



# THE PLOT THICKENS

## EPISODE FIVE: HOLLYWOOD HEAT

**BEN MANKIEWICZ:** Melanie Griffith was a child of Hollywood. Her mother Tippi Hedren was one of Alfred Hitchcock's blonde leading ladies. She's best known for Hitchcock's thriller, "The Birds."

**"THE BIRDS" CLIP:** They're coming, they're coming!

**BEN MANKIEWICZ:** When Hitchcock discovered Tippi Hedren, she was a fashion model. It was 1961. She was recently divorced, with a four-year-old child. A little girl named Melanie Griffith. Hitchcock saw Hedren in a commercial for a diet drink called Sego.

**SEGO COMMERCIAL:** See the pounds go! With Sego, with sego.

**TIPPI HEDREN:** And he said to his people at Universal, Find the girl.

**BEN MANKIEWICZ:** Hitchcock signed Tippi Hedren to a seven year contract. But while filming her second movie with him, she wanted out of her deal. Hitchcock was hitting on her. And really, that's putting it politely. Sexually harassing her is more accurate.

**TIPPI HEDREN:** You know, it really was so upsetting to me that he would pull that card.

**BEN MANKIEWICZ:** Hedren struggled to get good parts after refusing to work with Hitchcock. One of the roles she landed came in 1973—in a movie called "The Harrad Experiment." Hedren's daughter Melanie Griffith was 14 then. She had a small part in the film. She was an extra.

By the time Melanie signed onto Bonfire, she was 33. She'd been in 18 movies. And lots of TV. She also had a seven month old baby girl. Dakota Johnson. Dakota Johnson became an actress like her mother and her grandmother. She's best known for "Fifty Shades of Grey," a movie about erotic passion, emphasis on the erotic.

**"FIFTY SHADES OF GREY" CLIP:** I need you to show me what you want to do to me. Punish me. Show me how bad it can be. I want you to show me the worst.

**BEN MANKIEWICZ:** Tippi Hedren, Melanie Griffith and Dakota Johnson. For them, Hollywood was a family business in a company town.

Not an easy place to work if you're a woman—not then and not now.

**MELANIE GRIFFITH:** I really like to work. I don't know how long a woman's career lasts, really.

**BEN MANKIEWICZ:** Every woman in Hollywood has a story to tell. For Melanie Griffith, it was part of her family album.

I'm Ben Mankiewicz, and this is season two of *The Plot Thickens*—a podcast from Turner Classic Movies. Each season, we'll bring you an in-depth story about the movies and the people who make them.

This season we partnered with Campside Media to bring you *The Devil's Candy*. The story of a Hollywood fiasco and the director who made it. The movie was *The Bonfire of the Vanities*. The director, Brian De Palma.

**JULIE SALAMON:** I'm Julie Salamon. I was there to witness it all. I was the film critic for *The Wall Street Journal*. But in 1990, I spent a year on the set of *Bonfire of the Vanities*, with a notebook and a recorder. Barely anyone noticed me, but I noticed just about everything.

**BEN MANKIEWICZ:** This is Episode Five: Hollywood Heat.

**JULIE SALAMON:** Two months after shooting first began in New York—the cast and crew of *The Bonfire of the Vanities* reported to work on the Warner Brothers backlot.

In some ways, the studio lot was a relic of another age. The street that led there was literally called Hollywood Way. From a distance you could see the famous water tower with the Warner Brothers logo. The Hollywood Hills sloped in the background.

Compared with the streets of New York, the Warner Brothers lot seemed like a different planet. It felt very safe. So safe that Bruce Willis showed up for work without his bodyguard. So safe that you could leave your keys in your car all day long and your car would still be there—miraculously—at the end of the day. I know, because I did that—not on purpose, but still.

Then soon after shooting in LA got started, the weather became a problem.

**NEWS CLIP:** Good evening everybody. Topping our news, the heat. It is a hot, hot summer night after a scorcher of a day.

**JULIE SALAMON:** Even with air conditioning, the heat was unbearable. Especially since they were scheduled to do three days of filming off the Warner Brothers lot—at the Los Angeles County Museum of Natural History. During that shoot, the temperature hit 112 degrees—the hottest the city had ever been.

