Dorothy Jeakins

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JEAKINS: Just those kind of sweaters, but try and find them --
F: At the time --
JEAKINS: At the time.
GREEN: Can you hold this for just one moment, Dorothy --
JEAKINS: Yes.
GREEN: We’ll go right back to (inaudible). This is
Robert L. Green interviewing Dorothy Jenkins --
JEAKINS: Jeakins.
JEAKINS: That’s right.
GREEN: Costumer designer, Hollywood. And we are in
Ms. Jeakins’s very private house she’s lived in for 22
years, and which is designed, and I suspect built --
JEAKINS: Designed by my oldest son.
GREEN: Oh, yes?
JEAKINS: Mm-hmm.
GREEN: Well, that’s interesting. And one feels
extraordinarily comfortable almost immediately, and with a
strange level of familiarity. I have a feeling that I’ve
been here before, which is rather nice.
JEAKINS: Oh, I’m glad, so nice, yes.
GREEN: It’s really quite lovely. I don’t want to interrupt your train of thought, because you started to react to what Miss Gail [Kern?], who is with me --

JEAKINS: How you are dressed beautifully. [01:00] Go on.

GREEN: Well, what were you saying about (inaudible)?

JEAKINS: Oh well, to me, this is a ’30s look, maybe mid, or ’34, in there, early, when the hems were rather long.

GREEN: Can you describe it so --

JEAKINS: And everybody wore tennis shoes.

GREEN: Can you describe it so the people on tape would understand what you’re referring to?

JEAKINS: Well, I was referring to a film called, The Postman Always Rings Twice. And Jessica Lang in her bobby socks as a waitress, and her tennis shoes and her coat sweaters with low pockets. And I’m trying to educate the actress that this is the way it was, not the way you’d like to look today, going on a date or whatever, living an actress’s life. So it was always a struggle to have her look right. Oh, I think we won the struggle fairly well. But it wasn’t a fashion picture. It was a picture involving [02:00] research to plug back into the ’30s for me, although that was my conscious time too, because I’m terribly old. (laughs) But I have a Virginia Woolf kind of curiosity, and a very, very heavy memory. I could tell you who was in my
class in the third grade, and the teacher’s name and what it was like to walk home and read a book as you were walking, and things like that. It was just either a curse or a blessing. But I use memory all the time, or have in my work. Now that I’ve retired myself, I just go on remembering.

GREEN: And we trust you’ll continue to make new memories. You bring up an interesting point when you talk about Jessica Lang’s perhaps lack of understanding, that what you were trying to get her to understand and project was not [03:00] something contemporary in relationship to tennis shoes and short socks, but the quality and the feeling that happened in the ’30s when the character actually existed. Is this a problem with actors who are moving from their own contemporary period into another period? Do you have to communicate --

JEAKINS: Sometimes. Some actors are marvelous, like Sean Connery might -- the suit might be made with too heavy a cloth, but he’s such a gentleman that he’ll wear it, even though he’s perspiring to death from the -- that’s just a (inaudible), we don’t mean that he has to. But he -- there’s an example. Richard Burton is another actor that --

GREEN: Are these people that you designed for?
JEAKINS: Oh, yes. How else would I know?

GREEN: Tell me -- tell me which movie is --

JEAKINS: Well, a movie called The Molly Maguires. Sean Connery was sort of the hero figure in that. Darling person. And Richard Burton? Let’s see, [04:00] oh, Night of the Iguana was the picture I was thinking of Richard being cooperative. He arrived -- we had all his measurements flown -- sent from London, and he arrived in Mexico City and we were all in the presidential suite of some hotel to see him in his clothes, and it turned out that he’d gained eight pounds, and we couldn’t -- nothing -- the collars wouldn’t come together, etc. So Mexican tailors arrived and worked all night, and got him ready for shooting at noon the next days. One of -- these dramatic things are happening all the time. It’s fun. You know, it makes the bustle and the anguish that let the other shoe drop --

GREEN: You feed on [surprises?]?

JEAKINS: I?

GREEN: Yes.

JEAKINS: No, it just makes the blood go faster. And it makes your job kind of fun. And my God, if we couldn’t laugh over the things we do, or clown around a little bit, we’d be lost souls.
GREEN: Also, you know, the fact [05:00] that your talent allows you to solve the problem.

JEAKINS: Oh, yeah, well, I have the right to. It’s -- at any cost.

GREEN: Expand that. What does that mean?

JEAKINS: Well, back to Night of the Iguana, which makes me remember the fact that something was wrong with Deborah Kerr’s dresses, for instance. So I said I’ve got to get up to Western Costume today in a little plane to get this fixed. There was only one woman who could do something, I can’t remember what. One sewing woman. And, “Fine.” They’ll send you up in a plane. And another day, Ava Gardner decided to go swimming in her own brassiere every afternoon after shooting. And suddenly we needed 12 brassieres, dry and wet. So we had no telephone, so we went on the ship to shore radio up to Los Angeles, [06:00] “Ms. Ava Gardner needs 12 brassieres size such-and-such.” Well, she was a little annoyed at first, but it was funny. It’s just things like that. Life’s little dramas, I call it.

GREEN: Can you imagine the person sending that message?

“One is she doing?”

JEAKINS: Yeah, 12!

GREEN: Exactly.
JEAKINS: That’s another thing, you always have dozens of things in film work, not just two or one. And one time on location in Massachusetts, we shopped all morning, it was on Hawaii, the early part. And then they called lunch, everybody trooped off to lunch somewhere, (inaudible) or something, and came back from lunch. Oh, the guards were watching over everything. Julie Andrews’s bonnet was missing. But we’d already established the bonnet, that morning, or right when they called lunch. Finally, it seems [07:00] that the security guard had stolen it. I can’t remember what we did to cover it up, we reshot and had a shawl or something over arm, and hoping the lumpy bonnet might have been underneath, something like that. Things like that happen. But nothing -- the wear and tear is -- on the nerves is a little bit drastic, I must admit at times, yes.

GREEN: Can we play on your fabulous memory? Let’s go back to where you were born, so we get a sense of who you are and how you fit into the great American scene.

JEAKINS: I was born in San Diego and grew up in Los Angeles.

GREEN: Are you telling the year, or are we going to --

JEAKINS: Oh yeah, I’m 72. I was born in 1914. I dimly remember the day the war was over. My nurse had some children on the beach at Coronado, and a man came along
[08:00] the sand in a motorcycle saying, shouting, “It’s over! It’s over!” And then roaring off. And, you know, those were nice things to remember.

GREEN: Oh, absolutely.

JEAKINS: That would be 1918, somewhere. “It’s over!” The war was over for everybody. But then the next war came along, didn’t it?

GREEN: Who were your parents?

JEAKINS: Well, my father was British, an ordinary man. He retained his British passport. I don’t really know my parents, I was taken away from them. And I learned many years later that my mother, who was born in Denmark, had, after this crushing split-up of her family, her marriage, her family, I had a brother -- I don’t [09:00] know, I really don’t know the particulars, except that she was a couture dressmaker in San Diego. And she made clothes for Schumann-Heink and [Galacercie?] and the Spreckels women. And she did -- I learned this later -- she did tea gowns, and expensive handmade, beautiful things. But I was told always that she was dead. So through a chain of events, someone reached me after she, in fact, had died, and said, “Your mother died today.” Well, that was rather hard for me to take, and then I learned a little bit more about her background. So one day I was in Home Silk shop on La
Cienega, and I went up to one of the men, Marco, you know, it was a series of partners. And I said, “Marco, did you ever know a woman [10:00] named such-and-such?” And he turned and he said, “Why, she was in here all the time.” And I said, “Was she good at what she did?” “Oh, the best, the finest.” And he said, “Why?” And I said, “Well, she died a few weeks ago, and I need to know a little bit about her.” And he said, “Well, you often stood next to her in the store.” Isn’t that amazing?

F: Whoa!

JEAKINS: Yeah. He said, “She knew what was fine things, the silk, the lace that she found, and so forth.” Anyway, that’s a story I don’t talk about to anyone, but it’s sweet, because our destiny, our star is hanging somewhere, and maybe it’s a north star. And that’s all, it leads us on. Doesn’t it? All of us?

GREEN: Yes. That’s true.

JEAKINS: The things we do, the decisions we make. And whether or not I was injured by my childhood, I’m not the one to say. I don’t think I am. On the other hand, it’s a [11:00] book that is closed, and I don’t know where the book is. So anyway, some strain of --

GREEN: Talent?
JEAKINS: -- talent was passed along, I think. And I’ve had to imagine a lot of it, little pieces, you know? Reading about San Francisco Earth -- San Diego Society, the naval base and all of that. Oh yes, now, I do have a photograph of my mother, looking very chic. She was very smart. I might dig it out before you go, I don’t know. So I think all designers were hooked on something their mothers had, whether it was The Delineator, the magazine, or Vogue, or Harper’s, as [12:00] it came along, had to be in their little biographies, they’re always talking about my mother, and so on, had these magazines laying around. Like, I think Bill Blass has said that, a few of them, where they came from in Kansas there was a fashion magazine hitting their lives at the right moment. I wish I had -- unfortunately for me, I wasn’t spiritually impoverished, but I certainly was materially. And if I had my life to live over, I would have headed for Paris, and somehow found the money to educate myself, or to get there and... So I had to make my way through the Depression and the Federal Art Project, and WPA, as I was really without any means at all.

GREEN: And this you did with [13:00] your art?

JEAKINS: Yeah, I made a manner of little freelance jobs, and then the war. Oh, I’ve worked at Disney a bit. Then the
war came along and splintered my family. And I came back, and let’s see. I went to work as a costume illustrator at Fox, and gradually they gave me scripts on my own. I didn’t have to do someone else’s work for them. And I began to learn, the sewing women who are brilliant taught me a great deal, they were very patient with me.

GREEN: What did they teach you?

JEAKINS: Oh, how to put together a 16-gore bodice, for instance. And one wonderful woman named Lizzie [14:00] Draping, and working on Marilyn Monroe’s clothes. And they were terrific. I realize they were very good to me. I came in probably at the end of any kind of elaborate work room staffing, that milliners sat there all day making hats, and the beaders who beaded. They didn’t send the beading to Hong Kong, these Mexican women would do it all. There were 22 of them on salary at MGM. And it was just a learning process, and I was able finally to have the authority to say, “I want it this way,” because I knew it ought to be, of the draping of something. And that was the beginning of confidence and opportunity. And I think I’ve talked enough, haven’t I?

GREEN: Oh, no. Do you remember the first film that [15:00] you worked on?
JEAKINS: Yeah, it was *Joan of Arc*, the one that Ingrid Bergman was in. And that was a -- that came about, a very brilliant art director named Richard Day was a friend. And I was working at [Magnan?]’s at the time, drawing the French collection. He called up and he said, “I’m on a picture that I think there’s a place for it, on it, for you.” And it turned out to be *Joan of Arc*, and the staffing was taking place, and the get ready, and story conferences, and on and on and on. I said, “I’ll think it over.” Well, I decided to leave Magnan’s, I decided within the hour. “Report on Monday.” I was to be an assistant designer to Raoul Pene Du Bois. Remember him?

GREEN: Yes, absolutely.

JEAKINS: He’s dead now. Everybody’s dead, almost, except me.

[16:00] Anyway, Raoul and Karinska had been brought up by Walter Wanger as a team; she to make and cut, he to design. And nothing was happening. It was a -- the whole thing was a mess. Anyway, they fired him, poor darling. And then they hired a man from Yale named Frank Bevan, who taught costume in the theater department. He arrived from New York, and I was supposed to break him in and show him everything. In two weeks, he went to Victor Fleming and he said, “I can’t possibly cope with this picture. But
there’s somebody here who can.” It’s a real Ruby Keeler situation.

GREEN: Yes. Go out and become a star.

JEAKINS: And then there was Karinska, that talented, difficult woman. And she was so upset because she wanted to be the designer on the picture. And she had to cope with me. “Well, who is she,” she said. Anyway, I kept -- behaved myself, I didn’t scream and throw things, but she did. And they fired her. So there’s this series of crises, and I sat there doing my work. And that’s all, the picture got made, the credits were there, eventually it was nominated for an Oscar. The job led to a job with DeMille, and after that I had too much work through the years, galloping along. I just kept working. And people were -- I suppose they believed in me, they hired me. They would, you know --

GREEN: Well, let’s try to get as much as --

JEAKINS: -- it was an interesting kind of life, because it wasn’t built on prestige, it was built on my life. I think I’m good manners, and a certain amount of talent. [18:00] However, the work I did fitted in after the gorgeous work, the heavy musicals.

GREEN: Did you work on those?

JEAKINS: Some.
GREEN: Do you remember one of them?

