

Creating Images for Hollywood Classics

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From the time of silent films, the images of American cinema have reflected the environment of their time. The sounds, sites, costumes, makeup, and movements on the screen reinforce the norms of the era, but also give a taste of social changes in their early phases. Most popular attention has been focused on actors, who when influential are labeled stars, even if their talent is limited. More recently some directors also have become “bankable” as stars of their own kind. Still under-appreciated by most filmgoers are the critical behind-the-scenes roles by others in the filmmaking team. Greeks who have carved some legendary spaces in their respective specialties are not widely celebrated, even by the Greek American public. Six such individuals are Jack Pierce, make-up and special effects artist; Hermes Pan, choreographer; Dean Tavoularis, production designer; and Theoni Aldredge, Patricia Field, and Mary Zophres, three extraordinary costumer designers.

From Frankenstein to Mister Ed

Special effects and makeup genius Jack Pierce (1889-1968) is one of the great innovators in Hollywood history. His masterly conceived monsters and creatures created for Hollywood horror classics such as *Frankenstein* (1931), *Dracula* (1931), *The Mummy* (1932), and *Wolf Man* (1941) are still terrifying, and their influence on popular culture, continues on a grand scale. Yiannis Peter Piccoulas (1889-1968) was born in Porto Cheli, Ermionida, in the Peloponnese. His father was a shepherd (likely to have been originally from the village of Valtestsi).¹

In 1902, when he was just thirteen, Piccoulas left his family to come to America in search of a better life. He stayed with his uncle, who sold pistachios in the streets of Hollywood.

Feeling that he was being exploited, Piccoulas left his uncle, with hopes of becoming an actor. At one point, perhaps in an effort to fit in, Yiannis changed his name to Jack P. Pierce.²

In Greece, Pierce had amused his family by creating effects with natural materials, one day coming home sprouting goat horns, another with his face covered in goat hair. It is tempting to view these shenanigans as Pierce's first experiments in special effects. When decades later he constructed Lon Chaney Jr.'s hairy face and neck for *Wolf Man* he individually applied yak hairs.³

After being a nickelodeon manager, a projectionist, a stuntman, and an assistant cameraman, Pierce became an actor in 1915. For the next ten years, he acted, directed, and was a makeup artist for several studios. In order to draw attention away from his 5' 5" stature, Pierce designed his own make-up and special effects for the characters he played, usually villains.

Pierce is best-known for his special effects and makeup for *Frankenstein* (1931). As with all of his work, there were proposals, planning, development—drawings, clay models, costume design—before Pierce was ready to build Frankenstein's flat topped, scarred-and-stitched image on Boris Karloff, the man beneath the monster. Parodied and altered ever since, Pierce's *Frankenstein* remains the "real" Frankenstein! During his long career, Pierce created now-classic horror movie images for actors such as Bella Lugosi, Lon Chaney. Jr., Vincent Price, and Claude Rains. His scores of film credits include most of the best-known and beloved in the genre.⁴

Pierce transformed Boris Karloff into several title characters, another classic being *The Mummy*. Pierce searched thirty-five volumes of Egyptian sources for answers to the questions, "Who was the first man mummified, what was used, how was he wrapped?"⁵ Weeks of experimentation with various materials finally led to the grueling four-hour process of turning Karloff into a 3,700-year old mummy. "Wrapping Karloff," Pierce said, "was the hardest job I've faced during twenty years in the motion picture business."⁶ Years later, Karloff, who became a life-long friend of Pierce, said that Pierce was "the greatest make-up man in the business."⁷

Universal began to make film versions of classic horror novels in 1936. Impressed by Pierce's work, studio head Carl Laemmle, Jr. appointed Pierce to head the Universal makeup department. "The sole reason for any makeup, and particularly a character makeup, is not to proclaim the skill of the artist or the actor, but to help tell the story," Pierce said, "Therefore,

makeup must not be obviously ‘makeuppy’.”

