SICULAR: Hi, my name is Patty Sicular. I’m Director of Archiving at the Ford Model Agency in New York. And together with Professor Karen Trivette Cannell, the Director of Collections and Archives at Fashion Institute of Technology, we’re archiving the history of fashion, beauty, photography, and Ford models. Today is July 23rd, 2010. We’re at the Celebrity Vault in Beverly Hills. We have the wonderful guest Dinah Dillman-Kaufman, and we’re going to talk about her mother, one of the most famous models ever, who was born Cecilia Ann Renee Parker, but really known professionally as --

DILLMAN-KAUFMAN: Suzy Parker.

SICULAR: So, Dinah, thank you so much. We are thrilled to have you with us. And this is Dinah, and her mom. Do you want this closer?

(crew discussion; not transcribed)

SICULAR: OK. What year was this event?

DILLMAN-KAUFMAN: Probably ’67, maybe.

SICULAR: And she stopped modeling when you were born.

DILLMAN-KAUFMAN: When I was -- yeah.

SICULAR: What year was that?

DILLMAN-KAUFMAN: When she stopped modeling? Sixty-five.
SICULAR: OK, great. So your mom was born in Texas?

DILLMAN-KAUFMAN: That’s correct. And she was the fourth daughter. And there were -- it was 14 years age difference, because my mom was not meant to be. It was kind of not planned.

SICULAR: It was a glorious surprise.

DILLMAN-KAUFMAN: It was a glorious surprise. [02:00] And, as I said, my mom was the youngest of four girls, and she was her daddy’s girl. She had the same red hair as her father. And her father was a chemist, and her mother a homemaker, you know, and she just, you know, grew up with a life in Texas. And it wasn’t until, you know, my aunt Dorian --

SICULAR: Dorian Leigh.

DILLMAN-KAUFMAN: Dorian Leigh introduced her indirectly; taking my mom on a fashion shoot one time, that my mom -- really that’s how she was discovered when she was 14.

SICULAR: And I know that Eileen and Jerry Ford wanted to sign your aunt up --

DILLMAN-KAUFMAN: Correct.

SICULAR: -- with Ford models.

DILLMAN-KAUFMAN: That’s correct.

SICULAR: And your aunt said to Eileen and Jerry what?

DILLMAN-KAUFMAN: That would be all right only if they took a
look at, you know, Suzy. And when they had, they were blown away, [03:00] because they had never seen a five foot ten, redhead, blue-eyed goddess, as it were, before. So they -- they -- they ended up taking both girls. And my mom was considered, I guess, the highest paid model of that time.

SICULAR: Right. I think she was the first model to make over $100,000 a year.

DILLMAN-KAUFMAN: And she demanded that, and she set the standards, and she asked for it, and she got it.

SICULAR: Starting as a young girl, did she ever model the ingénue, young girl type modeling jobs, such as Seventeen, and so on? Or did she go --

DILLMAN-KAUFMAN: No --

SICULAR: -- right into high fashion?

DILLMAN-KAUFMAN: -- I think she just went into high fashion; Vogue, Harper’s Bazaar, those kind of things. Yes.

SICULAR: Right. And did she ever talk about her relationship with Eileen and Jerry Ford?

DILLMAN-KAUFMAN: Only to say that they were instrumental in starting her career. Very loving thoughts towards them. [04:00] I only wish that I had a moment to -- to meet them as well, you know? Because... But they -- but very fond, very fond memories.
SICULAR: That’s very nice. Do you remember who some of her favorite photographers were?

DILLMAN-KAUFMAN: Well, besides Avedon she talked about -- is it do you say Horst?

SICULAR: Horst P. Horst.

DILLMAN-KAUFMAN: P. Horst. But I -- I didn’t know of him. I just knew of Avedon, because I knew of all of the Avedon photographs that I had seen. And --

SICULAR: Do you have any Avedon pictures here you’d like to share with us?

DILLMAN-KAUFMAN: Well, I mean, this is -- this is a famous -- of course, this is Coco Chanel with my mom.

SICULAR: (inaudible) Want me to take it?

(crew discussion; not transcribed)

DILLMAN-KAUFMAN: Yeah, you’ve got it.

SICULAR: OK, good.

DILLMAN-KAUFMAN: But --

SICULAR: Can you see that?

