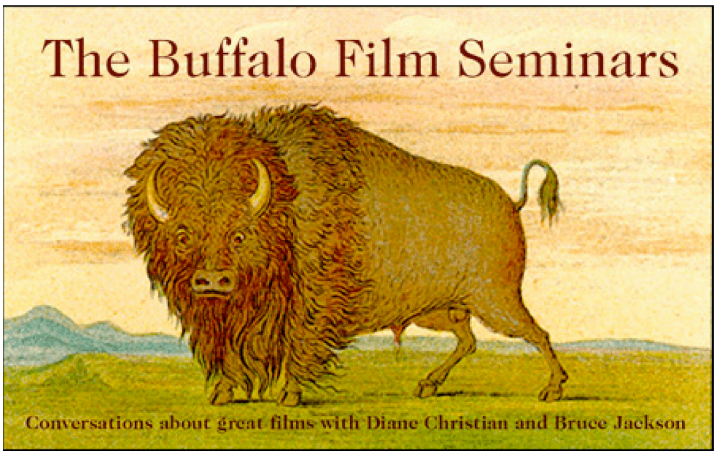


Bruce Jackson & Diane Christian video introduction to this week's film

DIRECTOR Alan J. Pakula
WRITING Andy Lewis and David E. Lewis
PRODUCER Alan J. Pakula
CINEMATOGRAPHY Gordon Willis
EDITING Carl Lerner
MUSIC Michael Small

The film won an Oscar for Best Actress in a Leading Role and was nominated for Best Writing at the 1972 Academy Awards.

Cast
Jane Fonda…Bree Daniels
Donald Sutherland...John Klute
Charles Cioffi...Peter Cable
Roy Scheider...Frank Ligourin
Dorothy Tristan...Arlyn Page
Rita Gam...Trina
Nathan George...Trask
Vivian Nathan...Psychiatrist
Morris Strassberg...Mr. Goldfarb
Barry Snider...Berger
Betty Murray...Holly Gruneman
Jane White...Janie Dale
Shirley Stoler...Momma Reese
Robert Milli...Tom Gruneman
Anthony Holland...Actor's Agent
Fred Burrell...Man in Hotel
Richard Shull...Sugarman
Mary Louise Wilson...Producer in Adv. Agency
Marc Marvin...Asst. in Adv. Agency
Jean Stapleton...Goldfarb's Secretary
Jan Fielding...Psychiatrist's Secretary
Antonia Ray...Mrs. Vasek
Robert Ronan...Director in Little Theatre
Richard Ramos...Asst. Dir. in Little Theatre

Rosalind Cash...Pat

ALAN J. PAKULA (b. April 7, 1928 in The Bronx, New York City, New York—d. November 19, 1998, age 70, in Melville, New York) was born to a Polish Jewish immigrant father who ran a printing business, while his mother was born in New York, to Russian Jewish parents. Pakula graduated from Yale and was expected to take over the business, but he convinced his father into underwriting a movie. At Yale, Pakula had studied drama, but had a keen interest in psychology. Some of this is reflected in his films, particularly how men deal with their fears, has been reflected in many of his films. Started out as assistant to the head of Warner Brothers Cartoons, before becoming assistant producer at MGM in 1950. In 1962 he produced *To Kill a Mockingbird*, and a year later he produced *Love with the Proper Stranger* (1963). His first directorial effort was *The Sterile Cuckoo* (1969), which won the Liza Minelli an Oscar nomination. He also directed *Klute* (1971) netting lead actress Jane Fonda an Oscar win. He also directed Meryl Streep's Oscar winning performance in 1982's *Sophie's Choice*. Pakula, himself, was twice nominated by the Academy: once for Best Adapted Screenplay for *Sophie Choice* (1982) and once for Best Director for *All the President's Men* (1976). He has never won. As a director, Pakula was known for two things, his

interest in psychology and his interest in his actors. Often labeled an 'actor's director,' Pakula liked to give his actors a wide breadth in discovering the psychology and motivations for their characters. Harrison Ford, who starred in the director's final film, *The Devil's Own* (1997) called the director "a natural guide to the inner realm"; Julia Roberts once described Pakula as "a psychologist and director." The director himself, in an interview with the New York Times is quoted as saying he is interested in how men deal with internal fear. Pakula died in a freak accident when a metal pipe smashed through the windshield of his black Volvo station wagon and struck him in the head. At the time of the accident, Pakula was working on two projects: a screenplay called "No Ordinary Time" about the White House during the Roosevelt years and a greenlit film called *A Tale of Two Strippers* starring Josh Duhamel and Ashton Kutcher.

ANDY LEWIS (b. August 5, 1925 in Cambridge, Massachusetts—d. February 28, 2018 (age 92) in Walpole, New Hampshire) spent over a decade (1955-1970) writing for some notable and some largely forgotten television series: *Omnibus* (1955-1956), *The DuPont Show with June Allyson* (1959), *Troubleshooters* (1959), *Hudson's Bay* (1959), *Encounter* (1959), *The Americans* (1961), *Dr. Kildare* (1961-1962), *Outlaws* (1960 – 1962), *Wide Country* (1962-1963), *Kraft Suspense Theatre* (1963), *Destry* (1964), *The Doctors and the Nurses* (1962-1964), *For the People* (1965), *Profiles in Courage* (1965), *Seaway* (1966), *Hawk* (1966), *The Road West* (1966), *Coronet Blue* (1967), *Cowboy in Africa* (1967), *Dundee and the Culhane* (1967), *Judd for the Defense* (1968), *The Virginian* (1966-1968), *The F.B.I.* (1966-1969), *Lancer* (1969), and *Medical Center* (1969). He began writing for film in 1970 with *Underground*, followed by *Klute* (1971), for which he was nominated for an Oscar. He also wrote for two television movies.

