kiss Them For Me at Twentieth Century-Fox; appearing in both the stage and movie versions of South Pacific and Damn Yankees; impressions of Gwen Verdon and Bob Fosse; further movie appearances in Tall Story, The Apartment, Who's Minding the Store?, Caprice, Paint Your Wagon, The Sting; his work on the television series My Favorite Martian.
62 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: August 11, 1988

OHC
OHKs -11n EMC /P <</MCID 12 >>p. D)-HKs HKs HKs H D 12 >>Bn Phs

Attending West Point, playing football at Princeton; becoming friend and godson of F. Scott Fitzgerald;

493
WAYNE, Patrick (1939-). Actor.

OHC

with “Slippin’ Around”; her approach to singing; her current nightclub tour, “4 Girls 4.”
38 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: March 15, 1979

OHC
299
WILCOXON, Henry (1905-1984). Actor-associate producer.
His apprenticeship in acting with the Birmingham Repertory Company along with Laurence Olivier, Ralph Richardson, and Robert Donat; debut on the London stage as Robert Browning in The Barretts of Wimpole Street; brought to Hollywood by Paramount Pictures in 1930 to play Mark Antony in Cleopatra, beginning his thirty-year association with Cecil B. DeMille; memories of DeMille filming The Crusades, The Unconquered, Samson and Delilah, The Greatest Show on Earth, and The Ten Commandments; his duties as DeMille’s associate producer in casting, art direction, costuming, and scoring.
50 pp.
Terms of Use: Restricted
Interviewer: Ronald L. Davis
Date of Interview: August 25, 1983

OHC
198
WILDE, Cornel (1915-1989). Actor-director.
Education at Columbia College and City College of New York; later studying with Lee Strasberg at the Actors Studio; Broadway debut in Moon Over Mulberry Street in 1935; playing Tybalt in Laurence Olivier’s touring company of Romeo and Juliet, leading to a Warner Bros. contract; first film break at Columbia Pictures and an Academy Award nomination for A Song to Remember; discusses in depth filming A Thousand and One Nights, The Bandit of Sherwood Forest, Leave Her to Heaven, The Walls of Jericho, and Forever Amber; shooting Two Flags West on location in New Mexico, Treasure of the Golden Condor in Guatemala, and The Greatest Show on Earth in Sarasota, Florida; producing and directing his own films, Storm Fear, The Naked Prey, Beach Red, and No Blade of Grass.
121 pp.
Terms of Use: Open, with restrictions
Interviewer: Ronald L. Davis
Dates of Interviews: August 12, 15, 20, 1980

OHC
451
WILLIAMS, Elmo (1913-). Film editor-producer-director.
Growing up in Oklahoma; travelling to England with Merrill White, where he learned to edit film; memories of working with Herbert Wilcox; differences in British and American

filmmaking; returning to the United States to work at RKO; memories of the RKO lot and its editing department; memories of working with such directors as Irving Pichel, Rene Clair, Edmund Goulding, Frank Capra, and Fred Zinnemann; his work on such films as Miracle of Bells, They Won't Believe Me, High Noon, The Vikings, and Twenty Thousand Leagues Under the Sea; making films for the State Department during World War II; working with Frank Capra on his "Why We Fight" series; memories of Jesse Lasky, Walt Disney, and Darryl and Richard Zanuck; directing the films The Tall Texan and The Cowboy; memories of the films Hellgate,

Interviewer: Ronald L. Davis
Date of Interview: January 3, 1983
128

OHC
242
WOOD, Yvonne (1914-1999). Costume designer.
Starting her career in 1934 at Twentieth Century-Fox and RKO as a sketch artist for

Academy Awards for Mrs. Miniver and The Best Years of Our Lives; his advice to young filmmakers.
41 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 19, 1979

OHC
323
WYNN, Keenan (1915-1986). Actor.
Attending Horace Man School; placed by his father (Ed Wynn) in a summer stock company to "test his abilities"; early work in radio in New York; memories of Norman Corwin; working of Orson Welles on The Mercury Theatre on the Air; meeting George S. Kaufman during Spring

OHC
484
YELLOW, Billy (1904-). Navajo film extra.
Relates, through an interpreter, his experiences working for director John Ford, while filming Westerns in Monument Valley.
9 pp.
Terms of Use: Restricted
Interviewer: Ronald L. Davis
Date of Interview: September 13, 1991

OHC
79
ZUKOR, Adolph (1873-1976). Film pioneer. (This is the last known interview with Adolph Zukor, taped when he was 102 years old.)
Tells of his first association with films in a New York penny arcade, business dealings with Thomas Edison, making films with Sarah Bernhardt and Mary Pickford; formation of Famous Players, merger with Jesse Lasky, the emergence of Paramount Pictures.
9 pp.
Terms of Use: Open
Interviewer: Ronald L. Davis
Date of Interview: July 29, 1975

OHC
79
ZUKOR, Eugene (1897-1976). Motion picture executive.
Recollections