Collection number: 173

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Descriptive Summary

Title: Arthur B. Friedman Turning Point Interviews,
Date (inclusive): 1957-1962
Collection number: 173
Creator: Friedman, Arthur B.
Extent: 23 boxes (11.5 linear ft.) 7 oversize boxes
Repository: University of California, Los Angeles. Library. Department of Special Collections.
Los Angeles, California 90095-1575

Abstract: Arthur B. Friedman (1919- ) taught acting and radio in the UCLA Theater Arts Department, acted in films, television, and plays, developed sports broadcasting training program at UCLA, and conducted over 100 interviews with pioneers of entertainment in the program, Turning Point, as part of the UCLA Oral History Project. Friedman was also the founding curator of the Academy of Television Arts & Sciences/UCLA Television Archives, which became the UCLA Film Archives. The collection consists of 53 reels of 22 taped interviews, some with typed transcripts, of theater and film representatives conducted by Friedman.

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Language: English.

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Provenance/Source of Acquisition

Preferred Citation
[Identification of item], Arthur B. Friedman Turning Point Interviews (Collection 173). Department of Special Collections, Charles E. Young Research Library, University of California, Los Angeles.

UCLA Catalog Record ID
UCLA Catalog Record ID: 1470449

Biography
Friedman was born in 1919 in Gary, Indiana; attended University of Wisconsin; earned a BA at UCLA (1941), where he majored in Sociology and Economics and acted in 18 plays; wrote and produced documentary programs for the Armed Forces Radio Service during World War II; MA, University of Southern California; became instructor in acting and radio in the UCLA Theater Arts Dept.; Ph.D, University of Southern California, 1955; acted in films, television, and plays; developed sports broadcasting training program at UCLA; with his students, produced series of documentary films on the California prison system; conducted over 100 interviews with pioneers of entertainment in the program, Turning Point, as part of the UCLA Oral History Project; was founding curator of the Academy of Television Arts & Sciences/UCLA Television Archives, which became the UCLA Film Archives; he retired in 1990.

Scope and Content
Collection consists of 53 reels of 22 taped interviews, some with typed transcripts, of theater and film representatives conducted by UCLA Theater Arts professor Arthur B. Friedman. Interviewees include: William Demarest, Kenneth Macgowan, Robert Preston, Edward G. Robinson, Buster Keaton, Stan Laurel, Victor Moore, and Mack Sennett.

Organization and Arrangement
Arranged in the following series:
1. Original reels of taped interviews (Boxes 1-4, and 6-19).
2. Typed transcripts of some interviews (Box 5).
3. Preservation master reels of taped interviews (Boxes 19-24).
4. Cassette tape copies of taped interviews (Boxes 25-30).

Indexing Terms
The following terms have been used to index the description of this collection in the library's online public access catalog.
Friedman, Arthur B.--Archives.
University of California, Los Angeles--Dept. of Theater Arts--Faculty--Archival resources.
Motion picture producers and directors--United States--Archival resources.
Motion picture actors and actresses--United States--Interviews.
Audiotapes.

Boxes 1-4 and 6-24

[Original Reel-to-Reel Tapes and Preservation Copies]
Note
[Unavailable for use].

Box 25

**Ackerman, Harry**

Physical Description: Cassette tape (1).

Box 25

**Ackerman, Irving**

Physical Description: Cassette tape (1).

Box 25

**Anderson, Bronco Billy**

Physical Description: Cassette tape (1).

Box 25

**Atkinson, Brooks**

Physical Description: Cassette tape (1).

Box 25

**Baker, Dorothy**

Physical Description: Cassette tape (1).

Box 25

**Barr, Ida**

Physical Description: Cassette tape (1).

Box 25

**Barthelmess, Richard**

Physical Description: Cassette tape (1 of 2).

Box 25

**Barton, James**
Container List

Physical Description: Cassette tape (1 of 2).

Box 25

**Calvin, Wyn**

Physical Description: Cassette tape (1).

Box 25

**Capra, Frank**

Physical Description: Cassette tapes (3).

Box 25

**Cerf, Bennett**

Physical Description: Cassette tape (1).

Box 25

**Conklin, Chester**

Physical Description: Cassette tape (1).

Box 25

**Connelly, Marc**

Physical Description: Cassette tape (1).

Boxes 25, 26

**Cranston, Edward**

Physical Description: Cassette tapes (2).

Box 26

**Danvers, Billy**

Physical Description: Cassette tape (1).

