
Guide to the Barbara L. Kevles Collection on Gordon Parks M1409

Department of Special Collections and University Archives

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Title: Barbara L. Kevles collection on Gordon Parks

source: Kevles, Barbara L.

Creator: Kevles, Barbara L.

Identifier/Call Number: M1409

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Physical Description: 1 Linear Feet (2 boxes)

Date (inclusive): circa 1976-2001

Abstract: Interview notes and other material related to filmmaker and photographer Gordon Parks by journalist Barbara Kevles.

Kevles biography

Barbara Kevles has worked as a free-lance journalist for major publications for nearly forty years. Her articles have been published in many leading national magazines such as Esquire, Salon.Com, The Atlantic, The New York Times, People, Harper's Bazaar, Cosmopolitan, Glamour, Redbook, Ladies' Home Journal, Good Housekeeping, US Weekly, New York, The Village Voice, Seventeen, Cineaste, Piano, American Record Guide, and Fanfare.

She has interviewed such famous people as Tom Wolfe, Kathleen Kennedy, Andy Warhol, Liv Ullmann, Jeanne Moreau, Judy Collins, Jerzy Kosinski, Slavko Vorkapich, Edith Head, Gail Parent, Joan Baez, Eleanor Holmes Norton, Stephen Hough, Andrew Litton, and profiled luminaries like Gordon Parks, Lowell Liebermann, Joan Kennedy, Eunice Kennedy Shriver, Sharon Percy Rockefeller, and Shirley Temple Black. Her critically influential interview with Pulitzer poet Anne Sexton published first in The Paris Review has been republished in six anthologies: Writers At Work: The Paris Review Interviews, 4th Series (Viking, 1974); Women Writers at Work and Poets at Work, (both Viking/Penguin, 1989); and Women Writers at Work (Modern Library, 1998); as well as Anne Sexton: The Artist and Her Critics, (Indiana University Press, 1978) and No Evil Star: Selected Essays, Interviews, and Prose: Anne Sexton, (The University of Michigan Press, 1985).

She's also published hundreds of newspaper articles in such well known dailies as the Daily News (NYC), New York Post, Newsday, Fort Worth Star-Telegram, San Antonio Express-News, Austin American-Statesman, and The Dallas Morning News.

Collections of Kevles' audio taped interviews, research, manuscripts, and correspondence reside at the John F. Kennedy Library, operated by the National Archives, Yale University Beinecke Rare Book and Manuscript Library, Museum of Modern Art (NYC), Harry Ransom Humanities Research Center at The University of Texas at Austin, and Bryn Mawr College for the benefit of scholars, historians, authors, and students. Her Kennedy Library archives, which measure 1.5 linear feet, were used by Laurence Leamer in his bestseller, The Kennedy Women: The Saga of an American Family (Villard Books, 1994). See Kevles, Barbara L(ynne) at <http://www.jfklibrary.org/Historical+Resources/Archives/Archives+and+Manuscripts> [as of 2007]. Recently, Stanford University Libraries Special Collections and Art and Architecture Library jointly acquired a Kevles archive.

Kevles' last bestseller writing book, Basic Magazine Writing (WDB), was a Book-of-the-Month Club and Quality Paperback Book Club choice and a Main Feature by Writer's Digest Book Club. Basic Magazine Writing was endorsed by top editors at TV Guide, People, Family Circle, Harper's Bazaar, and House Beautiful. It sold 2100 copies. She's also co-edited an essay collection, In Opposition to Core Curriculum: Alternative Models for Undergraduate Education (Greenwood Press). Endorsed by Presidents of the University of Pennsylvania and Vassar as well as Harvard University faculty, this essay collection was excerpted in The New York Times and Change Magazine.

Barbara Kevles has taught at New York University, The New School (NYC), and The University of Texas at Dallas. Articles in basic forms she has taught, assigned and supervised by staff and free-lance journalists have appeared in The New York Times, Christian Science Monitor, Parents, Esquire, and People. Her alumni have worked for The Wall St. Journal, New York Post, Elle, Victoria, House Beautiful, and other notable publications. Barbara Kevles was educated at Bryn Mawr College where she received a Bachelor of Arts Degree. Kevles' biography is included in Contemporary Authors.