(crew discussion; not transcribed)

DILLMAN-KAUFMAN: And, you know, my mom was Avedon’s muse, in a way. I mean, he idolized [05:00] her because she was so different, with the high cheekbones, and her length, you know, and stature, and her frame, and everything like that. And the movie Funny Face is indirectly based upon
her relationship with Avedon; the Audrey Hepburn, Fred Astaire movie.

SICULAR: Did Audrey Hepburn speak to your mom before they made the film, just to get some sort of insight on modeling?

DILLMAN-KAUFMAN: They did. My mom, you know, at the beginning --

SICULAR: She was in the opening credits.

DILLMAN-KAUFMAN: She was opening the credits, and that was, you know, how she contributed to the movie. But she does tell stories of -- of Fred Astaire. May I have some water?

SICULAR: Yes, of course. (inaudible)

DILLMAN-KAUFMAN: Fred Astaire, and their dancing together, and his -- and being a wonderful man, and that kind of thing. So.

SICULAR: Do you get a thrill every time you see the opening credits, and you see her this way?

DILLMAN-KAUFMAN: I do. The “Think Pink.” Yes, yes, yes I do. [06:00] Yes, I do. And, you know, it was like, you know, what I’ve said before, I don’t know of her in this. But I enjoy hearing stories, and telling stories. And to me it’s a way of keeping her memory alive.

SICULAR: That’s lovely. It really is. We know that she loved Avedon, and we know that she lived in Europe also, she
worked in Europe quite a lot.

DILLMAN-KAUFMAN: In France.

SICULAR: Right, in France.


SICULAR: And she had a nice relationship with Madame Coco Chanel.

DILLMAN-KAUFMAN: Well, that’s this picture here. Yes, they had a very good -- very good relationship. Coco was a very strong woman, as my mother, so they got along famously.

SICULAR: And did they speak together in French or in English?

DILLMAN-KAUFMAN: Probably in French. My mom spoke French. I mean, she -- when she went to Paris, one of her, you know, my mom had been married more than once. But her first husband [Pierre?] de la Salle was French, so she had picked up the French language from there. [07:00] And so spoke it fluently.

SICULAR: I know growing up you had to have some notion that your mom was a famous model, at one time. Did she speak about it much when you were growing up, or was that a separate past?

DILLMAN-KAUFMAN: It -- we only brought it up as a means of curiosity, you know, because we saw the pictures, and we weren’t quite sure what they were all about. And it
wasn’t until later on that I started to, you know, really get an understanding of it, and a grasp for it, and asking her questions about it.

SICULAR: And do you speak to a lot of people -- you yourself -- that have worked with her, that like to speak to you? Whether it’s models, or photographers, or editors?

DILLMAN-KAUFMAN: What --

SICULAR: Do they ever reach out, or do you reach out to them ever? The different people that have worked with your mom during her career.

DILLMAN-KAUFMAN: I found them all last -- a couple nights ago. (laughs) No. But I -- I [08:00] it wasn’t -- to be honest, it was Facebook, you know, that really opened the door, because I got to meet, you know, talk to like China. Because my mom and China worked together, because they were both Avedon --

SICULAR: Machado.

DILLMAN-KAUFMAN: Yes. And I befriended Carmen. And hearing stories from there, and what -- how they related to my mom as a little sister was just -- was neat for me to hear, because --

SICULAR: Carmen always tells me that she thought of your mom as a little sister.

DILLMAN-KAUFMAN: Yes.
SICULAR: “She’s like a little sister to me.”

DILLMAN-KAUFMAN: And that was so sweet.

SICULAR: Yeah.

DILLMAN-KAUFMAN: And that’s so sweet, and -- because I didn’t, as I said, I didn’t know of this world, and to reach out and hear stories. And even the other night, you know, hearing people talk about her. And, as I said, it’s a way of keeping her memory alive that -- and for me, I want to pass this to my son, you know? Because my son -- I was pregnant, you know, and he didn’t know -- he knows of my mom through stories, and through pictures, and now he’s getting, “Oh, she was a model,” you know, “she’s so pretty,” you know, kind of thing. But I put together a [09:00] a tributary box of stuff, of collections, and of letters, and things that people gave me when my mom passed, of -- and [I say?] so when my son gets older I can share it with him.

SICULAR: Right.

DILLMAN-KAUFMAN: And he’ll understand.

SICULAR: Which is very special.