Box 26

**Demarest, William**

Physical Description: Cassette tapes (2).
Box 26

**Dowling, Eddie**

Physical Description: Cassette tapes (2).

Box 26

**Elliot, G.H.**

Physical Description: Cassette tapes (2).

Box 26

**Elton, Arthur, Sir**

Physical Description: Cassette tape (1).

Box 26

**Freedley, George**

Physical Description: Cassette tape (1).

Box 26

**Freedly, Vinton**

Physical Description: Cassette tape (1).

Box 26

**Garmes, Lee**

Physical Description: Cassette tapes (2).

Box 26

**Gaxton, William**

Physical Description: Cassette tapes (2).

Box 26

**Gielgud, John**

Physical Description: Cassette tape (1).
Box 26

**Gish, Dorothy**

Physical Description: Cassette tape (1).

Box 26

**Gish, Lillian**

Physical Description: Cassette tapes (2).

Box 27

**Gleason, James**

Physical Description: Cassette tapes (2).

Box 27

**Hail Variety**

Physical Description: Cassette tape (1).

Box 27

**Henlere, Hershel**

Physical Description: Cassette tapes (2).

Box 5

**Hodkinson, W.W.**

Physical Description: Transcripts (2).

Box 5

**Keaton, Buster**

Physical Description: Transcript (1).

Box 27

**Keaton, Buster**

Physical Description: Cassette tape (1).
Lane, Alfred W.

Physical Description: Cassette tape (1).

Box 5

Laurel, Stan

Physical Description: Transcript (1).

Box 27

Laurel, Stan

Physical Description: Cassette tapes (2).

Box 27

Lawrence & Lee

Physical Description: Cassette tape (1).

Box 27

Lewin, Albert

Physical Description: Cassette tapes (2).

Box 27

Lloyd, Harold

Physical Description: Cassette tapes (2).

Box 27

Lord, Del

Physical Description: Cassette tape (1).

Box 27

Lupino, Barry

Physical Description: Cassette tapes (3).

Box 5

Macgowan, Kenneth
Physical Description: Transcript (1).

Boxes 27, 28

**Macgowan, Kenneth**

Physical Description: Cassette tapes (2).

Box 28

**Mantz, Paul**

Physical Description: Cassette tapes (2).

Box 28

**Marsh, Mae**

Physical Description: Cassette tape (1).

Box 28

**Mayer, Arthur**

Physical Description: Cassette tapes (2).

Box 5

**McGiveney, Owen**

Physical Description: Transcript (1).

Box 28

**McGiveney, Owen**

Physical Description: Cassette tapes (2).

Box 28

**Metropolitan Music Hall**

Physical Description: Cassette tapes (2).

Box 28

**Miller, Max**

Physical Description: Cassette tapes (3).
Box 5

**Moore, Victor**

Physical Description: Transcript (1).

Box 28

**Moore, Victor**

Physical Description: Cassette tapes (2).

Box 28

**Parsons, Louella**

Physical Description: Cassette tape (1).

Boxes 28, 29

**Pickford, Mary**

Physical Description: Cassette tapes (4).

Box 29

**Poultney, George**

Physical Description: Cassette tape (1).

Box 29

**Preston, Robert**

Physical Description: Cassette tapes (2).

Box 29

**Quigley, Martin**

Physical Description: Cassette tape (1).

Box 29

**Reicher, Frank**

Physical Description: Cassette tapes (2).
Box 29

**Ritchard, Cyril**

Physical Description: Cassette tape (1).

Box 29

**Roach, Hal**

Physical Description: Cassette tapes (2).

Box 29

**Rodgers, Richard**

Physical Description: Cassette tape (1).

Box 29

**Rotha, Paul**

Physical Description: Cassette tape (1).

Box 5

**Schary, Dore**

Physical Description: Transcript (1).

Box 29

**Schary, Dore**

Physical Description: Cassette tapes (2).

Box 29

**Schildkraut, Joseph**

Physical Description: Cassette tapes (2).