The scene was the Museum Ball, a huge gala after a night at the opera. Very fancy, high society kind of stuff. Sherman McCoy, the lead character played by Tom Hanks, finds himself in the tricky position of being at the party with both his wife and his mistress, Maria, played by Melanie Griffith.

**“BONFIRE” CLIP:** And his wife, Maria. How do you do? We’ve met.

**JULIE SALAMON:** It had to be clear to the audience—in just one look—that these two women were different. In other words, Maria had to look amazing, which meant Melanie Griffith had to look amazing. Remember, she had to be the devil’s candy. And Maria’s dress? It had to be...WOW.

Ann Roth was the costume designer.

**ANN ROTH:** I want something overwhelming. Something, knock you out. Something new.

**JULIE SALAMON:** That’s her, in an interview on CBS decades later, talking about her career. WOW was Ann Roth’s specialty. It’s what her work was all about.

Ann and the dressmaker put together this concoction of sparkly fabric for Melanie Griffith to wear. It was form fitting. Very hard to put on and take off.

I remember Ann Roth telling the dressmaker the dress only had to last four days. The guy seemed to love that idea. Of making a dress that would cost thousands of dollars... and then—after four days of shooting—they’d just toss it in the garbage.

Ann Roth was a legendary talent. She was extraordinary. She still is! She just made news this year. At age 89, she is the oldest woman to win an Oscar...

**OSCARS CLIP:** And the Oscar goes to...

**JULIE SALAMON:** For the costumes in Ma Rainey's Black Bottom.

**OSCARS CLIP:** Ann Roth, "Ma Rainey's Black Bottom."

**JULIE SALAMON:** Back when I met her, she was 58. She'd gone back and forth, Broadway to Hollywood. Most often with the director Mike Nichols. She'd dressed almost every major star. Meryl Streep. Dustin Hoffman. Jane Fonda.

Roth was a small, brisk woman with short blonde hair. She was always in motion. She reminded me of an elegant bird—a pheasant—on speed.

No surprise, she always looked put together. Her style was noticeable on a movie set, where people tended to be a little shlumpy. Myself included.

Actors respected her. And trusted her. They had to. Especially the women. They knew they were judged harshly for how they looked. Ann Roth's mission was to make them look as good as possible. Melanie Griffith was a fan.

**MELANIE GRIFFITH:** I love her. She's great. She doesn't take any shit from anybody. She's real opinionated. But she also if you if you have a difference of opinion, and she's wrong, she'll readily admit it

**ANN ROTH:** I would say that I am very, very kind and understanding with actors. When they take their clothes off in the fitting room, they are the most vulnerable anybody could possibly be.

**JULIE SALAMON:** Ann Roth was under enormous pressure because of the Museum Ball. Clothes were the star of this scene. Roth was in charge of coming up with hundreds of evening dresses and suits for all the actors. 275 of them to be exact. And shoes and accessories. It was a huge job.

And there was another problem. The extras who would be wearing these clothes—they now had to be cast in California instead of New York. They didn't look at all like Tom Wolfe's description of society women.

They weren't pale, thin upper crust ladies. These California women were muscular and tanned—and had supersized breasts that never seemed to droop. Even Aimee Morris—the 22-year-old PA—noticed the difference.

**AIMEE MORRIS:** I always felt like the odd person out because all of these beautiful women, you know, who could wear spaghetti strap dresses, and their boobs stayed up and I couldn't wear them because my boobs were so huge. I had to have a big bra on.

**JULIE SALAMON:** It felt like the women were always the wrong size. Too small, too big.

**"BONFIRE" CLIP:** Who is this? Sherman, is that you? Sherman?

**JULIE SALAMON:** Kim Cattrall was playing Judy McCoy, Sherman's anorexic, uptight wife.

Today we know her as Samantha on "Sex and the City."

**"SEX AND THE CITY" CLIP:** I have an event in two months that I'd really like to have a little cleavage for.

**JULIE SALAMON:** Back then, she was a little-known English-born actress, classically trained. Her US movie career was mainly sex kitten roles in dumb comedies. The part of Judy McCoy seemed like a great opportunity. There was just one problem.

**AIMEE MORRIS:** They wanted her to look, be waiflike, which is sort of interesting because, you know, her body type isn't waiflike.