With the onset of 1940s, however, very few Universal pictures included elaborate character make-up or monster face, so Pierce mainly supervised glamour make-ups on leading ladies, and standard make-ups for leading men and character players. By 1947, Universal was under new management which chose to shift its focus from B-movies to more prestige offerings. Pierce, who had been head of makeup for 19 years, was dropped from its payroll in favor of Bud Westmore, who was younger, quicker, and used cheaper, more modern methods. After leaving Universal, Pierce did special effects and make-up for the television anthology series *Screen Directors Playhouse*, *You Are There*, and *Telephone Time*. From 1961 to 1964, he did the make-up for the *Mister Ed* a television series that featured a talking horse.

Pierce’s legacy has served as an inspiration for a generation of contemporary practitioners such as Rick Baker, Stan Winston and Rob Bottin.⁸ In 2003 the Hollywood Make-up Artist and Hair Stylist Guild recognized Pierce with a lifetime achievement award. The same year a commemorative postage stamp showing Pierce’s hands transforming Boris Karloff into the Frankenstein monster was issued in a series celebrating American Filmmaking: Behind the Scenes. Pierce has been honored with a tribute DVD, and a star on Hollywood Boulevard has been proposed. In 2013, the Cinema Makeup School in Los Angeles opened the Jack Pierce Memorial Gallery for Makeup and the Character Arts.

Fred, Ginger, and Hermes Pan

Premier choreographer and Academy Award-winner Hermes Pan hadn’t planned a career as a filmmaker, but *Flying Down to Rio* (1933), his first work with Fred Astaire, was the start of a collaboration that is one of the most important forces in twentieth century film and television dance choreography. The Golden Age of the Hollywood musical was in swing.

Hermes Pan (1909-1990) was born in Memphis, Tennessee, to Mary Hurt, of Virginia, and Pantelis Panagiotopoulos, who was from Aigion, in the Peloponnese. His prominent family built Aigion’s first theater. In 1895, Pantelis had been given the title Greek Consul to the South and sent to Nashville to represent Greece in the 1897 Tennessee Centennial and International Exposition. There he met and married Mary Hurt. Pantelis Panagiotopoulos stayed in America, but his son, Hermes Pan, would travel to Aigion in 1956 to see his father’s

home and meet his cousins. Pan retained those links, and returned for an extensive visit in the 1970s.

Although Pan's parents had been married in a Greek Orthodox ceremony, Hermes and his sister Vasso attended a Catholic church. Pan was devoutly religious throughout his life and in 1943 considered joining a Trappist Monastery. Pan was homosexual, but spent most of his life alone except for a relationship with the Italian dancer Gino Malerba.

After Panteli's death in 1922, the family, Mary, Hermes and his sister Vasso, deprived of all their holdings by Pantelis's brother, eventually moved to New York City, where they shortened their name to Pan. In New York, Pan loved to go to the Cotton Club in Harlem and to the speakeasies. "That was an important part of my dance education," he later said.⁹ Pan began his career with an appearance as a chorus boy in the Marx Brothers 1928 Broadway production *Animal Crackers* and soon learned the requisite "buck and wing" vaudeville style from the chorus dancers. He also danced in partnership with his sister Vasso, who subsequently appeared in the chorus of many of the Fred Astaire-Ginger Rogers movies. Astaire also had partnered earlier in this career with his sister Adele.

The family moved again, to California, so Pan could pursue his career. RKO dance director David Gould had seen Pan's dancing numbers in what Pan called his "little traveling shows" and in 1933 hired Pan as his assistant on *Flying Down to Rio*, Astaire's first starring film and the first film featuring Fred Astaire with Ginger Rogers. On the set, Pan met Astaire and demonstrated a move he had picked up from his street days in New York. It was the beginning of a lifelong friendship and a rare merging of talents for a professional collaboration that included all the RKO Astaire/Rogers movies. Astaire later said, "He was the only person I ever saw who could dance like I did."¹⁰

Asked whether his relationship with Astaire was always harmonious, Pan replied, "Always. I guess because we thought alike. He had the same strong feelings for jazz that I did. We felt the same rhythms. We shared the idea that while listening to the music you can visualize certain motions. The sound seems to take on a crystallized form of movement."¹¹ In one example of this, Astaire began dancing in counter rhythm to a cement mixer he was hearing (developed into the "Bojangles of Harlem" number in *Swing Time*). In another example, Pan noticed the shadows

cast by three overlapping stage lights and created Astaire's dance with three shadows of himself (Pan's Academy-Award-winning Funhouse number in *Damsel in Distress*). Astaire referred to Pan as his "ideas man."¹²

Pan and Astaire would work out moves with Pan standing in for Ginger Rogers then teaching her the steps. They experimented with various techniques for Ginger's tapping (with Pan dancing in heels sometimes), sounds that Pan would then dub in during post-production. Notorious perfectionists, Astaire and Pan would work seven days a week.