Box 29

**Scott, Arthur**

Physical Description: Cassette tape (1).
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<th>Physical Description</th>
<th>Box</th>
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<tr>
<td>Seitz, John</td>
<td>Cassette tape (1)</td>
<td>29</td>
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<td>Sennett, Mack</td>
<td>Cassette tape (1)</td>
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<td>Sennett, Mack</td>
<td>Transcript (1)</td>
<td>30</td>
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<tr>
<td>Skinner, Cornelia Otis</td>
<td>Cassette tape (1)</td>
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<td>Smith, Albert</td>
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<td>Cassette tapes (2)</td>
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<td>Wood, Wee Georgie</td>
<td>Cassette tapes (2)</td>
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<td>Zukor, Adolph</td>
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<td>30</td>
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</tbody>
</table>
Physical Description: Cassette tapes (2).

[Summaries of Select Recordings]

**Barthelmess, Richard**

Physical Description: (2 Cassette tapes, total time: 1 hour, 17 minutes)

**Box 25**

**Richard Barthelmess.**

Scope and Content Note

Reel no.1

0.00 Introduction

1.45 The way Mr. Barthelmess began his career

8.00 His first film experience

9.30 The Clair Kimball Young Film Corporation and Louis J. Selznick, Hal Brennan, and Miss Immova, War Brides (film)

15.15 Margurite Clark, Florence Reed The Eternal Sin (film)

16.30 The names of some of the pictures he did

17.15 Hal Brennan as a director

18.30 His opinion of and experience with D.W. Griffith

20.00 Broken Blossoms (film - 1919)and Hearts of the World (film)

28.14 End of Reel no.1

Reel no.2

0.00 Broken Blossoms admission price and the way Mr. Griffith taught Mr. Barthelmess to study a part

4.50 Scarlet Days (film - July 1919)

6.00 The Love Flower and The Idle Dancer (films)

7.15 Way Down East (film)

10.15 Joseph Fergeshammer and Tol'able David (film)

11.30 Experience (film)

15.45 Inspiration Studios and Tol'able David directed by Henry King (film - 1921)

19.15 The names of studios then in New York and the reason they moved to California (1926)

21.30 The reason Mr. Barthelmess should have stayed with Inspiration Studios

25.45 The Patent Leather Kid and The Enchanted Cottage (film)

27.12 End of Reel no.2

Reel no.3

0.00 Dawn Patrol (film-1930) and what sound pictures did at Warner Brothers Studios

2.15 Weary River (film) his first talking picture

5.25 Dawn Patrol and Son of the Gods (films) and how Douglas Fairbanks Jr. became a success

7.35 Mr. Barthelamess' more recent pictures

8.15 His George Eastman House Award

18.21 End of Interview

**Freedly, Vinton**

Physical Description: (1 Cassette tape, total time: 28 minutes)
Box 26

Vinton Freedley.
Scope and Content Note
0.00 How he got started in show business
6.45 The role of the producer in the early 20's
10.50 Why he worked so much with musical comedy
11.20 In what ways the role of the producer has changed in the last 30 years
12.20 He discusses how a show was financed in the 20's and how it is done now
13.45 He talks about what has happened to musical comedy in the last few years and
of the people he has worked with
22.45 What has happened to Broadway and the audiences
25.55 How his years in the theatre can be summed up
26.50 His plans for the future

Keaton, Buster
Physical Description: (1 Cassette tape, total time: 44 minutes)
Note
[Transcript in Box 5]
Box 27

**Buster Keaton.**

*Note*

Directed by Arthur B. Friedman, Associate Professor, Department of Theatre Arts, UCLA.

**Scope and Content Note**

Reel no.1

0.00 Introduction

0.40 Mr. Friedman's Introduction

1.25 When Mr. Keaton got started
   a. Hoodini and Keaton
   b. Mother and father act at age 4 in Vaudeville

4.15 Child Welfare Agency trouble

5.00 Keaton's schooling

6.30 Hammerstein's Theater

6.45 Brothers and sisters of Keaton

7.15 How Keaton developed his comics

8.15 How Keaton got the names stone-face and Buster

8.40 How Keaton got into the movies
   a. Fattie Arbuckle

10.15 Where Keaton got his plots (material)
   a. How they made up plots

12.15 How comedy styles differ in silent and talking motion pictures

13.15 What kind of studios Keaton had
   a. How his movie company worked

15.00 What the differences are between today's movie comedy and movie comedy yesterday

16.45 What worked well for Keaton by accident

Reel no.2

0.00 The Navigator (film)
   a. How it came to being
   b. Story

8.30 The Boat (film)

10.00 Television for Keaton

11.00 Fairbanks Show

11.40 Recent movies of Keaton's

12.20 Eastman Award

13.20 The Happiest Moments of Keaton's Career

14.15 Children and grandchildren of Keaton

15.00 Keaton's words of wisdom

**Laurel, Stan**

*Physical Description: (2 Cassette tapes, total time: 1 Hours, 14 minutes 25 seconds)*

*Note*

[Transcript in Box 5]
Finding Aid for the Arthur B. Friedman Turning Point Interviews, 1957-1962

Box 27

Stan Laurel.