Conditions Governing Access

Open for research. Note that material must be requested at least 36 hours in advance of intended use.

Related Materials

Stanford Special Collections also holds the Barbara L. Kevles Collection of Computer Technology (M1588): <https://searchworks.stanford.edu/view/6962501>

Wichita State University holds the Gordon Parks Papers:

<http://specialcollections.wichita.edu/collections/ms/2013-01/2013-1-a.html>

The Library of Congress also holds a Parks collection: <https://www.loc.gov/item/mm96083761/>

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Scope and Contents

Interview notes and other material related to African American filmmaker, photographer & author Gordon Parks, created by journalist Barbara Kevles for two articles: "Gordon Parks, 'I don't make black exploitation films'", *Village Voice* May 10, 1976; and "Scenes from a Modern Marriage," interview with Gene Parks, third wife of Gordon Parks, *Working Woman* April, 1977.

This finding aid was created with notes supplied by Kevles about her interviews.

Subjects and Indexing Terms

Motion pictures -- History.

African Americans in the motion picture industry

Kevles, Barbara L.

Parks, Gordon, 1912-2006

box 1, folder 1	Gene Young Parks, Gordon's third wife & his book editor ; Executive Editor of the Trade Dept., J. B. Lippincott Company (23 5" x 8" cards) 2084087
box 1, folder 2	Carl Mydans, Life photographer (13 Cards) 2084089 Scope and Contents Gordon from 1948 at Life, how Gene Young got to be his editor, his unusual photographic strengths, attitudes toward Muhammad Ali, Malcolm X
box 1, folder 3	Gordon Parks, Jr. (13 cards & questions) 2084091 Scope and Contents Parks' first born, also a film director, who filmed <i>Super Fly</i> (1972). Died tragically in an airplane crash in 1979 filming on location in Africa. Criticizes dad's films: "He takes the horror out of violence."
box 1, folder 4 box 1, folder 5	Leadbelly Producer Mark Merson (8 cards & 2 cards with questions) 2084093 Dr. James Barringer, Director of Minority Programming, Paramount (7 cards) 2084095 Scope and Contents Parks credits him as the reason Leadbelly got produced and that he prevented Leadbelly's production work from being stopped many times.
box 1, folder 6	Phil Kundhardt, Life Magazine, Assistant Managing Editor, and Managing Editor Special Issues (9 cards) 2084097 Scope and Contents Importance of Gordon as black for advice on stories like Watts Riots, Gordon's special eye, how lived with Harlem gang, Flavio, to get joy & suffering, on film, 2 photo stories didn't run by Gordon & why