Big studios with massive stages and orchestras made Pan's kind of film possible. "It was really the Golden Age,"¹³ Pan said of the studio system. The Pan-Astaire team enjoyed considerable artistic control in the filming of their dance numbers. "We pretty much told the directors what to do."¹⁴ The cinematographers were crucial in this and he would always consult with them. Pan and Astaire's main challenges were to make the dance numbers believable and to introduce a dance sequence without shattering the story; "moving from the drama to the surreal of music and back again" was one of their successes.¹⁵

Pan won the 1937 Academy Award for Best Dance Direction for the funhouse sequence in *Damsel in Distress* (1937). He was nominated for Academy Awards for the "Top Hat" and "The Piccolino" numbers in *Top Hat* (1935) and for the "Bojangles of Harlem" number in *Swing Time* (1936). Some of the films he worked on in the later stages of his career were *Pal Joey* (1957), *Flower Drum Song* (1961), *Cleopatra* (1963), *My Fair Lady* (1964), *Finnian's Rainbow* (1968), and *Lost Horizon* (1973). He won an Emmy in 1961 for the television special, *An Evening with Fred Astaire*, a National Film Board Award in 1980 for lifetime contribution to film, and he was honored by the Joffrey Ballet in 1986.

Coincidentally, Pan and Astaire looked so much alike that in the early days Pan was often mistaken for Astaire and asked for an autograph. Their easy working relationship struck a balance with Fred playing the star and Pan, who said "I never had the desire to dance onscreen,"¹⁶ happily staying behind the scenes. Even in interviews, Pan generally talked more about Astaire than about himself. People often don't believe that Pan even existed. They think the mythical sounding name was simply Astaire's alter ego.

The Godfather of Set Design

Academy Award-winning production designer Dean Tavoularis (1932-) is the most highly-honored motion picture production designer in American cinema. His creations have set the mood and visual tone of more than thirty movies, many of which were the biggest and most important Hollywood box office hits of the later twentieth century with a number achieving legendary status.

Dean Tavoularis (Konstantinos Tavoularis) was born in Lowell, Massachusetts to Greek-born parents. He grew up in Los Angeles in the shadow of the Hollywood studios, and inside them as well, with his father, who was in the coffee business. “We are Greek Americans, and one of his clients was the Fox studio, that was owned by Spyros Skouras,” Tavoularis reminisced in one of his interviews, “In the summer I would go with my dad and spend a day going around on his deliveries. We would drive back to the commissary, and you saw stage pieces and ladies dressed in their period gowns.” Tavoularis wondered what job he could do in that “mysterious, magical paradise.”¹⁷

Tavoularis studied painting and architecture in the 1950s and on the strength of his portfolio was hired to do animation and storyboards at the Walt Disney studio. However, working with fragments of images didn’t give Tavoularis a sense of accomplishment. He decided he would quit, but Disney suggested he use his architectural skills to switch to the live-action art department, now called production design. Tavoularis has commented, “That was part of Walt Disney’s legacy. He tolerated a lot from his talent”¹⁸ Tavoularis had wondered what he was suited to do in the studios. Now, he was in the right place to find himself: his *métier* was production design.

