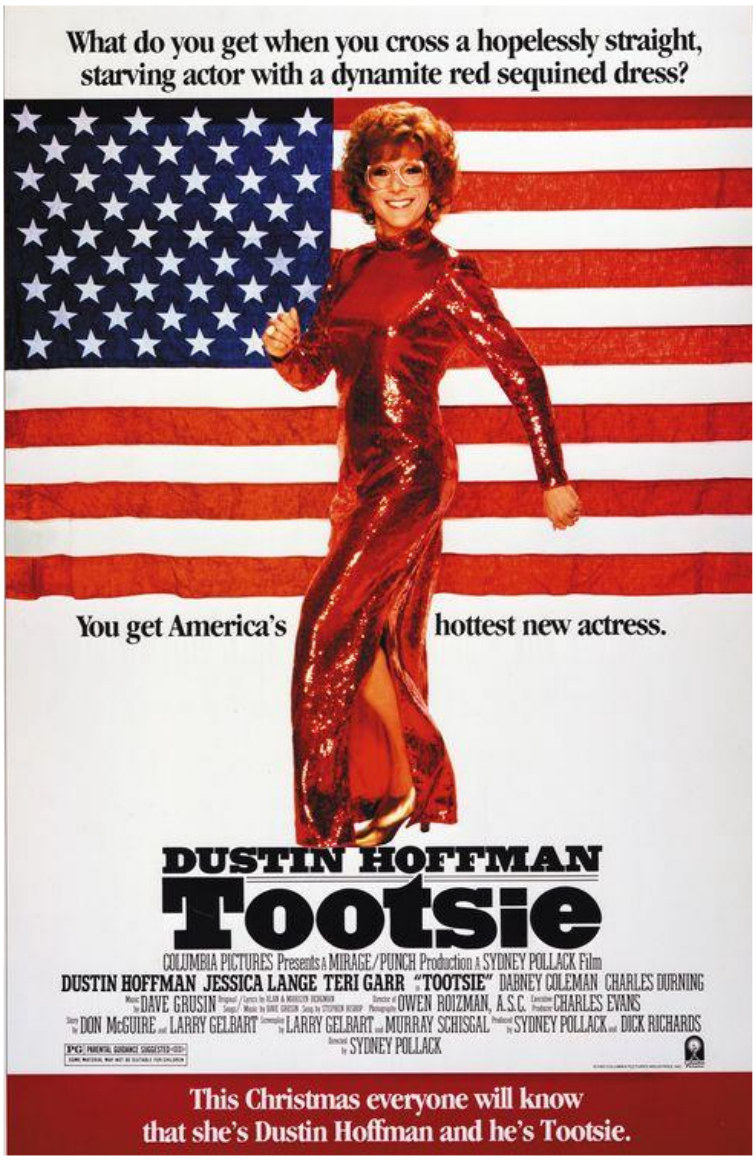
October 25, 2022 (XLV:9)
Sidney Pollack: **TOOTSIE** (1982, 116 min)
URL for Introduction Vimeo: https://vimeo.com/763001159
URL for 7:00 Tuesday discussion zoom: https://vimeo.com/748377120



Director: Sydney Pollack
Writing: Screenplay by Larry Gelbary and Murray Schisgal. Story by Don McGuire and Larry Gelbart
Producers: Sydney Pollack, Dick Richards, Charles Evans (executive producer), and Ronald L. Schwary (uncredited)
Cinematography: Owen Roizman
Music: Dave Grusin
Editing: Fredric Steinkamp and William Steinkamp

Jessica Lange's performance won an Academy Award for *Tootsie* in the category of Best Actress in a Supporting Role, whose nominees also featured the film's own Teri Garr. *Tootsie* was nominated in eight other categories: Best Picture (Sydney Pollack, Dick Richards) Best Actor in a Leading Role (Dustin Hoffman), Best Director (Sydney Pollack), Best Writing - Screenplay Written Directly for the Screen (Larry Gelbert, Murray Schisgal, Don McGuire), Best Cinematography (Owen Roizman), Best Sound (Arthur Piantadosi, Les Fresholtz. Dick Alexander, and Les Lazarowitz), Best Film Editing (Fredric Steinkamp and William Steinkamp), Best Music - Original Song ("It Might Be You," written by Dave Grusin, Alan Bergman, and Marilyn Bergman). The soundtrack's commercial release was nominated for Best Album of Original Score Written for a Motion Picture or Television Special (Dave Grusin, Alan Bergman, and Marilyn Bergman). At the Golden Globes, the film won Best Motion Picture - Musical or Comedy, while Dustin Hoffman and Jessica Lange won Best Actor in a Motion Picture - Comedy or Musical and Best Actress in a Supporting Role- Motion Picture, respectively; the film was also nominated for Best Director - Motion Picture (Sydney Pollack) and Best Screenplay - Motion Picture (Larry Gelbart and Murray Schisgal).
National Film Registry, 1998

CAST
Dustin Hoffman...Michael Dorsey / Dorothy Michaels
Jessica Lange...Julie Nichols
Teri Garr...Sandy Lester
Dabney Coleman...Ron Carlisle

Charles Durning...Les Nichols
Bill Murray...Jeff Slater
Sydney Pollack...George Fields
George Gaynes...John Van Horn
Geena Davis...April Page
Doris Belack...Rita Marshall
Ellen Foley...Jacqui
Murray Schisgal...Party Guest
Richard Wirth...Mel - Technical Director
Gavin Reed...Director

SYDNEY POLLACK (b. July 1, 1934 in Lafayette, Indiana—d. May 26, 2008 (age 73) in Pacific Palisades, Los Angeles, California) was an American film director (41 credits), producer (48 credits) and actor (43 credits). As he was beginning a career directing for television, for series, such as *Shotgun Slade* (1961) and *The Fugitive* (1964), Pollack played a director in *The Twilight Zone* episode "The Trouble with Templeton" in 1961. His film-directing debut was *The Slender Thread* (1965). He was nominated for Best Director Oscars for *They Shoot Horses, Don't They?* (1969) and *Tootsie** (1982) in which he also appeared. His 1985 film *Out of Africa* won him Academy Awards for directing and producing. During his career, he directed 12 different actors in Oscar-nominated performances: Jane Fonda, Gig Young, Susannah York, Barbra Streisand, Paul Newman, Melinda Dillon, Jessica Lange, Dustin Hoffman, Teri Garr, Meryl Streep, Klaus Maria Brandauer and Holly Hunter. Young and Lange won Oscars for their performances in Pollack's films. He also received a nomination for the Palme d'Or at Cannes for *Jeremiah Johnson* (1972). These are the other films and television series he directed: *Wagon Train* (TV Series, 1963), *Ben Casey* (TV Series, 1962-1963), *Bob Hope Presents the Chrysler Theatre* (TV Series, 1963-1965), *The Slender Thread* (1965), *This Property Is Condemned* (1966), *The Scalphunters* (1968), *The Swimmer* (1968), *Castle Keep* (1969), *Jeremiah Johnson* (1972), *The Way We Were* (1973), *The Yakuza* (1974), *Three Days of the Condor* (1975), *Bobby Deerfield* (1977), *The Electric Horseman** (1979), *Absence of Malice* (1981), *Havana* (1990), *The Firm* (1993), *Sabrina* (1995), and *The Interpreter** (2005). Oddly, after 20 years of not acting, arguments he was having with Dustin Hoffman on the set of *Tootsie* led Hoffman to suggest Pollack play his agent in the film, lending authenticity to the conflict in the film. This jump back into acting led to a revitalization of Pollack's acting career, which he continued to pursue throughout the rest of his career. One of a select group of non- and/or former actors awarded membership in The Actors Studio, Pollack resumed acting in the 1990s with appearances in such films as *The Player* (1992) and *Eyes Wide Shut* (1999), often playing corrupt or morally conflicted power figures. These are some of the other films and television series he acted in: *The Kaiser Aluminum Hour* (TV Series) (1956), *The Big Story* (TV Series) (1957), *Now Is Tomorrow* (TV Movie) (1958), *Playhouse 90* (TV Series) (1959), *Alfred Hitchcock Presents* (TV Series) (1960), *The Twilight Zone* (TV Series) (1960), *Have Gun - Will Travel* (TV Series) (1961), *The Asphalt Jungle* (TV Series) (1961), *Ben Casey* (TV Series) (1962), *War Hunt* (1962), *Death Becomes Her* (1992), *Husbands and Wives* (1992), *Frasier* (TV Series) (1994), *A Civil Action* (1998), *Random Hearts* (1999), *The Majestic* (2001), *Changing Lanes* (2002), *The Interpreter* (2005), *Will & Grace* (TV Series) (2000-2006), *The Sopranos* (TV Series) (2007), *Entourage* (TV Series) (2007), *Michael Clayton* (2007), and *Made of Honor* (2008). ***Actor and Director**

OWEN ROIZMAN (b. September 22, 1936, in Brooklyn, New York) began his career shooting TV commercials and made his feature debut as a director of photography with the obscure and little-seen movie *Stop* (1970). He brought a strong and compelling sense of raw, gritty, documentary-style realism to William Friedkin's harsh and hard-hitting police action thriller classic *The French Connection* (1971). Roizman received a well-deserved Academy Award nomination for his outstanding visual contributions to this picture; he went on to garner four additional Oscar nominations for *The Exorcist* (1973), *Tootsie* (1982), *Network* (1976) and *Wyatt Earp* (1994). Roizman was the Director of Photography for *The Addams Family*

(1991), *Tootsie* (1982), *The Electric Horseman* (1979), *Sgt. Pepper's Lonely Hearts Club Band* (1978), *Network* (1976), *The Stepford Wives* (1975), *The Taking of Pelham One Two Three* (1974), *The Exorcist* (1973) and *Play It Again, Sam* (1972). He also was the cinematographer for 15 additional film which are *French Kiss* (1995), *Wyatt Earp* (1994), *Grand Canyon* (1991), *Havana* (1990), *Taps* (1981), *Absence of Malice* (1981), *True Confessions* (1981), *The Black Marble* (1980), *Straight Time* (1978), *Independence* (1976, Short), *The Return of a Man Called Horse* (1976), *Three Days of the Condor* (1975), *The Heartbreak Kid* (1972), *The Gang That Couldn't Shoot Straight* (1971) and *Stop* (1970). He received an Academy Honorary Award in 2017.