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- box 1, folder 7 **Bob Williams, Farm Security Administration staff member (9 cards) 2084099**
 Scope and Contents
 how Gordon overcame blatant harassment of his photography & prejudice in Farm Security Administration photo lab workers
- box 1, folder 8 **Dave Golden, Hollywood cameraman on Learning Tree, both Shafts (2 cards) ; Village Voice editor Richard Goldstein 2084101**
- box 1, folder 9 **Gordon Weaver, VP Marketing, Paramount (10 cards & questions on card front & back 2 cards on Shaft) 2084103**
- box 1, folder 10 **Life editor Loudon Wainwright (6 cards & questions) 2084131**
- box 1, folder 11 **More sources. List of awards Gordon Parks won (5 cards) ; Norman Whiteman, Paramount's Director of Distribution (1 card) 2084133**
- box 1, folder 12 **Gordon Parks (9 cards #3 - #8 missing) 2084135 3/11/1976**
 Scope and Contents
 Fracas in Detroit over Leadbelly... Depression... Insulted by Paramount marketing campaign & why
- box 1, folder 13 **Gordon Parks (21 cards & 1 card of phone #'s, 2 cards scheduling) 2084221 3/12/1976**
 Scope and Contents
 How Ken Hyman at Warner/7 Arts gave first break in film, why Shaft was made, why sequels, why Leadbelly, Hollywood's stereotype of him as black director
- box 1, folder 14 **Gordon Parks (7 cards) 2084223 3/12/1976**
 Scope and Contents
 Paramount cooperating, different audiences, different marketing. View of black man can die any moment, etc.
- box 1, folder 15 **Gordon Parks (5 cards) 2084225 3/13/76**
 Scope and Contents
 Tennis style & strategy at tennis date, directorial style & intent of Leadbelly, story of Flavio, subject of LIFE Magazine photo essay & aftermath
- box 1, folder 16 **Gordon Parks (16 cards) 2084227 3/13/1976**
 Scope and Contents
 Watching Gordon Parks play tennis & discussion with. him about tennis training & strategies
- box 1, folder 17 **3/27/76 1 card questions 4/6/76. 1 card questions. 2084229**
- box 1, folder 18 **4/6/01 Gordon Parks (3 cards) 2084231**
 Scope and Contents
 Interview NYC train station, Leadbelly's performance, his direction of screen actors, Life ATTEMPT AT CENSORSHIP pof his essay on killing of Martin Luther King why left life 16 cards Philmfest director scene & stats
- box 1, folder 19 **Gordon Parks at Philadelphia radio station, WDAS (6 cards) 2084233**
- box 1, folder 20 **Reception prior to screening at Philmfest '76 (2 cards) Gordon Parks on stage prior to screening of Leadbelly at Philadelphia Philmfest (4 cards) 2084235**
- box 1, folder 21 **4/6/01. Hotel Room Interview Gordon Parks (10 cards) 2084237**
 Scope and Contents
 Paramount's mistreatment of him, his son as film-maker
- box 1, folder 22 **Typed page of my memory of Gordon Parks' standing ovation end of screening (1 page) 2084239**
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- box 1, folder 23 **On meeting Gordon Parks at People Magazine 2nd anniversary party 2/26/76 (4 pp. single-spaced typed notes) 2084241 3/3/76**
 Scope and Contents
 His battle with Paramount's racist marketing of Leadbelly with his comments
- box 1, folder 24 **Bob Williams Farm Security Administration staff member (4 pp. typed) 2084243**
 Scope and Contents
 Reminiscences of Gordon Parks working in 1942 segregated Washington, DC, working in the prejudiced Farm Security Administration. Discussion of Gordon's Job for Stanford [i.e. Standard] Oil that led to *Life*. signed by Bob Williams. w. letter also signed by Williams
- box 1, folder 25 **Village Voice agreement letter, article drafts 2084245**
 Scope and Contents
 Agreement letter to the *Village Voice* drafts: Editor's marked copy we revised in conference at Voice My copy of revisions made contemporaneously. Second article draft, First article draft
- box 1, folder 26 **My outline of article, Notes on relevant themes 2084247**
box 1, folder 27 **My Gordon Parks chronology 2084249**
box 1, folder 28 **Expenses 2084251**
 Scope and Contents
 Handwritten & typed list for Village Voice for trips for interviews with Paramount Marketing VP, Life photographer Carl Mydans, Ex-Farm Security Administration layout artist, Bob Williams Paramount Director of Minority Programming, Life editors Loudon Wainwright, Phil Kunhardt, Leadbelly Producer Mark Mereon
- box 1, folder 29 **List of phone numbers 2084339**
 Scope and Contents