In the Disney Studios art department Tavoularis worked on the live-action movies *20,000 Leagues Under the Sea* (1954), *Pollyanna* (1960), and *The Parent Trap* (1961). This was followed by working on several films at Universal. His films constitute a litany of some of the era’s most notable films: Arthur Penn’s *Bonnie and Clyde* (1967) and *Little Big Man* (1970); Francis Ford Coppola’s *The Godfather* (1972) *The Conversation* (1972), *The Godfather Part II* (1974), *Tucker: The Man and His Dream* (1978), *Apocalypse Now* (1979), and *The Godfather Part III* (1990); Michelangelo Antonioni’s *Zabriskie Point* (1970); William Friedkin’s, *The*

Brink's Job (1978); Wim Wenders's *Hammett* (1982); Warren Beatty's *Bulworth* (1998); and Roman Polanski's *The Ninth Gate* (1999), *Carnage* (2011), and *A Therapy* (2012)

Tavoularis worked with many notable directors, but his twenty-five-year collaboration with Francis Ford Coppola is extraordinary. *The Godfather* exemplified the creative tone of Tavoularis's career. Coppola was "the ideal director to work with on a film, very generous and very open," said Tavoularis, who doesn't remember Coppola ever saying that any of his ideas was too over-the-top, "You feel that open door, and it frees you."¹⁹

Tavoularis preferred on-set shooting, where he had control of the sets, to on-location shooting with its technical challenges, such those posed in the shooting of the *The Godfather* movies which required changing the look of entire neighborhoods in New York City. *Godfather* scenes set in Sicily, and Cuba were created in the studio. Tavoularis was to meet the ultimate challenge in on-location design production during the three-year long filming of Coppola's 1979 Vietnam War epic *Apocalypse Now* in the jungles on the shore of the China Sea. His production design required building roads for water buffalos to carry supplies to the site for the construction of a temple that resembled Angkor Wat, a French plantation, and much more. A considerable amount of this work had had to be done twice for at one point everything that had been built was destroyed by a hurricane. "I had three birthdays on that picture," Tavoularis lamented.²⁰

During the course of those three years, Tavoularis met and wed actress Aurore Clément, on the set of *Apocalypse Now*, in which she had a role. Clément's appearance, which was cut out in edits of the original, was restored in 2001 by Coppola and editor Walter Murch in *Apocalypse Now Redux* which is forty-nine minutes longer than the original and should be considered the director's cut. Tavoularis received an Oscar nomination for his production design on *Apocalypse Now*. He had already won an Academy Award for Coppola's *The Godfather Part II*. Other nominators have honored his work on, *Tucker: The Man and His Dream*, *The Godfather Part III*, and *The Brink's Job*.

At the Thessaloniki International Film Festival in 1997, Tavoularis received The Golden Alexander Award for Lifetime Achievement presented to him by Irene Pappas on behalf of the International Greek Film Network. Coppola had sent a video in which he discussed his work with Tavoularis stating that, on those rare occasions when they had a different take on a problem,

he learned that Tavoularis was right.²¹ In 2005, the Macedonian Museum of Modern Art in Thessaloniki held an exhibition of Tavoularis's original set designs.

Designing Costumes for Stage, Screen, and Television

Three days after her passing, the lights on Broadway were dimmed for one minute in honor of Theoni V. Aldredge (1922-2011), one of the most prominent and influential costume designers in American theater and cinema. Aldredge's award-winning costumes were created with her view that, "You don't take over a show, what you do is enhance it, because the costumes are there to serve a producer's vision, a director's viewpoint, and, most importantly, an actor's comfort. To me, good design is design you're not aware of."²² Following that orientation, Aldredge designed over a thousand costumes for more than a hundred Broadway shows. At one point in 1984, her designs were simultaneously used in five different Broadway musicals.

Theoni Athanasiou Vachlioti was born in Thessaloniki, Greece, and grew up in Athens, where her father, a surgeon general in the Greek Army, became a member of the Greek parliament. Her mother, Meropi Grigoriades, died when Theoni was very young. As she was growing up, Aldredge had a large collection of dolls and enjoyed making clothes for them, perhaps an early indication of her future career in costume design. She kept the collection all her life). After living through World War II in Greece, Aldredge wanted to go to America, where there was no war. On graduating from the American School in Athens in 1949, she won a scholarship to the Goodman School of Drama in Chicago where she studied and would later teach. She worked on several shows for the Goodman and the Studebaker theaters. She met Tom Aldredge, a character actor, in a theatrical production, and in 1953 they married.²³

Aldredge designed costumes for five films under the name Denny Vlachioti, beginning with Michael Cacoyannis's *Stella* (1955), going on to Jules Dassin's *Never on Sunday* (1960), *Phaedra* (1962) and *Topkapi* (1964), and Phillip Savile's *Oedipus the King* (1968). She received an Oscar nomination for her work on *Phaedra*.