DAVE GRUSIN (b. David Grusin, June 26, 1934 in Littleton, Colorado) is an American composer, arranger, producer, and pianist. In addition to winning ten Grammys, he won the 1989 Academy Award for Best Music - Original Score for *The Milagro Beanfield War* (1988). He has composed music for 106 films and television shows, some of which are *Skating to New York* (2013), *Even Money* (2006), *Random Hearts* (1999), *Hope Floats* (1998), *Selena* (1997), *Mulholland Falls* (1996), *The Cure* (1995), *The Firm* (1993), *For the Boys* (1991), *The Bonfire of the Vanities* (1990), *Havana* (1990), *The Fabulous Baker Boys* (1989), *A Dry White Season* (1989), *Tequila Sunrise* (1989), *The Milagro Beanfield War* (1988), *Ishtar* (1987), *The Little Drummer Girl* (1984), *The Pope of Greenwich Village* (1984) *Racing with the Moon* (1984), *Tootsie* (1982), *Author! Author!* (1982), *On Golden Pond* (1981), *Absence of Malice* (1981), *The Electric Horseman* (1979), *The Champ* (1979), *Heaven Can Wait* (1978), *The Goodbye Girl* (1977), *Bobby Deerfield* (1977), *The Front* (1976), *Murder by Death* (1976), *Three Days of the Condor* (1975), *W.W. and the Dixie Dancekings* (1975), *The Yakuza* (1974), *The Midnight Man* (1974), *The Friends of Eddie Coyle* (1973), *Fuzz* (1972), *The Great Northfield Minnesota Raid* (1972), *The Intruders* (TV Movie, 1970), *The Virginian* (TV Series, 1967-1970), *Generation* (1969), *Tell Them Willie Boy Is Here* (1969), *Winning* (1969), *Candy* (1968), *The Heart Is a Lonely Hunter* (1968), *Where Were You When the Lights Went Out?* (1968), *Good Morning, World* (TV Series, 1967-1968 , 26 episodes), *Divorce American Style* (1967), and *The Girl from U.N.C.L.E.* (TV Series, 1966-1967, 24 episodes). He is also the co-founder of GRP Records, a jazz label that has released titles by Lee Ritenour, Billy Cobham, Gary Burton, and others. In 2018, director Barbara Bentree released a documentary on Grusin, *Dave Grusin: Not Enough Time.*

DUSTIN HOFFMAN (b. 8 August 1937, Los Angeles, California) is an American film (85 credits) and stage actor. He is known for his versatile portrayals of antiheroes and emotionally vulnerable characters. He is the recipient of numerous accolades including two Academy Awards, six Golden Globe Awards (including the Cecil B. DeMille Award), four BAFTAs, three Drama Desk Awards, and two Emmy Awards. Hoffman received the AFI Life Achievement Award in 1999 and the Kennedy Center Honors Award in 2012. Hoffman had a minor production job in Arthur Miller's *A View from the Bridge* in 1963. Miller said that when Hoffman was older he'd be a perfect Willy Loman, the protagonist of Miller's *Death of a Salesman*, that Hoffman was the size and build of the person he'd had in mind when he was writing the play. An older Hoffman did play Loman in the play's 1984 revival. In 1964, he was set to play the lead in novelist Philip Roth's failed attempt at playwrighting, a play titled *The Nice Jewish Boy*, which, though abandoned, became material for Roth's bestselling *Portnoy's Complaint* five years later. Interestingly, Lenny Bruce, who Hoffman would play in Bob Fosse's 1974 film, *Lenny*, was cited by critics as an influence on Roth writing *Portnoy*. Hoffman first drew critical praise for starring in the 1966 production of the Henry Livings play *Eh?*, directed by Alan Arkin, for which he won a Theatre World Award and a Drama Desk Award. In 1966, director Mike Nichols auditioned Hoffman for a

lead role in the Broadway musical *The Apple Tree* but rejected him because he could not sing well enough and gave Alan Alda the part; however, Nichols was so impressed with Hoffman's overall audition he cast him as the male lead in the movie *The Graduate* (1967), which earned Hoffman his first Oscar nomination. He was paid $17,000 for his role in that breakthrough film. Hoffman won best actor Oscars for *Kramer v. Kramer* (1979) and *Rain Man* (1988), and was also nominated best actor for *Wag the Dog* (1997), *Tootsie* (1982), *Lenny* (1974), and *Midnight Cowboy* (1969). In 1989 he played Shylock in a London production (later moved to New York) of Shakespeare's *The Merchant of Venice*, for which he was nominated for a Tony. The American Film Institute gave him its Life Achievement Award in 1999. In the 2000s, Hoffman appeared in *Moonlight Mile* (2002), followed by *Confidence* (2003) opposite Edward Burns, Andy García and Rachel Weisz. Hoffman finally had a chance to work with Gene Hackman in Gary Fleder's *Runaway Jury* (also 2003), an adaptation of John Grisham's bestselling novel. Hoffman played theater owner Charles Frohman in the J. M. Barrie historical fantasia *Finding Neverland* (2004), costarring Johnny Depp and Kate Winslet. In director David O. Russell's *I Heart Huckabees* (also 2004), Hoffman appeared opposite Lily Tomlin as an existential detective team member. Seven years after his nomination for *Wag the Dog*, Hoffman got another opportunity to perform again with Robert De Niro, co-starring with Barbra Streisand and Ben Stiller in the 2004 comedy *Meet the Fockers*, a sequel to *Meet the Parents* (2000). In 2005, he had a cameo on Larry David's *Curb Your Enthusiasm* as Larry's guide in an afterlife scenario. In 2006, he appeared in *Stranger Than Fiction*. In 2012, Hoffman's directorial debut film *Quartet*, starring Maggie Smith, Tom Courtenay, Pauline Collins, Billy Connolly, and Michael Gambon, premiered at the 2012 Toronto Film Festival where it earned respectable reviews from critics. In 2017, Hoffman starred in Noah Baumbach's Netflix film *The Meyerowitz Stories* alongside Adam Sandler, Ben Stiller, Elizabeth Marvel and Emma Thompson. The film premiered at the Cannes Film Festival on May 21, 2017, where it received a four-minute standing ovation. Some of his other films are: Francis Ford Coppola's *Megalopolis* (pre-production), *Kung Fu Panda 4* (pre-production), *Sam & Kate* (pre-production), *As They Made Us* (2022) and *Into the Labyrinth* (2019). Some of his other films are *American Buffalo* (1996), *Billy Bathgate* (1991), *Dick Tracy* (1990), *Straight Time* (1978), *Marathon Man* (1976), *All the President's Men* (1976), *Papillon* (1973), *Straw Dogs* (1971), and *Little Big Man* (1970).

JESSICA LANGE (b. Jessica Phyllis Lange, April 20, 1949 in Cloquet, Minnesota) made her film debut with *King Kong* (1976) after a brief career in modeling and a stint studying pantomime in Paris. She has won 2 Academy Awards: 1983's Best Actress in a Supporting Role for *Tootsie* (1982), and 1995's Best Actress in a Leading Role for *Blue Sky* (1994). She has also won three Primetime Emmy Awards, a Tony Award, a Screen Actors Guild Award, and five Golden Globe Awards. She has 47 acting credits, including *American Horror Story* (TV Series, 53 episodes, 2011-2018), *In Secret* (2013), *Grey Gardens* (TV Movie, 2009), *Sybil* (TV Movie, 2007), *Neverwas* (2005), *Broken Flowers* (2005), *Prozac Nation* (2001), *Titus* (1999), *Hush* (1998), *A Thousand Acres* (1997), *A Streetcar Named Desire* (TV Movie, 1995), *Rob Roy* (1995), *Losing Isaiah* (1995), *Night and the City* (1992), *Cape Fear* (1991), *Men Don't Leave* (1990), *Far North* (1988), *Crimes of the Heart* (1986), *Sweet Dreams* (1985), *Country* (1984), *Cat on a Hot Tin Roof* (TV Movie, 1984), *Frances* (1982), *Tootsie* (1982), *The Postman Always Rings Twice* (1981), *How to Beat the High Co$t of Living* (1980), *All That Jazz* (1979). Other recent roles include *Marlowe* (2022), *The Politician* (TV Series, 2019, 8 episodes), *Feud* (TV Miniseries, 2017, 8 episodes), *Wild Oats* (2016), and *Horace and Pete* (TV Miniseries, 10 episodes). Upcoming projects include an unnamed Netflix series about Marlene Deitrich, Gia Coppola's adaptation of Jean Nathan's memoir *The Search for Dare Wright: The Secret Life of the Lonely Doll*, and a film adaptation of *Long Day's Journey Into Night.*

TERI GARR (b. Terry Ann Garr, December 11, 1947 in Lakewood, Ohio) is an actress, dancer, and comedian known for her comedic roles. She began her career as a go-go dancer, appearing uncredited in films and television programs in the mid 1960s, including six Elvis Presley feature films. Her first significant television role was in "Assignment: Earth" (1968), a *Star Trek* backdoor-pilot episode that didn't take. However, her acting career soon flourished. She appeared in 148 films and television shows before retiring due to worsening multiple sclerosis symptoms in 2011. She has appeared in *Kabluey* (2007), *Unaccompanied Minors* (2006), *Law & Order: Special Victims Unit* (2005), *Life Without Dick* (2002), *The Sky Is Falling* (2001), *Dick* (1999), *Batman Beyond: The Movie* (TV Movie, 1999), *Changing Habits* (1997), *Men Behaving Badly* (TV Series, 1996), *Frasier* (TV Series, 12 episodes, 1995), *Dumb & Dumber* (1994), *The Larry Sanders Show* (TV Series, 1993), *Dream On* (TV Series, 1992), *Good & Evil* (TV Series, 6 episodes, 1991), *Full Moon in Blue Water* (1988), *Miracles* (1986), *After Hours* (1985), *The Winter of Our Discontent* (TV Movie, 1983), *Mr. Mom* (1983), *The Sting II* (1983), *Tootsie* (1982), *The Escape Artist* (1982), *One from the Heart* (1982), *Witches' Brew* (1980), *The Black Stallion* (1979), *Won Ton Ton: The Dog Who Saved Hollywood* (1976), *Young Frankenstein* (1974), *The Conversation* (1974), *The Sonny and Cher Comedy Hour* (TV Series, 13 episodes, 1971-1972), *The Moonshine War* (1970), *It Takes a Thief* (TV Series, 1969), *Changes* (1969), *The Mystery of the Chinese Junk* (1967), *Red Line 7000* (1965), *Roustabout* (1964), *Viva Las Vegas* (1964), and *A Swingin' Affair* (1963).