DAVID E. LEWIS was a television writer and the older brother of Andy Lewis, who co-wrote *Klute* (1971) with him. He wrote for shows such as *The DuPont Show with June Allyson* (1959), *Outlaws* (1961-1962), *Wide Country* (1962-1963), *The Virginian* (1967), and *Roll Out* (1973).

GORDON WILLIS (b. May 28, 1931 in Astoria, Queens, New York City, New York—d. May 18, 2014, age 82, in North Falmouth, Massachusetts) will always be associated with one decade, the 1970s, and three directors, Alan Pakula, Francis Ford Coppola and Woody Allen. Willis was the director of photography of all three men's breakthrough movies: *Klute* (1971), *The Godfather* (1972) and *Annie Hall* (1977) respectively. Though all three movies won Oscars, Willis was not granted even a nomination for them. Born in Queens, New York City, the son a make-up man at Warner Brothers in Brooklyn. At a young age, he became interested in lighting and stage design, later turning to photography. Willis then served in the air force during the Korean war. After leaving the air force, he spent some years working in advertising, where he learned to pare down his style. In 1968, the maverick film-maker Aram Avakian chose Willis to work as director of photography on the counterculture black comedy *End of the Road* (1970). But it was the shadowy effects of *Klute* (1971) that prompted Coppola to hire him for *The Godfather*. He was also a favorite of Allen, who used him on eight pictures, and of Pakula, for whom he made six films. His relationship with Coppola was less cordial. Willis walked off the set more than once on the first Godfather picture, in protest at what he saw as Coppola's incompetence. He maintained that he and Coppola had agreed that it should be a tableau movie, with the actors moving in and out of frame, giving it the feel of a '40s picture. "Francis wasn't well-schooled in that kind of moviemaking," Willis said. "You can't shoot a classic movie like video theatre." Coppola commented: "The whole visual style was set out before we shot one foot of film. We talked about the contrast between good and evil, light and dark. How we'd really use darkness, how we'd start out with a black sheet of paper and paint in the light." This was to become a defining feature of Willis's camerawork, and earned him the nickname "The Prince of Darkness". For Allen, the cinematographer worked on *Interiors* (1978), *Manhattan* (1979), the Felliniesque *Stardust Memories* (1980), *Midsummer Night's Sex Comedy* (1982) the mockumentary *Zelig* (1983) and *The Purple Rose of Cairo* (1985). Willis's last film was *The Devil's Own* (1997), which was also Pakula's final film before his death in 1998 in a car accident.

JANE FONDA (December 21, 1937 (age 82), New York City, New York) is an American actress (57 film and television credits), political activist, and former fashion model. Born to actor Henry Fonda and socialite Frances Ford Seymour, Fonda made her acting debut with the 1960 Broadway play *There Was a Little Girl*, for which she

received a nomination for the Tony Award for Best Featured Actress in a Play, and made her screen debut later the same year with the romantic comedy *Tall Story*. She rose to prominence in the 1960s with such films as *Period of Adjustment* (1962), *Sunday in New York* (1963), *Cat Ballou* (1965), *Barefoot in the Park* (1967), and *Barbarella* (1968). A seven-time Academy Award nominee, she received her first nomination for *They Shoot Horses, Don't They?* (1969), and went on to win the Academy Award for Best Actress twice in the 1970s for *Klute* (1971) and *Coming Home* (1978). Her other nominations were for *Julia* (1977), *The China Syndrome* (1979), *On Golden Pond* (1981), and *The Morning After* (1986). Consecutive hits *Fun with Dick and Jane* (1977), *California Suite* (1978), *The Electric Horseman* (1979), and *9 to 5* (1980) sustained Fonda's box-office drawing power, and she won a Primetime Emmy Award for her performance in the TV film *The Dollmaker* (1984). She married billionaire media mogul Ted Turner in 1991 and retired from acting, following a row of commercially unsuccessful films concluded by *Stanley & Iris* (1990). Fonda divorced Turner in 2001 and returned to the screen with the hit *Monster-in-Law* (2005). Although *Georgia Rule* (2007) was the star's only other movie during the 2000s, in the early 2010s she fully re-launched her career. Subsequent films have included *The Butler* (2013), *This Is Where I Leave You* (2014), *Youth* (2015), *Our Souls at Night* (2017), and *Book*

Club (2018). From 2012 to 2014, she had a recurring part on Aaron Sorkin's *The Newsroom*. She has, since 2015, been co-starring with fellow *9 to 5* star Lily Tomlin on the beloved Netflix series *Grace and Frankie*.

DONALD SUTHERLAND (b. July 17, 1935 in Saint John, New Brunswick, Canada) is a Canadian actor (192 credits) whose film career spans more than five decades. Sutherland rose to fame after starring in films including *The Dirty Dozen* (1967), *M*A*S*H* (1970), *Kelly's Heroes* (1970), *Klute* (1971), *Don't Look Now* (1973), *Fellini's Casanova* (1976), *1900* (1976), *Animal House* (1978), *Invasion of the Body Snatchers* (1978), *Ordinary People* (1980), and *Eye of the Needle* (1981). He later went on to star in many other films where he appeared either in leading or supporting roles such as *A Dry White Season* (1989), *JFK* (1991), *A Time to Kill* (1996), *Italian Job* (2003), *Cold Mountain* (2003), *Pride & Prejudice* (2005), and *The Hunger Games* franchise (2012–2015). In 2018, he was given an Honorary Award at the Academy Awards. These are some of the other films he has acted in: *Studio 4* (TV Series) (1962), *Suspense* (TV Series) (1963), *The Castle of the Living Dead* (1964), *The Sullivan Brothers* (TV Series) (1965), *The Bedford Incident* (1965), *Promise Her Anything* (1966), *A Farewell to Arms* (TV Mini-Series) (1966), *The Avengers* (TV Series) (1967), *The Shuttered Room* (1967), *Billion Dollar Brain* (1967), *Interlude* (1968), *Oedipus the King* (1968), *Joanna* (1968), *Start the Revolution Without Me* (1970), *Alex in Wonderland* (1970), *Little Murders* (1971), *Johnny Got His Gun* (1971), *Steelyard Blues* (1973), *Lady Ice* (1973), *S*P*Y*S* (1974), *The Day of the Locust* (1975), *The Eagle Has Landed* (1976), *The Kentucky Fried Movie* (1977), *The Disappearance* (1977), *Blood Relatives* (1978), *The Great Train Robbery* (1978), *Murder by Decree* (1979), *Ordeal by Innocence* (1984), *Crackers* (1984), *Revolution* (1985), *Bethune: The Making of a Hero* (1990), *Eminent Domain* (1990), *Buffy the Vampire Slayer* (1992), *Six Degrees of Separation* (1993), *Disclosure* (1994), *Virus* (1999), *Space Cowboys* (2000), *Salem's Lot* (TV Mini-Series) (2004), *Frankenstein* (TV Mini-Series) (2004), *American Gun* (2005), *Lord of War* (2005), *An American Haunting* (2005), *The Mechanic* (2011), *Moby Dick* (TV Mini-Series) (2011), *Assassin's Bullet* (2012), *The Calling* (2014), *Forsaken* (2015), *Ad Astra* (2019), and *The Burnt Orange Heresy* (2019).