JEAKINS: Well, Sound of Music was the last -- one of the last musicals that came out -- I think I worked on Music Man, and I’ll have to think about -- go back on that in my mind. Anyway, I think I began to be hired because I had a sort -- I fitted into a kind of literary concept that was going on in pictures at the time. Less of the glamor and more of the earthy storytelling, sort of thing. And now we’ve arrived at all these awful kitchen situation movies for teenagers. This is what’s happened to the concept of film, as it rolls along it’s gone through phases. You know, I’ve just been reading the life of Jack Cole, this marvelous stuff he did with dance. Nobody’s touching it, Jack is dead. And on the other hand, he was part of a period of time which the market product, which was the musical dancing picture, was Top Dog. And my -- the work I did, well, like Little Big Men, for instance, I had been in Wyoming as a child for a year when I was 12. I pulled out all my memory of Great Plains, and that kind of thing. You didn’t drink your Coke.

GREEN: I’ll get to it.

JEAKINS: So everybody, I think, at a certain age looks back on their life and says, “What has it amounted to, what have I
done? What place did I fill?” Haven’t you asked yourself that?

GREEN: Yes.

JEAKINS: [20:00] Well, so I look back now that I decided to not work anymore -- well, I did fill a little place. I wasn’t one of the great glamorous queen-type designers, but I was in there, at the end of something, you know? Now --

GREEN: You think the fact that you didn’t think of yourself, or didn’t participate in what you call the great glamorous world of design, was because of the nature of you as a personality, that you didn’t want to? That you wasn’t comfortable in that area? Or that you preferred to do the sort of things that you believed in?

JEAKINS: I think the latter part of your question probably explains my attitude, all of which was conditioned by my wretched sadness of childhood. As, do it, behave.

GREEN: Yes.

JEAKINS: And do your best. And these very stupid, simple precepts [21:00] I think carried me along, probably. Yeah, I’ve worked with marvelous actors. But I don’t have to write a book about it. I don’t intend to. I don’t have to say I made a pair of pants for John Wayne, I mean, these silly interviews that designers have given -- don’t do
that. I’m surprised at myself for sitting here like this
talking so much.

GREEN: Well, (inaudible) that you see, what you’re saying,
Dorothy, now what you’re saying here is very valuable. Not
a question of just ego expression, or the false glow, the
glamor rubbing off on the fact that you had some
relationships with these people. What you are saying is,
first of all, an analysis of how these things happen; where
do you draw creativity from? Where do you --

JEAKINS: Oh, yeah, it’s --

GREEN: And I think that’s fair for people to understand. For
instance, you mentioned -- I don’t know if the machine was
on when we were chatting before, about the process of
reading, [22:00] and how your (inaudible) was taken. But
if reading were taken away from you, life may not be worth
living. They are a lot of visual people, you know, people
who deal with only visuals in their life, who never read a
thing, to whom words are an anathema. See, now how do you
explain your interest in reading?

JEAKINS: Oh, these things are in the genes, I think. Don’t you
think? Yeah.

F: Maybe exposure.
JEAKINS: For a young -- for a woman who was -- did not have the benefit of a formal education, I -- again, I’ve extracted from in here what I want to know.

GREEN: Were you a loner?

JEAKINS: A loner?

GREEN: Did you feel that you were a loner as a child, did you spend most of your time alone, or...?

JEAKINS: Well, yes. I was actually raised by a woman who was supposed to get a check every month from my keep, [23:00] but not always was it -- did it arrive. But she was, of all things, a Christian Science practitioner, heaven forbid. And she was too busy to keep track of me. So she would give me 25 cents for the movie, or 10 cents for children, or whatever it was at that time. And I recently was -- just felt sorrowfully about the public library being burned, because it’s a place I could go to on Saturdays and Sundays, in the art room. And the music room. They had fantastic French, wonderful books and books about painters, and so on, under lock and key, and if you asked for them, you were allowed to look at them in the music room. This is another one that was burned the other day.

GREEN: Yes.

JEAKINS: But I remember reading [24:00] [Molnar?] when I was 14. Well, all the collected plays, so I read them all.
And then I gave the book back, and can I have so-and-so? But, in fact, books, just they all link into the -- one book refers to something and you look it up and you read that next book. And it’s ongoing. It’s fascinating.

Which is --

GREEN: The driving force, of course, is curiosity.

JEAKINS: Isn’t it? Oh yeah, I’m very curious. All of us learn every day, we’re in that position of -- I could learn from a beautiful black and white and gray of you, and the delicate color of your fingers. And I could use it someday. I’m not going to work again, but I could use it someday. I’m not [25:00] going to work because there’s no more work room in Hollywood. You couldn’t make an MO dress -- made to order -- today. It’s -- Western Costume is a (inaudible). That’s the sadness. I wouldn’t dream of becoming a shopper and dragging around. This is called “designer” in Hollywood? No, thank you.

GREEN: It’s interesting, you pulled out of the air the image of a pair of pants for John Wayne. Did you have an interesting relationship to dressing men?

JEAKINS: Yeah, I liked men, and they’re much easier to please than women. In fact, Richard Burton used to say he’d much prefer -- all the great designers were women, that men didn’t really know how to dress men. And that was his
opinion. I think I get along well with men, because
[26:00] I’m not -- I have gotten along -- some of my best friends are men. Now to switch over a little bit, I couldn’t rattle off the names of male or female movie stars who were friends, I could come up with very few. But the wonderful men that I’ve worked for have been the directors, Victor Fleming and William Wyler and John Huston. And these are the people of importance to me in films. Without them, you know, that’s -- they are the gold nugget. And so I’ve been on a number of pictures of each of these men I’ve just mentioned. And have a nice relationship. And so, that says -- answers that.

GREEN: And did you think that dressing men, because there is a limitation in dressing men, because there aren’t as many variations [27:00] --

JEAKINS: No, you can reapportion a man’s figure, very high-wasted, you could do a low rise on his pants, add a little bulk here, or take it away. In fact, you can change a man’s silhouette much easier than a woman’s, I think. In certain ways. What the lapel does, what the collars do. Ronald Reagan and his -- because he has wattles, you know, he’s wearing a very juvenile neckline on his collars. And trying to get rid of this business, you know, that shows rather heavily in pictures. Well, if he were in a film,
we’d do the same kind of work. Undoubtedly people have
gotten to him -- when he first went to Washington, he was
wearing these awful John Wayne suits with the Filipino
shoulders. Somebody -- finally, a good tailor stepped in
and can drape a coat properly, also to help his slight bulk
in here. [28:00] And he was simply restyled by bright
people. Very important. But, so you can do that with an
actor.

GREEN: Do you remember an actor who had --

JEAKINS: Take the canvas out -- I was doing what they call
“distressed clothes,” you know, take out the (inaudible)
and all that, long before somebody discovered it in Milan
two years ago. I’ve done that all the time. And I’ve made
men’s clothes off grain to look poor, or whatever -- these
are tricks.

GREEN: If the script called for it?

JEAKINS: Oh, yeah. But it’s part of your job. I don’t -- I
worked on a movie one year, not long ago, and it was a
killer movie called [Hausa?], and I put a bright pink shirt
on the killer, or fairly bright, not too over -- not
Mexican-looking, but -- now comes Miami Vice with pink and
citron, and they’ve -- so it’s all a wonderful stew,
[29:00] and you stir it and stir it, you come up and you
taste it, and you invent, and you season a little bit.
GREEN: I like the food image, because when you were mentioning Willie Wyler and Victor Fleming and John Huston, I kept thinking that in a funny way, the directors really are the chefs; everybody else is simply an ingredient.

JEAKINS: That’s a nice simile, yeah. You said William Wyler -- I said Billy -- Billy --

GREEN: Oh, Wilder.

JEAKINS: -- Wilder. Never worked on a Wyler -- or, wait, Wilder picture. I wouldn’t want to be dishonest.

GREEN: Well, yeah. Yeah. Not that I have anything to say against Mr. Wyler.

JEAKINS: They were good friends.

GREEN: If I had a choice between working with Mr. Wyler or Mr. Wilder, I would have selected Mr. Wilder. So I’m delighted you did.

JEAKINS: But I loved Willie. I was on quite a few pictures. They’re doing a tribute to him at the Academy, on the 1st, October 1st, on a Wednesday, [30:00] which will be very nice. They’re doing a --

GREEN: Oh, I’m going to that, as a matter of fact.

JEAKINS: Are you? I’ll see you there.

GREEN: Oh, good! Good, yes. Scott Bird, who wrote the definitive book on Max Perkins, the great editor --

JEAKINS: Oh, yes, I read that.
GREEN: -- I think he’s narrating this or something, and he’s a friend. He’s invited me to, you know --
JEAKINS: Oh, really? That was a good book.
GREEN: A very good book, as a matter of fact.
JEAKINS: I have to -- I wouldn’t be comfortable if I didn’t sit here and tell you that I apologize for the spots on my face, but it’s one of those sun treatment things. And they’re there for another week.
GREEN: Hadn’t even noticed them.
JEAKINS: Well, I look like hell. But it’s not usual. Now, let’s see, where are we? Back on the track.
GREEN: Back on the track.
JEAKINS: The chef.
GREEN: Well, I mentioned the image of the chef. But I’m fascinated by -- was there, for instance, a male actor that you had to help correct in terms of changing the silhouette, that you had to make look --
JEAKINS: Oh yeah, Anthony Perkins. He has tremendous straight shoulders and high long legs, and very small through the ribs, too much so. I mean, he looked -- so first of all, I started with low rise pants, but well made. No outside seam. Working around these shoulders, how they make less of them in the drape of the sleeve. That was on
Friendly Persuasion, in which he played a gawky boy, young man.

GREEN: Farm boy.

JEAKINS: But it was fun working with Tony. He’s one of the people that I consider a personal friend, after, you know, there aren’t many that are actors that you can say that. Actors have a world of their own.

GREEN: That’s true.

JEAKINS: And their children, and their darling, awful --

GREEN: And diseased. I’ve always thought it’s not a profession, it’s a disease.

JEAKINS: Uh-huh. Sad.

F: The children and family (inaudible).

JEAKINS: [32:00] Pardon?

F: His children are wonderful. His sons are wonderful.

JEAKINS: Tony?

F: Yeah.

JEAKINS: Oh, you’ve interviewed him?

GREEN: I’ve met -- I know (inaudible).

JEAKINS: Oh yes, oh well, that’s great.

F: He’s a wonderful father.

JEAKINS: Yes he is. He lived with us when he came to Hollywood. And I had a little guest house, and there he was, getting over his fright.
GREEN: Yes. Yes.

JEAKINS: And Dorothy McGuire’s a good friend, and Julie Andrews is a good friend. That’s about it. It depends -- other than that, I’d say that the relationships are cursory, pleasant. You see someone, they’re thrilled to see you, and you know what it’s -- you -- do you do interviews all the time?

F: Mm-hmm.

JEAKINS: Who, what it is? Mayor Koch who says, “How am I doing?”

GREEN: Yes. Yes.

F: You’re doing great.

GREEN: You’re doing very, very well. You’re doing brilliantly, as a matter of fact.

JEAKINS: You want to know something? I hate it! My throat is dry, [33:00] and I don’t want to sound like an idiot.

GREEN: Can we get you a drink?

JEAKINS: No, I’ll get it in a minute.

GREEN: It’s your house, we need to --

JEAKINS: I have to pay --

GREEN: The gardener?

JEAKINS: The gardener. My horticulturalist. (laughter) Claire? She’s not here. She --

GREEN: Oh, she’ll (inaudible). People do.
JEAKINS: She was a war child living in England, and she’s very good. She takes courses in Horticulture at UCLA. She puts on a beautiful estate here. So she’s -- and I have her two hours. I’m not too well and I can’t do gardening much anymore.

GREEN: It’s hard.

JEAKINS: To my sorry.

GREEN: It’s hard. I miss it myself.

JEAKINS: It’s very life-giving --

GREEN: Just to go back to this.

JEAKINS: Yeah?

GREEN: When you get a script, tell me about the process. What you do.

JEAKINS: Well, first of all, you [34:00] usually get a phone call at 5:00 in the afternoon from a director, no, a producer. “Are you free? What are you doing? And you say, “Well, I’m -- nothing much,” or, “I’m busy.” And then the script arrives by messenger, usually within two hours. One came in a stretch-out car one time. You know, those long --

GREEN: Yes, limousine.

JEAKINS: -- awful. And then, “Call me Monday morning, tell me what you think.” Well, usually you can say, “Just not my cup of tea,” or whatever. And --
GREEN: What would be something that you’d regard as not your cup of tea?