DABNEY COLEMAN (b. Dabney Wharton Coleman, January 3, 1932 in Austin, Texas) is an American actor. Early in his career, he was known as a character actor who specialized in playing unlikable jerks. He has appeared in 179 films and television shows, among them *Someday Sometime* (pre-production), *Yellowstone* (TV Series, 2019, 1 episode), *For the People* (TV Series, 2019, 1 episode), *NCIS* (TV Series, 2019, 1 episode), *Rules Don't Apply* (2016), *Ray Donovan* (TV Series, 2016, 1 episode), *Boardwalk Empire*" (TV Series, 2010-2011, 24 episodes), *Courting Alex* (TV Series, 2006, 13 episodes), *The Guardian* (TV Series, 2001-2004, 67 episodes), *The Climb* (2002), *You've Got Mail* (1998), *Madman of the People* (TV Series, 1994-1995, 16 episodes), *The Beverly Hillbillies* (1993), *There Goes the Neighborhood* (1992), *Columbo* (TV Series, 1973-1991), *Never Forget* (TV Movie, 1991), *Meet the Applegates* (1990), *Short Time* (1990), *Where the Heart Is* (1990), *Hot to Trot* (1988), *The Slap Maxwell Story* (TV Series, 1987- 1988, 22 episodes), *Murrow* (TV Movie, 1986), *The Muppets Take Manhattan* (1984), *Buffalo Bill* (TV Series, 1983-1984, 26 episodes), *WarGames* (1983), *Tootsie* (1982), *Young Doctors in Love* (1982), *On Golden Pond* (1981), *Nine to Five* (1980), *Melvin and Howard* (1980), *How to Beat the High Co$t of Living* (1980), *Nothing Personal* (1980), *The Love Boat* (TV Series, 1978), *Go Tell the Spartans* (1978), *Forever Fernwood* (TV Series, 1977), *Rolling Thunder* (1977), *Fernwood Tonight* (TV Series, 1977), *Mary Hartman, Mary Hartman* (TV Series, 1976-1977, 148 episodes), *Viva Knievel!* (1977), *Police Story* (TV Series, 1976), *Midway* (1976), *Cannon* (TV Series, 1973-1976), *Bite the Bullet* (1975) *The Manhunter* (TV Series, 1974), *The Dove* (1974), *The F.B.I.* (TV Series, 1965-1974, 7 episodes), *Kojak* (TV Series, 1974), *Cinderella Liberty* (1973), *The President's Plane Is Missing* (TV Movie,1973), *Banyon* (TV Series, 1972), *Dan August* (TV Series, 1970), *Bonanza* (TV Series, 1968-1969), *Mod Squad* (TV Series, 1968), *Judd for the Defense* (TV Series, 1968), *The Invaders* (TV Series, 1967), *The Flying Nun* (TV Series, 1967), *I Dream of Jeannie* (TV Series, 1965-1967), *That Girl* (TV Series, 1966-1967, 8 episodes), *Run for Your Life* (TV Series, 1967), *This Property Is Condemned* (1966), *12 O'Clock High* (TV Series, 1964-1966), *Dr. Kildare* (TV Series, 1964), *Breaking Point* (TV Series, 1963), *Ben Casey* (TV Series, 1963), and *Naked City* (TV Series, 1961).

CHARLES DURNING (b. February 28, 1923 in Highland Falls, NY—d. December 24, 2012, age 89, in

New York City, NY) was the ninth of ten children, but five of his sisters died of smallpox or scarlet fever in childhood, three of them within two weeks. Durning's first job in the entertainment field was as an usher at a burlesque house. His career officially started as a singer with a band at the age of 16, before going into acting. His first professional play was in Buffalo before he went off to war. Durning was a fan of Jimmy Cagney and after returning from harrowing service in WWII he tried singing, dancing, and stand- up comedy. He attended the American Academy of Dramatic Arts until he was kicked out. "They basically said you have no talent and you couldn't even buy a dime's worth of it if it was for sale," Durning told *The New York Times*. Despite the criticism, Durning surged on gaining his first substantial acting experience through the New York Shakespeare Festival starting in the early 1960s and won a Tony Award for playing "Big Daddy" in a 1990 Broadway revival of *Cat on a Hot Tin Roof*. Durning's first national exposure came playing a crooked policeman who gets conned by Robert Redford in *The Sting* (1973), a role he got after impressing director George Roy Hill with his work in the play *That Championship Season*. Durning did not start amassing film and TV credits until he was almost 40 but went on to appear in more than 100 movies, in addition to scores of TV shows. Durning was nominated for supporting-actor Oscars for playing a Nazi in the 1984 Mel Brooks comedy *To Be or Not to Be* and the governor in the musical *The Best Little Whorehouse in Texas* in 1983. *Whorehouse* was one of 13 movies Durning made with friend Burt Reynolds, as well as Reynolds' 1990s TV sitcom *Evening Shade*. Other notable Durning movie roles included a cop in *Dog Day Afternoon* (1975), *Tootsie* (1982), *Dick Tracy* (1990), *Home for the Holidays* (1972), *The Muppet Movie* (1979), *North Dallas Forty* (1979) and *O Brother Where Art Thou?* (2000). He has also appeared in the TV series *Rescue Me*, *NCIS*, *Homicide: Life on the Street*, *Captains and the Kings* and *Evening Shade*, as well as the specials *Death of a Salesman*, *Attica* and *Queen of the Stardust Ballroom*.

BILL MURRAY (b. William James Murray, September 21, 1950 in Wilmette, Illinois) is an American comedian and actor. He began his career in radio via *The National Lampoon Radio Hour* after moving to New York and being recruited by John Belushi. He first joined *Saturday Night Live* in 1975—not the beloved NBC program, but ABC's *Saturday Night Live With Howard Cosell.* However, that show was cancelled after a year, and Murray would swiftly jump ship to NBC's show, where he would remain until 1980. His first starring film role was for 1979's *Meatballs*, and he would subsequently become a major actor in American comedy. Some of his best-known films include *Caddyshack* (1980), *Stripes* (1981), *Ghostbusters* (1984), *Scrooged* (1986), and *Groundhog Day* (1993). Starting in the 1990s, he would become closely associated with director Wes Anderson, appearing in *Rushmore* (1998), *The Royal Tenenbaums* (2001), *The Life Aquatic With Steve Zissou* (2004), *The Darjeeling Limited* (2007), *Fantastic Mr. Fox* (2009), *Moonrise Kingdom* (2012), *The Grand Budapest Hotel* (2014), *Isle of Dogs* (2018), and *The French Dispatch* (2021). In total, he has 98 acting credits, among them *Being Mortal* (announced), *Bum's Rush* (pre-production), *Ant-Man and the Wasp: Quantumania* (post-production), *The Greatest Beer Run Ever* (2022), *Dem Tinseltown Homiez, The Hollywood Guys* (TV Series, 2022, 1 episode), *The Now* (TV Series, 2021, 6 episodes), *Ghostbusters: Afterlife* (2021), *On The Rocks* (2020), *Zombieland: Double Tap* (2019), *The Dead Don't Die* (2019), *Vice Principals* (TV Series, 2016, 1 episode), *Ghostbusters* (2016), *The Jungle Book* (2016), *Angie Tribeca* (TV Series, 2016, 1 episode), *Rock the Kasbah* (2015), *Aloha* (2015), *Parks and Recreation* (TV Series, 2014, 1 episode), *Dumb and Dumber to* (2014), *Alpha House* (TV Series, 2013-2014, 3 episodes), *St. Vincent* (2014), *Olive Kitteridge* (TV Mini-Series, 2014), *The Monuments Men* (2014), *Hyde Park on Hudson* (2012), *Passion Play* (2010), *Zombieland* (2009), *The Limits of Control* (2009), *Get Smart* (2008), *Broken Flowers* (2005), *Coffee and Cigarettes* (2003), *Lost in Translation* (2003), *Charlie's Angels* (2000), *Hamlet* (2000), *Cradle Will Rock* (1999), *Wild Things* (1998),

The Man Who Knew Too Little (1997), *Larger Than Life* (1996), *Ed Wood* (1994), *Mad Dog and Glory*, (1993), *What About Bob?* (1991), *Ghostbusters II* (1989), *Little Shop of Horrors* (1986), *The Razor's Edge* (1984), *Nothing Lasts Forever* (1984), *Tootsie* (1982), *Where the Buffalo Roam* (1980), *Next Stop Greenwich Village* (1976), *Shame of the Jungle* (1975) and *The Hat Act* (Short, 1973).

GEENA DAVIS (b. Virginia Elizabeth Davis, January 21, 1956 in Wareham, Massachusetts) won the 1989 Academy Award for Best Actress in a Supporting Role for *The Accidental Tourist* (1988). Her first role was in *Tootsie* (1982), cast by Sydney Pollack after he saw her in a Victoria's Secret catalogue. She would then appear in the television series *Buffalo Bill* (26 episodes) before acting in a string of major films and solidifying her acting career. To date, she has 53 acting credits, among them *Cowgirl's Last Ride* (pre-production), *Pussy Island* (post-production), *Guillermo del Toro's Cabinet of Curiosities* (TV Series, 2022, 1 episode), *Ava* (2020), *She-Ra and the Princesses of Power* (TV Series, 2019, 3 episodes), *GLOW* (TV Series, 2019, 6 episodes), *Grey's Anatomy* (TV Series, 2014-2018, 6 episodes), *Dear Angelica* (short, 2017), *Don't Talk To Irene* (2019), *Marjorie Prime* (2019), *The Exorcist* (TV Series, 2016, 10 episodes), *Annedroids* (TV Series, 2015), *Me Him Her* (2015), *When Marnie Was There* (2014), *Doc McStuffins* (TV Series, 2014, 1 episode), *In a World…* (2013), *Coma* (TV Mini-Series, 2012), *Accidents Happen* (2009), *Commander in Chief* (TV Series, 19 episodes, 2005-2006), *The Geena Davis Show* (TV Series, 2000-2001, 22 episodes), *Stuart Little* (1999), *Speechless* (1994), *Hero* (1992), *A League of Their Own* (1992), *Thelma & Louise* (1991), *Quick Change* (1990), *The Accidental Tourist* (1988), *Beetlejuice* (1988), *The Fly* (1986), *Fletch* (1985), *Sara* (TV Series, 1985,13 episodes), *Buffalo Bill* (TV Series, 1983-1984 , 26 episodes), *Knight Rider* (TV Series, 1983,1 episode), and *Tootsie* (1982).