Scope and Content Note
Reel no.1
0.00 Introduction to Turning Point
0.20 Dr. Friedman introduces Stan Laurel
1.10 The death and funeral of Oliver Hardy
2.15 Mention of the teams in comedy
2.35 Discussion of the split between Hardy and Laurel
3.25 Mr. Laurel discusses his long time association with Hardy
3.55 Mr. Laurel explains how they stayed together for so long
5.40 Mr. Laurel’s reason for working with partners
6.20 Discussion of Mr. Laurel’s experience in films
8.20 Why he was a gag man and a director
8.50 His experience as a director of the old stars
9.20 Babe comes into stock
9.40 Leg of lamb connection
10.15 Mr. Laurel begins to write self in movies while director
11.30 The beginning of the Laurel and Hardy team
11.45 His beginnings in a juvenile pantomime company
12.15 Works in his father’s dramatic theatres as a utility man
12.55 Follow in father’s footsteps in becoming a comic
13.25 Tells of his sneak appearances in vaudeville
14.00 Givers his reasons for becoming a comic
15.15 His golywogg experiences in juvenile companies
17.05 After a well-rounded theatrical education decides to become a boy comedian
17.55 Joins Fred Carno and understudies for Chaplin
18.40 Takes Chaplin’s part for awhile in Jimmie the Fearless
20.10 Comes to states with the company
23.00 After awhile returns to England and forms Barto Brothers
23.15 Known as Stanley Jefferson
24.35 Suffers a bad trip with the troupe to Holland
26.05 Penniless joins brother in London
27.00 With promised raise rejoins Carno and comes back to the states
27.45 Has no parental interference
28.05 Tells of his two brothers and one sister

Reel no.2
0.00 Decides to stay in the states and teams up with the Herrly’s [?]
1.45 Gets break and opens in Jersey City
2.10 Changes name of company to Keystone Trio and becomes as success using the Chaplin mannerisms
3.50 Partners’ jealousy breaks up company
4.50 Forms new company and drops the Chaplin mannerisms
5.10 Talks about his material
6.00 Forms the Stan Jefferson Trio
6.20 Discusses costume with Hardy using boys’ derby and later makes own
7.35 Tells of the conditions of the lower theatre circuits
8.40 Tells how he became connected with Hal Roach
9.35 Changes name to get a bigger billing
10.55 Replaces Toto in finishing out his series
11.30 Never plays on Chaplin’s name to get ahead
11.45 Tells of Chaplin’s sure fireness
12.25 Why he was anxious to get into pictures
13.05 Let out after finishing the Toto series
13.50 Makes no attempt to create a special character
14.25 Does bits with Larry Seaman
14.35 Returns to the road

Finding Aid for the Arthur B. Friedman Turning Point Interviews, 1957-1962
Moore, Victor

Physical Description: (2 Cassette tapes, total time: 1 hour, 22 minutes)

Note

[Transcript in Box 5]

Box 28

Victor Moore.

Scope and Content Note

Reel no.1
0.00 Introduction
2.38 How Mr. Moore got started
5.30 Shows that he saw as a child
6.15 His first shows: Hugget Hell and Crowford's Claim
16.00 Change Your Act or Go Back to the Woods (vaudeville act)
18.30 Early Life (vaudeville act)
21.20 With John Dru in Rosemary
25.00 Spiritualist (a play)
27.00 Julius Caesar (a play)
27.45 About his association with Mr. Erlanger
29.20 End of Reel no.1

Reel no.2
0.00 Mr. Moore's first variety act
0.50 His description of stock company work in 1899
3.45 Change Your Act or Go Back to the Woods
5.30 His marriage to Emma Littlefield and his sister's death and about his mother
9.14 Forty-five minutes From Broadway and Kit Burns
14.40 His first motion picture, Snobs also about Jesse Lasky and C.B. DeMille
16.45 The Clown and Thomas Meanne
21.45 Jimmy Fadden and Jimmy Fadden Out West (two moving pictures)
23.00 How they make Klever Kommedies (motion pictures)
24.45 Okay, Funny Face, Of Thee I Sing, Anything Goes
27.00 Gertrude Lawrence
29.00 End Of Reel no.2

Reel no.3
0.00 Alley Oop (play)
1.00 Funny Face with Fred and Adelle Astaire
1.40 Of Thee I Sing and Let `em Eat Cake
7.15 How much did he lend to his roles?
9.25 Louisiana Purchase (musical)
12.15 His Turning Point
14.00 At Hammersteins
16.00 At the Palace Theatre
18.30 Plans for the future
19.30 How he met his wife
24.00 End of Interview

Robinson, Edward G.