JEAKINS: Not my cup of tea? Well, I’m thinking about the script for *Terms of Endearment*, exactly what happened. It arrived in the car with a messenger. I read it, I thought, I can’t be in this small town in Texas in the heat of summer, and in Omaha and get these difficult people together, ready. Jack is difficult. He’s impossible. He’s not gracious. And I’ve -- Shirley MacLaine, I was on one film, *The Children’s Hour* with her, which is beside the point. She’s not very cooperative either. She’s difficult. So I said that just no, I just wasn’t able to take it on. That’s all. Thank you. And --

GREEN: It was not a matter of design, it was a matter of personality?

JEAKINS: No, of physical --

GREEN: Physical limitations?

JEAKINS: Yeah. I have been on some difficult locations, but I was younger then. I was -- like *The Ten Commandments*. We were in Egypt, and I found myself going up Mount Sinai on a camel one day. Too steep to walk down. The camel was led by a boy. But that was hilarious. Had a wonderful time, did the job, but we were out with [36:00] three thousand Israelites, which were (inaudible) people
dressed as Israelites. At 5:00 in the morning, no bathrooms, nothing, and rolling back in at 5:00 in the afternoon, exhausted. But it was in the blood. It was kind of marvelous to -- I had a Greek national who had been aid to the president of Greece, in exile. Of the king of Greece. Anyway, he never was two feet from me, and I couldn’t speak -- we didn’t -- we had a language barrier. Arabic and French and English, and so on. He never left my side. If I needed something, perhaps scissors or a safety pin or something. He was right there carrying things for me. Those were wonderful days of luxury, you know, really fun, where you felt important, and you dressed for it every day. And I wore silk shirts, men’s [37:00] cut, with my tiny, tiny -- embroidered my name in Arabic, which I couldn’t even read. Just fun things. And I would ride home from Sakkara to the [Mina?] House on a wonderful horse, with another man behind me, a man behind me on horseback to watch in case something -- you fell or something. And he’d be there with two horses at 5:00, and I’d -- things like that that would never happen again. It just wouldn’t. And yet, it was wonderful fun, being courted by an Egyptian colonel, and white roses in my room at the end of the day, and things like that. You know, but
I worked too. I had to be never farther from DeMille than, say, 10 feet.

GREEN: Really?

JEAKINS: He never -- he believed in the staff idea. And if we wanted something, you were the number one for costumes. Our director, the photographer, it was like this, small ingredients of the people who put a fine play together. Not 50 people in the credits, but four people. And DeMille would berate me or praise me, or demand something -- I was right there. And I looked through the finder with him, and things like that, yeah. Interesting process of filmmaking.

GREEN: What film did you work on with him?

JEAKINS: The Ten Commandments and Samson and Delilah, and, oh, the circus picture in Florida. That was also terrific fun. DeMille would arrive out at winter quarters, which were like a country club, at 11:00 in the morning and leave at 1:00, and he’d line up a few shots and then drive away. Meanwhile, we’d all be sitting on the grass swapping stories. It was just fun. I’m really glad I had times like that, because it gave me endless stories when I was a dinner guest. (laughter)

GREEN: Did you do the famous peacock dress?
JEAKINS: Well, Louise Farr. Did you know -- do you know Louise?

F: (inaudible).

JEAKINS: Are you with women’s -- no?

F: Used to be. Not anymore.

JEAKINS: Oh. She -- evidently she -- how could -- she wanted to do a little story on me, and she had the same question. She did her homework, she dug out a lot of stuff. I can’t remember. DeMille would let five sketches done on his desk. He didn’t care who did them. I have ideas. I think Edith had got credit for it, and presumably she did it, actually you could say DeMille was the designer --

GREEN: I know that he had peacocks [40:00] on his --

JEAKINS: -- because of his intense involvement with costume -- what?

GREEN: He had peacocks on his farm, I know that.

JEAKINS: Yes, that’s right. And he’d bring in these armfuls of peacock feathers from the little Tujunga Canyon. He was something.

GREEN: He was very involved with costume design?

JEAKINS: He loved the look, the tactile look of his pictures. He loved metallic lamés that are no longer done since World War I. He had storehouses of fine fabrics. He, at his ranch, he would have weekend guests and they would all
dress in caftans and galabeyas and wander through the gardens. And he’d have semi-precious stones in bowls on the table and run his fingers through them. It was all -- his funny baroque -- it was his bag doing things like that. I was, of course, never invited out there, but heard about it. Mostly actresses, I think. He [41:00] was kind of a -- libidinous, actively libidinous, let me say. I don’t want to use coarser language than that.

GREEN: Did he actually -- well, you mentioned that maybe he designed it. Was his input so strong that he could be considered the person that did design something?

JEAKINS: Yeah, I think so. Yeah. He thought that I did men’s costumes better than women’s, that was his opinion. So that’s all right. Louise mentioned it in her article. Now the article arrived, a friend in Washington called the day it came out, and she had seen it in a newsstand. And then I got -- I had a copy, [Pierre Lafond?]. And I swear to you, to this day I have not read that article through. I am too shy to open the box. Isn’t that funny? Now you think that’s a neurotic thing to say, but at least I’m honest about [42:00] it. I have not sat down with it. And I -- because I didn’t know what anyone would see. Unless --
GREEN: Oh, I suspect that you’re protected by your age, you’re protected by your credits, you’re protected due to the fact that nothing is to be gained by attacking you at this particular point. So I suspect that it’s a delightful, charming, warm, flattering article about your work.

JEAKINS: Well, I skimmed this way, put it away, and I have yet to take it down and read it start to finish. So what’s important to me is that I’ve understood California, and I’ve had a passion about it. It has nothing to do with the movies. So I look at my life that way, that I’m a California girl.

GREEN: How did you feed your mind? I mean, I know that you read a great deal. Did you see -- in your early influences, when you were a little girl, were movies part of that?

JEAKINS: Very likely, yeah. There was a movie house, where this woman who raised me lived, it’s now the middle of the black belt in Los Angeles. And her story, my God, would make a novel. But I’m not writing. I worked 10 years on a story about my husband, and never could finish it. But anyway, going to the movies was something that she let me do to get me out of the house, or flat, be flat. And yeah, it had to have gone into my inside self.
GREEN: There’s no movie that you can remember, or no actress or actor that you remember as having some impact on you?

JEAKINS: No. [44:00] But I remember -- no, it’s just the people like Alice Terry, Rudolph Valentino, people like that. That era. No, I was too young to know what it was all about. But anyway, I started to say in the neighborhood where we lived, which was on Western Avenue and Washington, right in there, there was a little movie called the Fairyland, little movie house. Isn’t that sweet?

GREEN: Darling.

JEAKINS: Oh, I know another person was Harold Lloyd and the great comedians. [Max Wayne?], and oh, the [clowns?]. Yeah. They used to shoot all over L.A., and you’d stand on the sidewalk and watch the Keystone Cops do their comedies.

F: When you were watching, did you think that you wanted -- that’s what you wanted to do at [45:00] that time? Did you have any connection, did you want to do that?

JEAKINS: I’m certain. Yeah, I’m certain I did. The whole make-believe thing.

GREEN: Did you have dolls that you dressed?

JEAKINS: I never had a doll.

GREEN: Never had a doll.
JEAKINS: Hum-um. My childhood was very unhappy. It’s over.

Yeah, it’s quite a story, actually.

GREEN: You mentioned something about Marilyn Monroe. Did you design for her as well?

JEAKINS: One movie, two movies. One called Niagara.

GREEN: Oh, (inaudible).

JEAKINS: And one called Let’s Make Love.

F: (inaudible).

JEAKINS: Marilyn was darling. For the first one, we liked each other, we spent time together away from the studio. And she was just darling. Invited herself to dinner often. “Could [46:00] I come tonight and eat with your kids,” she would say. And I would say, “Yeah.” They would play checkers or something, but -- while I was cooking. Then by the time she got to Let’s Make Love, she was a disturbed person. I blame the doctors. They did her in. Over-medicated her. She would have a shot in the behind to get up in the morning, and one to go to sleep, and one at 11:00 and then at 4:00 her brandy in soda -- in a Coke bottle. And she couldn’t -- she was on a collision course, I do believe. But they did her in. You know, the sleeping pill situation is, if you want to sleep, you take a sleeping pill. And then if your sleep is awakened, you’re angry.
So you take another one. And I think that just tipped the scales for her. Funny --

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GREEN: Marilyn Monroe. And you knew that she was dead?

JEAKINS: Yeah, well, I thought, why is she in the paper? And I kept staring at this news rack. And the only thing could be that her life was over. Which it -- and indeed, it was. Poor woman.

GREEN: Do you remember? What can you tell me about the dress that she wore in *Niagara* that you (inaudible)?

JEAKINS: Oh, she loved that dress.

GREEN: Yes, tell me about that dress.

JEAKINS: Sort of watermelon -- well, she was playing a truck driver’s hussy, as I recall. And the dress, it was this funny little dress of very soft silk, kind of a watermelon color. But she adored that dress. It was her favorite dress, she told me. She kept it. That’s all I -- I don’t know what happened to it, of course. But I started to work on *Misfits*, and had her clothes ready for fittings after -- she was to leave *Let’s Make Love* and start on *Misfits*, right back to back. And one day I was there, and [01:00] sat, and they were shooting, and she said, “I can’t wear
this dress.” It was another red dress. A little jersey -- oh, I must tell -- get Claire and give her some money.

GREEN: OK, do you want to do that?

JEAKINS: No no, it’s all right. And I thought, oh my God, I’m holding up the set. This is rule number one, you never do that. Anyway, she’s -- but the point -- but she didn’t know her lines, she wasn’t ready, she wasn’t ready for the scene. She was terrified. So I left their trailer and I went to the camera and I said, “She not going to work. She won’t wear the dress.” Well, we rigged up a coat, a camel’s hair coat, and it was all right. But in the process of Misbehaving, I said, “Marilyn, you know something? I’m not going to be on your next picture after all.” Just like that. And I went to the phone and called the producer of the next picture, Misfits and [02:00] told him. I said, “Frank, I’ve done a terrible thing.” But that’s the way it is, that’s all. I never did it before or after in my life, walked out on somebody. So there you are. That’s the story.

GREEN: You felt that she had gone beyond the (inaudible).

JEAKINS: Yeah, I mean she --

GREEN: She was using --

JEAKINS: I mean, there are certain things you don’t do on a film set, because the nut, the money, is ticked off by the
minutes. It’s a huge spread of payroll, of paychecks standing there, wasting time.

GREEN: Let’s go back a little. You fit -- you were going for the sequence of receiving the script, you turned down *Terms of Endearment* for reasons of the personalities, as well as the physical limitations. Let’s assume that we’re -- and I forced you into that area of conversation by asking you a question about what would make you turn down a script. Now let’s assume that the script arrives and it’s something you’re delighted with. What is the [03:00] next process?

JEAKINS: Reading it and then get talking with the director, and mostly the director. The producer sort of stands by, smiling. And you kick around ideas, and usually the casting comes later. Like for instance in *Molly Maguires*. I met with Marty Ritt and the room was full of men, I don’t know who they were to this day. And he decided that yes, he’d go with me costumes. You start imaginary sketches of -- I have a closet full of them upstairs, but nothing here. You begin your work -- oh, I have a few. I know -- and [04:00] you draw. You see what I mean. Oh, here’s -- this is for a theater. I’ve done more theater than movies, actually.

GREEN: Well, we can get into that, but I just want to stay with --
JEAKINS: That was just a sketch for -- I forgot -- All’s Well, I think. But I must show you a few -- the kind of work that I turned out. Well, where is it? Hmm. This is crazy. Oh yeah, here we are. [05:00] A couple of summers ago, I -- you want to see these?

GREEN: Yes, but, could -- just so we catch --

JEAKINS: I will. But a couple of summers ago I threw out a lot of work, cleaned up and dated other work, put slip covers on it. There’s very -- most -- very few sketches that I can trace for movie worth. This is one for Anthony Perkins for *Green Mansions*. So I would just begin and draw. That’s the story. This is a little sketch of Marilyn.

GREEN: Oh, for heaven’s sake.

JEAKINS: And this is -- these are just concepts. This one, Olivia de Havilland in *My Cousin Rachel*. It was all done -- all blacks. And this one is [06:00] is *Music Man*.

GREEN: I recognize that one.

JEAKINS: Here’s one from *Hawaii*. Really a working sketch.

And --

GREEN: I’m just seeing -- I just had a thought. This is a wild thought. Your mother did clothes for the Spreckels ladies, whose fortune was based upon a (inaudible) which came from Hawaii. And you end up doing the costumes for
Hawaii later on, reflecting how all those fortunes were established.