**JULIE SALAMON:** So she lost fifteen pounds. All that to make one line in the script seem authentic—the line that Judy says to Sherman when she realizes he's cheating on her:

**"BONFIRE" CLIP:** I am thin, I am beautiful, I do not deserve this.

**JULIE SALAMON:** But Kim Cattrall figured it was worth it. I remember watching her tell a reporter at the time that she had been waiting a year for a good part when "Bonfire" came along. She said: "I feel very validated doing this."

All the actors felt pressure. But the women were placed under harsher scrutiny. It was like all of them felt the clock ticking. They felt like ingenues one day—and obsolete the next.

And there was the issue of money too. The poster Warner Brothers used to advertise “Bonfire” was just a picture of the three stars decked out in formal evening clothes. Tom Hanks. Melanie Griffith. Bruce Willis. Melanie is wearing her WOW dress.

It looks like the three of them have equal billing. Yet Hanks and Willis were each paid \$5 million. Griffith was paid \$1 million. On the one hand, it’s hard to pity someone for that kind of salary. On the other, it’s terrible! These days, disparities in pay are a topic of debate. Back then, it was hardly noticed.

When it was time to shoot the museum scene in Hollywood, no one had seen Melanie Griffith for three weeks. She’d vanished after her last scene in New York.

When she showed up on the lot to shoot the gala scene, her first stop was wardrobe. She had to try on that evening gown—the super expensive one that was only meant to last four days before going in the trash.

But when she took her clothes off, the costume people got a major surprise. It was her breasts. They’d gotten a lot bigger.

During Melanie’s break in filming, she had gotten plastic surgery. Word spread fast.

**AIMEE MORRIS:** It was so bizarre, it was so bizarre. To think that you could do that in the middle of a movie, and it would go unnoticed.

**JULIE SALAMON:** Aimee Morris had a lot of compassion and empathy for the actress. She saw the pressure.

**AIMEE MORRIS:** Trying to find some level of approval or, you know, if I just do this, then people will like me, or if I just do this, then people like me, or if I just do this, then I’ll be pretty. I understand where it came from.

**JULIE SALAMON:** Melanie Griffith had a couple of intimate scenes to film in LA. They’d be filmed on the Warner Bros lot.

**“BONFIRE” CLIP:** Sherman, oh Sherman. We were in the jungle, we were attacked. I don’t know I still think—Don’t think Sherman, just fuck!

**JULIE SALAMON:** She was conflicted about those lovemaking scenes and told me about it.

**MELANIE GRIFFITH:** I mean, it would be pretty sad if I kept on doing parts that were like, in "Body Double," you know, or, or "Something Wild." I mean, I'm 33 now it's not, I'm not 27 I'm not even 29, it's just, it's different

**MELANIE GRIFFITH:** I mean, I still mean, sex is, you know, things, sexy things and sex and all that stuff is still there and important, but it's changed. It's like different. And so it was not as easy for me to play Maria as I thought it was gonna be

**JULIE SALAMON:** She was only 33 years old, but she talked like she was on the verge of being over the hill.

Eventually I brought up the subject of her plastic surgery. I saw my opening after gossip about it appeared in a magazine. I don't know who was more uncomfortable, her or me.

**JULIE SALAMON:** Melanie, what is this article in Movieline about your new breasts? Did you see that?

**MELANIE GRIFFITH:** No! Is there really? What does it say?

**JULIE SALAMON:** There's this whole article about new breasts. Yours are there.

**MELANIE GRIFFITH:** Oh my god.

**JULIE SALAMON:** Did you do that just for this movie?

**MELANIE GRIFFITH:** No, no comment. I can't comment on it.

**JULIE SALAMON:** Okay, I'm only asking about it because when you showed up in California, this became a major source of discussion on the set.

**MELANIE GRIFFITH:** Oh, did it. See nobody ever said anything to me.

**JULIE SALAMON:** Of course not.

**JULIE SALAMON:** Lucy Fisher, the studio executive, was sympathetic. She was five months pregnant—and had already had a couple of children.

**LUCY FISHER:** She looks fantastic.

**JULIE SALAMON:** She looks great

**LUCY FISHER:** She had a baby. Give her a break.

**JULIE SALAMON:** I had mixed feelings about including the surgery in my book. It was hard to resist, strictly from a story-telling point of view. But it also made me squeamish. Like even more of a voyeur than I already was. Plus, I knew that if I did write about it, some people would just focus on that. Melanie Griffith had a boob job.