(crew discussion; not transcribed)

SICULAR: I know you were telling me that your mom’s career was -- was derailed for a while. That there was an accident.

DILLMAN-KAUFMAN: Yes. And it’s publicized, so it’s not a
secret. But she was -- I’d say in her late twenties, I would say, she and her father were stuck on railroad tracks, and the car ran out of gas. And, you know, they --

SICULAR: What year was this about, do you know?

DILLMAN-KAUFMAN: [10:00] I’ll have to do the math. Mom was born in ’32 (inaudible). I don’t -- I can’t tell the year. If I did the math --

SICULAR: OK.

DILLMAN-KAUFMAN: I’d have to do the math. Actually, they said she was in her twenties. She could have been maybe 25 --

SICULAR: OK.

DILLMAN-KAUFMAN: -- or so. So if I had to do the math -- I can’t right this second do the math, but.

SICULAR: So it was during her career.

DILLMAN-KAUFMAN: It was during her career.

SICULAR: Her (inaudible).

DILLMAN-KAUFMAN: Yeah. So it was like in the middle. So it really didn’t -- I mean, what -- it had -- it was a strong impact, because the train, you know, came full force, and smashed the car, killing her father. And my mom ended up with fractures, broken bone, you know, broken bones, and in the hospital for -- for a while. But, you know, she
was very close to her dad, so that [11:00] tragedy, you know, I think kind of changed her, you know?

SICULAR: How so?

DILLMAN-KAUFMAN: Well, you know, she never had a close relationship with her mom, and her mom kind of blamed my -- her mom blamed my -- my mom for the accident, you know? So they had a troubling relationship --

SICULAR: Right.

DILLMAN-KAUFMAN: -- after that. And, I mean, my mom, you know, came through it. But, you know, she had scars. I mean, I still remember she had a scar on her arm, you know, up until she passed, I mean, she just... But it didn’t change her from, you know, being a mom. I mean, she still, you know, after she healed, you know, she got herself together, and -- and got past it.

SICULAR: Did she reach out to people like Eileen to help her coordinate --

DILLMAN-KAUFMAN: Oh, I would imagine so.

SICULAR: -- [or Jerry?]?

DILLMAN-KAUFMAN: [12:00] I would imagine so. She reached out to -- to them, and to other friends to help her get through this, and help her heal.

SICULAR: There was a funny story -- I don’t know if it’s true -- that your grandfather didn’t want your aunt to use
their last name modeling.

DILLMAN-KAUFMAN: That’s -- well, I don’t know if it was -- if it was his idea of she -- you mean Dorian Leigh --

SICULAR: Right.

DILLMAN-KAUFMAN: -- instead of her being Dorian Leigh Parker?

SICULAR: Right.

DILLMAN-KAUFMAN: Yeah. I think that was Dorian’s way of kind of breaking away from that, because she knew that her relationship with her dad wasn’t as strong as my mom’s was with her father. So I think -- because Leigh was her given middle name, anyway, so think she -- that’s why she did it. It was trying to branch -- branch away from the Parker name.

SICULAR: Did your aunt visit your house a lot? Did you see your mom and your aunt?

DILLMAN-KAUFMAN: I only met her once --

SICULAR: Really?

DILLMAN-KAUFMAN: -- and it was as [13:00] an adult. It was maybe ten years ago.

SICULAR: Really? Wow.

DILLMAN-KAUFMAN: And we went out to dinner, and it was so wonderful to see them together, because they were like kids, you know? They were like giggling. I mean, they
were giggling in the corner. And -- and the one thing that I did see that I -- is a recollection in my mind is their hands. The poise, you know, but they had the same hands, and the same gesturing with their hands, and it was just wonderful to see. But they were like pss-pss-pss, you know, and it was funny. It was funny.

SICULAR: Did they talk about work, or did they just talk about --

DILLMAN-KAUFMAN: No.

SICULAR: -- family things?

DILLMAN-KAUFMAN: They talked about family --

SICULAR: The family things, which is nice.

DILLMAN-KAUFMAN: They talked about family things.

SICULAR: And that’s what’s most important, really.

DILLMAN-KAUFMAN: Well, that was, and that’s what was important to my mom --

SICULAR: Yeah.