CHARLES CIOFFI (b. October 31, 1935 (age 84), New York City, New York) is an American movie and television actor (98 credits) best known as Lt. Matt Reardon in *Get Christie Love* opposite co-star Teresa Graves. His film roles include Lt. Vic Androzzi in *Shaft* (1971), Peter Cable in *Klute* (1971), and Pop in *All the Right Moves* (1983). Much of his career has been on television with bit parts on some iconic shows as well as roles in many TV movies. Some of his television credits include parts on *Kojak*, *Frasier*, *Wings*, *The X-Files*, *NYPD Blue*, *Hawaii Five-O*, *Bonanza*, and various other series, including *The A-Team* (1983) as Gianni Christian, and *Days of Our Lives*, in which he played Ernesto Toscano.

ROY SCHEIDER (b. November 10, 1932 in Orange, New Jersey—d. February 10, 2008, age 75, in Little Rock, Arkansas) achieved pop cult status by finding, fighting and blowing up a 25-foot-long Great White shark (nicknamed "Bruce") in the mega-hit *Jaws* (1975) and then

electrocuting an even bigger Great White in the inferior sequel, *Jaws 2* (1978). He really came to the attention of film audiences with his role in the Jane Fonda thriller *Klute* (1971) and then as Det. Buddy Russo (scoring his first Oscar nomination) alongside fiery Gene Hackman in the crime drama *The French Connection* (1971). He was originally cast as Michael Vronsky in *The Deer Hunter* (1978), as the second movie of a three-movie deal with Universal Studios. However, over a dispute in plot, he quit the picture. Universal executives were furious, but they agreed to let him out of his contract if he made *Jaws 2* (1978), which he did. He later regarded pulling out the film as the career decision he most regrets. He acted in 88 films and television shows including *Iron Cross* (2009), *The Poet* (2007), *Law & Order: Criminal Intent* (2007), *Chicago 10* (2007, Documentary), *Love Thy Neighbor* (2005), *The Punisher* (2004), *Red Serpent* (2003), *Citizen Verdict* (2003), *Angels Don't Sleep Here* (2002), *The Good War* (2002), *Chain of Command* (2000), *The White Raven* (1998), *Better Living* (1998), *The Rainmaker* (1997), *The Myth of Fingerprints* (1997), *The Peacekeeper* (1997), *Executive Target* (1997), *The Rage* (1997), *Romeo Is Bleeding* (1993), *Naked Lunch* (1991), *The Russia House* (1990) Somebody Has to Shoot the Picture (1990, TV Movie), The Fourth War (1990), Night Game (1989), *Listen to Me* (1989), *52 Pick-Up* (1986), *The Men's Club* (1986), *Mishima: A Life in Four Chapters* (1985), *Jacobo Timerman: Prisoner Without a Name, Cell Without a Number* (1983, TV Movie), *Blue Thunder* (1983), *Still of the Night* (1982), *All That Jazz* (1979), *Last Embrace* (1979), *Jaws 2* (1978), *Sorcerer* (1977), *Marathon Man* (1976), *Jaws* (1975), *Sheila Levine Is Dead and Living in New York* (1975), *The Seven-Ups* (1973), *To Be Young, Gifted, and Black* (1972, TV Movie), *The Outside Man* (1972), *The Assassination* (1972), *The French Connection* (1971), *Klute* (1971), *Puzzle of a Downfall Child* (1970), *Loving* (1970), *Stiletto* (1969), *N.Y.P.D.* (1968, TV Series), *The Curse of the Living Corpse* (1964), *The Edge of Night* (1956, TV Series), *The Secret Storm* (1954, TV Series) and *Love of Life* (1951, TV Series).

RITA GAM (b. April 2, 1927, Pittsburgh, PA—d. March 22, 2016, Los Angeles, CA) was a model before she ventured into acting. Her acting career began on Broadway and in television, after which she moved on to films (58 film and television credits). She appeared first in the 1952 film noir *The Thief*, which starred Ray Milland. In October 1952, she signed a long-term MGM contract. Another notable role was Herodias in 1961's *King of Kings*. She shared the Silver Bear for Best Actress award with Viveca Lindfors at the 1962 Berlin Film Festival, for their performances in Tad Danielewski's adaptation of Sartre's *No Exit*. Some of her other films include *Night People* (1954), the Douglas Sirk film *Sign of the Pagan* (1954), the Richard Wagner biopic *Magic Fire* (1956), *Shoot Out* (1971), Otto Preminger's *Such Good Friends* (1971), and *Monaco* (1997).