In 1959 the Aldredges moved to New York to pursue careers on Broadway. Theoni didn't have to wait long for her first Broadway job. Geraldine Page introduced Aldredge to director Elia Kazan who hired her to design Page's costumes for his 1959 production of Tennessee Williams's *Sweet Bird of Youth*. One of her costumes suggested her unique sensibility. A gown

of blue beads was a visual representation of the title's metaphor of a bird for youth; the beads of the front were paler than the beads of the back, like a bird.

As resident costume designer of The New York Shakespeare Festival (now Free Shakespeare in the Park) for more than twenty years, Aldredge designed costumes for 80 productions. Joseph Papp, founding producer-director of the festival noted that her costumes, "seemed to develop out of the characters onstage."²⁴ He thought she had "an incomparable sense of what is psychologically and dramatically appropriate,"²⁵ She was part of an enterprise with a very small budget. Early in her time there, she had to scrounge for fabric, occasionally using curtains from actors' homes.

Concentrated and undistractable, Aldredge was known for tirelessly researching her designs and for her romantic, tonal drawings. Her work for theater and cinema was acclaimed in the United States and England, winning both an Academy Award and a British Academy Award for her costumes (completed in less than a record-breaking two weeks) for the 1974 film *The Great Gatsby*. Aldredge received Tony awards for *Annie* (1977), *Barnum* (1980), and *La Cage Aux Folles* (1983). Eleven other Tony nominations honored her work in hits such as *A Chorus Line*, *Dreamgirls*, and *42nd Street*.²⁶

Color was very important to Aldredge's work. When asked about Greece she spoke of its "sunrises and sunsets, the combination of form and incredible colors... the bright whitewashed glaring white of the Greek rocks... the living lavender, the positive lavender."²⁷ According to her family, Aldredge used the color lavender in every production because it reminded her of her beloved homeland. Aldredge dreamed of returning to Greece to live. She and her husband went to Greece at least one a year, but continued to live and work in the United States. Aldredge died in Stamford, Connecticut; her ashes were flown to Greece, as she had requested.

Patricia Field (1942-) achieved fame with her costumes for the HBO series *Sex and the City*. Her work catapulted the show—and Field—into the international spotlight. Field mixed couture fashion with her own quirky styling for that hit show and the Hollywood movies that followed, introducing a new high-low approach to dressing that influenced women's dress worldwide.

Patricia Field was born in New York City. Her mother was born in Plomari, Mytilini, and

her Armenian father was born in Constantinople. The couple first met in New York City. Field grew up in Manhattan, but very frequently hopped a taxi to Astoria, Queens, where her mother's extended family lived, in order to stay with her adored maternal grandmother, Sultana. Cultured and educated, Sultana spoke Greek with Field and instilled in her a strong sense of Greek identity. Sultana admired anything and everything her favorite grandchild did, reinforcing Field's daring personality. Field learned about fine fabrics by helping her mother in the dry-cleaning business and she learned chic from her mother's fashion conscious sisters on shopping excursions. Her conceptual styling of existing garments, more than designing from scratch, is Field's strength.²⁸ Once conservative and now Punk all the way, Field, who sports vermilion hair, is an example of her view that, "The way you dress yourself is a form of self-expression, and a way of communicating to others who you are."²⁹ She was to employ this idea in its totality in *Sex and the City*; her costuming reflected not only the evolving personalities of the characters, but of the actors playing them, as well.

Eager to complete her BA from New York University so she could start a business, Field and her partner took over the Mod apparel store Pants Pub on St. Mark's Place in 1966. Several years later, Field opened a new boutique on 8th Street, named Patricia Field, and dedicated herself heart and soul, to underground fashion. Given that the store was several steps below street level, the shop itself was literally underground. The openly gay Patricia Field had a large clientele from the transgender community and her store became station central for the community. Later, Field was to refer to *Sex and the City* as "a hyper reality with the intention of entertaining and pleasing people's fantasy and imagination,"³⁰ That also is an accurate description of Patricia Field and the store.