DILLMAN-KAUFMAN: -- you know, was -- was her family. And that’s why she gave up -- I mean, one of the stories that’s in one of the magazines is that when my dad and my mom married, and everything, my dad kind of said to my mom, “You know, you don’t have to do this anymore.” And my mom said, “Oh, thank God,” you know. [14:00] Because she just -- she was, I mean, she did it to support, you
know, her daughter, Georgia, from her first marriage, and
-- but after she married my dad, she just cut it cold
turkey.

SICULAR: And did she miss it?

DILLMAN-KAUFMAN: No.

SICULAR: But did she love it when she did it?

DILLMAN-KAUFMAN: Loved it when she did it.

SICULAR: It was a phase of (inaudible).

DILLMAN-KAUFMAN: And it was a huge phase of her life.

SICULAR: She did the best. She had the most covers of anyone.

DILLMAN-KAUFMAN: She did. And --

SICULAR: The best photographers, best clothing, best
designers.

DILLMAN-KAUFMAN: Best clothing.

SICULAR: Everybody.

DILLMAN-KAUFMAN: And the makeup, everything. But to her,
you know, what was important -- and, actually, my mom and
I talked about this quite a lot. This -- you know, she --
she gave up her career to have me. Because I often blamed
myself, because I thought, you know --

SICULAR: But that was her choice.

DILLMAN-KAUFMAN: I know.

SICULAR: She was thrilled.

DILLMAN-KAUFMAN: I know that was her choice. I had to go
through some therapy to figure all that out, because I know that it was her choice, and to her that was really important. [15:00] I mean, seeing Suzy Parker at the grocery store, you know. You know, people knew who she was, but she didn’t put on any pretentious, or airs about it. She just knew, you know, everybody’s first name, Bill the butcher. You know, she just knew everybody, and everybody knew her, and she was just a very open and honest woman in that way. She treated everybody equally, and she didn’t put up any -- any monkey business. I mean, she became, after being the model, she became a chef. And, you know, Dorian was a chef. And --

SICULAR: Right, I know that. She was a caterer.

DILLMAN-KAUFMAN: -- my mom took up cooking.

SICULAR: Now, I was just laughing, because Gleb Derujinsk, the photographer, I might have sent you -- one time Gleb and his wife had lunch with your mom, and your mom made a beautiful loaf of bread --

DILLMAN-KAUFMAN: Oh.

SICULAR: -- and he took a picture. Did I send you that?

DILLMAN-KAUFMAN: No. (laughs)

SICULAR: I’ll send it -- of the loaf of bread. Because he was an artistic -- he photographed for Harper’s Bazaar.

DILLMAN-KAUFMAN: Oh, right.
SICULAR: And he has the most beautiful [16:00] picture of the bread. And he titled it, Suzy Parker’s Bread.

DILLMAN-KAUFMAN: (laughs)

SICULAR: So.

DILLMAN-KAUFMAN: Well, that was, for her -- I mean, she made all our clothes when we were kids, you know? Not the -- not the boys but, you know, the girls (inaudible), and she was happy. She was happy being a soccer mom, and taking us to ballet lessons, you know, schlepping. She schlepped us, you know, and that’s how she was, you know? And she was happy doing that.

SICULAR: When she stopped working I’m sure she would see her pictures in magazines once in a while, they’d run. Did she enjoy looking at them, or was it just something from the past?

DILLMAN-KAUFMAN: She -- she said, you know, she said it was from the past, you know. And she didn’t have any regrets about it, but, you know, she -- she always had the motto of not looking back; of moving forward. And that’s how we are, you know?

SICULAR: And living as a normal suburban mom, did she dress in designer clothing (inaudible) normal clothing, and normal makeup, and --

DILLMAN-KAUFMAN: No, no. [17:00] Unless it was -- unless it
was in pictures, you know? If she just wore comfortable clothes.

SICULAR: Normal clothing.

DILLMAN-KAUFMAN: Comfortable clothes. She said that, you know, she made jokes about not -- you know, not liking high heels, or panty hose, and -- and things like that, you know. She -- and later on in life she just dressed, you know, I mean, it was still beautiful, I mean, what she wore.

SICULAR: Right.

DILLMAN-KAUFMAN: You know, but she just wore comfortable clothes, and she didn’t die her hair, as you see, you know? That was her choice too. And --

SICULAR: I have two more questions for you.

DILLMAN-KAUFMAN: Yes.

