

Jared Brown Collection of Biographical Sources

Illinois Wesleyan University
Tate Archives and Special Collections
August 2018

I. Moss Hart

Box

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

II. Alfred Lunt and Lynn Fontanne

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

III. Zero Mostel

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

IV. Alan Pakula

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

Sources for

Albert	Eddie	1999-11-18	00:08:01	Phone call	Albert anecdote about Hart: Hart said "The four most beautiful words in the English language? Act one Scene one"
Andrews	Julie	2000-03-27	01:53:51	Phone call	Initial interview is lost. This tape consists of them going over Brown's initial draft. Andrews corrects misquotes and small details, suggests changes. First two tapes play then repeat, concludes with third tape.
Bertsche	John	2000-12-05	00:06:50	Phone call	Inquires with Dr. Bertsche regarding Hart's heart attacks.
Brown	Jared		00:34:13	Interviews	1st: Brown interviewed by Bob Cromie. WCRX Columbia College Chicago. Brown and interviewer discuss history and success of Lunt and Fontanne. 2nd: Interview with NPR. Discussing later life and death of Lunt, as well as reception of book.
Chodorov	Jerome		00:53:34	Phone call	Chodorov talks about Hart, who he was friends with. He expresses praise for Hart's directing

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

Sources for

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

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

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

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

Mostel	Josh	12/6/1986, 1987- 03:17:41 03-12, 1987-07- 07, 1988-07-21	Phone call	Zero's son. Did not know Zero's first wife. Says he never met Zero's mother. Zero was more paranoid during the blacklist. Discuss who would be good sources for the book, logistics. Josh had some bitterness towards his father as a child, Zero was not nurturing and could be egotistical. Interview begins at 00:40:30. Zero could behave competitively towards Josh as he got older. Zero's parents never met Kate or his children, supposedly because one of Zero's brothers inflamed them towards Kate being non Jewish. Zero did not like Reagan or Nixon. Zero talked about being excited for the time when he has enough money to not act, but his son was sure he could have retired anytime. 3rd interview begins at 01:59:00. Josh had corrections and revisions for Brown's manuscript. Mostel could not have denied being a communist in the McCarthy trials, even if he wasn't. Answering either yes or no would revoke his protection under the 5th amendment, and he would be forced to give names of people he attended questionable events with. Josh did not believe many of the comments
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Pleschete	Norman		00:14:40	Phone call	Dr. Norman Pleschete. A doctor and friend of Mostel's who delivered both of his children. Mostel was interested and possibly a part of the Yiddish theater. Mostel was undergoing a drastic diet just before he died. It was a starvation diet, and Mostel lost almost a hundred pounds in a few months. Pleschete says there is no question this contributed to his cardiac arrest and death.
Protopopescu	Orel		00:10:00	Interview	Production assistant on a film that Zero was in. Zero was not difficult to work with. He did not take it very seriously, and often would not bother learning his lines in detail. His son Toby was there with him, though they did not talk much.
Randolph	John		00:14:12	Phone call	Mostel graduated City college magna cum laude.
Ritt	Martin	1987-05-13	00:16:55	Interview	Mostel was a very good actor, and his antics did not bother Ritt. Zero's character committed suicide in the play they were making that was based on a person that he knew. Mostel was very honest and principled. He was completely committed in his work. Zero cared the most about his own performance, and could be inconsiderate to other actors.
Rodney	Howard		01:09:57	Interview	Howard was the hairdresser and dresser for Mostel. Claims that it was Mostel who got black people allowed into the National Theater in Washington. The two were very close, Mostel relied on Howard for many things. Mostel had a recurring joke with cashiers/waiters, when they would say "Have a nice day/please come back", he would say "My Lawyers will be here in the morning", and then storm out. Tape repeats at 00:35:00. Ending is lost.
Ross	Bill		00:19:06	Phone call	Mostel gave lectures/tours in an art museum in the 1930s. He and Ross argued about art. Zero did not take direction well in "The National Company." Ross was the president of equity, the actor's union. Ross still hired Zero despite their arguments and his antics because, "when he was good, he was the best."
Salt	Deborah		00:18:13	Phone call	Salt's mother knew Mostel, and he spent a day with her when she was trying to get into an art school. He had a good eye for art and gave her honest advice. Zero would perform outrageously at dinner parties, and had to be the center of attention.
Schaefer	George	1987-05-14	00:25:18	Interview	Schaefer and Mostel worked together on a play called "Once upon a Scoundrel". The producer of the film held up editing for months, changed the final version, and refused to release it for years until he passed away. Mostel still harbored resentment over the blacklisting.
Schelbe	Bill		00:19:25	Interview	He and Mostel got along. Mostel was funny, but could be mean. If Schelbe was having trouble with an agency or someone he would let Mostel call and yell at them. Mostel flirted with women constantly, but it was not serious. Mostel left Fiddler for a petty reason, because he expected it to close without him.
Siegler	Robert		00:02:57	Phone call	He and Mostel were going to do a film called "But seriously folks." It was not considered commercially viable, and Mostel did not have time to stick around.