Physical Description: (2 Cassette tapes, total time: 2 hours, 52 minutes 18 seconds)
Edward G. Robinson.

Scope and Content Note

Reel no. 1
0.00 Introduction to Turning Point
0.20 Introduction to Robinson
1.00 Reason for residing across from the Museum of Modern Art
2.30 Birthplace and early schooling
3.20 University education
3.58 Interest in languages, literature, drama, philosophy and his reason for
4.20 His parents aspirations for his career
5.05 Idea of being an actor and his amateur experience
5.20 Realization of the scope of acting
6.20 Reason for amateur experience
7.00 Experience in university settlement house amateur group
7.50 Realization of his limitations of size and appearance
8.25 His feeling of having something to say
9.14 The responsibility of an actor in portraying another person
9.25 The actor's job of creation and not interpretation
10.30 What the actor brings to the stage
10.50 The value of his experience in all types of education
12.00 His connection with playwriting; The Bells of Conscience and his part on Kibitzer
14.30 His association with the American Academy of Dramatic Arts and the value of knowing what you want to do early in life
15.05 His various ambitions: rabbi, lawyer, teacher, actor
18.50 The value of his experience with the Academy
20.30 Feelings on the Actor Studio and schools in general
22.35 Advice to those who aspire to be actors
24.05 His Theatre Guild experience
24.40 His planned program and purpose in becoming an actor
26.35 His amendments to his planned program and why
27.50 Advice to build slowly from small parts to starring roles
28.30 Example of his rise and sound pictures; from feature to star

Reel no. 2
0.00 Danger and temptation of rushing acting careers
0.40 The result of rushing
1.00 First silent film in Cuba 1923 for Richard Barthemous
2.35 Illegitimacy of silent picture acting
3.15 Divorcement of theatre when talking pictures came in and first film Little Caesar
4.10 The attraction of Hollywood and reasons for coming to Hollywood
6.00 His comments on his motion pictures
6.25 After 26 years his return to Broadway in Darkness at Noon in the road company
7.40 His comments on stage fright and stage preparation
10.00 Paddy Chayefsky's Middle of the Night and why he took the part in it
11.40 His comments on captive audiences
12.50 His future plans
13.40 No particular Turning Point and comment on
14.45 What he would have done differently and why
16.10 The value of motion picture action and its influence on his stage acting

Finding Aid for the Arthur B. Friedman Turning Point Interviews, 1957-1962

17.50 Big Town radio experience and idea of radio acting
18.50 His comment on his most rewarding roles
19.20 What he gets from art and the value it has had for him
20.40 Dr. Friedman's thanks and invitation to visit campus
Sennett, Mack

Physical Description: (1 Cassette tape, total time: 30 minutes)

Note
[Transcript in Box 5]

Box 29

Mack Sennett.

Scope and Content Note
0.00 Introduction to Turning Point
0.20 Introduction of Mack Sennett
1.10 Discussion of his theory of comic motion
2.07 The difference between comic motion and pantomime
2.55 Schematic reasoning to his films
3.25 Comparison of his films to ballet
3.55 Keystone Cops origin
4.35 Use of crowd scenes
7.20 Fall of dignity theory
7.45 Pie throwing origination with Mable Norman
8.20 Keep the camera rolling theory
10.25 Bathing beauty origin (skirt to knees)
13.45 Discovery of many great talents
14.55 Those talents that slipped through
17.20 Work best from bath-tub theory
18.20 Farmer gag, Mike Foy's [?] gag
19.10 This is a handy tool
19.45 Development of dramatic talent
20.10 no man in ladies dressing room rule
22.05 Arthur Riply incident
24.15 Begin the same thing! theory
24.30 Trouble of keeping the laugh going
25.30 No big boss-studio techniques
26.30 Gateman firing incident
27.20 Mother didn't discourage his dreams
28.15 His turning point
29.50 Cap