 List of phone numbers of interviews Including those for Gene Young, his wife, Kunhardt, Wainwright, Mydans Williams, Gordon Parks, Jr. Paramount's Dir. of Distribution, Dir. of Marketing, Minority Program Dir., Leabelly producer, Gustav Rehberger, Sue & Bob Massey, David Gordon, Philmfest, Viking, a Hollywood writer, a cameraman. attached Gordon Parks signature? & home phone #
- box 1, folder 30 **Leadbelly news coverage 2084341**
 Scope and Contents
 Sunday News (Parks Interview) 76 Variety, "Par Rebuts Parks" 'Dillar Bias' Crack 76 Life, 1939 story of Leadbelly with handwritten note by Life Editor, Phil Kundhardt Letter from Philmfest: Leadbelly screening count Paramount Pictures Handbook of Production Information back: my notes on importance of Gordon's films Paramount Pictures New Ads for Special Audiences (white or black) Philadelphia Philmfest Program Booklet & Movie Lineup Program (Leadbelly opened fest) Philmfest Pin Undetermined publication (Parks interview & ape like ad) Detroit, The Sunday News Washington Sunday Star Long Island Press
- box 1, folder 31 **Leadbelly Reviews 2084343**
 Scope and Contents
 The Atlanta Journal Variety box office for Detroit Sunday Detroit News Hollywood Reporter 2 copies Playboy Undetermined publication Boston Notes on Paramount Distribution Variety 50-Top Grossing Films Variety Detroit Free Press Soul Endorsement Quotes Including The Village Voice, UPI, etc. Letter of Endorsement: National Education Association Letter of Endorsement: Manufactures Hanover Trust Co. UPI
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- box 1, folder 32 **Gordon Parks Works 2084345**
 Scope and Contents
 Jazz, written & photographed by Gordon Parks- poem & essay on Duke Ellington, Original Life essay and Photographs by Gordon Parks: 'A Man Who Tried To Love Somebody' (His essay & color photos of funeral of Martin Luther King) Gordon Park's Life essay on "The Long Seach for Prido"
- box 1, folder 33 **Learning Tree film reviews 2084347**
 Scope and Contents
 Newsweek '69 Shaft's Big Score, The New York Times Learning Tree (book) undetermined publication Learning Tree, undetermined publication Learning Tree, Newsweek
- box 1, folder 34 **General Coverage Daily News (Gene & Gordon) 2084349**
 Scope and Contents
 75 The New York Times (Gordon reminisces about his life) Undetermined publication, Cicely Tyson, Shaft: The New York Times interview w. Gordon Parks Learning Tree: Gordon Parks interview, pub unknown Long Island Press, black films Shaft's Big Score, undetermined publication The Learning Tree, UPI This Week Magazine, Gordon Parks bio, The Village Voice, photographers make great directors from a Poet & His Camera, On Gordon Parks, Whispers of Intimate Things (Introduction) Kansas Qaurterly, Summer, 1976, Autobiographical Memories by Gordon Parks
- box 1, folder 35 **Copy of Working Woman, "Scenes From A Modern Marriage," (Cover Line Article) Published April, 1977 2084359**
 Scope and Contents
 Introduction & Interview with Gene Parks, wife of Gordon Parks
- box 1, folder 36 **Background Research 2084361**
 Scope and Contents
 Questions for Gordon Parks, Paul Wilkes, Book Author, Helen Hanff, Book Author, Evan Thomas, Vice Pres., Editor W.W. Norton, Previously boss of Gene Parks. 7 hand-written pages of questions for Gene Young, Business Card of Genevieve Young, Exec. Editor, J.P. Lippincott Company (Gene Parks). List of Background Interviews & Phone Numbers (front & back) Hand-Written Interviews on a pad with Evan Thomas Helen Hanff Paul Wilkes Gordon Parks: as his editor, how he changed her clothing styles & attitudes, her fair play, his tearing up 100 pages & starting again because of her, dedication for her authors & sacrifice, their work schedule conflicts, her bossiness about household tasks, taught him to speak out, her Long Island marriage, his indefiniteness about engagements. Justified by his creativity, he consults her on his speeches & talks to her about his work (never would 2nd wife), her insecurity: her clothes, her work interferes with their sex life
- box 1, folder 37 **Typed letter to Gene Parks from Barbara Kevles 2084363**
 Scope and Contents
 with my unlisted # & interview dates: 5/20/76 & 5/21/76. 5/12/76. Questions for Gene Parks Working Woman Interview 2 pcs. paper 3 white pages, single-spaced questions, "Questions for Gene Parks," dated May 20,1976. 3 gold pages, double-spaced questions, "Gene Parks Final Interview," dated July 12,1976