JEAKINS: Mm-hmm. That’s interesting. I have a picture of her after she left here, she went to Hawaii, married a captain in the Navy. And that’s one -- but what she was doing in Hawaii, obviously he was stationed there, whoever he was.

GREEN: Now, these are --

JEAKINS: This is Julie.

GREEN: What happens when, with a sketch like this at this point, [07:00] you now present this to the director?

JEAKINS: Oh, yeah. Maybe if you have, say, ten sketches that you’d like, you might ring him and say, “Marty, you got a few minutes? I’ve got some things to show you.”

GREEN: And these would be 10 sketches of 10 different characters? Or one --

JEAKINS: Well, 10 ideas maybe for the leading person, if she’s cast, or not cast. The look of the movie. And he would look at them and say, “They look good to me, just keep going,” or something. At one point, every sketch was okayed by the director and budgeted. It couldn’t be put in work unless it had his initials on it. And because of the cost of something, I suppose -- this is one of Audrey, in a movie that Huston directed in Mexico.
GREEN: I love the sketch here of the Julie Andrews with the shoe details in such total detail. [08:00]

JEAKINS: Well, I went East, I think I did, I went East a couple of times to do research. And I went to the Bishop Museum in Honolulu to do research, ahead of the game. And then I had to have the Hawaiian -- the yellow capes made. And that’s another story. But that -- I found somebody in Hong Kong. And the costume -- just a pretty sketch isn’t enough. You have to make it. Costume making is a very special art. You have to know what you’re doing. Maybe the waist looks smaller than usual, but I happen to draw more or less to human scale, instead of these women that are --

GREEN: Elongated.

JEAKINS: -- with a pin head here, it’s just really not honest. So anyway, [09:00] that’s that. Then -- Claire? Are you finished? You are? (break in recording) The main thing is looking -- is fabrics, and looking for wonderful stuff, wherever your sources are. One of my sources was Far Eastern in New York, and relied heavily on that. And you use very ordinary things, you can make a man in an 1880 wedding suit, black and severe, instead of making it out of wool, or something. Find something that wrinkles like black Belgian linen, and dye it black. And then fade it
out a little bit, and then work on it. And break it down. To look like, say, the old photograph [10:00] of the man in his bridal suit. You’ve seen these pictures of people. And these are not necessarily tricks, they’re just how one does the work. And I use all the fabric -- did use, I’m not active now. But all the fabric houses, upholstering, do your design houses on Robertson, used them heavily. Wonderful stuff. Jack Larson, and people like that. Wonderful.

GREEN: Using upholstery fabrics for clothing?

JEAKINS: Yeah, uh-huh. Making suits out of things. For instance, hand me one and I’ll explain.

GREEN: A man’s suit?

JEAKINS: The top one’s fine. Or this one, for instance this stuff probably was Jofa. And maybe I turned it over and used the wrong side.

GREEN: That’s Sound of Music?

JEAKINS: Yeah. And this is probably Far Eastern, and this is local. [11:00] But you aim for something photogenic and better than life.

F: So does texture play a more important --

JEAKINS: Very important.

F: -- in front of the camera?

JEAKINS: Oh, yeah, very.
F: (inaudible) pictures?

JEAKINS: Very telling. Oh, yes. I think I’ve been good at this. So but you usually have an assistant by now, and you go roaring around looking for anything, just look, look, look. I have shoeboxes of three by five cards of every fabric I’ve used on a show. For instance, I might like that olive green pillow, might -- I might use that as a color sample to dye some cotton flannel. In other words, you weave in and out of -- it’s your means, it’s your little working kit.

GREEN: Museums part of that?

JEAKINS: Pardon?

GREEN: [12:00] Museums part of that? Business (inaudible) museums? Looking at other artists’ work?

JEAKINS: Well, for instance, the Textiles and Costume -- I was curator there for a year, and Roland Maeder -- I think his name is Roland -- it’s one of the finest costume resources in the country and I don’t know of a designer that uses it. And costumes as patterns. And if it were New York, it would probably be full of eager, young students studying pieces. I could be wrong. I’d like to feel otherwise. But anyway, these I’ve managed to save. I have almost no work left of sketches. Usually you drift -- I have more theater work.
GREEN: Tell me about your theater work.

JEAKINS: Well, I owe [13:00] a lot to Robert Ryan, he’s dead now.

GREEN: The actor?

JEAKINS: Yeah. And John Houseman’s beloved friend, done a lot of work with him, theater group at UCLA. I did sets and costumes there on a shoestring, no money at all. And six Shakespeares with John, I think. He’s a remarkable man, in spite of his clownish attitude in his commercials.

GREEN: Yes.

JEAKINS: Much of that money he gives to the Juilliard School without talking about it. And this play, all the costumes were done with heavy white material from North Carolina that was 90 inches wide, and it was constructed. And then everything was done with drawing -- with dry brushes, as though it were pencil lines. Very, it was --

GREEN: On the fabric itself?

JEAKINS: Mm-hmm. [14:00] It was a wonderful show. Anyway --

GREEN: Do you get more gratification doing designing for the theater?

JEAKINS: Oh, yeah.

GREEN: Why is that?

JEAKINS: Oh, it’s there, you can see it in total. The shoes, the petticoats, yeah. Yes. Simple answer is, yes.
GREEN: That tells it as it is.

JEAKINS: And yet the theater is ill too, it really is. It’s sad. I have a friend in New York who’s a designer. He was offered to design a couple of plays in Arizona, less than the lowest act -- than the least actor, who’s protected by equity. He had to turn it down. He couldn’t have paid the -- they didn’t even give him air fare.

GREEN: That’s incredible, isn’t it?

JEAKINS: And they want the moon. [15:00]

GREEN: Yes, of course.

JEAKINS: So all right, more. More.


JEAKINS: I wish I could make -- would you like some coffee or tea or something?

GREEN: No, nothing at all. This is --

JEAKINS: Do you work like this together all the time?

F: On this project.

GREEN: On this project. On this project.

JEAKINS: And you are from New York?

GREEN: I’m from New York. But I’m now bi-coastal. I spend half a year out here, living in Los Angeles.

JEAKINS: Working?

GREEN: Working.

JEAKINS: Writing?
GREEN: And writing, doing this sort of thing. I do, oh, about 12 major lectures a year, some of which are repeated on both coasts.

JEAKINS: Have you gone to the -- have you talked to the L.A. County Museum?

GREEN: No, they’ve never asked me to.

JEAKINS: They should.

GREEN: I’ve talked at the Art Center College of Design, UCLA. But I think his name is Ed Maeder.

JEAKINS: Edward, that’s right.

GREEN: Yes. Edward Maeder. Mm-hmm. And I don’t think he has anything to do with the lecture program, I think he’s just the curator of [16:00] costumes.

JEAKINS: I’ll find out. There’s a [thing?] called the Costume Council, or something. They have money. They should give you an honorary -- I’m going to do a one-day, blockbuster type thing, I don’t know what you’d call it, at UCLA in February, called, “The Art of Designing for Films.”

GREEN: Do you know what day it is?

JEAKINS: The 7th.

GREEN: Oh, I think I’ll still be here.

F: Are you doing it for the extension?

JEAKINS: The (inaudible) extension. Mm-hmm.
F:  At night?  Or the whole daytime thing?  Oh, that’s wonderful.

JEAKINS:  I’ve worked it out, I’ve written most of it.  I think I’ll just prattle.  But I’m going to talk as though a designer’s job were the elevated thing it ought to be.

GREEN:  Talk a little about that now.

JEAKINS:  Well, I think I just said it.

GREEN:  Well, expand it.  Expand it.

JEAKINS:  Well, I’ve been in Western Costume Company, I’ve spent [17:00] a lot of my life in that building because it’s the nucleus of getting worked on, and costume stock and made to order, and essentially very fine work.  Tailor shop is unique, they had a hatter who was unique.  But in the process of doing my work, other designers filter in and filter out.  Some are cordial to each other, some are not particularly.  All of them are suspect, wondering who’s going to -- covering their work up and all that.  But they’d come in, some of these little girls come in looking like hell, in tattered Levis, and dirty shoes.  And I have said to them, without hurting them, I hope, that if you’re going to be a designer, don’t come to me and ask how to get there, look like one, just for starters.  Just go from there.  And I think that’s important.  I think the lawyer in front of the judge with his client should dress like a
lawyer in front of a judge with his client. And
the tie should be right, everything. This is what
costuming is all about. It is delineation, it is
punctuation. It is -- well, the identity factor. You
know, if you were sitting there dressed as a priest,
Franciscan Monk, for instance, the little thought waves
say, he is a priest, or because I am seeing this outer
skin. And so you give a skin to an actor. You maybe
prepare an identity. He can throw it out or disregard, but
do that for him. Do it in devotion. This is my attitude
toward work. And think of little -- find little things. An actor one time, I guess it was Kirk Douglas,
long ago, he was dressed as a mountain man or something,
The Big Sky, a movie. And I found that the claw of a --
some exotic bird, and I put it on a little bit of rawhide,
and I said, “Now this, Mr. Douglas, is for you, just this
little thing showing that you’ve been out in the wilds,”
and so and so and so and so and so and so. Anyway, he decided to
use it to pick his teeth in the scene. He called me up and
he said, “Oh gosh, did I use that thing you gave me.” So
this is a mini example of -- M-I-N-I example. But I think
work should be approached that way. And I really often
[20:00] -- I miss being important to something, in honesty.
It’s not an ego thing either, it’s just, it’s lovely, has
been lovely to be important to something. So the people I’ve worked with, the people whom I love and who love me, great team at times. I miss them very much. And they’re all over the place, certain ones. One of the men on the On Golden Pond, he had been the wardrobe man on Postman.

GREEN: You did the Postman movie?

JEAKINS: Well, it was nothing to do, but I was on it. And his name was Tony, and I liked the way he worked, and he was very loyal to me. And we were out on a ranch someplace over at the other side of the mountains, and it was difficult working out of a truck, and so on. But [21:00] he was so good with me and so alert and decent that along came On Golden Pond, and I called him up. I said, “Tony, they’re shaping up a show, and I really -- if you’re free, please come on and just take care of Henry Fonda,” who was literally dying at the time. And Tony would have his sun hat and his parasol and his chair, and he couldn’t walk from the boat landing to his trailer. So they carried him in a chair. And Tony was marvelous with him. Alert, and so on. Time passed, not too much time, and I had a -- I heard that Tony wasn’t well. And turned out he had AIDS, but this was, say, a couple of years ago before the AIDS thing got too prominent. He called me the day before he died to say goodbye, from the hospital. He said, “I won’t
be -- I can’t -- I’ll make --” [22:00] whatever he --
anyway, I said, “Oh, Tony.” And he said, “I love you, I’m
going to say goodbye now,” or, “hang up now,” or something
like that. It was very, very touching. But it meant a lot
to -- his loyalty to me, he’s not part of my personal life,
was so wonderful. And he helped Henry through, you know,
Henry, he went to bed after we finished shooting. He was
bedridden for quite a while. But anyway, that’s the story.
That’s one story.
GREEN: Yes, of course. What was Hepburn like, did you deal
with her?
JEAKINS: She was all right. She’s an arrogant woman, and
power-ridden, somewhat. But I went back to New York and I
made some nice clothes for her that weren’t in the picture,
because they cut the scenes out, that was too bad. I think
the scenes they needed --
GREEN: Does she keep the clothes?
JEAKINS: [23:00] Yeah, she keeps everything.
GREEN: I’m sure of it.
JEAKINS: Oh, she’s a -- everything! She’s a pack rat. Anyway,
there wasn’t much else for me to do, and I wanted to get
home. So I talked to the director and the producer, and I
said I really think things are fine, and we have a very
good wardrobe woman to get her ready, and so and so and so
and so. And then I thought, well, they said, “Well, you’d better tell Kate,” so I did. I said, “Kate, I’m going to be leaving at the end of the week,” or tomorrow, or something. “It’s been a lot of fun.” “You’re going? You can’t do that -- oh, well, you must come to dinner. You must come for drinks. We must have a swim.” You know, she hadn’t -- she kind of ignored me a little bit. And that amused me.

GREEN: Well, it was safe to say it then, you were leaving.

JEAKINS: Yeah. Uh-huh. What else do we have here?

GREEN: Well, I think there’s lots.

JEAKINS: Well, clothes are made, and shoes and tights, and the underwear, and the hair ribbons, and the da da da da da. You get ready for a first fitting, and you have all your help there. You have the tailor, the cutter and fitter, a runner to go and get something, a yard of ribbon if you want it in a hurry. You have the -- this little -- and you try to make it as elegant and precise and attentive as you can, to flatter the actor. And you bring out each -- there’s 10 changes. And you do it with style. I believe in that, that the obeisance goes to the tailor, because no one can do his job the way he does it, he’s so good. And that kind of thing.
GREEN: When you present these clothes to the actor or the actress, how is it presented?