JEAN STAPLETON (b. January 19, 1923, Manhattan, New York City—d. May 31, 2013 (aged 90), New York City, U.S.) is best known for playing Edith Bunker, the long-suffering yet devoted wife of Archie Bunker, on the 1970s Norman Lear sitcom *All in the Family*, a role that earned her three Emmys and two Golden Globes for Best Actress in a comedy series. She also made occasional appearances on the *All in the Family* follow-up series *Archie Bunker's Place*, but asked to be written out of the show during the first season due to becoming tired of the role. Stapleton began her stage acting career in 1941 aged 18, but did not begin acting in film until 1958's adaptation of the musical *Damn Yankees*, which she had also been in on Broadway, and she was in both the Broadway production and film version of *Bells Are Ringing* (1960). Stapleton also appeared in the feature films *Something Wild* (1961), *Up the Down Staircase* (1967), *Klute* (1971) and the Norman Lear comedy *Cold Turkey* (also 1971). In 1982, Stapleton portrayed Eleanor Roosevelt in the TV movie *Eleanor, First Lady of the World*, focusing on the subject's later life. The role earned her Emmy and Golden Globe nominations for Best Actress. Nearly two decades later, in 1998, Stapleton took her "Eleanor" characterization to live theaters, now adapted as a one-woman show. Later in the 1980s, she declined the role of Jessica Fletcher in the TV series *Murder, She Wrote*, which would be made famous by Angela Lansbury. In 1996, Stapleton appeared on sitcom *Everybody Loves*

Raymond as Ray's aunt. The same year, she appeared in the *Murphy Brown* episode "All in the Family" and also played opposite John Travolta in Nora Ephron's *Michael*. In 1998, she appeared in Ephron's *You've Got Mail*. In 2000, she appeared on TV series *Touched by an Angel*, and her final role was in the 2001 TV movie, *Like Mother, Like Son: The Strange Story of Sante and Kenny Kimes*, starring Mary Tyler Moore. Stapleton was inducted into the American Theatre Hall of Fame in 2002. She was also inducted into the Television Hall of Fame that same year.

James Sterngold: "Alan J. Pakula, Film Director, Dies at 70" (*NY Times*)

Alan J. Pakula, a director of many psychologically penetrating and celebrated films including "Sophie's Choice," "All the President's Men" and "Klute," died yesterday in a freak accident on the Long Island Expressway. He was 70 and had homes in Manhattan and East Hampton, N.Y.

Mr. Pakula was killed when a metal pipe smashed through the windshield of his black Volvo station wagon and struck him in the head at 11:15 A.M., Detective Sgt. Brian Traynor, a spokesman for the Suffolk County Police, said. The accident happened about a quarter mile east of the Melville exit on the Long Island Expressway.

Mr. Pakula's car swerved across a service road and hit a fence, the police said. He was taken to North Shore University Hospital at Plainview, in Nassau County, where he was pronounced dead at 12:22 P.M.

The police do not know where the seven-foot-long pipe came from, Sergeant Traynor said, but believe that it was already in the roadway when another car gave it a glancing blow, sending it through Mr. Pakula's windshield.

Mr. Pakula was on his way to his home in East Hampton to work on his next screenplay, "No Ordinary Time," about the White House during the time of Franklin and Eleanor Roosevelt, his family said.

Mr. Pakula, a tall, bearded, somewhat professorial man, produced or directed more than 20 movies in his career, many of them richly praised, but they had a knack for winning accolades more for his actors than for himself. That was one of the reasons he was occasionally referred to as an actor's director.

He produced "To Kill a Mockingbird" in 1962; it won Oscars for Gregory Peck and the screenwriter, Horton Foote. A 1963 film he helped produce, "Love With the Proper Stranger," won several Academy Award nominations.

Liza Minnelli won an Oscar nomination for her role in the first picture he directed, "The Sterile Cuckoo," in 1969. In other movies he directed, Jane Fonda won an Oscar for her starring role as a disillusioned call girl in Mr. Pakula's moody detective thriller, the 1971 "Klute," and Meryl Streep won one of her Oscars for her role as Sophie, a tormented Nazi concentration camp survivor, in the 1982 "Sophie's Choice."

"All the President's Men," Mr. Pakula's 1976 dramatization of how two Washington Post reporters, Bob Woodward and Carl Bernstein, uncovered the Watergate scandal, won four Oscars: for the actor Jason Robards, for the screenwriter William Goldman and for art direction and sound. Mr. Pakula was nominated for an Oscar for "All the President's Men" and for his screenplay for "Sophie's Choice," but he never won.

"He was incredibly supportive and would give you the courage you needed," Candice Bergen, who starred in a 1979 comedy Mr. Pakula directed, "Starting Over," said. "He made it safe for me to make a total fool of myself." She added that Mr. Pakula frequently removed his shoes on the set and that when a scene seemed to work: "You'd get a hop. The highest accolade would be to get two hops."

Harrison Ford, who had starred in Mr. Pakula's last movie, "The Devil's Own," called Mr. Pakula "a natural guide to inner realms. As a writer and a director, he was always concerned with evolving emotionally. He was an elegant man."

Mr. Pakula made different kinds of movies, all of them intended to entertain, but the thread connecting many of them was a style that emphasized and explored the psychology and motivations of his characters. The first film he produced, in 1957, was "Fear Strikes Out," starring Anthony Perkins, a study of the talented but troubled baseball star Jimmy Piersall, whose career was thwarted by his mental illness.

Mr. Pakula's interest in such issues was highlighted when one of his stepsons, Robert Boorstin, a former reporter for The New York Times and now an official at the United States Treasury Department, spoke publicly about his depression and sought to educate the public on the illness. Mr. Pakula participated in fund-raisers and spoke openly about his stepson's battle with the disease and the impact on his own life.

Mr. Pakula also spoke in interviews about his fascination with psychology, with how men in particular deal with their fears. "A man who is in control, and inside

there is a frightened child," he said in an interview several years ago with The New York Times. "That interests me. Why? You can draw your own conclusions."