Scope and Contents

Verbatim answers from Gene Parks to Barbara Kevles' interview questions typed exactly as she said them, on 20 pages, typed single-spaced of yellow paper : age, birthdates, responsibility for sister's name, sister's ages, lonely childhood, punishing, overly disciplining nanny, never snitched, dad Chinese diplomat, Daddy's girl, their mutual pursuits, relationship to remote mother, family moves, dad's incarceration by Japanese in W.W. II & death, schooling, her high school success, mother's UN job & credo mother's metamorphosis after husband's death, Wellesley College years 1st job & how she advances w/o typing or steno skills, 1st marriage, their relationship, housework, division, differences met Gordon Parks in 1962, opposed to taking on his book, Gordon's daily calls, weekly lunches, her naive views of it, fled his first protestations of love, discussion of course of action & its result and her prolonged five year work for divorce, her sisters' jobs, her work relationship w. Gordon Parks & yelling at him, Gordon's disregard of age or sex if he can learn something, his quickness of mind, spendthrift attitudes about advertising for his books nurtured by unlimited Life expense budgets, the Gordon Parks she married, her contractual nature & his open-handedness & its negative, her overburned[?] lot in house and for his business, her management of his pension, investments, financial decisions & her resentment & her feelings she's the only coolie in the house, drawn to him despite his faults, for travel & freedom & wilder life as Great Neck (Long Island) housewife.. his call to her from Madagascar during her lunch w. new NY Times food critic, Clive Barnes, at the Sheraton.. drawn to him for his gifts... refers to herself as "the brains in the family" her attitude about his possible affairs during his travels or hers, her frustration w. his indecision about making plans, her disapproval of her travel for work he didn't take her advice on "Shaft's Big Score," with disastrous end, who shares what with whom, or doesn't & why she taught Gordon to voice his disagreements with her, her complete obliviousness to his being black, in anecdote Gordon's jealous suspicions of her business lunches, her influence on him to fight Paramount's campaign for "Leadbell"y as black exploitation film, his influence on her, Gordon as self-starter in Love, written when they lived together, how she got Gordon an agent that precipitated his leaving Lippincott, her subscriptions to cultural events & Gordon's reactions how she got 20 lbs. off Gordon & changed his diet & her 1/4 lb. butter binges, her dependence on his clothes sense for herself, Gordon's taste for himself good except for check suits his prevailing & choosing their apt. furniture all in one day at Bloomingdale's (very funny anecdote about their clash of wills), why their marriage works though Gordon resents the demands of her career, some weeks they don't have real conversation because of conflicting schedules. End of 1st 20 pp. of 1st Interview with Gene Parks

box 2, folder 2

Gene Parks (2 of 2) 2084407

Scope and Contents

Second set of verbatim answers from Gene Parks to Barbara Kevles' interview Questions typed exactly as she said them, on 18 pages, typed single-spaced on yellow paper. Her favorite cookbook, her salary, her bestsellers as editor, her job responsibilities as Vice President of Lippincott & Executive Editor of Trade Dept., root of her honesty and her tactlessness, roots of her Independence & Influence of her mother's development & credo on her, her family travels en masse & what it's like, once a year childhood in Shanghai, Paris, Manila no. times in China, life as Great Neck housewife, cooking beef casseroles changes in dress from formal Chinese to pants suits, her repressed emotions... oriental distaste for emotional scenes of she and her sister, "Both of us stayed married five years longer because we hated scenes." Initial meeting w. Gordon Parks over his book as one of her first authors & what his attention did for her, Gordon Parks' like her mother, her unworldliness, Gordon's encouragement to dress American & their disagreements about her clothes: about his desire for a formal look and her casual chic, Gordon Parks' influence on her change in hairstyle strangers' diff. reactions to them when they travel, his overwhelming instant popularity at Jill Kremintz' tennis club in a day, her childhood book favorites, very revealing, divvying up of household chores dishwashing male/female roles in previous marriage, doesn't worry about not cooking Gordon's dinner when delayed at work, divvying up of rent, household expenses, maid problems w. Gordon at home working, her deal to do his business books, Gordon's live & let live attitude about checking acct., bitches about her larger share of housework & why she does it, whose approval she seeks, her clash with Gordon's cultural values about manners, the orderly life she gives Gordon & their clash when she's not the hausfrau, her inauguration of vacations in Gordon's life, her bossy nature & Gordon's passive resistance, his respect for her work at night & weekends, his resentment of her reading half an hour before bed, famous people she's met with Gordon, her retreat from press & celebrity bit at movie openings, advantages in restaurants being famous encroaches on their privacy & time, her way around Gordon's inability to make social commitments & problems it poses for friends & how it's part of Gordon being black & graphic example of it w. Gordon, Jr. her subscriptions to cultural events & her independent social life apart from Gordon, her adjustment when he worked in Hollywood and she lived in NYC as his wife, her attitudes about being a mother, Gordon's phone calls or hers interrupt their dinner but she resents Gordon's calls more, why people marry, who cooked soup when both were ill with flu. End of second interview with Gene Parks.