In the end, I felt I had to include it—because of how it affected the production. There could be continuity problems—scenes where the beginning was shot in New York with Melanie looking one way and then finished in LA with her looking another way.

Many of those New York scenes were already in the can. They just had to hope no one would notice. And the aftereffects of the surgery were noticeable. There was even some bruising left over. The makeup artists had to cover it up for the scene.

But I also have to say, Melanie was proud of her body. And why shouldn't she be? She was a beautiful woman, in amazing shape.

I remember one day on set. Melanie planted herself in front of Brian's director chair and leaned into him. She pressed her new breasts against his face. She was giggling. Brian looked pretty uncomfortable. He just said, "How are you Melanie?"

Aimee Morris was standing right there.

**AIMEE MORRIS:** I remember Melanie was so proud of her boobs. I mean, honestly, they were beautiful. They were beautiful. I mean, that work on her boobs were quite stunning, because I was like, God, that's like the most natural looking things I've seen, ever.

**JULIE SALAMON:** I get it. Melanie was constantly being scrutinized for how she looked. Maybe for her, the plastic surgery was a preemptive strike.

**BEN MANKIEWICZ:** Season 2 of *The Plot Thickens: The Devil's Candy* will be back, right after this.

**JULIE SALAMON:** On the third day of filming at the museum, the temperature stayed above 100 degrees. Melanie Griffith looked incredibly glamorous, in her sparkly gold gown. But she was not in a good mood.

The day before, she had tried to get the screenwriter to change a line of dialogue she didn't like. A crude line written by the screenwriter. It wasn't in the book. Here's the scene.

Maria—Griffith's character—is at the museum ball. She brings Sherman over to introduce him to another guest, a Russian ballet dancer. She wants to prove to Sherman that this dancer, Boris, doesn't understand a word of English. So she smiles at Boris and says something... crude.

**"BONFIRE" CLIP:** Boris darling, would you like me to eat your ass?

**JULIE SALAMON:** Boris responds by asking her—in French—if she'd like more Champagne.

Melanie wanted her crude line cut. But she lost the battle with the screenwriter. Her line would stay in the scene.

But just as the cameras were going to roll, she whispered something to Brian de Palma. She wanted everyone who didn't need to be on the set to go away.

**MELANIE GRIFFITH:** If people aren't, if they're not on camera, then they don't need to be there. You know? I don't know. Or they can just not stand there and stare.

**JULIE SALAMON:** Unnecessary cast and crew were often asked to leave for sex scenes, but not for something like this.

There were hundreds of extras crowded in the museum rotunda. A lot of them were needed for the scene—this big party. It seemed cruel to evict them all. It was so hot outside. But Brian had them leave. His actress was uncomfortable.

Monica Goldstein—Brian's assistant—she had watched Brian deal with Melanie's anxieties before.

**MONICA GOLDSTEIN:** Melanie seemed very needy. She was kinda, seemed fragile, very, very needy. Brian was very aware of how delicate emotionally she could be. But she was also very demanding at certain times.

**JULIE SALAMON:** But Melanie—she didn't care if she seemed unreasonable. She noticed people watching. Gawking. She couldn't help it. She didn't want them in her sight line if they didn't have to be.

**MELANIE GRIFFITH:** I don't mean it in a bad way at all. It's just embarrassing to have people standing there critiquing my work.

**JULIE SALAMON:** Eventually, the extras made their way outside—and Melanie's sight line was clear. It was time to shoot Maria's crude line. When they started filming, you could barely hear Melanie. She said the offending line so quietly.

I remember being surprised that she was so squeamish about saying it. I asked her why it bothered her so much.

**MELANIE GRIFFITH:** I don't know on that day, it sounded really gross to me. And I mean, it is pretty gross.

**JULIE SALAMON:** But you're I mean, you're not exactly a prude or haven't been in your movie parts.

**MELANIE GRIFFITH:** No, but I feel really different now. Maria was a, it was a lot more difficult than I thought it was going to be. Because I am married. And I have three kids and my life is not the life of a single, sexy, flamboyant young woman anymore, you know? A young girl anymore. It's different.

**JULIE SALAMON:** Still, after a few takes, something changed in the way she delivered the line. Brian told her how to say it. "Be giddy and giggly," he said.