With an international following of celebrities and cognoscenti already in hand Field did her first costume design, for the film *Lady Beware* (1987). The television series *Crime Story*, and the soap opera *Guiding Light* followed. All that paled with the enormous success of *Sex and the City*. Field did the costume design for all six years of the show, as well as for the 2008 Hollywood movie *Sex and the City* and its sequel, *Sex and the City 2* (2010).

Field's costume design for the television *Sex and the City* won her four Costume Designers Guild Awards and three nominations. Her designs for all her television, included *Sex and the City* and *Ugly Betty*, earned her seven Emmy nominations with two wins. Her *The Devil Wears*

Prada (2008) designs earned an Academy Award and a British Academy of Film and Television Arts (BAFTA) nominations for Best Costume Design. The film also brought her a win from Satellite Awards.

After many years of downplaying her Greek heritage, Field experienced a sudden desire to make Greek culture a big part of her life about ten years ago. She travels to Greece frequently, has appeared on Greek TV, opened a pop-up shop in Athens, and staged a Patricia Field show for Athens Fashion Week. A fan of Anna Vissi, Field has styled the Greek singer for live tours and designed two music videos for the album, *Apagorevmeno*.

Mary Zophres (1964-) has concentrated her work more in film than stage or television. She has worked on a number of high profile Hollywood films and some of her costume designs have placed actors into the canon of Hollywood's not-to-be-forgotten classic characters. She was born as Areti Maria Zafeiropoulou in Fort Lauderdale, Florida, where she and her brother, Theo, grew up. His mother was Julietta Macelli, a second-generation Italian American born in Fresno, California, and her father was William Zophres, born in Ioannina, Greece. Her father maintained close connections with the family and friends he had left behind. One of her parents' business enterprises in Fort Lauderdale was The Bottom Half, a store selling jeans and casual wear in the 1970s.

Historical accuracy is a hallmark of Zophres's costume designs, which Zophres draws in full detail. Her expertise stems in part from her work on a degree in art history and studio art from Vassar College. But her cousin has commented that Zophres's love for clothing and costumes manifested much earlier, "She always made a beeline for my Barbie collection."³¹ As for Hollywood movies, she always loved those too; Zophres once saw her favorite Disney film five times.

Zophres loved working at The Bottom Half when she was a teenager and after graduating from college she was drawn again to apparel, working first for clothing designer Norma Kamali as a retail associate. In 1989 Zophres's developing passion overrode the benefits of her second job, as a visual merchandise manager for the clothing manufacturer Esprit. She accepted a non-paying position as extras wardrobe supervisor for Oliver Stone's *Born on the Fourth of July* (1989), working under costume designer Judy Ruskin Howell. Her first assignment, to designate

the decade of origin of each item from a stack of clothes, was revelatory, “I was so happy that day,” she said in an interview, “I knew what I was doing. From that day, it was very clear that not only did I want to become a costume designer but I was cut out for it.”³²

Like Theoni Aldredge before her, Zophres believes that costumes should never dominate what is on the screen. “The clothing should never distract from the actor or the plot. I love clothes, but I love movies and telling stories more.”³³ In this, Zophres has been prolific. She has done the costume design for a large number of films—sometimes working on more than one at the same time—and her costumes really do tell stories with authenticity. A Greek interviewer noted the original source research that informs Zophres’ costumes. “It didn’t take long for her research-driven approach to seal her reputation as a designer who cared deeply about getting it right.”³⁴

While being authentic, Zophres’s costumes also have her personal touch. Director Joel Coen observed, “It’s not like she brings some signature thing. What she brings is a sensitivity.”³⁵ As an example Coen cited Zophres’s choice of a Homberg over a Fedora for Josh Brolin in the movie *Hail, Caesar!* (2016) because he had worn a Fedora in the movie *Gangster Squad* (the suits were similar in both). For Zophres, there is a moment of truth in costume design, “When actors put on a pair of pants or a shirt and their walk starts to change, or their posture starts to change. You can tell their heart rate starts to go up, and you can tell they get it.”³⁶

After *Born on the Fourth of July*, Zophres worked as co-designer on three more films with Judy Ruskin Howell. In 1994 Zophres moved to Los Angeles to assist costume designer Richard Hornung on the Coen Brothers film *The Hudsucker Proxy*. In 1996, Hornung was taken ill, and she took over his duties involving *Fargo*, beginning a creative collaboration with Joel and Ethan Coen. The dozens of films that followed include some of Hollywood’s most critical successes, popular hits, and populist entertainments.³⁷ Among these are *The Big Lebowski* (1998), *Catch Me If You Can* (2002), *Indiana Jones and the Kingdom of the Crystal Skull* (2008), *O Brother Where Art Thou?* (2000), *No Country for Old Men* (2007), and *True Grit* (2010).