box 2, folder 3

Excerpt Gene Parks likes from Betty Rollin book or article, First You Cry 2084409

Scope and Contents

Barbara Kevles' notation of important themes & pages in interviews 3 versions of introduction to article, last typed Work notes of Barbara Kevles "Read Interview I through...see letter for themes..."

box 2, folder 4

white paper, Barbara Kevles' author note for article end blue paper, list of themes & pages 2084411

Scope and Contents

Final Draft of Introduction & Interview, "Gene Parks: Scenes from A Marriage," 31 pages, typed on Time-Life paper ruled for easy word & space counting, with hand-written corrections & edits by Barbara Kevles on typed ms. Many pages have different versions of the same page under the one paper clip

box 2, folder 5

Kevles notes 2085393

Scope and Contents

Hand-written outline of interesting themes Typed notes of Barbara Kevles' impressions of important themes Typed notes on July 13, 1976 by Barbara Kevles of her impression of Gene Parks at outset and during Interview Saturday, May 22, 1976 Blue paper typed notes by Barbara Kevles of Gene Parks dinner & Gordon's housework Carbon Copy Typed of Barbara Kevles' Biographical Data for Working Woman article. Submission Letter from Barabra Kevles to Beatrice Buckler, Editor of Working Woman, accompanying Gene Parks ms. & noting next assignment to interview comedy writer, Gail Parent.

box 2, folder 6

Gene Parks (3 pp. on column-lined paper) 2085395

Scope and Contents

Carbon Copy: Text Changes from Discussion with Gene Parks. (Unsolicited) 28 changes to introduction and interview, Gene Parks Interview: Scenes from a Marriage. pp. 1-28 Introduction and Interview unedited. Coral stickum on top of edits & ms, "Original." 2 white note pages hand-written notations on both sides dated 7/20/76...list of same Gene Parks; editorial changes listed above.

box 2, folder 7

Gene Parks Interview (28 pp. manuscript typed on Time-Life column, pages of introduction and interview) 2085397

Scope and Contents

Scenes From a Marriage, without previously noted 3 pp. of typed changes, Text Changes from Discussion with Gene Parks, incorporated. It is the ORIGINAL Unedited manuscript. Red marks indicate places where changes notes above belong in the manuscript. This manuscript is the first typed copy. It obviously has been read by Gene Parks. She has written a few editorial questions in the manuscript in pencil. Coral stickum on top says, "Original."

box 2, folder 8

Gene Parks (original typed copy 4 pp.) 2085399

Scope and Contents

Text Changes from Discussion with Gene Parks (Unsolicited). Each edit checked twice with red and black pencil. & 5th page of edits not included with carbon copy.

box 2, folder 9

Gene Parks Interview (29 pp. typed) 2085401

Scope and Contents

Gene Parks: Scenes From A Marriage (revised) Carbon Copy The Introduction and Interview Incorporate all changes requested in Text Changes from Discussion with Gene Parks (Unsolicited!) & fifth.