SICULAR: Professionally, how do you want your mom to be remembered? And you can hold up whichever picture you like. Professionally.

DILLMAN-KAUFMAN: Professionally?

SICULAR: What do you want the world to know about your mom?

DILLMAN-KAUFMAN: As in a picture? Or.

SICULAR: As a professional model.

DILLMAN-KAUFMAN: Oh, (inaudible) ask me what my favorite picture of my mother picture is -- modeling picture is.
CANNELL: What about that Dave Brubeck cover? [18:00]

DILLMAN-KAUFMAN: The what?

CANNELL: With the red dress -- with the piano (inaudible) here.

DILLMAN-KAUFMAN: Which one?

CANNELL: The Dave Brubeck album.

SICULAR: I think is that in the --

DILLMAN-KAUFMAN: Is it in here, or is it in there?

SICULAR: Let’s see.

DILLMAN-KAUFMAN: Yeah, I’ve got all these pictures.

SICULAR: This?

CANNELL: (inaudible) But professionally how do you want your mom to be remembered. Professionally. Not personally, as a mom, but professionally? Here. Here’s my pictures.

DILLMAN-KAUFMAN: Professionally?

SICULAR: How do you want --

DILLMAN-KAUFMAN: That’s a really hard question to ask.

SICULAR: OK. Then how about as a mom and personally how do you want your mom to be remembered? How do you remember her?

DILLMAN-KAUFMAN: Well, I remember my mom as, you know, as -- (crew discussion; not transcribed)

DILLMAN-KAUFMAN: [19:00] So let me see. Let me see, let me see, let me see.
SICULAR: Was there a buzz whenever she walked by in a restaurant, or the street?

DILLMAN-KAUFMAN: Well, when she was modeling. But when she -- when she moved to Santa Barbara, you know, people knew who she was, but she didn’t really, you know, care about it, you know? She just (inaudible) this picture.

SICULAR: That’s beautiful.

DILLMAN-KAUFMAN: I like that picture, and this picture. You know, I mean, people knew who she was, and things like that, but she just, you know, she had a really carefree attitude about things. You know, people joked that she was the mayor of Montecito. (laughs) Because she was in everybody’s business and, you know, that’s just how she was. She was very personable.

SICULAR: (inaudible) that picture. Is that you -- is that [20:00] one of your favorites?

DILLMAN-KAUFMAN: Yes.

SICULAR: OK. Who took that picture?


SICULAR: Here, hold it up so people can see.

DILLMAN-KAUFMAN: So...

SICULAR: So how would you like your mom to be remembered?

DILLMAN-KAUFMAN: As a mom.
SICULAR: As a mom?

DILLMAN-KAUFMAN: You know --

SICULAR: And how do you think she’d like to be remembered?

DILLMAN-KAUFMAN: As a mom.

SICULAR: That’s -- there you go. Did you want to ask anything?

CANNELL: Well, I heard that, you know, of course, your father was very famous too.

DILLMAN-KAUFMAN: Yes, my father was Bradford -- well, is.

SICULAR: Is.

DILLMAN-KAUFMAN: Is. Sorry.

SICULAR: Bradford Dillman, the actor.

CANNELL: Bradford Dillman.

DILLMAN-KAUFMAN: Correct.

CANNELL: And -- but I understand he didn’t -- he doesn’t want a big fuss made about Suzy, or didn’t like fan clubs, or anything like that?

DILLMAN-KAUFMAN: Oh, this was -- well, this happened on Facebook. Facebook.

CANNELL: There was a person on Facebook saying they were Suzy Parker.

DILLMAN-KAUFMAN: I know. Well, I could you tell you that story, because I knew who -- who it was who, well, I mean, because people can pretend to be other people. You know,
[21:00] what happens, you know, people pretending, you know. And -- and we can’t secure her name unless we go through court, you know, and make a trust. And we, you know, have her name on a trust. So we had a family friend put up a site pretending she was Suzy Parker, you know, and having a Suzy Parker page kind of thing. And my dad found out about it, and he wasn’t too pleased. Because he said that my mom, as he, you know, relish their privacy. And they would not -- they would be offended, you know? And my dad had a page, you know, on Facebook too, and I befriended the guy, you know, and I said, “You know, I’d rather” -- and I told him to take it down, you know, just because it was weird having somebody impersonate your parents when you know they’re not there. So I said, you know, so now he has, you know, his name, but he has -- it’s a Brad Dillman fan club, but [22:00] it’s under his name. It’s not under Bradford Dillman. So with my mom -- and that’s why we moved. That’s why we moved from Los Angeles, you know, was to get away from all of that. My dad went down to LA for -- for movies, or went away on locations, and things like that. But they kept us far, far...