Sydney Pollack from *World Film Directors, V. II*. Ed. John Wakeman. H.W. Wilson Co., NY 1988

American director and producer, writes "I was born in Lafayette, Indiana, where my parents, who were both first generation Russian-Americans, had met at Purdue University. I was raised in South Bend, a town more noted for its industrial and athletic activities than its cultural contributions.

"I was somewhat at odds with my environment throughout my childhood, performing a balancing act between life on a football field (I was lousy because I wore glasses and couldn't see) and the work I did in high school plays which I enjoyed enormously.

"When I graduated high school in 1952, I went directly to New York and the Neighborhood Playhouse School of the Theatre where I encountered Sanford Meisner, head of its acting department. Meisner was the single most important cultural influence in my life. He is an authentically inspiring man and primarily because I was so in awe of him I accepted his invitation to return to the Playhouse as an acting teacher and his assistant.

"My intention was to be an actor, but as I look back now, the decision to teach at that point ultimately led to directing. I was, however, acting on Broadway, in summer stock and on television during the time I was teaching.

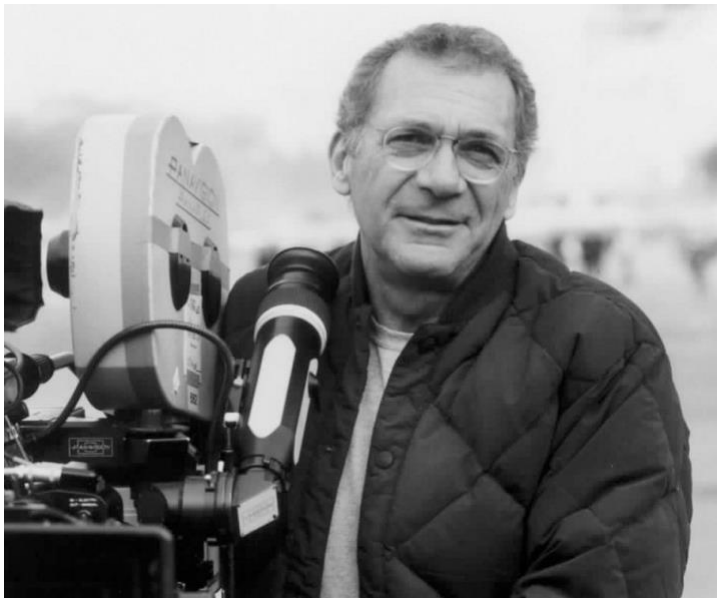
"Then came a two-year hitch in the Army beginning in 1957, my marriage to my wife Claire and the birth of our son, Steven. When I returned to New York, I had to begin the acting career anew but I resumed work at the Playhouse and soon after landed a very good role in a Playhouse 90 production of *For Whom the Bell Tolls*, directed by John Frankenheimer. This led to a job as a dialogue coach for Frankenheimer on his first film in Hollywood, which led to a relationship with Burt Lancaster who starred in the film.It was Burt who suggested to me and to Universal Television that I had the potential to be a director. I had not thought about directing prior to that time and still considered myself very much an actor. But I was willing to consider it. This entailed moving my family (which would soon include two daughters, Rebecca and Rachel) to Los Angeles. I considered this a bold move at the time.

"My first directing experience was an episode of a half-hour Western series called *Shotgun Slade*. I was a terrible failure and I don't know how I managed to get a second chance, bit I did. Having learned something about how much I didn't know, I spent a lot of time with a film editor, started experimenting with

still photography and ran movies all day long. Gradually the transition from actor to director seemed more accessible. Television offered a marvelous opportunity to experiment, learn and grow as a director. In the five years in television I directed some eighty shows.

"In 1965 I did my first feature film, *The Slender Thread*. Since then I have made ten additional films.

"I suppose I am a traditionalist of sorts. I think that my films are conventional in form, but not necessarily point of view. I enjoy working within the strict parameters of a given film genre and then striving to find some new voice within it. I don't consider myself an avant-garde or particularly original filmmaker. The films I've made all fall into established categories—Westerns, love stories, action pictures, thrillers—and most of them have been period pieces. That is on purpose only insofar as I find a greater freedom in commenting on today by going back in time. I find metaphor an easier language to speak in than literal truth and it allows a film to be slightly more fantasy oriented. I think all the films I've done contain more than an element of fantasy.



"I have no strict criteria when searching for a new idea for a film other than it move me in some way. I would not be interested in directing a film that did not involve the complexities of human relationships at some level, and in that sense perhaps I'm a romantic as well as a traditionalist.

"Arguably, film is a peculiar marriage of art and commercialism. I don't see this as a disadvantage, but rather as an additional discipline. The attempt is to succeed on two levels: to satisfy the needs of popular art, and to deal with issues or ideas that are intriguing and provocative.

"Finally, each film is some sort of argument where I get to take both sides."

The John Frankenheimer film on which Pollack served as dialogue coach to its child actors was *The Young Savages* (1961), with Burt Lancaster, Shelley Winters, and Telly Savalas, all of whom have subsequently appeared in Pollack's own movies. Pollack then began his apprenticeship as a television director, and the same year secured his only big-screen acting role in Denis Sander's *War Hunt* (1962), which provided another fortunate encounter—the film also gave Robert Redford his first movie part and he and Pollack became good friends and frequent collaborators.

Among the eighty shows Pollack directed for television were episodes of *The Defenders, The Fugitive, Naked City, Slattery's People, Dr. Kildare,* and *Ben Casey.* One of the latter, "A Cardinal Act of Mercy," was nominated for five Emmy awards (including best director) and secured one (Kim Stanley as best actress). Pollack also directed plays in the Chrysler Theatre series, and won an Emmy for outstanding directorial achievement in drama for *The Game*. In 1963, at Burt Lancaster's request, he supervised the dubbing of the American version of Visconti's *Il Gattopardo* (*The Leopard*).

In 1965, when Paramount invited Pollack to try his hand at directing a feature film , he chose a story that had much in common with a television drama, Stirling Silliphant's script *The Slender Thread*. This was based on a *Life* magazine article about the Seattle Crisis Clinic, which offers a telephone service to those who find themselves on the verge of suicide or violence. Sidney Poitier plays a psychology student who is on duty at the Clinic when a woman named Inga (Anne Bancroft) calls. She has taken an overdose of barbiturates, but won't say where she is. Poitier has to try to keep her talking until her call can be traced and, as the vital minutes pass, the reasons for the suicide attempt are revealed in flashback. *The Sender Thread* was shot in black and white on location in Seattle. A taut and highly efficient drama, it makes telling use of the sophisticated communications technology that can be deployed in such an emergency by both the telephone company and the police—contrasting all this equipment with the daunting

difficulties Inga had faced in trying to communicate in ordinary human terms with her jealous husband, her son, and a doctor.

The Slender Thread opens with an aerial establishing shot of Seattle, and Pollack has said that he likes "seeing a place from far away, seeing the world in which the characters are going to play out their drama. It gives a broader significance to what's going on." According to Vicki Piekarski in a useful article about Pollack in Jon Tuska's *Close*-Up, the director has grown increasingly self-conscious about his well-known fondness for aerial shots—he now calls them "faddish," but still sometimes uses them. There are two effective examples of the device in Pollack's second feature, *This Property is Condemned* (1966), produced by John Houseman and loosely based by Fred Coe, Edith Sommer, and Francis Coppola on Tennessee Williams' one-act play.

This Property is Condemned opens with thirteen-year-old Willie Star (Mary Badham) reminiscing to a younger friend about her dead sister Alva (Natalie Wood), whose story is then told in flashback….

Pollack says above that he enjoys working within the conventions of an established movie genre "and striving to find some new voice within it," and he first showed his talent for this in *The Scalphunters* (1968), from an original screenplay by William Norton. This was Pollack's first movie in Panavision, in which the image is photographed on 70mm negative and then either projected on 70mm or squeezed anamorphically onto 35mm positives. Pollack has continued to use this process, even in intimate dramas for which it would seem inappropriate. He explains that "Panavision is the only medium you can work in where you never lose the sense of the environment….In the tightest close-up you spill off the edges of the film and you spill off to a sufficient degree to know where you are."

The Scalphunters, shot on location in Mexico, has Burt Lancaster as a trapper named Joe Bass. The film deals with Bass's efforts to retrieve the fur stolen from him by Kiowa Indians, and from the Indians by a gang of white scalphunters (led by Telly Savalas). A secondary plot examines the developing relationship—from mutual contempt to mutual need and eventual friendship—between the wilderness-wise Bass and an educated runaway slave (Ossie Davis), who abets Bass in his various attempts to sabotage and disrupt the scalphunters' journey to Mexico. High points in the picture include Shelley Winters' *tour de force* performance as Savalas's superstitious, cigar-smoking mistress and some extraordinary action sequences, like the terrifying rock slide launched by Bass against the villains' wagons, and the bizarre scene in which their horses are driven temporarily mad by locoweed. Pauline Kael called it "one of the few entertaining American movies" of the year.

Two pictures adapted from novels followed, beginning with *Castle Keep* (1969), based on the book by William Eastlake and scripted by David Rayfiel and Daniel Taradash. Burt Lancaster stars again, this time as a one-eyed army major who, with a platoon of semi-incapacitated misfits, occupies an ancient castle in the Ardennes at the time of the Battle of the Bulge. When the Germans arrive, the battle is complicated by one between the major, who believes in Man, and the castle's aristocratic owner Jean-Pierre Aumont), who believes in Art. The G.I.s are on the whole most interested in the local brothel, whose employees they recruit to aid in the castle's defense.

There is a surreal element in Eastlake's novel, and this is echoed in the film in the behavior of the G.I.s, bizarrely anachronistic in their tenth-century surroundings, and in the "sense of imbalance" deliberately sought by Pollack and his French cinematographer Henri Decae. In close-ups, for example, Pollack says that "where the left side of…[an actor's] face would be very close to a lamp, we would key-light him for the right….When you look at it you don't quite know what's different, but you respond at an unconscious level." The circumstances of filming were themselves fairly odd—the picture was shot in a purspose-built castle in Yugoslavia with extremely inadequate equipment and, in a scene where the drawbridge was supposed to catch fire, the entire building burned to the ground, so that interior shooting

had to be completed in a studio. Financially a failure, *Castle Keep* remains one of Pollack's favorites among his films. It was received with interest but not without reservations by the critics—Arthur Knight, for instance, admired the picture's anti-war sentiments, but thought that Pollack's attempt to work "on a metaphorical, even a metaphysical plane" was constantly undermined by overtly realistic and particularized scenes.