The most autobiographical film he made was "See You in the Morning," which was about a divorced man like himself, and his marriage to a widow with several children. In fact, Mr. Pakula's second marriage was to Hannah Boorstin, now Pakula, an author of historical biographies whose first husband had died, leaving her with three children. The man in the film is a New York psychiatrist.

Julia Roberts, who appeared in his movie "The Pelican Brief," said: "He would allow you your time and the freedom to find things in the material. He knew when to give me my space or when to squeeze my hand. He was a psychiatrist and a director."

Mr. Pakula was born in the Bronx on April 7, 1928. His father was the co-owner of a printing business. Mr. Pakula once said that the months in between his graduation from high school and college altered his life. He worked at the Leland Hayward Theatrical Agency and fell in love with show business.

He attended Yale University and majored in drama. His first job in Hollywood was at Warner Brothers in the cartoon department. He moved on to producing and only began directing in 1969.

Mr. Pakula's first marriage, to the actress Hope Lange, ended in divorce. He is survived by his second wife, Hannah Pakula, three stepchildren and five grandchildren.

Karli Lukas: "*Klute*" (*Senses of Cinema* 2001)

Klute is a great example of the 1970's American detective thriller. An interesting hybrid of film noir, it pits hardboiled cynicism against warm romanticism. Its three main characters project their frustrations and insecurities onto their surrounding environment as they succumb to the pressure of trying to keep their secreted desires in check. The triangular relationship between its detective (Donald Sutherland), femme fatal (Jane Fonda) and psychopathic criminal (Charles Cioffi) is so intriguing that the question 'who is this film about?' really does not matter. Rather, as in all good thrillers, the crimes and its characters become a convenient means to explore contemporary social issues.

Close to *Klute*'s time of release, there were many critics, who whilst acknowledging the sexy thriller's debt to film noir, appeared distracted by the femme fatal figure – the semi-retired prostitute Bree Daniels. With her smart mouth and love-'em-and-leave-'em attitude, the character of Bree was deemed the epitome of the thoroughly modern woman (that is independent and feminist), a moniker no doubt loaned extra weight by the newly reincarnated, braless, post-Vadim Fonda resplendent in her 'Hanoi Jane' coiffure. Indeed critics like Diane Giddis called upon women to disregard the film's generic noir conventions, and reclaim it on the basis of its sexual politics alone.

Such blatant promotion of Fonda-as-totem for the feminist cause however, led to some pretty spurious claims. As a result of wishfully claiming Bree as the film's central protagonist, Giddis for example, declared that, "*Klute* is told from a highly subjective viewpoint, and the other characters, while 'real', can be seen as projections of the heroine's psyche." (1) While the audience is most certainly privy to Bree's interiority, the film refuses to lend itself to this reading precisely because its narrative, aesthetic and three main characters are so indebted to film noir. As Christine Gledhill contends, the re-appropriation of noir conventions in *Klute* has a significant structuring role that place constraints on the female image. (2) Yet I would argue that the film equally constrains the image of its males, and in this way *Klute* can be read as an updated exploration of 'male' paranoia about women. For on the one hand, *Klute* does seem to be concerned with ascertaining 'what the woman wants' by explicitly demonstrating the essential nature of female (sexual) difference through the Bree character. (3) But its championing the feminist cause via the Fonda-as-Bree star vehicle cannot help but simultaneously reveal the noir generic preoccupation with masculine paranoia. In other words, the film's problematic, neurotic rendition of femininity cannot help but render an equally charged study of threatened masculinity.

Evidence to support this reading occurs most brilliantly in the instances of 'disturbance' or disjunction between the sound and image tracks. The audience obtains most of their information about Bree and her 'story' via two aural flashback-style devices; her therapy sessions and the recurrent use of her voice on audiotape coaxing a 'john' to 'perform' on a past job. At the same time, the visuals work to undermine Bree's confessions as truthful testimony, placing her in a more psychologically submissive position. For instance, although Bree's therapist is female, her sessions are shot in an interview style, the camera's spatially oppositional placement, the child's

drawing behind her head, and her often semi-hysterical justifications of her actions all connote her as being an object of interrogation, as someone occupying less power and knowledge. The mini tape recorder is also connoted as patriarchal in that it is a 'modern' device is used to gather 'evidence' and provide 'meaning', and operated by a male. Time and time again, Bree's pre-recorded voice is placed strategically throughout the film so that it becomes a talisman of domestic unrest. Consider the opening credit sequence after Tom's fidelity to his wife (and by extension his male friends) is revealed, and the closing of the film with its ambiguously happy ending where Bree is seen leaving with *Klute*, but the voiceover tells us that she may be thinking otherwise.

Consequently, the audience is more aligned with the generic (read 'patriarchal') perspective in that they are prevented from ever fully trusting her. Alan J. Pakula's portrayal of Bree recalls the predominant myth of 'woman' as one of the ultimate storyteller, tease and keeper of hidden agendas. This is in stark contrast to the comparatively silent sleuthing 'male's, who are treated in Pakula's rendition as (sexually) frustrated, cheated chumps.

This is also demonstrated in the way that Pakula consistently associates the film's authoritative but problematic vision with its two male characters. These distortions occur in part due to their infatuation with Bree, but also because all successful sleuthing demands a neat fitting story. Thus, the introductory images of Peter Cable as friend and foe are little more than virtual reflections distorted in glass windows. John Klute is shown metaphorically as an outsider. He never seems to 'fit in' to his surroundings (an observation supported by Bree who calls him a 'square'). As in the opening scene where Tom's disappearance and possible infidelity to his wife is established, he appears awkward and gangly pinned behind the Gruneman's dining table, like a kid who has outgrown their three-wheeler bike. Later, as he seems to be gaining more power over Bree, he is shown sitting in a rocking chair with her, childlike at his feet. Finally, as if to ram home his point, Pakula thrusts his characters amongst the predominant geometric lines of stair wells, sky lights, elevator shafts, mesh fencing and other props, which combined with oblique camera angles and dark shadows, contribute to signify an insurmountable gap between 'male' and 'female'. As narrative stories, each character fails to become rendered as an irrefutable proof. Thus, by consistently aligning the film's 'true' story with the visual fantasy of the voyeur, *Klute* renders everyone, including the audience, as fair game.