Solomon

Wilma

1987-07-16

00:58:23

Interview

Sources for

Alexander	Jane	2002-10-17	00:13:11	Phone call	Pakula gave actors a lot of freedom, that allowed them to flourish. He only gave people the direction they needed, and didn't bog them down with details. Pakula preferred to deal with actors personally.
Bacall	Lauren	2002-09-22	00:14:51	Phone call	Heavy tape interference for first minute, continues throughout. Had fond memories of Pakula as both a director and a person. He was his own person, did not associate completely with Hollywood. Pakula was not secretive, but also did not feel the need to share too much.
Baxter	Murray	2002-11-23	00:20:07	Phone call	Baxter knew Pakula when he was a sophomore at Yale. Pakula was never hurried, he always did things at his own pace. Pakula wanted to be a psychoanalyst/therapist when he was first going to Yale. Pakula's first marriage did not end well, though Baxter remembers him being a good husband, and looking after her children after the divorce.
Baxter	Rod	2002-11-08	00:20:50	Interview	Baxter was Pakula's nephew. Remembers his grandfather, Pakula's father, as a salesman in all aspects. He was very outgoing, and wanted Alan to follow him into the printing business. Alan's grandparents were immigrants, some from Poland. Alan said that if he hadn't become a director, he would have been a psychiatrist. He was very easy to talk to.
Bergen	Candice	2002-11-05	00:22:21		

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

Costas, Doherty	Celia, Patty		00:47:00	Interview	Costas worked on set with Pakula many times. She could always understand his vision very well. Pakula turned movie sets into a family environment. He preferred to work with women, was very comfortable with them. Pakula directed "The Devil's Own", there were various problems with the filming: rewrites, arguments, disagreements about the film. He took off his shoes before every scene, it was comfortable and freeing. Pakula had a boyish quality to him. Pakula did not have a single favorite editor, he got along with most of them. Pakula usually chose the person he thought he could best communicate with on a certain project. The movie "See You in the Morning" by Pakula was largely autobiographical. He was more conversational on set with people, would talk about literature, movies, current events. Ends abruptly.
Creedon	Colleen	2002-12-05	00:28:43	Interview	She was friends with Hope Lange, Pakula's first wife, for a long time. They were very happy together when she knew them. He was very kind, was not athletic. He was upset by the divorce. The two were invited to an event with Princess Margaret. Various stories about their relationship.
Cronyn	Hume	2002-08-22	00:18:15	Phone call	Difficult to understand. Cronyn starred in some of his films, and they were friends. Pakula always liked theater, although he never went back to working in it once he started films. Pakula was patient.
Davis	Barbara	2002-11-18	00:22:05	Phone call	Davis was lifelong friends with Pakula's second wife Hannah. Hannah's marriage to Pakula was liberating, he was less controlling than previous people in her life. Hannah's parents were fond of Pakula. Davis thought very highly of Pakula.
Fonda	Jane	2003-02-03	00:28:06	Phone call	Fonda worked with Pakula as much as any other actor. Pakula possessed "emotional literacy and technical interest." He worked well with women. He was interested in psychology, the reasons

Hewitt	Don, with Marilyn Berger	2002-11-04	00:31:03	Interview	Berger was in "Rollover." Berger was in the book for "All The President's Men", but asked Pakula not to be included in the film. Pakula was more down to Earth, less pretentious than many movie
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Laventhall

Don

00:51:28

Phone call

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