box 2, folder 10

Parks interview & correspondence, Working Woman 2085403

Scope and Contents

Note by Barbara Kevles about sophistication of crowd in which Gene & Gordon Parks move so that color is not an issue and the two of them don't think of each other as black or Chinese. 29 pp. typed Gene Parks interview: Gene Parks: Scenes From A Marriage (revised) Second Carbon Copy The Introduction and Interview incorporate all changes requested in Text Changes from Discussion with Gene Parks (unsolicited). Fifth page noted above. Contains additional hand-written editorial comments by Gene Parks. Barbara Kevles' hand-written note on coral stickum, "Geno's hand-written comments which I ignored." Carbon copy of letter from Barbara Kevles to Gordon Parks, dated March 21, 1977. It's a cover letter accompanying a payment of \$450 to Gordon Parks minus Kevles' 10% agent fee for his photographs of Gene Parks published in the magazine. Kevles emphasizes how she got the magazine to more than double its usual photographer's fee of \$200 for Gordon's photos. The letter concludes, "I am honored that your photographs are appearing with my interview." Letter from Barbara Kevles to Gordon Parks dated January 25, 1977. It confirms the Working Woman \$500 fee for Parks' photos of his wife and Kevles' agent fee. It concludes, "...It was marvelous seeing you and Gene Saturday. As you know, I like you both very, very much." The letter includes and invoice for Parks' photos sent to Working Woman. Gene Parks: Delivery WORKING WOMAN 7/19/76

box 2, folder 11

Village Voice May 10, 1976 Arts Section Cover Story 2085405

Scope and Contents

"Gordon Parks: 'I Don't Make Black Exploitation Films.'" The published article is a no-holds-barred chronicle of Gordon's fight against Paramount's marketing of his film *Leadbelly* as a Blaxploitation film. Gordon is up against studio bookings in rundown inner city theaters, a tasteless ad of an ape-like hero, prostitute and a fight, and Paramount's refusal to contact big city critics about his film's premiere in their towns.

box 2, folder 12

Cineaste 2085407

box 2, folder 13

Gordon Parks, recorded (MISSING) 2085409

Scope and Contents

20 minutes of tape on 5" Reel of questions and Gordon's answer at Philadelphia Philmfest April 6, '76. Gordon's Taped answers are crystal clear sound bites. Gordon gives totally uncensored views on black actors, his directing style, *Leadbelly's* personal meaning for him, Paramount's distribution tactics, his photography's influence, his camera style, hollywood prejudice, his mandate for a black crew, his film's benefits for blacks. Gordon Parks selves into where he grew up, how he worked with black people who had never worked in front of cameras, views of how much a director directs. His next projects including a Concerto for Cello and Orchestra. The symbolic meaning of *Leadbelly's* life to him as an artist, his catching a *Leadbelly* performance in 1949 - 2 months before *Leadbelly's* death. Why he didn't use *Leadbelly's* own recordings in the film as an insight into *Leadbelly's* treatment by his times and the smash hit of his song *Goodnight Irene* 8 months following his death and *Leadbelly's* view of his legacy and Park's. His problems with Paramount's distribution of his film and his views without a black VIP insider the film never would have been made. Why he won't make fast buck films. The influence of his photography, particularly fashion photography for *Vogue*, on how he shoots films. Views on what he searches for in shots -- beauty vs. truth. His relationship to cameraman, how much he frames shot, shots he took in film. How Ken Hyman. Pres. of Warner Brothers 7 Arts, broke down Hollywood prejudices to get him his first film project, *Learning Tree*, which he wrote, scored and produced from his book. His mandate for a black film crew and its fulfillment on *Learning Tree*, on *Leadbelly*, sources for *Leadbelly's Life*. An interview with a black reporter: Will people see *Leadbelly* rather than black stud films? What he hopes to accomplish for recognition of *Leadbelly's* achievements. Will he make more historical biographical films, Benefit of *Leadbelly* for our people.

Custodial History

TAPE IS MISSING 2/2020