Zophres received an Academy Award nomination for her costume design for the Coen Brothers’ *True Grit* as well as a nomination from BAFTA. Her costume design for Steven Spielberg’s *Catch Me If You Can* was also nominated for a BAFTA Award. In 2009, she won a

Saturn award for Best Costume from the Academy of Science Fiction, Fantasy & Horror Films for her work on Steven Spielberg's *Indiana Jones and the Kingdom of the Crystal Skull*. She also received a Costume Design Focus Award for career achievement, presented by the Key West Film Festival in Florida.

Final Scene

From the beginning of the sound era in film, Greeks behind the camera have created and continue to create some of Hollywood's most indelible images. Jack Pierce's *Frankenstein* and *Dracula* have generated scores of imitations and variations. Hermes Pan's intricate work with Fred Astaire set the style of an era. Dean Tavoularis remains unequalled for his work on the *Godfather* series and *Apocalypse Now*. Theoni Aldredge, Patricia Field, and Mary Zophres have shaped as well as captured the looks of their times with films such as *Never on Sunday*, *Sex and the City*, and *The Devil Wears Prada*. Their achievements, sometimes rooted in their ethnicity, sometimes not, have gone beyond simply correcting class and ethnic stereotypes to produce works that have set the American standard and often the world standard in cinema for their respective crafts.

¹Data from Petros Sarantakis, a regional historian in Greece. Interviewed in November 2016.

² Vasilis P. Koutouzis www.koutouzis.gr

³ Ibid. For bio also see Leonard Maltin. "Jack Pierce." *Leonard Maltin's Classic Movie Guide*. New York: Penguin Publishing Group, 2010.

⁴ *The Monkey Talks* (1926); *The Man Who Laughs* (1928); *Dracula* (1931, *Frankenstein* (1931)); *Old Dark House* (1939); *The Mummy* (1932); *White Zombie* (1932); *The Black Cat* (1934); *The Werewolf of London* (1935); *The Bride of Frankenstein* (1935); *Werewolf of London* (1935); *Service de Luxe* (1938), *Son of Frankenstein* (1939); *Frankenstein Meets the Wolf Man* (1943); *The Wolf Man* (1941); *Phantom of the Opera* (1943); *White Zombie* *Son of Dracula* (1943); *Strange Confession* (1945); *Joan of Arc* (1948); *Teenage Monster* (1957) *I Bury the Living* (1958); *Beyond the Time Barrier* (1960); *The Brain from Planet Arous* (1960); *The Devil's Hand* (1961); *The Creation of the Humanoids* (1962); *Beauty and the Beast* (1962). Pierce occasionally created his own characters These include including a female werewolf for "Captive Wild Woman" (1943) and an Ape Woman for "Jungle Woman" (1944) and *The Jungle Captive* (1945). In *The Secret Life of Walter Mitty* (1947) there was a day dream sequence in which Danny Kaye became the Frankenstein monster but it was edited out of the film.

⁵ Scott Essman. "Jack P. Pierce: IMDb Mini Biography." *IMDb.com*.

⁶ Bowles, James. "Makeup Secrets of Movie Horror Pictures." *Modern Mechanix*, February 1935.

⁷ Edwards, Ralph, prod. "Boris Karloff: This is Your Life." *This is Your Life*. NBC-TV November 20, 1957. *Youtube.com*.

⁸ Thom Truman, "An Homage to An Unsung Horror Hero, Jack Pierce: The Man Behind the Monsters," *Scary Monster Mag.* Jan. 2005 #53m pages 52-58. Also see: Maltin, *TCM.com*.

⁹ Georgakas, Dan "The Man Behind Fred And Ginger: An Interview With Hermes Pan" *Cineaste* June, 1983, pages 26-29.