They Shoot Horses, Don't They? (1970) was Pollack's first really major film. It was adapted from Horace McCoy's nihilistic Hollywood novel about one of the dance marathons in which, during the Depression, exhausted contestants would drag themselves around a ballroom for weeks on end in the hopes of winning a large cash prize. The story, considered too downbeat by earlier filmmakers, had been bought in 1966 by the scenarist James Poe. He wrote an adaptation that he planned to direct himself, but was replaced by Pollack when it became clear that the film was developing into a big-budget project, and his script was heavily rewritten by Robert E. Thompson.

Jane Fonda plays Gloria, the failed actress who is driven by the marathon, sexual betrayal, and the general awfulness of life to suicide, and Michael Sarrazin is the young actor who helps her out of her misery and faces trial for murder. Gig Young gives the performance of his life as Rocky, the conscienceless promoter and emcee of the marathon. Pollack uses an assortment of devices to emphasize the claustrophobia of the ballroom (including red exit signs "about ten times larger than normal"). He shot the dance sequences in continuity to bring out the real exhaustion of the actors, made effective use of slow motion in the appalling "derby race" sequences in which Red Buttons died of a heart attack, but confused a number of reviewers with his introduction of some apparently extraneous flash forwards.

Gig Young received the expected Oscar for his performance, and Pollack was nominated as best director, but the critics were more than usually divided about the film's merits. There were suggestions that it was no less exploitative than the marathon it portrayed, offering precisely the same kind of sadistic pleasure to its audiences. On the other hand, some critics complained that Pollack had "prettified" the story by casting well-fed and beautiful actors in the lead roles, and had lost the cold savagery of the original. But there were many who admired the movie for the panache of its set-pieces and the excellence of its period detail. Hollis Alpert called it "a fine version" of the book which "puts Pollack firmly into the ranks of major American film directors."

In 1971 Pollack and Mark Rydell established Sanford Productions, which made four interesting films before it ran out of money. The only one of them directed by Pollack was *Jeremiah Johnson* (1972), scripted by John Milius and Edward Anhalt, and based on the legend of "Liver-eating" Johnson, a mid-nineteenth century mountain man who is reputed to have revenged the murder of his Indian wife by slaughtering nearly two hundred and fifty Crow Indians. The film ends with an exhausted truce between Johnson and the Crows. Robert Redford was cast in the lead and worked very closely with Pollack in shaping the film, and there is a fine performance by Will Geer as the old trapper who teaches Johnson how to survive in the mountains. The Indian material was scrupulously researched and the and the film was marvelously photographed by Andrew Callaghan in the mountains of Utah.

Jeremiah Johnson was much criticized in some quarters for romanticizing a mass murderer but elsewhere was welcomed with enthusiasm. Stanley Kauffmann found "the strength of *Jeremiah Johnson*...not in its homiletic theme but in its execution, which is its real theme. This is gritty, weather-filled recreation of a mountain man's life." And for Derek Malcolm "its elegiac passages are what one remembers—the frozen hatchet Jack discovered by Jeremiah with his last will and testament round his neck and his legacy, a fifty-calibre Hawkins, in his arms; the ghostly ride through an Indian cemetery at the head of a column of cavalrymen trying to find a beleaguered wagon train. It's a film you can't help liking."

Redford has a very different role in *The Way We Were* (1973), adapted by Arthur Laurents from his own novel. The "we" of the title are both graduates of

Cornell, where Hubbell (Redford) had been the campus idol and Katie Morosky (Barbra Streisand) an impassioned radical. They meet again during World War II, by which time Hubbell has published a novel and is in the Navy, and Katie is still drudging for good causes. They fall in love and in spite of their differences get married, moving to Los Angeles where Hubbell sells the film rights to his book. Adapting the novel for the screen, he soon surrenders his integrity, while Katie goes off to Washington to protest against the blacklisting of the Hollywood Ten; their brief, impossible relationship ends. A chance meeting some years later finds Katie handing out anti-nuclear literature and Hubbell scribbling for television. Stanley Kauffmann called *The Way We Were* "glittering trash," and Richard Schickel found it "ill-written, wretchedly performed and tediously directed," as well as "slick cold, and gutless," for once outdoing in abuse even John Simon who could manage nothing better than "sheer, piddling hokum." The film was a huge commercial success.

The scenarist Paul Schrader had been introduced to Japanese *yakuza* (gangster) films by his brother, who worked in Japan. Having studied the genre, which embodies a good deal of the *samurai* code of honor, Schrader produced a script for a *yakuza* film which was bought by Warner Brothers. The film was originally assigned to Robert Aldrich but passed to Pollack because Robert Mitchum would not work with Aldrich. Mitchum stars in *The Yakusa* (1974) as a private eye hired to rescue an American girl kidnapped by a Japanese gangster, and the Japanese film idol Takakura Ken was cast as a former *yakusa* member who owes Mitchum a favor. Pollack shot the film in Japan with an excellent Japanese crew but used an American cameraman for the American scenes "so you actually see a subtle difference in style." By and large the critics found the result ponderous, clumsy, and violent, though there was much praise for Ken's effortless domination of his scenes; the ticket-buying public liked it no better than the critics.

There was less critical unanimity about *Three Days of the Condor* (1975), adapted from a spy story by James Grady. Robert Redford plays a functionary of a CIA department in New York that screens spy fiction for possible security leaks. Returning from lunch one day he finds that his colleagues have been slaughtered and prudently takes it on the lam, busying himself with trying to find out who is gunning for whom and why, reluctantly assisted by a neurotic young woman played by Faye Dunaway. Described by some as "smooth but forgettable," as well as "nebulous and uninteresting," it seemed to Dilys Powell "brilliantly, chillingly done" and to James Monaco "Pollack's best film."

There were even admirers (but not many) for *Bobby Deerfield* (1977), based on a story by Erich Maria Remarque already screened as an Andre de Toth weepie called *The Other Love*. As adapted by Alvin Sargent, it presents us with a womanizing but unloving racing driver (Al Pacino) who is finally hooked by the only girl (Marthe Keller) who is not impressed by his credentials, and then finds she is dying of an incurable disease. According to James Monaco, the result, beautifully photographed in various gorgeous sections of Europe, made "*Magnficent Obsession* look like a serious investigation into human emotion."

By this time, Pollack must have felt badly in need of a success and he achieved a moderate one with *The Electric Horseman* (1979), scripted by Robert Garland. Redford plays Sonny Steele, a rodeo champion forced by injuries to take a job promoting breakfast cereal. For a time, aided by booze, Sonny adjusts himself to this ignominious role, but when he finds out that his horse is being doped he rides out on the show and makes for the desert, hotly pursued by Jane Fonda. She is Halle Martin, a television newswoman who starts out after a scoop but winds up crusading for Sonny and his horse, and sharing the former's sleeping bag.

Pollack had been afraid that this "sweet, gentle" film might be considered too naive, but it was generally enjoyed as a "pleasant moral fable." Richard Combs wrote that "Sydney Pollack has stretched another small personal statement into an epic visual one….The ideological content of the film works out to an old-fashioned, Capra-ish populism, involving the 'people' in the stars' crusade as Hallie and Sonny

discover unexpected support in their flight from the forces of law, order, and big business."

After *The Electric Horseman*, Pollack occupied himself as a producer before starting work on his next film, the newspaper drama *Absence of Malice* (1981). A Federal agent, hoping to pressure a small businessman (Paul Newman) to help in the investigation of a gangland killing, leaks a phony story linking Newman to the murder. Reporter Sally Field, knowing the story has been leaked and suspecting that it might be false, prints it anyway. His life ruined, Newman arranges an ingenious revenge. The film purported to be a serous investigation of journalistic integrity (or the lack of it) and raised some hackles in the print media. Critics generally saw *Absence of Malice* as representing a shift of public opinion away from the exaltation of investigative journalism in Pakula's *All the President's Men*. The obligatory love interest (between Newman and Field) was not viewed as being credible, but the film's crisp plotting and dialogue made up for that. The film, wrote Janet Maslin, was "soulful and serious….There's some monotony in Mr. Pollack's approach and an essential indecisiveness—each of [his recent films] ends on a rueful note rather than a sharply dramatic one. Yet the intelligence of his work is unusual and rewarding, even when that work goes slightly awry."

Tootsie (1982), Pollack's only comedy to date, was a popular and critical success. Dustin Hoffman (who fought with Pollack constantly during the production) brilliantly played the double role of Michael Dorsey, an obsessive actor who can only land a steady job by impersonating a woman, and his creation Dorothy Michaels, who becomes famous as the first assertive female character in television soap operas. At Hoffman's insistence, Pollack himself appeared in the film as Dorsey's agent. The sharply written script (by Larry Gelbart, Murray Shisgal, and Elaine May) contained some of the best lines in recent American films; at the end of the picture, Hoffman tells costar Jessica Lange: "I was a better man with you as a woman than I ever was with a woman as a man."

Pollack's approach to directing comedy was typically self-effacing. "I am not a *farceur*," he told the *New York Times* in 1982. "I am not Blake Edwards. I do not have good control of running sight gags. I laugh like hell when I see them, but I don't know how to invent those jokes. So I felt I had to devise a style of comedy that was right for me, something you could *believe* in….I was always accused by Dustin and other people of trying to turn the movie into a 'gentle love story' as opposed to an outrageous comedy. I used to deny that, but in retrospect I can see that they were right. That is what I wanted to make and that is what I made."

Pollack worked with Redford again in *Out of Africa* (1985), a biopic based on the memoirs of Isak Dinesen. Primarily a love story ("I can't do a movie if it's not on some level a love story," Pollack has said), the film follows the doomed affair between Baroness Karen Blixen (Dinesen, played by Meryl Streep) and great white hunter Denys Finch Hatton (Redford, woefully miscast as an English aristocrat). Much of the film's appeal was in its superb vistas of Africa (David Watkins was director of photography), meticulous period detail, and stunning set pieces. The star chemistry that should have propelled the central romance was curiously lacking, however, and the script's striving for both historical relevance and a surefire Hollywood romance resulted in some plot confusion. "This is classical big-star narrative moviemaking," wrote Pauline Kael, "but without the logic, the easy-to-read surface, and the sureness that contribute to that kind of picture." *Out of Africa* was amply rewarded at the box office and by the Hollywood establishment, winning seven Oscars, including one for Pollack as best director.