JEAKINS: Well, the sketch is brought out, this, one’s propped up in front of the mirror, the mirrors are adjusted, and I’ll say, “Now we’ll start with the first one.” You know, “This is scene so-and-so when you go [25:00] to the grocery store, you remember Joe,” or Tom, or Robert, whatever you -- and that’s about the way it is. And then he goes in a little room, and the clothes go -- the costume goes on and he comes out, and he looks at himself. And I wrote this in some of the notes that I’m going to talk about. And then he says, usually if he has any sensitivity, says, “Now, I am Billy the Kid,” this sort of thing. It’s nice. It’s a game.

GREEN: Have you ever had anyone put it on and simply say, this is not the way I see Billy the Kid?

JEAKINS: Oh yes. An actor of no importance did this to me on -- we’re getting ready for Hawaii, I said, “Now” -- he says, “What’s this?” I said, “Well now, you wear this in the scene on the boat,” and blah da da da da da da, da da da. And then he said, [26:00] “I do?” He said, “Who do you think you are? Michener’s mother?” And I said, “Sorry, old boy,” and walked out. And then an hour later from a phone booth, the actor was saying, “May I come
back?” (laughs) “And have my fitting?” Things like that. But most of them are sweet. Men are very sweet. They’re helpless. Women, they’re a little bit more that way.

GREEN: It is interesting, why do you think --

JEAKINS: Aren’t you getting bored here?

GREEN: Why do you think that men are helpless when it comes to it? I mean, men in front of a three-way mirror become children. They become children waiting for mommy to release them. It’s quite true. And most men aren’t capable of acknowledging their interest in clothes, or even their appearance, still.

JEAKINS: Well, a man goes into the world a little bit more naked than a woman, and her artifice. I mean, he doesn’t wear makeup. His [27:00] hair is like everyone else’s hair. He needs help. And women get by with their artifice. I mean, we -- the makeup, the wonderful tricks. And women should be -- look marvelous and be decorative. It’s part of the mission, I think. (laughter)

GREEN: What will you tell the dresses (inaudible), what will you tell young hopefuls that, apart from learning the basic skills of body construction and draping and so forth and so on, are there any other areas that you would suggest that they develop and grow, and expand their minds?
JEAKINS: Oh well, I think young people are in terrible danger of being uncultivated. They haven’t got time to talk about poetry, or learn about it, or recognize a name or a sonata, or -- [28:00] not today. And it’s largely because of television, I think. But young people today don’t seem to have an instinct for what we call -- would call “fine things,” fine silk, fine cotton, you know. I mean, I think if you ask a young woman if she’s seen the Lalique show at the museum, they wouldn’t know what you’re talking about. “Lalique, what’s that?” Or --

GREEN: It sounds like a cosmetic.

JEAKINS: Or Lartigue died a couple of days ago, age 92.

F: He did?

JEAKINS: He did. Finally. You couldn’t explain Lartigue and his work to today’s generation. Incidentally, I saw Ginger and Fred was playing in Santa Barbara last week. In the credits was listed someone name Lartigue. [29:00] There was -- that picture, have you seen it?

GREEN: Yes I did.

JEAKINS: It went so fast, I think the man playing the brown Monk that needed a glass of water, remember that?

GREEN: Yes I do.

JEAKINS: I’m sure that was Lartigue at 90 --

GREEN: It could be.
JEAKINS: Because he used Friedrich Ledebur, who flits around Europe, and he’s been in one of Huston’s movies.

GREEN: I love the fact that when a producer was asked why he called it Ginger and Fred, when we always refer to them as “Fred and Ginger,” he said they said, “Because my wife was Ginger,” in terms of billing.

JEAKINS: Actually, in terms of onamonapia, Ginger and Fred works -- comes off the tongue better than Fred and Ginger, where Fred is a chop.

GREEN: Well, you can always --

JEAKINS: It’s a darling movie.

GREEN: Yeah, I liked it.

JEAKINS: It sagged in the middle, and then when Mastroianni came on it just -- you know, he had five layers of clothes. And -- [30:00] which is the skin of the down and out person, he wears everything he owns. The shirt, the muffler, the shirt --

GREEN: I once did a piece on the layered look, explaining it that what we don’t seem to realize is that it started with the poor.

JEAKINS: Mm-hmm. Mm-hmm. Yeah. We have -- today, we have crows and a chicken hawk, I’ve been --

GREEN: Watching them?
JEAKINS: A little bit. Well, that should be a study of, like, a -- I work on a little movie in Stockton called *Fat City*, a Huston movie. I would drop everything and be on a Huston movie, or have.

GREEN: Why is that?

JEAKINS: But hanging around with the boxers, the fighters, and just watching how they dressed and what kind of shoes they picked out, and just getting to know them a little bit. And I went to Stockton ahead of the unit to get [31:00] the flavor, and then came back. And so --

GREEN: Why would you drop everything to work on a Huston movie?

JEAKINS: Because he appreciates. And he knows fine things. He loves fabric, he loves the cut of a coat. All this, buttons. Why did you pick those buttons? And gosh, where did they come from? And he’s a darling. He’s tough on fools, doesn’t suffer fools very well, but I just love him.

GREEN: Do you think it’s possibly because he’s both a very good actor as well as a very good director? That he appreciates the costumes?

JEAKINS: Yeah, that, but he, you know John is a very good artist. And his house in St. Clares in Ireland -- he had a studio in the lower, you know, they use the lower floor a lot. And surprisingly good. Excellent, first-rate. My
theory about John is that he would have given his soul to have been an established artist, like Matisse, or someone, if nature had given him another life to live. I’m certain of this. So he appreciates artists, he’s a great friend of Morris Graves, loves his work. And people in Rome were always coming to the set. That was another picture, Reflections in the Golden Eye.

GREEN: (inaudible).

JEAKINS: And that was -- it’s a marvelous picture. Very subtle. But he’s just lovely, I mean also, you always have a good time when you’re in John’s orbit or ambience, dinners, and picking up and going to look at something. And let’s have some sabayon tonight for dessert, or, you know, I mean, things like that. Lovely man.

GREEN: I love your use of the word “appreciation,” because it is so true that your honesty about, “I miss being important, not in the ego sense, but being important to something.”

JEAKINS: Yeah.

GREEN: And what that’s really all about is that one wants to be appreciated and needed.

JEAKINS: Well, I think to clarify a little bit, something in my nature likes to be -- to have authority. I’m not a follower, I’m a leader. I mean, I’m put together that way.
And by being a leader, I certainly mean that I can do my own sketches, I can put on paper what you’re going to get. I’m not waiting for somebody to hand me this, to tell them how to do it. It’s -- this is that craft --

GREEN: Are there designers that do that?

JEAKINS: Who do what?

GREEN: Who really can’t do ever -- can’t do anything unless --

JEAKINS: I can’t answer that because I was writing down the names of the designers I remember and their work, and how many are dead.

GREEN: [34:00] Who did you admire? Who did you admire? Of the other designers?

JEAKINS: I admire almost most of all in this country, Irene Scherer. I think she’s just -- she is truly brilliant. Actually, I wrote it down. I was -- let’s see if I can -- of course I can find this. Most -- a surprising number of people are dead though, that’s the sad news (inaudible). Walter Plunkett. Good designer. Very literal. Dead now. Dolly Tree, I didn’t know her. My first job was with a Viennese designer named Ernst Dryden in 1938. And [35:00] Milo Anderson I never knew, but Eddie Stevenson did a lot of Ginger Rogers’s clothes, you know, these floating dresses when she was dancing.
GREEN: Oh, really? I thought that Newman did those.

JEAKINS: I’m going to -- Bernard Newman? He did some. I worked for him and [Stilla?], actually also, and I have him on the list, I think. Miles White, who is alive and is a darling friend, we’re devoted friends, long-distance telephone. Scherer I mentioned. Bonnie Cashin, a good designer who didn’t stay in Hollywood very long. She shouldn’t have, her forte was -- in what she landed in.

GREEN: Sportswear?

JEAKINS: Yeah. Coco Chanel actually came to Hollywood, I think Goldman brought her. She lasted one picture and left. I found a Chanel in stock at Paramount, I’m certain it was hers.

GREEN: Do you know why she left? Why she only lasted one picture and why she left?

JEAKINS: No, but it’s in the -- who wrote the [36:00] biography?

F: Edwin (inaudible).

JEAKINS: [Ed Ma?], that’s right, she mentions it. Clavé, a Spanish designer no one’s ever heard of, but he was here. Cecil Beaton we know was here, and Oliver Messel. The Beaton biography is marvelous.

GREEN: The new one?

JEAKINS: Yeah. Travis Banton, Irene Gibbons --
GREEN: How did you feel about Travis Banton?

JEAKINS: I think every beaded dress that’s come into all our lives started with him. The legend is he had a drinking problem, and Edith Head stepped in. And the -- scandal.

And a lovely gentlewoman named Gwen Wakeling.

GREEN: Oh, yes.

JEAKINS: I’m going to talk about these people, and that they mustn’t be forgotten.

GREEN: Good for you.

JEAKINS: And I’m going to just ramble. First of all --

GREEN: Would you [37:00] be able to share examples of their work?

JEAKINS: No. Not --

GREEN: On slides, or something?

JEAKINS: Huh-uh, couldn’t do that. I think other people have done it, anyway. What was I going to tell you? Oh, I have kept workbooks on most -- well, all my working notebooks. And when I finish a show, I take the pages out, put them in a box. And in the process of pinning swatches on paper, and going to Beverly Silk and Woolen and picking out 10 pale blues, or whatever, something I like -- they give me a swatch. I put it in my book, and maybe I find something that might be a good piping for trim, then I put it in the book. And they photographed I think certainly a thousand
pages. Maybe -- well, let’s say 500, for the [38:00] UCLA thing. And they’re going to project it.

GREEN: Yes, because you do need visuals.

JEAKINS: Yes. And I have all the sketches for Dustin Hoffman from --

GREEN: Little Big Man?

JEAKINS: Little Big Man, photographed in Texas. And I can run that through the carousel. And but the color pieces just go on and on. They’re like the lower corner. And they’re reference points to do some color cues. Not clue, but cue.

And so I’m going to show those and talk about them.

GREEN: Interesting, you left out Helen Rose, Irene --

JEAKINS: Oh, I forgot about -- Irene Gibbons. She’s here on the list.

GREEN: (inaudible).

JEAKINS: Helen Rose -- I’ll -- yeah, I’m not -- few people are missing. But --

GREEN: Yeah. Well, she just died, [39:00] so --

JEAKINS: I know.

GREEN: -- (inaudible) to me.

JEAKINS: Well, we’re all going to die.

GREEN: Yeah.

JEAKINS: I don’t want to live to be an old woman. I’m practically there now. (laughs)
GREEN: Well, you’re a delight!

F: Yes.

JEAKINS: Well, that’s -- loveable eccentric. (laughs)

GREEN: I’d settle for that.

F: I -- absolutely. I can --

GREEN: That’s a pretty good description.

F: I think it’s a wonderful description.

GREEN: The -- who do you admire in the theater world of design?

JEAKINS: Well, there’s a man no one -- he’s not too well known, his name is Lewis Brown. He started out as my assistant, then he was at NBC for a long time. He’s a top, crack designer. He’s marvelous. He’s best of his form.

GREEN: Is it sets or costumes, or both?

JEAKINS: Costumes.

GREEN: Costumes.

JEAKINS: He just did two plays at San Diego this year and two last year, for the Old (inaudible). And he’s worked in Minneapolis, and he’s just a little prickly, hard for people to understand. [40:00] He’s very, very gifted. Well, I read the design credits in the New York Times, and I’ve never heard of one person -- maybe Pat Zipprodt. She’s very good. But Pat and --

GREEN: She was just my house guest this past (inaudible).
JEAKINS: Oh, well, then you --

GREEN: We’re very close friends.

JEAKINS: Oh, that’s great. Is she -- I heard that she’s up for the Sondheim?

GREEN: She’s got it.

JEAKINS: She’s got it.

GREEN: Yeah. Anyway --

JEAKINS: I’m glad.

GREEN: In the Woods, it’s called.

JEAKINS: Will it be in San Diego?

GREEN: They’re going to do a workshop in San Diego.

JEAKINS: Oh, why don’t you bring her up sometime? I’d love that --

GREEN: Oh, I would love to do that.

JEAKINS: Yeah, I’d love to see her.

GREEN: Absolutely. Her problem, I can tell you, when she comes out here, is the schedule is horrendous.

JEAKINS: Oh, yeah.