¹⁰ Flint, Peter B. "Hermes Pan, 79, Creator of Classic Dances for Film" *The New York Times* September 21, 1990,

¹¹ Georgakas, *Cineaste*, pages 26-29.

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- ¹² John Franchestina, *Hermes Pan: The Man Who Danced With Fred Astaire*. NY: Knopf, 1985 and Fred Astaire. *Steps in Time*. NY: Harper & Row, 1959.
- ¹³ Georgakas, *Cineaste*, Pages 26-29.
- ¹⁴ Ibid.
- ¹⁵ Ibid.
- ¹⁶ Ibid.
- ¹⁷ King, Susan "Classic Hollywood: Dean Tavoularis give films an artist's touch" *Los Angeles Times*, January 2, 2012.
- ¹⁸ Georgakas, Dan and Barbara Saltz "Setting the Stage: An Interview with Dean Tavoularis" *Cineaste*, vol. 23 no. 4, pages 20-22.
- ¹⁹ King, *Los Angeles*.
- ²⁰ Georgakas/Saltz, *Cineaste*, pages 20-22.
- ²¹ Coppola and Tavoularis had begun work in the late 1990s on another film, *Metropolis*, about New York as a modern-day Rome. The film was abandoned when the attack on the World Trade Center occurred, in 2001. Tavoularis took a break from filmmaking to focus on painting. A notable exhibition of his work aptly titled, "The Magician of Hollywood" was mounted at the Catherine Houard Gallery in Paris in 2011.
- ²² Grimes, William "Theoni V. Aldredge, Costume Designer, Dies at 88" *The New York Times* January 21, 2011.
- ²³ Emmy-award winning Tom Aldredge (1928-2011) appeared in some 40 films, a dozen plays, and sixty plus television credits. His television credits include roles on *Law and Order*, *The Sopranos*, and *The Boardwalk Empire*. His theater works includes *On Golden Pond* and Broadway revivals of *The Crucible* and *Twelve Angry Men*. His films include *Cold Mountain* and the remake of *All The King's Men*.
- ²⁴ Theoni V. Aldredge" Current Biography Yearbook February 1994, pp. 9-13. Also see career sketch by Harry Stathos, "Theoni V. Aldredge: Broadway's Designing Woman," *Weekly Review: Proini*. April 13, 1984, pages 10-11 and comments on her student years by Maria A. Karamitos, "Award-Winning Costume Designer Theoni V. Aldredge Studied in Chicago," *The Greek Star* Feb. 3, 2011, page 10..
- ²⁵ Current Biography Yearbook
- ²⁶ She also received numerous honors from the Drama Desk, and the Golden Globe Awards. In 2002, she received the Irene Sharaff Lifetime Achievement Award from the Theatre Development Fund.
- ²⁷ Current Biography Yearbook 1.
- ²⁸ Neil Ferguson. "Patricia Field Background," *International Herald Tribune*. May 2, 2013.
- ²⁹ Chang, Marcus "Asked & Answered/Patricia Field" *The New York Times* May 26, 2010.
- ³⁰ Chang, *The New York Times*.
- ³¹ Dody Tsiantar. "Greek American Costume Designer Gets Oscar Nod" *Greek News Online*, January 30, 2011.
- ³² Haight, Sarah, "Dressing the Part", *W Magazine* April 2008.
- ³³ Ibid.
- ³⁴ Tsiantar, *Greek News Online*.
- ³⁵ Haight, *W magazine*.
- ³⁶ Ibid.
- ³⁷ *Any Given Sunday* (1999), *Ghost World* (2001), *The Man Who Wasn't There* (2001), *Moonlight Mile* (2002), *Intolerable Cruelty* (2003), *View from the Top* (2003), *The Terminal* (2004), *The Ladykillers* (2004), *Bewitched* (2005); *Smokin' Aces* (2006); *Lions for Lambs* (2007); *No Country for Old Men* (2007), *Burn After Reading* (2008), *A Serious Man* (2009), *Iron Man 2* (2010), *Cowboys and Aliens* (2011), *People Like Us* (2012), *Gangster Squad* (2013); *Interstellar* (2014), and *La La Land* (2016). Due for release in 2017 is *Battle of the Sexes*.