Vicki Piekarski maintains that Pollack "is an artist with a creative imagination and a filmmaker of integrity," who is a fine director of actors and "who has dealt with sensitive matters without moralizing." Until recently, he was taken less seriously in the United States than in Europe, where the social significance of his work has been anatomized in several monographs.

The eldest son of David and Rebecca (Miller) Pollack, the director is married to the former Claire Griswold, once one of his acting students, and has a son and two daughters. A camera and hi-fi fan, he collect jazz records and builds his own stereo

equipment to play them on. He likes sports cars and is a licensed pilot. He said in a 1980 interview that he is interested now in writing for the cinema, and "in the problem of age. Twenty years have gone by just like a kid walking to school looking at the lines to make the journey shorter. I'd like to get it on paper, but you can't make films about problems, it's too pretentious. You have to do a caper and include a metaphor."

Mitch Tuchman, Interview with Dustin Hoffman, *Amerian Film*

THE GRADUATE, Ratso Rizzo, LITTLE BIG MAN, TOOTSIE—for more than fifteen years Dustin Hoffman has been creating movie characters that define issues and capture attitudes of our time, that move out of the movies and become part of our cultural baggage. Hoffman has also had an unusual amount of influence—especially for a performer in this "industry"—in shaping the vehicles he appears in. This is not only unusual, but controversial, and Hoffman's career is marked by flare-ups over his demands and his vision of movies. In the Dialogue, Hoffman discusses the work of the actor in movies, his own relationships with directors and producers, his film projects and his objections to the common perception of himself as a man who loves a fight for its own sake. As he says, "You can't not fight.... That's how you get the best out of each other."

Mitch Tuchman: You've said that your role in TOOTSIE took longer to put behind you than other roles.

Dustin Hoffman: I don't know why it was harder to drop emotionally. Some of it may have had to do with my mother, who I had spent a great deal of time with since she had a stroke in the last year and a half of her life, which was at the same time that I was working on the script with Murray Schisgal and then Larry Gelbart. My brother Ron felt that Dorothy Michaels is, in fact, at least in spirit, our mother. (She, as a matter of fact, is the reason that the movie is called TOOTSIE, because when I was a kid, she called me Tootsie.)

Tuchman: Any other reason?
Hoffman: Anytime you feel that a portion of your life is wasted because of a way of thinking that you have had, and you think that now you understand something, there's a sadness in having wasted so many years. Growing up in Los Angeles in the forties and the fifties and then moving to New York City in the late fifties, I was a product of the time when I was raised. It was the Playboy centerfold mentality, which still possesses me, and still works. I'm still taken by that fantasy girl. When I tried to become this character, Dorothy Michaels, I couldn't become as pretty as I wanted to become, and we tested for over a year, because I felt that I should try to look as attractive as I could, just as I want to be as a man. It suddenly occurred to me after doing Dorothy for a while that if I'd met her at a party, I'd never so much as condescend to talk to her, because physically she was a write-off. It's a shallow attitude, certainly, to judge people by the way they look. And I think that is what started to make me sad.

Tuchman: For all the opportunities that had been missed?

Hoffman: For all the interesting women that I didn't spend time with because of the way they looked. Also, I think I realized that if I wasn't going up to these women, in a sense I was rejecting myself. I was a male Dorothy. In high school, girls passed me over for the same reasons. Dorothy was able to accept the way she looked: I couldn't. She was able to have a tremendous amount of self-respect, and I guess, for that reason, it was hard to lose her.

Tuchman: How did you get the idea for the role?

Hoffman: It started with KRAMER VS. KRAMER. At the end of the movie, I wanted to feminize that character more. We improvised a lot in that movie—we improvised a courtroom scene, and at one point I had a good emotional thing going. The judge said, "Why should you have the child?" I said, "Because I'm his mother." And I didn't know I said it and I couldn't get Bob Benton and Stanley Jaffe to use it in the cut—they thought it was gilding the lily. So when the film was over, I was very excited about a new feeling—what makes a man, what makes a woman, what is gender? I had a lot of conversations with Murray

Schisgal, over what masculinity is, what femininity is, the difference between homosexuality and femininity in men. Suddenly he asked me this question: "What kind of woman would you be if you were a woman?" And I said, "What a great question." So we started to experiment. I was so concerned with looking like a woman and not like a man in drag, and sounding like a woman and not a falsettoed camp thing, that I couldn't concentrate on the character. After a year, when the day came when I looked and sounded like a woman, then I made a crucial decision: I'm not going to try to do a character; I'm just going to be myself behind this and see what happens. And that's all I did. I had to assume a southern voice because it held my voice up.

Tuchman: You developed this character before you created a story?

Hoffman: No, at the same time. While Murray was writing drafts—and after that with Larry Gelbart and Elaine May.

Tuchman: Why did Sydney Pollack take the agent role?

Hoffman: Whenever we worked on the scenes between Michael and the agent, he would read the agent, and I just thought he was wonderful. He didn't want to do it. I just said, "Sydney, there's so much between us that seems to be part of this relationship." Sydney had said on more than one occasion that an actor's an actor and should just be an actor. The actor is usually a hired hand. Regardless of whether you're a star or not, you're still a hired hand, because when you're a star you're then working with star directors, so it evens out—you get treated the same as when you were off-Broadway. Yet this was my project—I was the producer. Pollack's refusal to see me in any role but that of an actor was somewhat paternalistic, just the way the agent sees Michael. I think that some directors are closed-minded about what an actor can contribute. You'll hear directors say sometimes, "Yes, I got a performance out of that actor; I had to push him. I had to push him further than he thought he could go. "Well, there are probably a lot of uncredited occasions where actors have pushed directors into areas that they haven't gone into before, and I think there have been more than a few occasions where a picture is better because of the actor who is in it. They will say, "The actor is subjective—only cares about his own part." Not so. An actor is as capable of considering "the whole" as the director, and often does. Sure we care about our own parts, but we have a responsibility to the entire film also, and I don't think many of us ignore that responsibility. And, believe me, I know some very subjective directors, who focus mostly on covering their ass. Yet actors generally are thought of as somehow less intelligent or responsible or aware of what filmmaking is about than the director or the producer. I think Brando once said it—we're housewives, we're these emotional creatures. They say, "We're going to make you look good, just don't argue. Don't try to make the big decisions. Leave that to us. Leave that to the daddies, the husbands." It doesn't have to be that way. I think there should be a real partnership, not the classically imagined situation where a supposedly "solid, objective" director simply "handles" a "neurotic, subjective" actor.

Tuchman: This business of you and Pollack having to agree on everything—was that a stipulation he made?

Hoffman: No. It's one I made. He said, "If I'm going to direct this, I'm going to produce it." I said, "But you're taking away all the controls I've earned over the years I worked on the project." He said, "Well, I won't do it otherwise." So we bargained, and I had to give him final cut. But even that was with an agreement that I would get script and cast approval and that I would go into the cutting room, see it as it was being cut, and be able to disagree and even show alternatives. What's on the screen is the result of our discussions, our arguments, our fights. If I had not argued, I think the film would be fifty percent different. I'm not saying it would be worse or better, but it certainly would be much different.

Tuchman: I've heard that Shelley Winters sometimes builds up a maelstrom of tension on the set and then works out of that somehow. Is fighting really necessary for your performance?

Hoffman: No. I heard Sydney say on television that he thought I was neurotic, that he thought I needed to work out of that kind of thing, and it's not true. I didn't work that way with Bob Benton in KRAMER, and I haven't worked that way in most of the films I've done. I've done about fifteen films, and I think I've had a rough time with about three or four directors; Sydney is one of them. Sydney and I had a rough time together, and I wish that he could find it in his mind to see it as it really was, and not the picture he has painted for himself, which is, "I'm the normal, healthy, rational director, and he's the neurotic actor, and I had to sit on him." I like to be very prepared, and I feel that the success or failure of a film is many times determined before you start principal photography. I wanted rehearsal very much. I was promised two weeks and was grieved that I didn't get it, and that we followed the risky course of starting to shoot with a screenplay that wasn't completed, because Sydney had decided to rewrite the script I had approved. And I think that created a tension that never eased. Never dissipated. We should have had all those disagreements out in a rehearsal room someplace, before we started to shoot, like I did with Benton, and we should have locked in the script before we started. That way we could have avoided most of the delays and arguments during shooting.

The trouble with movies is that it's such an intimate experience, especially for the principals. You get married when you start working together, before you become friends. I don't think Sydney and I ever had a chance to become friends. I don't even know if we would have; I don't know if we're the type of personalities that blend together well. If you want to get down to the facts of the accusation that I'm "difficult," simply talk to the many directors that I've worked with, and I don't think you'll find more than three or four who would say I gave them a rough time. That doesn't mean I don't "fight" in the sense of questioning decisions—battling if I think they're wrong—but it's not that I "love" fighting or get off on it.

Tuchman: Which directors would at this point be your greatest fans? Which would say, "He's terrific," and which would say, "Don't mention his name in my office"?

Hoffman: I think Benton and I worked well together on KRAMER. Mike Nichols and I worked well together on THE GRADUATE. John Schlesinger and I had a great time together on MIDNIGHT COWBOY; we had a tougher time on MARATHON MAN, because I think the genre was more difficult for us. Franklin Schaffner and I had a good time together on PAPILLON. I think Bob Fosse and I had a tough time on LENNY, although Peter Yates and I got along very well on JOHN AND MARY. Sam Peckinpah and I got along fine on STRAW DOGS, and the same was true of Alan Pakula on ALL THE PRESIDENT'S MEN. Despite the problems on AGATHA, Michael Apted and I got along well, and I had no problem with Arthur Penn on LITTLE BIG MAN. On the other hand, Ulu Grosbard would certainly not want my name mentioned in his office. We were best friends, and wound up working two times together, but the second film, STRAIGHT TIME, breached the friendship.

Tuchman: What are the specific reasons you fight with directors when you do?

Hoffman: I've done fifteen films now in fifteen years, and I'm learning what does work, what doesn't work. I'm learning about how much self-deception goes on amongst the creators themselves and how many critical errors are casually made—the lack of thought glossed over with glib, pat phrases—"Don't worry about that, it's not important, we don't need that shot." Those "little" mistakes cost the movie, collapse the movie. That's why I fight. I want to know why we don't need that shot. If you can convince me, OK, but don't give me unreasoned platitudes. Somebody told me Picasso said a painter walks around for months with a movie of images in his mind and he winds up with one image on canvas—imagine the tension, because he's got fifty million images he's rejecting. Every new stroke destroys the painting before. That's exactly the way a

movie is, because we can work on a screenplay, we can work on a structure, we can work until we're blue in the face, then look at the first day of rushes and it's different. It's either worse or it's better, but it's not what it was on the page. You've got to be led by what's on the screen, and yet you work with people sometimes who are not led by that—it's like they're blind. It's not translating from the page, yet they want to stick with it anyway, and you go crazy because you see how little it takes to hurt a film. Another painter once said, "I'm so afraid when I'm painting, because the slightest little thing, the slightest little move, one stroke, collapses the tension of the canvas."