Sven Mikulec: "'Klute': Alan J. Pakula and the Lewis Brothers' Thriller-Disguised Exploration of Human Interactions, Relationships and Psyche" (*Cinephilia& Beyond*).

Often considered as the first part of the so-called Paranoia Trilogy, alongside subsequent *The Parallax View* (1974) and *All the President's Men* (1976), Alan J. Pakula's complex and misleading thriller *Klute* makes the most out of the opportunity to present a hypnotic reading of male-female relationships, as well as female psyche and sexuality within the confounds of a noir thriller. The film presents a rare and valuable example within this specific genre of putting the development of its characters in front of the development of action and plot, displaying a praise-worthy ambition to be much more than simple fleeting amusement for the spectators. Achieving good numbers at the box office, showered with mostly positive, encouraging reviews, Pakula's film is a nifty thriller elevated by magnificent acting skills of Jane Fonda and Donald Sutherland, phenomenal photography of the legendary Gordon Willis, the great Michael Small's masterful score perfectly accompanying on-screen developments and the mesmerizing idea put forward by the screenwriters, Andy and Dave Lewis, and Pakula himself, who fell in love with the concept from the very beginning and fought for the chance to turn his second directorial project into a dark, captivating story about an intelligent, ambitious prostitute and her wrestling with the subconscious impulses that keep her in the business while threatened by a mysterious murderer lurking in shadows. Andy Lewis, a screenwriter who dedicated most of his working life to writing for film and TV, even though only a handful of his film projects were ever brought to life, with his brother's help developed a story based on four basic pillars. Firstly, a strong female character will be under the spotlight, a playful, witty,

attractive woman with an inner darkness dragging her along the road of eventual complete self-destruction.

Secondly, a completely different kind of a force joining her, a small town man, a conservative shackled by puritan limitations who measures both himself and the world that surrounds him according to a strict moral code, suppressed, calm, an introvert, everything his new love interest is not. Thirdly, the story will be consumed by the intriguing sense of paranoia, which Lewis believed was especially characteristic of the United States, the sensing of nearby conspiracies developing in the shadows, the dark forces working hard on your demise, secret enemies plotting your destruction, the feeling that grew after JFK's murder, the inconclusive findings of the Warren Commission, the blooming Vietnam disaster and, shortly after the film was made, the Watergate catastrophe, finding its way to most American homes. And finally, just as important, was Lewis' desire to produce something marketable, something that will attract the audience's attention and prevent the project from ending up on some dusty shelf. Since thrillers were easily marketable, Lewis decided to build their story within these borders. But if the writers hadn't put such a strong emphasis on the prostitute-detective relationship, Pakula, as he stated himself, wouldn't have been half as interested in pursuing the gig. With all the minor and slightly bigger changes he made to the original script, Pakula never forgot to give the Lewis brothers their deserved credit. However unsuccessful their writing career in the movie business might have been in later years, they still left behind one of the most memorable movies of the seventies, and whole epic poems could me written about the significance and quality of this specific period in the history of American filmmaking.

The success of *Klute* lies on the back of two splendid actors. Donald Sutherland jumped into the shoes of a small town private eye, a puritan jumping head-first into a pool of big city snakes, and gave his character charisma, background and development that might not have even been present in the script. Regarding Fonda, even her most ardent critics recognized how powerful a role she played here. For her work on *Klute* Fonda was given her first Oscar (the second came seven years later with *Coming Home*), and one of the reasons why she handled the role of a self-destructive call-girl so well is that she probably had enough inner demons to recognize and breathe life into her character's personality. Fonda played most likely the greatest role of her entire career, but at the beginning, funnily enough, she asked Pakula to replace her with Faye Dunaway, claiming she was the wrong choice for such a part, perhaps sensing how complicated and painful such an experience might be. Her Bree Daniels is a modern, emancipated, complex woman aware of the power of her sexuality, and it's no wonder *Klute* has become such a popular film material in feminist circles.

Klute is a film more than suitable for multiple viewings, a well-rounded picture, pleasing and available for further analyses. It secured its place among the greatest, at least according to our belief, because of the freshness and audacity of its ambition to use a popular film genre for the exploration of an unexpected subject that gives the whole story an extra dimension. *Klute* should also be saluted as an excellent example of how a relevant, deep and artistically pleasing story can be told within the system, without ignoring unavoidable market trends.

Mark Harris: "*Klute*: Trying to See Her" (Criterion essays)

When Alan J. Pakula began preparing for the production of *Klute* (1971), he screened a lot of Alfred Hitchcock films. He looked at *Notorious* and admired Ingrid Bergman's work. He revisited *Strangers on a Train,* struggling with the climactic merry-go-round scene, which struck him as false. And he thought hard about *Psycho,* a movie he admired for its craft while worrying that it blurred the line between violence and sensuality in a way that might be immoral. He also reread the book-length interview/analysis *Hitchcock/Truffaut.* Hoping to find inspiration, he instead came away dispirited at the thought that the film he was about to make might contradict one of Hitchcock's central principles: "You don't try to do a character study in a melodrama," Pakula said. "*Klute,* of course, is a violation of that."