GREEN: She came out here and was -- arrived Thursday night, shopped Western Costume for -- she’s also teaching at the University of North Carolina.

JEAKINS: Oh, boy!

GREEN: And so she was traveling and doing a [41:00] show at The Globe called, I guess In the Flea’s Ear, or whatever
that -- it’s one of those early Fox’s. And I never read it. Anyway, she was doing that, and she was also, of course, hooking that on to the budget of the Sondheim show, which was flying her out to meet James Lapine at The Globe Theater in San Diego.

JEAKINS: Fascinating.

GREEN: To do the first concept talks, and look at the --

JEAKINS: Did you go down there?

GREEN: No, I didn’t go with her. She reported back to me, I mean, she came back from there and stayed with me, and she said that it was an extraordinary plant.

JEAKINS: My friend did Much Ado --

GREEN: This Lewis Brown did?

JEAKINS: Yeah. And it’s glorious. I only have -- anyway, tell Pat I send regards.

GREEN: Oh, I will indeed.

JEAKINS: Oh, please do.

GREEN: I will indeed. Well, she’s a -- you know, I consider her an actual major talent, and an inventive, creative one.

JEAKINS: Oh, yes.

GREEN: You [42:00] know, and --

JEAKINS: I was working in New York Theater and that, but I had -- I just, in my heart I knew I had to not go that
route because of the children. I didn’t want to be away from --

GREEN: Who did you marry?

JEAKINS: I married a man, also a Californian, who was a newspaper man and a journalist. Then he was a -- I was his third wife, and he went onto his fourth wife. He was a good poet, he was in the -- then he was sucked into the Army in ’41, and became a PR person for the -- then he was at (inaudible), then he met the inevitable “other woman,” and that wasn’t very -- he didn’t have any money anyway, so I didn’t want to bleed him to death with alimony, and [43:00] that sort of thing. He had a right to go on living. But I was concerned about raising the children properly.

GREEN: How many children?

JEAKINS: Two sons. They’re darling, they’re nice people.

They’re in their 40s now, see, everything has to do with --

GREEN: Yes.

JEAKINS: -- what major event occurred. And so I just had a moment of truth one day, that I couldn’t be -- I mean, two lives were more important than my work in New York theater, which was a dream of mine. And I wanted to work in England, and they wouldn’t -- I couldn’t because of the
restrictions. Anyway, so I -- it was kind of awful. Divorces are terribly -- a wreckage, aren’t they?

GREEN: Yes.

JEAKINS: They’re --

GREEN: Well, anytime you change the --

JEAKINS: Hard, they keep you spinning. Very hard to get on the [44:00] --

GREEN: I think anytime you change the constellation of your life, and move the pieces around, there’s bound to be leftovers, things that can be done without. And also, those parts that no longer seem to fit anything.

JEAKINS: Mm-hmm. I think I weathered things pretty well.

GREEN: I suspect.

JEAKINS: I had ups and downs, low points. Marilyn Monroe was one of them. (laughs) Funny.

GREEN: Yeah. Were you hurt by what had happened to her? I mean, were you close enough to her to suffer a bit with that?

JEAKINS: Well, there was a dragon lady in her life, Paula Strasberg. And Paula was a little tiny rotund creature; she insisted in Marilyn looking like Greta Garbo, and Marilyn had her eyes worked on, which gave her a deep set eye line. That was Paula, and worked on her makeup, and [45:00] -- when Paula took over, no one could get very
close to Marilyn at all, because she wanted to be Marilyn. I mean, I really was looking on this awful power struggle going on.

GREEN: I think one, in fairness, has to describe Paula -- I can describe her. She was short and dumpy and not very attractive.

JEAKINS: Hum-um.

GREEN: It was a face that was more masculine than feminine, and it was also a face that seemed to be full of hostility.

JEAKINS: Mm-hmm. Funny anecdote, one -- we’re shooting on *Let’s Make Love*, and you know, on the set everybody would stand still and the first AD says, “Quiet,” he yells. And Marilyn was going to do another take. And I was standing next to Paula, and Marilyn came and got -- left the playing area, came over to where Paula was standing, she said, “What did you tell me to think about?” [46:00] And Paula said, “Garlic.” And she said, “Oh.” Marilyn said, “Oh,” and went back and got in the scene. Now, isn’t that weird? Isn’t that corrupt? Can you believe it?

GREEN: It’s very Svengali.

JEAKINS: Isn’t it?

F: She had a total dependence, yeah.

JEAKINS: Mm-hmm.
GREEN: Of course, throughout the thread of Monroe, one feels the need for family. I’m sure her original identification with, “Can I come home and have dinner with you and the children,” was partially that, don’t you think so? I mean, a transference was made --

JEAKINS: Oh, yeah.

GREEN: -- everybody became a mother, everybody became an artificial family.

JEAKINS: Yes, that’s -- yes, that’s right. But I didn’t -- I know in my own case, I didn’t play on that side of my nature. I do think I left it at home every day.

GREEN: Was she difficult to design for?

JEAKINS: Who, Marilyn?

GREEN: Marilyn.

JEAKINS: No.

GREEN: Because she had a beautiful body.

JEAKINS: She was very Lillian Russell, a beautiful neck, round -- [47:00]

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GREEN: Dorothy, before you tell that story, just go back to Marilyn Monroe. You were talking about the fact that on the set, she would -- well, go back to the Lillian Russell
description, that she had soft shoulders, and that -- what happened with her bosom on the set?

JEAKINS: Well, it -- her clothes were constructed to -- all manner of artifice to what, you know, shaped wires, and all this stuff, pushing and pulling and reshaping, done by women who were masters at the job of figure control. Really, they were. Couldn’t do it today.

GREEN: She had a fairly large bosom.

JEAKINS: Yes. And so what -- I’ve lost track of what I --

GREEN: Well, I think what happened, you said that when she did a scene, she --

JEAKINS: Oh, her neck was up, the Alexander neck, you know. You know [01:00] the Alexander method?

GREEN: No. What is the Alexander method?

F: (inaudible) on top of your head and (inaudible).

JEAKINS: Holding your head on a stem.

F: Like, have a cord (inaudible).

GREEN: Oh.

JEAKINS: Uh-huh. And then the director would yell, “Cut!” And she would relax, and the dress would be out to here.

GREEN: Oh, I see. I see. It was constructed to hold it all up.

JEAKINS: Yes, that’s right.
GREEN: I mean, straight back, interesting. And you did -- were there figure flaws that you had to cover and hide?

JEAKINS: With her? No. She was fine. It’s just that she happened to have -- so she had this pointed toe, a high arch thing with her feet. She was a darling person, really, very female and soft, and not too bright. You’ve heard that story of how they used to -- she did one scene with an actor at a clothes line, she was hanging up clothes, and the [02:00] camera was shooting this way, and she was looking over the clothespins and so forth, and her lines had to be pinned onto the laundry so she could move along and -- it’s tough being a movie star. Very tough. So all right, onward.

GREEN: Tell me --

JEAKINS: I’m so glad about Pat!

GREEN: Oh yeah, she’s terrific. And I’m so pleased that she’s got the show. Because she -- well, she should have gotten it after doing Sunday in the Park with George, did a brilliant job of that. You know, you have to have some loyalty to --

JEAKINS: Did she do Pacific Overtures?

GREEN: No.

JEAKINS: No. That’s one of the most wonderful shows I have ever seen. Wonderful.
GREEN: Beautiful show.
JEAKINS: Wasn’t it wonderful? It played here.
GREEN: Beautiful show.
JEAKINS: I sat in the --
GREEN: It’s having a cult revival --
JEAKINS: -- fourth row.
GREEN: -- I just want to mention. What did you like most about that show in terms of [03:00] costumes and (inaudible)?
JEAKINS: Well, I had a Japanese year in my life, and I was very affected by --
GREEN: Does that mean that you went to Japan, or...?
JEAKINS: Mm-hmm. I lived in Tokyo. And I just was very infected by the whole Japanese mystique. And it was Boris Aronson, Aronson, did a wonderful job of eliminating him. Yeah, it was great. I lived just in the Japanese theater, I just couldn’t get enough of it. Absolutely hooked and fascinated on the slowness, and everything.
GREEN: The traditional (inaudible) Noh theater, is that the --
JEAKINS: Mm-hmm. Noh. It got to me.
GREEN: God, is it so extraordinary, yeah.
JEAKINS: I think, oh!
GREEN: And talk about textures!
JEAKINS: Oh yes.

F: (inaudible).

JEAKINS: Mm-hmm.

GREEN: [04:00] Well, you know, I’m curious, when you think of motion pictures, do you think about designing in terms of close-ups and middle shots and two shots, and...?

JEAKINS: Oh, yeah. I do. First of all, most actors, what happens right in here is vital, the collars, suit collar sits right in and so on. And farther back you pull, then you have to be this far back to see the whole figure in the doorway. And if the director has a man like (inaudible), if he likes the dramatic, he would have to pull way back so the dress could come towards you and move. Other than that, I don’t think too many men are aware of what you’re giving them to work with. It doesn’t occur to them that she might leap off her horse with her cape, and walk into the shot, you know. They -- these are [05:00] technical problems. But basically anything of interest you can do, a different way of doing a collar, or a little something counts.

GREEN: What sort of analysis would you do, for instance, taking in -- a man’s face? After all, the limitations is the jacket collar and the shirt collar and the tie. It doesn’t allow a lot of -- I mean, with women you can do
five levels of collars and so forth, and so on. What sort of analysis would you do to figure out which collar height, or...

JEAKINS: Well, I learned about this sort of thing through a shirt maker named [Machon?], since we’re just -- we’re talking about shirts, Machon was one of the old great institutions in Los Angeles, all the bankers and so on went to Machon. And there would be money in the budget for Machon shirts for the star. He arrives at the fitting -- he does these elaborate clinical measurements of -- on and on and on, and clinical language of shirt-making. And if a designer is bright, especially if she’s a woman, she listens. Because she -- it’s a craft of its own. And it has to do with the points and the collar spread, and this and that, what favors the man in this department, and --

GREEN: “This department” being the chin and the wattles?

JEAKINS: Yeah.

GREEN: Jowls and all those things?

JEAKINS: We all have them, but you can just do so much. Of course, the camera can light, throw this into darkness somewhat. That’s about it. But only -- I said it earlier, President Reagan’s -- his shirts, I’m fascinated what they do with the makeup man, the hair man and the [07:00]
clothes person, his valet. What do you suppose goes on there?

GREEN: Well, they certainly improved on what they were originally, maybe, I mean when he was governor, as well as when he first got the -- at Washington, I was always fascinated that Nancy, who has always dressed well, I mean, she’s dressed well --

JEAKINS: She’s dressed beautifully.

GREEN: You know, a long time ago, long before we became aware of her. Because, you know, you have to realize that Dr. Davis was a perfectly a middle class incomed family. She had -- she was --

JEAKINS: She’s -- if she’s got the best man, which his Galanos, really. And those little suits, those Chanel copies, what’s his name? Adolfo. She looks terrific. Her head’s too big, she’s got too much ballooning hair right now, I think.

GREEN: But that’s, like, locked into the world --

JEAKINS: Maybe. What, does she wear a wiglet, do you think?

F: No, that’s her hair.

JEAKINS: What?

F: That’s her hair.

JEAKINS: Is it? Have you interviewed her? [08:00]

F: She’s had that hair for years.
JEAKINS: What do you -- what’s your drift? What do you -- now, did you come -- you came together, but are you friends?

F: We’re very old friends. We worked together peripherally on other (inaudible) a number of times, we were doing projects --

JEAKINS: But today you just came for the ride, as they say.

F: Well, we --

GREEN: Well no, I think we --

JEAKINS: What did you -- then what did you do with Beverly Jackson?

F: Beverly is a very dear friend of mine. When I was a [bureau chief?] profession, I worked for Debbie for many, many years. And I had done that first piece on Debbie on (inaudible), and that’s how I met Beverly.

GREEN: I also find that --

JEAKINS: Did you tell her you were coming here?

F: Yes. Yes, we did.

GREEN: Most of the time when people talk, sometimes without -- well, I don’t know that -- you and I had never met before, you can’t tell what the chemistry will be. And there are times when it helps to have a woman in the situation, talking to another woman, or a man. A man will -- men will [09:00] very often ignore me.

JEAKINS: You’re awfully good.
GREEN: And -- thank you. Address their -- able to address their remarks to the woman. And I’ve asked questions for men in interviews, and had them look at the other person and just -- as though I weren’t there. But that’s OK with me, because what I want is just the material. I want the information, the insights, the perceptions. I want to go back to something, which seems to escape me always when I talk to designers. I think the only person who ever really broke through was Patricia Zipprodt. And the question is really this: Everything that we’ve described up to this point in relationship to a script is, has to do with the fabrics, the texture, the sitting around, making sketches. What always interests me is, what is your thought process in determining -- for instance, the script simply says a middle class housewife.