Tuchman: What is the appropriate division of labor between the actor, the director, and the producer?

Hoffman: I think that the best working relationship I've ever had on any film was KRAMER. The producer was Stanley Jaffe, the director-writer was Bob Benton. I had this part that was central to the story, and the three of us worked on the script for months and we brought forth our own experiences. We argued, we talked, we fought—and out of it, I think, came a somewhat personal film, by the three of us. I thought it was ideal. We even fought during the filming of it. You can't not fight. I'm not saying what Pollack says—that I live to fight or need it emotionally. I don't. But when you think the film may succeed or fail depending on the decision you're fighting about, it's essential to fight, to question. That's how you get the best out of each other. Sometimes, I don't think film is set up to get the best work out of anybody. In a sense, it's set up for you to fail, by virtue of the fact that you're told what amount to create every day. And implicitly it's stated that you can't go home again—you're usually not going to get another chance to do retakes, which are very expensive. Woody Allen told me that he has written in his contract that he can come back during postproduction to shoot maybe twenty, thirty percent of the film, and in that way do what a writer or a sculptor does—you go back and you keep working on it till it's right. Most movies aren't that way. They always say, "Don't worry about the sets; they'll be there." And then they're not there.

Studios are funny that way. They don't want you to go back again. Woody Allen told me, "I never shoot sets. That's why I shoot Rockefeller Center, because I know it's going to be there." That's why I think preparation plays such a major part. But you live in a kind of Looney Tunes atmosphere sometimes in this business. If you say that you spent two or three years on a screenplay, they think you're crazy; why, I don't know. A book can take ten years. But with a screenplay, there's something wrong if you're working on it more than a few months. Yet if you take your time and get it right before you start shooting, you'll save time and money and have a far better film.

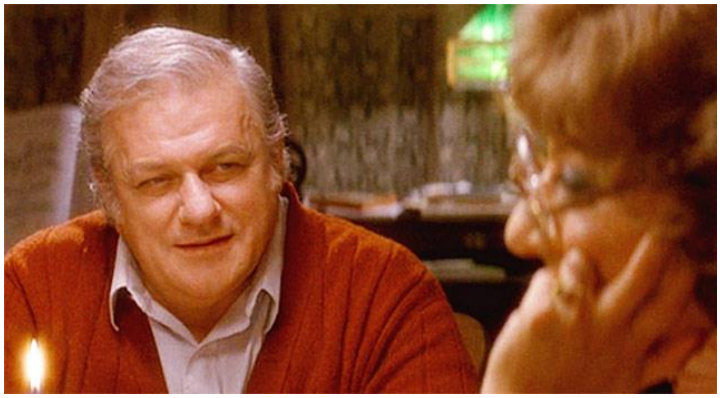
Tuchman: We hear a lot about "collaborative filmmaking" these days. Is that a concept you approve of?

Hoffman: Yes, I like collaborative filmmaking. I like to go on a set and have everyone feel that they can be a part of that film. There is a caste system that exists in filmmaking that I think a few people are trying to break down. No one should just have a job. No one should be told that they're "just" the costumer, just do the costumes, or they're "just" the makeup man, just do the makeup. You're working with people who are really first-rate in their work, and who do many more films than the directors, the producers, or the stars. The crew members go from one film to another—their credits are triple or quadruple what ours are, and they get a smell of whether the work is fraudulent or real. Some of the best ideas I've ever seen that result in the finished film have come, when allowed, from somebody on the crew. Tommy Priestley, the camera operator on KRAMER—he was going through the same thing the character in the film was, and he would say, "Jesus, this is right out of my life." And I'd go up to him and I'd talk to him and I'd say, "Tell me. Tell me." And he did. And it's on the screen. I think it's a family, and I think it can be an emotional, spiritual experience. It still means you have a director—you have someone who has final say—but it doesn't mean that you have an atmosphere where people are afraid to open their mouths. There's no better feeling in the world than to

hear a crew laugh at something on the set or to have them applaud or to have them come up and say, "Good take" or to have them involved in it. I don't think Dorothy Michaels would be on the screen as she is now without the crew's love for that character. They pulled for her. They wanted her to work. And a great deal of the credit for how well she works is theirs.

Tuchman: Given that this sort of familylike situation or noncaste situation is beneficial for filmmaking, you still have talked quite a bit about wanting control.

Hoffman: When you see the same mistakes being made year after year, you have to be an idiot not to speak up. Suddenly you're no longer a virgin; you know a couple of things. To have control means that you can set up an atmosphere. If I initiate a project, I would certainly want to control its destiny. But if a director comes to me with his baby, no, I don't expect to have control of it. At the same time, I've found that I work best when I work in a collaborative way. I'm not saying that you give a script out to everybody and say, "Tell me what you think." A few key people work on it, and then it begins to open up. The art director comes into it, the cinematographer comes into it, the costume-wardrobe people, the editor, etc.—those key people expand it, and all start to add input. You don't want to stifle that. I once read that Ingmar Bergman wrote a letter to his entire crew and cast before he started, saying, "Now that we're starting production, now that we have the script, please feel that this is a family—it is our film." Interestingly enough, what doesn't get any press is that TOOTSIE had a terrific crew and cast. Very close and very warm, and there was a lot of hard, first-rate work on the set every day, and a great spirit.



Tuchman: If I were to make an analogy between what you do and something else, it would be Paul Muni. Even when he played a role that was a contemporary person, he seemed to play it as a character actor.

Hoffman: After THE GRADUATE, everyone said, "Well, Mike Nichols has got this guy who's just playing himself." I got so upset when I read that, I couldn't wait to prove it wrong, and when I chose to do MIDNIGHT COWBOY, Nichols called up at one point and said, "Are you sure you want to play Ratso Rizzo? It's not even the star role. You're secondary and it's such an unattractive role and you could kill the career that you established with THE GRADUATE—you should play Joe Buck." But I was out to show that I was a character actor—and, in fact, Benjamin was as much a character as any part that I had done—and that I was not just this nebbish kid that Nichols found.

I was very affected by Lee Strasberg when I studied with him; he would say over and over again, "There is no such thing as a juvenile or an ingenue or a villain or a hero or a leading man. We're all characters." I was maybe twenty-one years old, I'd just come to New York to study, and it hit me very strong, because I was a victim of casting. Even today, casting people can kill you. Because you sit down, and before you say a word they're going to look at you and without knowing anything about you tell you, "Well, you're not a leading man. You're not a juvenile. We'll cast you as a doctor, or a scientist, maybe." What's much more fun is to get to know someone, and then to see a way of casting that most people wouldn't cast them as. You start to see something coming out that is what they are underneath.

When I was a younger actor, I kept being told I was a "character juvenile"—they meant juvenile delinquent. I was always told by people, "Once you mature, once you get into your forties, you'll start to get character roles." Now, I think that, like everybody else, I want to stay young-looking as long as I can. Aside from my own narcissism, I want to keep the range open. I want to keep that range as wide as I can. One of the reasons I did MARATHON MAN is because I said to myself, This is my last chance to be in college. I just could feel it. I was closing in on forty at that time.

Tuchman: How do you prepare?

Hoffman: I have a disagreement with some directors—I say actors shouldn't have to "act"; the scene should be constructed in such a way that you don't have to. When I did Ratso Rizzo, an actor told me, "Once you get the limp right, why don't you put rocks in your shoe?

You'll never have to think about limping. It will be there; you won't have to worry about it." And I think that's one of the greatest things that anybody ever said, 'cause you shouldn't have to "act." It should be there, like butter—all the work should have been done before-hand—so you don't have to sit there and start jerking up emotion. It should flow.

Brando went out and did research in MUTINY ON THE BOUNTY and found out that when you die from burns you die from shock, and he found out what shock was like. It was like being encased in water. So when he came to do the shot, he put himself in a bathtub on the ship. When it got time for the close-up, he was in the bathtub filled with ice. So he didn't have to "act" it. That's an extreme example. But I admire his imagination.

God knows I've done enough crap in my life to grow a few flowers, but one of the things that constantly hits me is that when I go outside on the street, what I see is not what I see on the screen, and I never stop thinking about that. I turn on the television, and what I see on the screen is not what I see in real life. It bothers me. I want to get closer to what I see in life. I love to see hair out of place. I love to see people without makeup, or at least with their own blush showing, their own pimples, and their own specific behavior. It's like when you go to New York to shoot, everyone says, "We've got to get the real life of New York City." Well, the minute you rope off a street, you alter it. Movies tend to take out life, and then put back a substitute for it. I think television news has had an incredible impact on film. You see every human emotion in any twenty-four-hour period. When you turn on the television sometimes, you say, "Is this a documentary?" That's the way you want it to be on film. But, at the same time, you don't want it to be pure documentary, because it's art; you want it to be condensed, subtly heightened.

Fellini took background and made it foreground, and once he did that, I was in love with him. He does two things, in other words, at his best: He shows you life the way it really is, and yet as we don't always see it. Movies are not plays. With plays, you sit in the audience, and the first five rows of the orchestra really get to see the actors, like in a movie. Outside of that, no one gets to see anything. The words are carrying you. In a movie, everyone has a front-row seat, so the words, in a sense, become secondary.

Generally speaking, this is a very young art form. We're constantly playing with it. In THE GRADUATE, some of the most wonderful moments were accidents. The same is true in MIDNIGHT COWBOY, TOOTSIE, KRAMER—they're accidents. It's interesting to me what an audience remembers. They don't remember anything differently than they remember from their own lives. What do you remember of your life? This incident, that one, boom, boom—these vivid colors—the rest is like a blur. Of the films that I've done, by and large, people point to the same moments all the time, and they don't remember the rest of the film. They just remember these moments. And a lot of them were improvised, a lot of them were accidents. Banging on the taxi in MIDNIGHT COWBOY, "I'm walking here," that was an accident. That was a hidden camera, and it was a cab that almost ran us over. Schlesinger left it in, but many directors wouldn't have.