Some masterpieces emerge from a single filmmaker's indomitable and undeterrable vision. Others are the result of everyone on a movie's team shocking themselves by pushing past their own limits. *Klute,* which stands as not only one of the great New York City films of the seventies but also a giant leap forward for Hollywood in the depiction of a woman's interior life, is a masterpiece that its own creative team did not see coming. Pakula, who had directed only one other film, the Liza Minnelli comedy-drama *The Sterile Cuckoo* (1969), admitted that the subject of a restless, smart, guarded New York sex

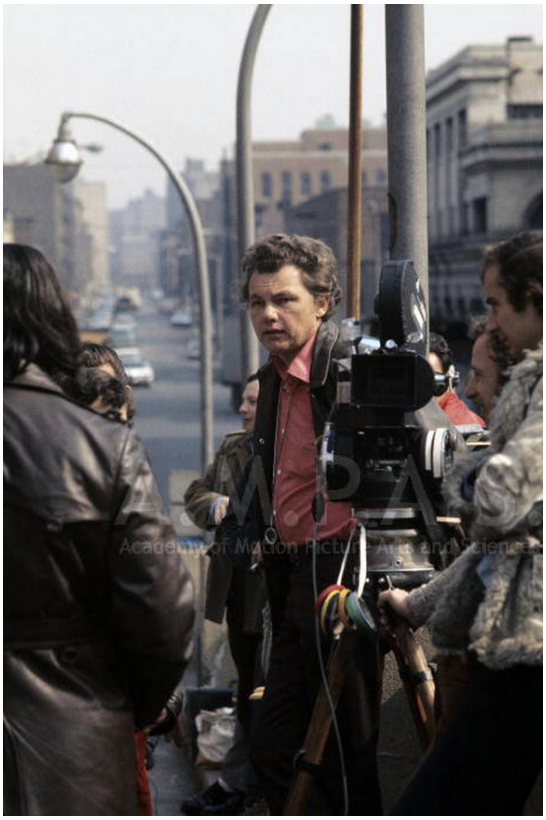
worker and the investigator trying to keep her from becoming the next victim of a serial killer was "a bit outside me." The movie's screenwriters, brothers Andy and Dave Lewis, were veterans of episodic television who, according to Andy, "swiped the topic, the female character, the environment, and the general course of the story from one different place or another." And its star, Jane Fonda, whose performance as Bree Daniels remains, almost fifty years later, a benchmark for psychological realism in American screen acting, was so sure she'd been miscast that she tried to quit. In her autobiography, *My Life So Far,* she writes that, in the weeks before production began, she spent eight nights with hustlers, madams, call girls, and streetwalkers, then decided to opt out, telling Pakula, "Even the pimps know I'm not call-girl material." She suggested he replace her with Faye Dunaway. He refused.

It could have gone wrong so easily. But the movie that resulted from this nervous collaboration embodies, in the most rewarding way, the transformations and contradictions that defined American cinema at the dawn of one of its most creatively fertile eras. *Klute* is not, as Pakula feared it would be, "a character study in a melodrama" but rather a character study that uses the trappings of melodrama to deepen its portrait of the character it's studying. The film undercuts every expectation it sets up: it's a cop movie that isn't about the cop; a modern western that almost never leaves the canyons, hideaways, and saloons of Manhattan; a whodunit that, with defiant indifference, gives away the "who" after forty minutes; and a thriller that, although menace seems to choke every frame, contains almost no violence at all. No wonder some critics were baffled: *Variety*'s reviewer dismissed it as a "mixed-up sex-crime pic" and a "suspenser without much suspense." The *Village Voice*'s Molly Haskell, one of the first to grasp what Pakula was doing, put it better, writing that he "uses suspense the way some people use music, as background atmosphere." (In that, Pakula got an essential assist from Michael Small's eerily evocative score, which always seems to suggest unsettling sounds coming from the next apartment.)

Although *Klute* ended up as a remarkable example of what Hollywood movies had the potential to become, it began its life as little more than a minor reworking of what they had long been. Looking to get out of TV, the Lewis brothers came up with what Andy later described as a variation on a tried-and-true premise he had remembered from the *Saturday Evening Post* western stories of his childhood: "the rube who turns the tables on the city slickers." The concept was one of which movies never seemed to tire—Don Siegel had recently dusted it off for the Clint Eastwood action film *Coogan's Bluff*—and its newest embodiment would be John Klute, a detective from tiny Tuscarora, Pennsylvania, who is hired to find out what happened to a businessman who disappeared, possibly in New York City and possibly in connection with a prostitute, six months earlier.

Before *The Sterile Cuckoo,* Pakula had spent his entire film career not as a director but as a producer, working exclusively with Robert Mulligan, a socially conscious filmmaker whose work during the sixties had touched on racism (*To Kill a Mockingbird*), abortion (*Love with the Proper Stranger*), homosexuality (*Inside Daisy Clover*), and the plight of inner-city high schoolers (*Up the Down Staircase*), often showcasing strong, idiosyncratic female leads. During those same years, Fonda had been busy playing ingenue roles, from *Barefoot in the Park* to *Barbarella,* until she broke out with her unstinting performance as a despairing marathon-dance competitor in Sydney Pollack's *They Shoot Horses, Don't They?* When Pakula signed on for *Klute,* he approached her almost immediately, and although the newly politicized actor wondered "if it wasn't politically incorrect to play a call girl," as she later admitted in her autobiography, she took the role.

The partnership of Pakula and Fonda began to transform *Klute* almost immediately. At first, Pakula later said, he "wanted to explore the character of Klute more deeply." But as he worked to cut the long screenplay down to shootable length, he found himself paring away Klute's scenes and amplifying Bree's inner life. As she became the movie's subject, its intended hero became a reticent, almost silent observer, as fascinated by her as Pakula was. It was Pakula who came up with the idea of tape recorders as a central plot element—they're seen in the movie in the first scene, used as surveillance aids throughout, and finally deployed as a monstrous psychological weapon at the film's climax. Today, the motif reads as pre-Watergate prescience and has led many to consider *Klute* to be the first chapter of a directorial "paranoia trilogy" that continues with *The Parallax View* (1974) and concludes in *All the President's Men* (1976).