JEAKINS: That’s a costume.

GREEN: Exactly. But what costume? [10:00] And how do you come to the conclusion as to what costume?

JEAKINS: Well, I’ve -- I am fascinated by the human race. I am never bored. You can drop me at an airport two hours early, and I will watch the scene meticulously. I go inspect everybody. I’m fascinated by your handkerchief, because you took it out and pushed it back in again. And why did you choose that handkerchief, that peach color?
And I look at people’s hands and their feet and their socks, and in my mind, I construct a whole creature. But it gives me -- I’m not mean. I really must say that I’m not -- I don’t feel I am. It’s the way a man who’s been on horseback all [11:00] his life, a cattle boss or something, how he has sat in his saddle with his behind tucked under, which has lengthened his spine, which -- and on and on and on. And he walks a little bit hurtfully because his muscles are not walking muscles, and that straight back -- and then the knuckles for pulling on reins, pulling hard. This builds up the hands. And on and on and on. I just enjoy doing this. And if I look at this man long enough, or woman, I can say, “I love you,” quietly to myself, in looking at, and maybe making -- bringing that around. Like I was so disappointed in *The Postman Always Rings Twice*, because there was so much I wanted to do for the two of them. And I said to Jessica, “You know, waitresses always have a pencil in their hair, [12:00] why don’t you try that?” And she said, “Just leave me alone!” And so you don’t -- but a trusting relationship, which is what affection is, a normal person would say, “Gosh, that’s a good idea. I’ll try that.” But I don’t go around telling actresses what to do. I only landed on that one. Anyway, that should answer the question. So you draw on your --
this pool of something inside yourself, and use it if you can.

GREEN: As well as deep, psychological insights, I would think as well.

JEAKINS: Oh, yeah.

GREEN: You know, I mean what you’re describing was wonderful. One knows that man, and certainly if you had to dress him, you would know how to dress him. That man is that old time (inaudible).

JEAKINS: Oh, yeah. He’ll never know that someone is looking on him with love and affection, and meticulously.

GREEN: Yes.

JEAKINS: So anyway, that’s that. [13:00]

GREEN: Do you see wit in clothing?

JEAKINS: Oh, yes. You know who’s witty, is Miles White. A witty designer, I think. He’s darling.

GREEN: Where is Miles now?

JEAKINS: New York, in residence. I think 55th and --

GREEN: Is he working at all?

JEAKINS: No. Now and then he does a little something for a charity banquet, or something. He has a bit of money from an inheritance.

GREEN: Helps.
JEAKINS: Yeah. And he was a heavy drinker, heavy. And he
stopped drinking. So that’s all. Aren’t we finishing
here?
GREEN: Well we can, but I’m being selfish, because I --
JEAKINS: It’s nice to know that Pat is in your life.
GREEN: Oh, very much in my life, yes.
JEAKINS: She came over, or she might have been up here, I don’t
know. You’d have to ask her.
GREEN: I will ask her. She’s mentioned you. I know that her
schedule -- I mean, I can never get her to come and just
[14:00] come here to visit, because she does live with a
schedule that is horrendous. So she teaches at the
University of North Carolina. She also teaches at NYU.
JEAKINS: Gosh!
GREEN: She also always has a regional show that she’s doing,
she always has a ballet that she’s doing. And she always
has a major Broadway show that she’s doing. And you know,
you know --
JEAKINS: That’s a lot.
GREEN: Well, because when she does major Broadway shows,
they’d be musicals. You know, when you’re doing major
musicals, you know (inaudible).
JEAKINS: What was the last one she did?
GREEN: Sunday in the Park with George.
JEAKINS: Oh, yeah.
GREEN: You know. And --
JEAKINS: I wish I could have seen it.
GREEN: Oh, it’s a wonderful, it’s a wonderful show. But she did formidable work. Well, she got the Tony for it, for good reason. I mean, it was really marvelous.
JEAKINS: Good girl!
GREEN: Yeah. She was -- I fell in love with her work when I saw Pippin, because it was so inventive. There was no -- talk about creating a design period, there was no such land, no such period, no such anything. And you had to make it up off the top of your head. You know, a great story I should share with you because it would be wonderful to have it on this tape, that was a Bob Fosse show. And Patricia was, of course, delighted to be working with him because of his reputation as a dancer and a choreographer. And they had their first meeting, and he said, “Well, I think the characters should be anachronistic.” And that’s pretty much what he said. And of course, in that first meeting she was being, you know, just a good, cooperative costume designer.
JEAKINS: A good girl, yes.
GREEN: Of course. And so she said, “Oh, fine. Fine.” Got home, sat at her desk, and (inaudible), and thought, what
the hell does anachronistic mean? You know, what does that mean to him? And she debated what to do about it, decided to (inaudible) twice, called his private telephone number, [16:00] got him up, or at least got him at home, and he said, she said, “I’m sorry, but I can’t even get started on this thing, because we’re miles apart in my understanding of what you mean. I do not know what you mean by the word, “anachronistic,” can you give me an example?” And I’ve always loved his example. He simply said, “OK, Patricia, Jesus Christ in tennis shoes.” (laughter) And said, “That do it?” She said, “Thank you.” And she said she literally was about to design the show the way --

JEAKINS: Oh, that’s marvelous!

GREEN: -- from there. Isn’t that a lovely story about --

JEAKINS: Mm-hmm. There’s a wonderful man who had a costume shop in New York, Ray Diffen.

GREEN: Oh yes, of course.

JEAKINS: And now he’s teaching at Yale, and he’s living in --

the man he lives with is dying, has been too long, should have died. But anyway, he made Pippin in his shop, I think.

GREEN: Yes he did.

JEAKINS: He’s a marvelous guy.
GREEN: Yeah. I know Ray, I’ve been -- [17:00] I haven’t met
the -- my relationships with these people, I think they all
think that I’m some sort of, what? I’m not sure I know
what. (laughter) Some sort of familial shadow in Trisha’s
life, because I always appear either bringing her -- she
doesn’t eat properly when she’s working, and sometimes I
will -- and I’m an established cook, let’s put it that way.
And I will make things, you know, and then I will cut off a
piece of roast, and you know, make a little care package,
and just take it up to her, in between my own appointments,
and simply say, “Here, eat something,” you know, and go
away. And of course they don’t quite understand what this
role is, what this relationship is. But so you never
really become their friends, because you are just an
addendum, and that. And I think wisely, you have to
understand that with artists. I think of Patricia as an
artist, and I think that, you know, she functions in her
own little creative world there. But we are very close
[18:00] friends personally, you know, which is rather nice.

JEAKINS: That’s nice.

GREEN: But she interests me, because her interests are -- I
mean, obviously, yours are as well, I mean, in the course
of this tape, you’ve mentioned Lalique, Latique -- I mean
all of these various things. And I’ve talked to people who
really, as I say, don’t -- they read nothing. I mean, I
don’t know where they draw upon their --

JEAKINS: No, but it’s very important to maintain a hunger for
cultivated things.

GREEN: Yes. Expand that.

JEAKINS: Or to cultivate a hunger.

GREEN: Yeah.

JEAKINS: Either way. It seems to me.

GREEN: Were you hungry as a child?

JEAKINS: Oh yes, very. I think I was a bright child. I’m sure that little girl was I.

GREEN: I was taken --

JEAKINS: This is a painting, a little painting I made of it.

You want to take it off the hook? The top one.

GREEN: Can you do it?

JEAKINS: I think it says the whole thing.

GREEN: [19:00] Love it. I love it!

JEAKINS: Well anyway, that was childhood.

GREEN: Especially I love the colors, if nothing else.

JEAKINS: Yeah, I like it, too.

GREEN: It’s marvelous!

JEAKINS: Well, waiting for somebody.

GREEN: Yes. Everything. I always think of creative people -- see how you feel about this -- somehow in my
mind, it has always been that there’s a whole group of people who are born everywhere in the world, who are the Olivers of the world, and they are Olivers in the Dickens sense, only because they want some more.


GREEN: You know, and that need drives you. I mean, that need takes you -- I mean, you said something, something that you did about the process of learning, the process of learning is a process of association, the fact that you [20:00] read something. There’s a reference to something else. You don’t know what that is, or it intrigues you for the time, so brightly, and you go and pursue that. You know, and that leads to the next thing. I’m terrified of the young people of today, because I remember when I was -- by the time I was in prep school, those of us who already knew, we were terribly aware of the current writers in those days, it was Hemingway and Fitzgerald and Wolfe, and so forth and so on. Probably also we were aware of the Bloomsbury Group, we were aware of poets -- nobody’s aware of these things anymore. You talk to them, they know MTV.

F: And People magazine.

JEAKINS: Oh, People, and the Inquirer.

F: It’s terrible.
JEAKINS: Oh, it’s awful. The other day I was looking for a book, and then I thought, gosh, there’s too many books here. And then I realized that every book, just about, on that shelf has shaped my life.

GREEN: Yes, of course.

F: How could you throw a book away?

JEAKINS: Pardon?

F: How could you possibly throw a book away?

JEAKINS: I can’t.

GREEN: (inaudible).

JEAKINS: And particular since [21:00] the person -- I put the book next to the person that gave it -- anyway --

GREEN: Is there an artist in classical art that you admire? Or is there an artist in contemporary art that you admire? I mean, if you had an unlimited fortune, who would buy in classical art? Who would you buy, contemporary?

JEAKINS: Well, I was pleased to buy that little drawing of George Bellows’s there, because I loved Bellows when I was -- that school. And I’m -- the big painting or drawing is by Macdonald-Wright, that’s Macdonald-Wright. I’m very pleased to own a Wright. And that little dark collage, and this one, is by [Phil Dole?], who is very well known on the coast, wonderful artist. And that’s a Rico Lebrun [22:00]
there. And who would I own? I really -- do you know a painter named [Bessieres?] in Switzerland?

GREEN: Yeah.

JEAKINS: Adore his work. I would give my soul for a Bessieres. They’re very expensive, and small. What was the other half of the question?

GREEN: Well, I was thinking of, you know, of the --

JEAKINS: Oh, it was a kind of “what if” kind of question?

GREEN: Yeah, if you had a lot of money, unlimited.

JEAKINS: [Onar?], I love very much. I would like an Onar.

F: Have you been to (inaudible)?

JEAKINS: Mm-hmm. Isn’t it? It’s marvelous.

F: And a most incredible collection.

JEAKINS: He’s not well.

F: I know.

GREEN: Is there a movie that you did that you hated?


GREEN: A movie that you did where you were disappointed in the final product of your own work?

JEAKINS: I was disappointed -- I keep going back to The Postman Always Rings Twice. I really --

GREEN: Oh, there was -- that --

JEAKINS: First of all, both -- I’m certain that -- I know Nicholson was on heavy cocaine use, and I suspect Jessica
was, too. And nearly everybody on the unit was on cocaine, and --

F: (inaudible).

JEAKINS: Pardon? Oh, yeah, very much. He hasn’t worked since.

F: (inaudible) director, yeah.

JEAKINS: But you could not get through to those glittery, shiny eyes. And yeah, it was an awful situation. And finally -- not finally, early on when my work was all done but presence was needed. I went off salary, I said, “No thanks, no more.” And went every day to the set, on my own time, just to see that things were OK. And the wardrobe people, Tony, the man who died, [24:00] and my other woman’s -- costumers, they needed what I -- moral support. And but that picture cost a bundle. And it didn’t add up to a damned thing. Sven Nykvist was desperate. Jack plays bad games with people. I wish I liked him, but I don’t.

GREEN: There was a design question I wanted to ask you about that picture, and it had to do with the fact that one of the imprints, costume imprints on one’s mind, if you’d been around for a while, and I have, is as long as first appearance in the original The Postman Always Rings Twice --

JEAKINS: Oh, yeah, the snow white --

GREEN: With the snow white turban and the thing --
JEAKINS: It wasn’t James Cain, whatever his name was. I -- they ran it. I didn’t think it was very well done in terms of costume.

GREEN: Mm-hmm. [25:00]

JEAKINS: Jessica had a lot of changes. And she looked pretty good. But it was Jack who is -- he’s not OK. I don’t understand what’s given him the power that he’s got, do you understand?

F: Some brilliant performances --

JEAKINS: He’s like a lizard. He was marvelous in the Huston picture.

GREEN: Prizzi’s Honor?

JEAKINS: Prizzi’s Honor, but --

F: He does some marvelous work in some awesome parts.