Tuchman: Are you hopeful for better-made movies out of this system?

Hoffman: If you have truth, if you have honesty, if you do your work beforehand, if they give you the money—and if you get very lucky—how are you ever going to miss making a good film? You study acting until you're blue in the face and you go out there and it's got nothing to do with what you studied: "Here's your script, here are your lines, here's your mark, hit that, hit that, do this—and that's it. Good-bye and good luck." And you say, "What did I learn? What was I spending ten years learning for?" But, you know, it's not our money; it's their money. If only they would give you the time—but they don't. It seems too expensive. I understand; but I wish it were different. I wish I could convince them that it doesn't have to be more expensive; that rehearsal isn't a dirty word, but a concept that can save money; that rewriting doesn't mean the picture will never be made, just that it will be built on a solid structure; that doing your work in

advance even if that preparation takes longer—will save time and money in the end and, more important, will give you far better odds of success. Well, who knows, maybe someday we'll convince them—whoever "they" are.

Tuchman: If making movies is frequently a frustrating process that ends up with a disappointing result, where is the gratification?

Hoffman: I have great gratification and satisfaction on the finished product of TOOTSIE. I also do with KRAMER. I do with a lot of films that I've done. But you always want to go back and change certain things. It's like taking an easel out—you've been looking at this countryside, and one day you take your easel out, and you find a spot, and you put it out there, and you've got your canvas up, and you've got your palette, and you start painting. You're now three hours into it, and suddenly you happen to look down and you hear a noise far off, a train—you look down, and you've put your easel on a railroad track, and you start painting it just a teeny bit faster, and the train now is coming a little bit faster, and you don't want to paint faster, but you have to. And suddenly the train's getting faster and you're painting faster and faster so that just before the train hits, you jump off with the easel, and the canvas and the palette knife go flying all over, and you're just holding on to that canvas as the train rushes past you, and that's the movie.

Karen Tongson: "'It Might Be You' *Brings* Tootsie's Queer Potential to the Surface" (*Criterion*, 2021).

Tootsie is a film about love and desire. Audiences are prone to forgetting this amid the controversies that have arisen around its gender-crossing conceit. Back in 1982, the film emerged as one of the decade's prestige comedies: it was a commercial and critical darling, and was nominated for ten Academy Awards. But when *Tootsie* was adapted into a musical in 2018, its creaky gender politics collapsed under Broadway's bright lights. As Christian Lewis noted in his review of the show for *Out* magazine, "The musical relies on the terribly dated 'man in a dress' comedic trope, which is deeply rooted in transmisogyny." Yet, despite being in Lewis's words "hella problematic," *Tootsie* is still appreciated by queer Gen-X-ers like myself, whose coming of age in the eighties was influenced by it and a wave of other films that explored sexual politics in the workplace (like 1980's *9 to 5* and *Private Benjamin*) and gender-crossing as a means to professional and educational access (like 1982's *Victor/Victoria* and 1983's *Yentl*).

Among these movies, *Tootsie* stands out because it's the only one that centers a cis-heterosexual white man as its hero(ine). Dustin Hoffman stars as Michael Dorsey, a struggling New York actor whose narcissism and reputation for being difficult to work with have rendered him unemployable. In order to catch a break, he tries to shed his "underappreciated" artistic temperament—i.e., his toxic masculinity. With high-necked blouses, dense layers of makeup, and some ill-advised leg and torso depilation using a cheap disposable razor, he transforms himself into Dorothy Michaels. Becoming Dorothy is Michael's last chance to score enough cash to produce *Return to Love Canal,* an "important play" written by his roommate, Jeff (Bill Murray), that he also plans to direct and star in. To fund his artistic endeavors, Michael, as Dorothy, lands a role in the crass world of daytime soaps, the most effeminized and disrespected of TV genres.

Who's in love with whom, and who desires whom, propels much of the Restoration-comedy-tinged humor of *Tootsie.* But the deep and (I would also argue) *queer* earnestness of its love story—of the rom to its com—is betrayed by the smooth soundtrack, replete with bright piano riffs and urbane saxophones. The score, meant to capture the cool bustle of New York City, was written and arranged by Dave Grusin, a longtime collaborator of the director, Sydney Pollack. Pollack admired Grusin's chameleonic abilities as a composer: "he can do anything. He really can do jazz; he can do classical, he can do extremely melodic stuff; he can do stuff that's ethnic." It's unclear what exactly Pollack meant by "ethnic," though in that interview he refers several times to the "Japanese-ness" of Grusin's score for their first film together, 1974's *The Yakuza.*

To my Filipino ear, what sounds "ethnic" about the *Tootsie* soundtrack is its cheery smooth jazz. Along with quiet storm and what we now call yacht rock—genres encompassed by Grusin's noncinematic work—smooth jazz has been among the most popular musical styles in the Philippines from the mid-1970s onward. "It Might Be You," the film's theme song and signature love ballad, is considered a classic by Filipinos, as Magic Sing home-system karaoke songbooks attest. It's one of the reasons I remember *Tootsie* with such fondness, despite what I know to be its woefully dated if aspirational effort to present a progressive story about gender politics, empathy, and feminism in the workplace.

Written by Grusin, with lyrics by the first couple of power balladry, Alan and Marilyn Bergman, and performed by the mellow-voiced Stephen Bishop, "It Might Be You" enters smack in the middle of *Tootsie.* It softens the jaunty feel of the rest of the soundtrack, which is perfectly suited to walking purposefully through crowded cityscapes, as Dorothy is wont to do. The song's shimmering instrumental refrains signal a change of scenery from the city to the country, as Dorothy accompanies one of her costars and her developing love interest, the single mom Julie Nichols (Jessica Lange), upstate to a farmhouse owned by Julie's family. Dorothy's anxiety about concealing her true identity intensifies in the close quarters of their shared sleeping arrangements, especially with Julie's widower father, Les (played brilliantly by Charles Durning), lurking eagerly around every corner.

The version of the song used in this pivotal moment is fittingly dubbed "Montage Pastorale (It Might Be You)" on the original soundtrack album. Though the film is rife with montage sequences, this is arguably the most consequential—even more than the one in which Michael transitions into Dorothy, or the one that shows Dorothy's meteoric rise as a pseudofeminist icon. The song fades in just as we see Dorothy riding on the back of Les's tractor with her hands reluctantly slung over his shoulders. Les is charmed by Dorothy's physical awkwardness as he shows her around the farm, at one point giving her a suggestive lesson in milking cows. He misreads Dorothy's clumsiness as a kind of coquettishness, a feminine helplessness he takes pleasure in tending to with chivalrous niceties, like draping a cardigan over her shoulders when it gets too cold out at night.

Meanwhile, resplendent in the golden sunlight that heightens Les's devotion to her, Dorothy leers besottedly at Julie as she gallops by, looking dewy and radiant on horseback. Before the vocal track begins, we see Dorothy left by herself with Julie's baby, uncertain of what to do, until Stephen Bishop's mellifluous voice and Dorothy's parental instincts kick in right at the same time. Who's to say if these instincts are maternal or paternal as we see Dorothy tenderly kissing and cradling the baby as if the child were her own? This mother-and-child tableaux also suggests another option for the kind of "you" who might be addressed by a love song. Is a child what Dorothy's "been waiting for all of [her] life?" Is the song actually not an ode to romantic love but a gentle lullaby to a new being?

Lyrically, the rest of the song is about the passage of time and our propensity to waste it alone "watching trains go by" or "watching seagulls fly" without a significant other to share in the enjoyment. Like so many love songs, "It Might Be You" sets up the possibility that the answer to our loneliness has always been at hand in the person right in front of or beside us. *Tootsie* wrenches both humor and sentimentality out of the misdirected glances, looks, and physical proximities in the pastoral idyll shared by Les, Dorothy, and Julie as they each search, knowingly or not, for the "you" who might be among them. The moment when "It Might Be You" swells to its climax over dinner in this montage-à-trois anticipates another scene of triangulated, gender-bending desire: a candlelit dinner in *Yentl,* which came out a year later, in the winter of 1983. (The lyrics to

"No Wonder," the song that scores that scene, were also cowritten by the Bergmans.)

What *Tootsie* and "It Might Be You" stage for us in their domestic theater of desire, in their play with pining glances in wayward directions, is the idea that love is sometimes challenged not by scarcity but by a plentitude of options across genders, and by the guises we all assume in different relationships. Just as the protagonist has developed a dual identity, Julie becomes someone else when she's out in the country, stripped of the pretentions and complications of her life as a soap star. Les has been transformed from a glum widower into a man with renewed purpose, and Dorothy, in the soft, unfiltered light of an upstate autumn, can finally imagine herself as something other than an actor devoted to craft alone. Maybe she's a lover, even a mother; at the same time, in Les's eyes, she bears the potential to be his next wife. The "you" in the song's title not only multiplies the possibilities of who to love but also begs questions about which "I" is singing their desires aloud. Maybe it's not Michael but Dorothy who's been waiting all of her life to find a woman to love?

"I'm just not well adjusted enough," Julie tells Dorothy after she rejects her pass once they return to the city. Dorothy leans in for a kiss only after Julie laments that the limitations of their friendship leave her feeling a sense of lack: "It's as if I want something that I know I just can't have." More heartache, misrecognition, and rejection for all ensue as the film winds to its comedic climax. But when I watch the film, those moments marked as "mistakes," as scenes of misunderstanding, present themselves to me as openings: as cracks in the veneer of normalcy through which my own queer desires might be echoed. Through this promise of plentitude in what is meant to be a comedy of errors, I, a proto-queer kid confused about where to direct my desires, heard and saw something true about love, about the many "who's my "you" had the potential to be.

Where some may find the film's happy ending in the fact that Michael finally "gets to be himself" when he wins Julie, I find it in Julie's stubborn insistence that she misses Dorothy most of all. Even after Michael delivers an extended monologue in which he plays up the lessons of his convoluted gender journey, Julie asks to borrow his cute yellow Halston outfit, gesturing momentarily to living the lesbian dream of borrowing your partner's clothes. When "It Might Be You" makes its final reprise to herald the closing credits, we see the lovers, captured forever in a freeze-frame, slinging their arms casually around each other like pals, like girlfriends who know "so much more, no one's ever heard before." The moment echoes the "Montage Pastorale" that seeded this pairing when the two were out in the quiet countryside, when Dorothy and Julie first shared a bed as friends, and when the slow burn of an acoustic guitar, sparked by a flicker of sunlight, bloomed into a love song.

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