SICULAR: That probably kept you healthier.

CANNELL: Yeah.
DILLMAN-KAUFMAN: Yeah. But we all -- we all dabbled in the arts, anyway. You know, I did a little bit of modeling, I did some acting, you know, but my niche was in writing. So we all found -- my brother’s a creative artist. So we all found, you know, we’re in the arts, but in different -- in different realms.

SICULAR: Thank you --

DILLMAN-KAUFMAN: You’re welcome.

SICULAR: -- so much for taking the time to meet with us.

Thank you.

DILLMAN-KAUFMAN: You’re welcome. You’re welcome.

(applause) Thank you. Thank you.

SICULAR: Is your dad next to your mom?

DILLMAN-KAUFMAN: Yes, that’s my dad. And my mom.

SICULAR: OK. And this is her mom, and Mr. Dillman. [23:00]

Did you want to ask any questions before we go?

CANNELL: Thanks for (inaudible).

SICULAR: (inaudible) What’s that a picture of? Why don’t you hold up some of the pictures and describe what you (inaudible)?

DILLMAN-KAUFMAN: Well, I mean, I don’t know this -- I mean, I don’t know of it, but it just --

SICULAR: (inaudible)

DILLMAN-KAUFMAN: -- it’s just my mom’s expression, and --
SICULAR: So ethereal.

DILLMAN-KAUFMAN: Yeah, she’s, you know.

SICULAR: You can take out the pictures and show --

CANNELL: There’s Helena Rubenstein (inaudible) Sixties. Thank you, Dinah. (inaudible) for me.

DILLMAN-KAUFMAN: OK. No, no, no.

CANNELL: Yeah, Dave Brubeck.

DILLMAN-KAUFMAN: Oh, I don’t know...

CANNELL: This was taken -- you have to read this, because we’re detail people -- at the piano. Dave Brubeck, (inaudible).

DILLMAN-KAUFMAN: This is her -- this is her -- this is her obituary, by the way. I don’t know if you knew that.

SICULAR: Yeah, I think I cut it out and saved it.

DILLMAN-KAUFMAN: You did?

SICULAR: But I want it, because I’d love to scan everything.

[24:00]

DILLMAN-KAUFMAN: OK.

CANNELL: (inaudible)

DILLMAN-KAUFMAN: And this is another one of her obituaries in the *Los Angeles Times*. So.

SICULAR: She was the first supermodel. No, there was a woman named Marion Morehouse, who was married to ee cummings. And she was, I think, Steichen’s favorite model in the
1920s. And she was really tall and thin. If we have a laptop, we can get her. And (inaudible). I like that. Beautiful.

CANNELL: I have that.

DILLMAN-KAUFMAN: Yeah.

CANNELL: I have that one. Did she have any special memories of this? This just looked like one of the [more fun?] -- fun photo shoot.

DILLMAN-KAUFMAN: Well, there’s one, a famous one where she’s on top of a piano.

CANNELL: Yes. It’s an album cover.

DILLMAN-KAUFMAN: Yes.

CANNELL: With Sonny Harnett.

DILLMAN-KAUFMAN: Yes.

CANNELL: I have it in my files. With a couple of models. I have it on the back side of the album they’ve listed all the models.

DILLMAN-KAUFMAN: So.

SICULAR: [25:00] If you trust me, I’m going to take them and scan them. If you feel comfortable.

DILLMAN-KAUFMAN: I do. That’s why I brought them. I brought them --

SICULAR: And I have envelopes. It just so happens -- I’ll get them. And I can --
DILLMAN-KAUFMAN: Here’s another one.

SICULAR: (inaudible)

DILLMAN-KAUFMAN: *Deception*. That was her character, Lucy.

And she didn’t really like being an actress, by the way.

CANNELL: I didn’t either. I --

DILLMAN-KAUFMAN: She felt very uncomfortable.

CANNELL: I had the chance to be an actress, and I just felt that, “This is not tasteful.” I liked modeling much better.

DILLMAN-KAUFMAN: Yeah. My mom --

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