JEAKINS: Mm-hmm. It’s his timing that’s getting him through. And Anjelica, I’ve known her since she was born, and her mother was one -- one of my closest friends, ever. And I don’t see what Anjelica sees in him.

GREEN: Well -- [26:00]

JEAKINS: She’s not on cocaine, is she? Does anyone know? Everyone is.

F: She isn’t now, I know that.

JEAKINS: The awful thing about Hollywood is, right now, is you’re either on one side of the chasm or the other, and

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there’s no communication across it. And it’s sad. Very sad. Do you know a woman named Aljean Harmetz?

F: Sure, I know Aljean. Yeah.

JEAKINS: She’s a good friend.

F: The New York Times?

JEAKINS: Yeah.

F: She’s lovely.

JEAKINS: And she’s written some good pieces on the epidemic of cocaine, but Hollywood hasn’t picked up the shoe.

F: There’s just too many people with power there.

JEAKINS: Mm-hmm.

F: There’s this (inaudible).

JEAKINS: The -- one movie, up in Montana, we were in Billings on Little Big Men location, and then time passed, and another unit went up with Jack in it. And apparently, [27:00] the film was -- the can of film of the previous day, the rushes would be flown up, get ready for dailies, and everybody’s order for cocaine was in the can. And the hotel clerk at Billings, he just put the envelopes in the boxes so the actors would get it when they came in from the country. That’s just a silly little story, but it’s sad.

GREEN: Dropping that for a moment, you mentioned your sense that all of these costume designers that you listed before must not be forgotten. How would you suggest that they be
remembered? What is the best thing that could happen to make the world of costume design memorable?

JEAKINS: Well, I have -- I think just talking as we are today, talking with -- I’m not about to go on the lecture circuit -- please God -- but I think just talk. [28:00] And write up pieces and do the research. That’s the only thing I can tell you. As far as hunting for photographs of work, those books have already come out, (inaudible), or whatever his name is, and one time he was backstage at either the last dress, or something, the music center, I can’t remember. He came up to me and he asked me if he could come to see me. And I said yes, fine, come on Thursday. I complete -- because we were in -- I completely forgot. And he had in for me from then on that I stood him up, somebody said. But I forgot.

GREEN: It does happen to us. Well, particularly if you set appointments in --

JEAKINS: When you’re on the fly.

GREEN: Yes.

JEAKINS: But why are you here today? I mean, I know that it’s being done for [29:00] the Fashion Institute, but how did you latch on to me? Was it through Louise’s article?

F: No, I was just familiar with your work, and we had discussed it.
JEAKINS: Oh, that’s nice!

F: I think you’re very talented.

JEAKINS: Actually yesterday, I thought, I think I might phone and say I’m not well, or something, but I didn’t do it, and here you are.

GREEN: I’m glad that you didn’t do it.

F: It was meant to be.

GREEN: Well also, you know, you talked about missing being important in the true sense of the word, and this is part of being important, because if we don’t articulate these things, particularly those designers who are articulate, and you are. You talk like a poet. You talk with a careful, chosen group of words that weave and paint, and --

JEAKINS: Oh, my!

GREEN: -- make tapestries, and I can see things. I mean, you are -- you use words in the same way that I suspect you use your palate. [30:00] And that’s a marvelous experience. One gets not only fascinated by it, because it in itself is unique, but I think also it reaches the areas of learning. I keep finding my head picking up little things that you say that are fresh, original and new to me.

JEAKINS: Oh, good. Good!

GREEN: And I’ve read a lot, and I’ve known a lot. But they are nice, interesting things to suddenly dwell upon, and
savor and cherish, and they will add and stimulate me to further things. And if you ask why I’m here, it’s because I’m curious. And I believe that the responsibility of institutions such as the Resource Center is to record and hold onto, and make it possible to reproduce if necessary, the awarenesses that are pretty ephemeral, in other words, unless one talks with Dorothy Jeakins, you have only some [31:00] examples of some photographs that have been shot of the work, or the actual films themselves. And you have no idea of the nature of that human being. And the other thing that I learned, of course, is that you go from a woman like Edith Head, who obviously was surrounded by people whose work she was perfectly willing to edit, and accept and get credit for.

JEAKINS: Scandalous.

GREEN: Because she thought of herself, I suspect, less than an artist than a corporate head. Corporate heads are people who really honestly believe that if you work for the corporation, and you’re paid, then your creative efforts belong to the corporation. And I think she rationalized all her behavior on that basis. There is kind of creative cruelty in that.

JEAKINS: She didn’t tell the truth, she took refuge in -- also, quite often, I believe. I don’t wish to speak against her.
GREEN: No, I [32:00] understand that. But the point is that for me, interviewing you and having this on tape where, one, the tapes will be preserved, therefore the voice can only be heard.

JEAKINS: Who will listen? A student?

GREEN: Students, researchers, inevitably Hollywood will become rediscovered as a source of information, as a source of (inaudible).

JEAKINS: Yeah, I can feel it, frankly. People call me up and Mr. [Cobol?], who did a book, he came in here and came to see me, although I don’t believe I’m in the book. I don’t know what happened to the book. But it’s interesting, that suddenly when something is lost, something is found.

And --

GREEN: Well, I think more and more people are becoming aware that it’s all slipping away.

JEAKINS: Well, yes. But for instance, this year, there’s an exhibit at the Smithsonian, which is a traveling exhibit. [33:00] Rather gaudy, I hear. There was Louise Kerr? Kerns? Kerr, who did the DeMille show, which is at the Armory. You ought to see that, by the way.

F: (inaudible).

GREEN: Oh, I have seen it.

JEAKINS: You have seen it?
GREEN: I saw it when it was at the Century City.

JEAKINS: Yeah, that’s right. But it’s a remarkable job on her part. Then there’s -- Edward Maeder is going to do a Hollywood show. I did one of Adrian clothes, costumes, mostly. When I was there, ages ago --

GREEN: I thought -- I had lunch with him to talk about his concept.

JEAKINS: Of...?

GREEN: Of a Hollywood show.

JEAKINS: Yes.

GREEN: And it seemed that what he’s doing is presenting Hollywood period design as Hollywood saw it, in other words -- and that’s an interesting thing to document. You know, medieval, MGM medieval, you know, as I call it, Paramount [34:00] (inaudible), you know, that has nothing to do with real life, but it has to do with reel, R-E-E-L, life. And --

JEAKINS: The trouble is, it’s just hell to get actual things -- find them, get them.

GREEN: Yeah. Of course, you know, there is nothing wrong in reproducing things, if one has the sketches, and --

JEAKINS: Oh, I don’t think you could do the -- do it.

GREEN: You don’t think so?
JEAKINS: Hum-um. The (inaudible 00:34:26 Bove) embroidery, and all this stuff.

GREEN: Yeah, I suppose.

JEAKINS: Which takes you back to the DeMille exhibit.

GREEN: Yeah, because there are fabrics that aren’t even manufactured any longer.

JEAKINS: Panne velvet, things like that. Anyway, there is this kind of thing happening, which is nice.

GREEN: It’s like a Renaissance in a funny sort of way, you know, it’s a --

JEAKINS: Well, it’s the -- we’re culturally impoverished, here and all over, everywhere, except for the Japanese who maintain their theater pretty well, and the Kabuki, and all that. And suddenly this ingredient of our lives, which was going to the movies, which was wonderful escapism -- people here in Santa Barbara can’t wait for a new movie to come at the Victoria, which is in a funny old Baptist Church downtown. And the same kind of college professor types are coming in and out, and slight hippie types, and boat people. It’s marvelous. I can’t wait for this, what’s happening. And --

GREEN: I think there’s another reason for it, and I think the reason is that the current crop of films doesn’t make anyone very proud.
JEAKINS: No.

GREEN: And I think what happens in the industry itself, that there are -- you know, one of the processes that occur in living is that people start out in their careers and their lives, often with an element of dishonesty, they push a little, and they exaggerate their credits, they apply for a job, and say, “Yes, yes, I did that.”

JEAKINS: Well, probably.

GREEN: Most people do. Mostly. Then, if you’re any good, you succeed and you become quite capable of expressing your honesty, because you can afford to. And then if you’re really good, and you really succeed, the next step, of course, is that you look for honor. You know, you look for some recognition of, what was this reason for my being on this earth, and what is it I have accomplished? I think what’s happening is that there are increasing number of people who are in their ’60s, ’70, some in their ’80s, who were part of that whole, enormous creative pattern, who now realize that, my God, we didn’t save the -- we didn’t save half the films, we didn’t save the costumes. We haven’t put them away, we haven’t protected them. We don’t have the sketches, we burnt them, we gave them away, they were just paper -- we threw them away. Designers themselves were remiss. I mean, I’ve been remiss in my own lifetime,
there are all kinds of things I should have saved, did not save. Because when you [37:00] are in the process of having it happen to you, it is just the way you live. It doesn’t take on an exceptional meaning, it is just part of your process. I was a great friend and minor protégé of Alexander Woollcott’s, and when --

JEAKINS: Oh, were you? Oh.

GREEN: -- Alex died, Beatrice Kaufman, George’s first wife, rang me up and said, “Robert, I would love to have all your letters,” letters because I’m going to publish Alex’s letters. And I -- there was a gulp on my part, and I said, “Oh my God, Beatrice, I never saved them.” I said, “I used to get the letters, I read them, I put them in my little answer box, and I would answer the letter, and once it was answered, I tore it up. Because you don’t think of people in those terms. I mean, he was my friend, and therefore, I didn’t think of saving his letters, particularly when almost every letter contained some chastisement, and why haven’t you done this, or why don’t you read that, or you’re a ridiculous young man, or whatever it may be. But later in life, Carl Milles, the Swedish Sculptor, whom I was very close to, and represented --

JEAKINS: Oh, were you?
GREEN:  And [38:00] people -- when Carl died, I got letters from the royal family of Sweden asking for pictures of him with me, and pictures -- I didn’t have any of that. I’ve never saved anything. Throw them, I mean, you know, one has to think of oneself in a very different way. But anyway, one of the reasons for doing what we’re doing, and one of the reasons that I think you have an increasing amount of responsible institutions, like major museums and even our national museum, the Smithsonian Institution, paying attention to this extraordinary media, and it’s extraordinary area of design, of design influence, is that it’s time to do that. And they’re scared not to do it.

JEAKINS: Well, go back to my unknown mother. I have so little information, but my intuitive side, I think women have strongly developed, tells me that -- [39:00] the fact is that many actresses brought their own -- had their own dressmakers do their clothes. And I think in the old time stills, you can tell that this -- I have a tiny feeling that since my -- I was told my mother had a very exclusive shop on [Wilshire?], right next to [Woolwich Wilshire?] where she did custom clothes with Ponzi curtains veiling the windows. I’m just -- my intuitive self tells me that she -- that some of the things she made are still tucked away in the DeMille -- it’s perfectly logical, because she
was stylish and sleek, slim. And Los Angeles was a small place.

F: Very small.

JEAKINS: And to have the money to have couture clothes made, there wouldn’t be too many people. There was a woman named [Beth Schlanck?], you don’t -- this wouldn’t mean anything to you, [40:00] but my mystical intuition tells me this is so. And I just smile to myself, that’s all. There’s nothing to prove.

GREEN: It’s a lovely genetic dynasty, you know?

JEAKINS: Uh-huh. Yeah. And my son, oldest son, is an architect. And he did this house. He has abilities. And that way.

GREEN: Yes.

F: It must come from somewhere.

JEAKINS: Uh-huh. Interesting, isn’t it?

F: Sure.

JEAKINS: So, anyway --

GREEN: Well, with that statement, there’s no doubt in my mind that you’re abilities deserve recognition, appreciation.

JEAKINS: Oh, I think I’ve had it. I don’t think that --

GREEN: You’re going to have even more, I think.

JEAKINS: You do?

F: Sure.
GREEN: Yeah. Yeah. I think --
JEAKINS: Really?
GREEN: Yes, because I think --
JEAKINS: How shall I handle it?
GREEN: Well --

F: I think you’ll handle it quite well.
GREEN: I think you’ll handle it graciously.

JEAKINS: Well, I did agree to do the one-day thing at UCLA.

[41:00] One of -- George Jenkins, a really good scene designer, New York’s theater, suggested me to them and they came in, and that’s how that happened. I have a terrible back ailment, I may have to be hospitalized. And I don’t know how limited I’m going to be. It’s all right sitting down, I can sit down, and I can’t stand up.

GREEN: Well, your back may be in difficulty, but your mind isn’t. And your memory is delicious.

JEAKINS: Aren’t you darling!
GREEN: And on behalf of the Fashion Institute and Resource Center, our deepest thanks and gratitude.

JEAKINS: Oh, my dear.

F: Yes. It was lovely.

END OF AUDIO FILE