But the tape recorders are much more than just a period-specific device; they're a way of dissociating sound from image. In *Klute,* Bree is, from the first, a personality in danger of fragmenting. The first time we "meet" her, coolly discussing business arrangements in the educated cadences of a modern professional, she is merely a disembodied voice, creating a picture of complete erotic assurance. "Have you ever been with a woman before, paying her? . . . I have a feeling that that turns you on very particularly . . . Don't be afraid. I'm not. As long as you don't hurt me more than I like to be hurt. I will do anything you ask . . . Nothing is wrong. I think the only way that any of us can ever be happy is to let it all hang out, you know. Do it all, and fuck it." But the soundtrack's promise of a woman in control is swiftly reversed by the next scene, in which Bree sits silently at a cattle call for a modeling gig, as women in a row of chairs are, with brutal dispassion, assessed and dispatched. First heard but not seen; then seen but not heard. The elegance of that juxtaposition is typical of *Klute*'s economy: in just two swift strokes, it raises a question (whether Bree will ever get to be a whole person, body, face, voice, and mind together) and undercuts what would have been a prevailing assumption in 1971 (that sex work is the most dehumanizing of her options), two tensions that will propel the entire film.

That opening also tells us that the real mystery *Klute* is going to unfold is who Bree is and how she thinks. In that regard, it is impossible to overstate the importance of Fonda's contribution. She slept in Bree's apartment, which had been built on a New York soundstage (Pakula even installed a working toilet for her), and, rarely for an actress of that era, she was heeded by her male colleague about everything from what Bree would have on her kitchen wall (a drawing of JFK) to how she would spend her downtime (getting high, sipping wine, and reading *Linda Goodman's Sun Signs*). Initially, Pakula worried that Fonda, whose mind was much on politics, would be distracted. He soon realized there was no cause for concern. "She can spend the time when somebody is lighting a film making endless telephone calls, raising money, whatever, and seem to be totally uninterested in the film," he said. "But when you say, 'We're ready for you, Jane,' she says, 'All right, give me a few minutes.' She just stands quietly for three minutes and concentrates, and then she's totally and completely in the film, and nothing else exists."

It was Fonda who suggested to Pakula that Bree's psychiatrist, written as male, be changed to female because Bree would never open up to a man. In those crucial sequences, we learn that Bree has sought a woman's help in understanding why she's torn about what she's doing; those scenes, almost entirely improvised (Pakula used six minutes of the ninety he shot), show an actor revealing a character she has already done the phenomenally hard work of imagining to her core. It's Bree's intellect and edgy self-awareness that make *Klute* such a break with previous movie treatments of prostitution—she isn't tragic or pathetic, and to the extent that she feels what she's doing is a symptom of some interior damage, she's going to explore that self-diagnosis on her own terms. Those therapy scenes—privileged glimpses into the way Bree constructs herself, in which we as observers are never allowed to condescend to her—may be what inspired Pauline Kael to call Bree "one of the strongest feminine characters to reach the screen," and to note that "though there have been countless movie prostitutes, this is perhaps the first major attempt to transform modern clinical understanding into human understanding and dramatic meaning." In *Klute,* therapy is used not to break Bree down but to give her an opportunity

to plumb her own mind, and as we watch her musing, reconsidering, overriding herself, always thinking, the movie dips into vérité in ways for which there was then very little precedent in a genre film.

In shaping *Klute* and our perception of Bree, cinematographer Gordon Willis can also be regarded as a virtual coauthor. Over the next decade, Willis, who would work with Pakula five more times, would earn the nickname the Prince of Darkness; that was largely in reference to his work on the *Godfather* films but is nowhere more applicable than here. Enveloping Bree in a blackness that always seems on the verge of devouring her completely, Willis makes her the constant center of our attention by implicitly threatening to obliterate her. In an early scene in which Bree opens up to Klute about her past, Willis fills the frame with Klute's back, a mass of undifferentiated black that turns Bree into a small light in danger of being snuffed out by everything around her. Willis could transform Bree's apartment from a comfortable place to nestle at night into a warren of ominous shadows. Unsparingly (but never misogynistically), he isolates Bree, cuts her in half, shrinks her—and the more he does, the more we lean in to the screen, determined to hold on to her, to try to see her.

The final piece of the puzzle is Klute himself. Almost by design, it's easy to overlook Donald Sutherland—some critics talked about Fonda "stealing" the movie, as if her centrality to it were a product of neglect rather than a calculated decision. But Sutherland doesn't treat *Klute* as a contest; rather, he works with great restraint and precision (just watch the way he eats in his first scene) as Fonda's partner, and ours. Like us, he spends much of the film watching Bree, breath held. His work in *Klute* is a reminder of what a generous and flexible leading man he has been with actresses as different as Julie Christie (*Don't Look Now*) and Mary Tyler Moore (*Ordinary People*)—and also of how resistant he is to cliché. Sutherland eschews every opportunity to play Klute as a hayseed, a moral compass, or a white knight; he is so recessive, and gives away so little, that whenever he expresses anything it's a jolt to Bree, and to us; we've been trying to figure him out as well.

The modesty of Sutherland's work allows *Klute* to have it both ways at the end, as it must: the film's climax—a double rescue, first from immediate danger and then from a city full of sin—would not be out of place in an old cowboy movie in which the stoic lawman decides to make the humbled heroine an honest woman. But *Klute* endures so beautifully in part because it is never interested in shaming Bree or marginalizing her; in fact, she gets the film's last words, and their ambivalence stings. Bree wonders if she just might pull off the part of a country wife—or if she'll be back in her New York apartment within a week, to resume a more familiar role. It's not a question the movie lets us answer with either reflexive optimism or knee-jerk cynicism, just a rare understanding that her choices are, and always have been, her own.

BUFFALO FILM SEMINARS SPRING 2020, SERIES 40

Apr 7 Robert Altman *McCabe and Mrs Miller* 1971
Apr 14 Martin Scorsese *King of Comedy* 1983
Apr 21 Wim Wenders *Land of Plenty* 2004
Apr 28 Wes Anderson *Isle of Dogs* 2018
May 5 Pedro Almodóvar *Pain and Glory* 2019

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