Pretty soon, she started to push the line. And she was grinning. And finally, on the 19th take, she nailed it.

There was another embarrassing scene to be dealt with. Involving another actress, who was playing a character named Caroline.

In "Bonfire," Caroline is part of the drunken party animal crowd that Peter Fallow—Bruce Willis's character—hangs around with.

**"BONFIRE" CLIP:** Where's the phone? I wanted to see you alone. I'm going to do you a favor.

**JULIE SALAMON:** Brian and the screenwriter created a bizarre scene where Caroline is very drunk.

**"BONFIRE" CLIP:** You don't deserve this, Peter.

**JULIE SALAMON:** They have Caroline pull off her panties and plop her naked bottom onto a Xerox machine. She takes a photocopy... and then hands it to Peter Fallow.

**"BONFIRE" CLIP:** When you do, will you give them this?

**JULIE SALAMON:** Bruce Willis, as Fallow, he just sits there, watching. Bemused.

**"BONFIRE" CLIP:** Now isn't this a little dangerous? At the very least, unsanitary? Oh, shut up, Peter.

**JULIE SALAMON:** The actress playing this part was Beth Broderick. She was slender and seductive, with a deep throaty voice and dark hair. And she was brilliant. She graduated high school at just 16. She went to acting school, and then set out to fulfill her dream of being an actress—despite the challenges it presented.

She talked about her career recently, in an interview with an acting coach.

**BETH BRODERICK:** I moved to New York to pursue a career and it was really hard. It was not going very well. I was out there trying to do plays, trying to get agents, trying to try to make it work.

**JULIE SALAMON:** At one point in the 1980s, Beth left acting altogether, to help run an AIDS program in New York. Then she was back on the circuit, going to auditions. At one point, she had red hair. It worked in her favor.

**BETH BRODERICK:** It's all about being memorable. Like I was the redhead with the low voice.

**JULIE SALAMON:** When Beth and I talked on set, she was very direct, very intense. She said that for someone like her—meaning someone who's sexy, built a certain way—that someone was going to be typecast.

She told me she had spent most of her film and TV career wearing nothing but a bra and panties and carrying a gun. She could seem tough, like she didn't care. It resulted from years of sucking it up, doing her job no matter what. But underneath that thick skin, she felt vulnerable, like many of us do.

In the Xerox scene, Beth Broderick's naked crotch wouldn't be in the actual movie. But she did have to be naked—at least partially so—to shoot it. She was used to doing more nudity on movie sets than would be used. It was standard practice. But that didn't make it any easier.

For nine hours, she pulled off her panties and hopped up on the Xerox machine. Really, it's like a twelve-year-old boy's idea of "Isn't that sexy." It was a closed set so I couldn't watch. And for once, I was glad to be excluded.

When I asked Beth later how she handled doing something like that, she was honest with me. That vulnerability that she worked so hard to conceal—it just poured out.

**BETH BRODERICK:** My basic goal was to keep from crying. It's very difficult.

**JULIE SALAMON:** She said the whole time her goal was to keep from crying.

There probably was another reason that Xerox scene was demoralizing for Beth Broderick. She and Brian had started dating. They were adults, both were single. But she didn't tell many people about it.

**JULIE SALAMON:** Mr. Brian. So, what is our take on Mr. Brian? Mr. Brian loves women. What is Brian's thing with women? Let's get down to task, here.

**JULIE SALAMON:** Beth and I talked a little about their relationship, at the time.

She told me about Brian's reaction when Beth got attention from other men—like at the gym, where men would grab her butt.

**BETH BRODERICK:** I mean, Brian always says, Gain 50 pounds, people will leave you alone.

**JULIE SALAMON:** Brian joked, maybe she should gain 50 pounds! Then men would leave her alone.

The relationship wasn't a total secret. Aimee knew about Beth and Brian, too.

**AIMEE MORRIS:** Yes I did. I mean, when I moved to LA, Beth lived downstairs from us in the apartment building. And she actually fell in love with Brian. I remember sort of being somewhat enamored with her, because I just felt like she was such a nice woman and she was headstrong, and she was smart, you know, which I really respected.

**JULIE SALAMON:** Aimee—she really liked Beth. And she HATED that Xerox scene.

**AIMEE MORRIS:** It just made me sick to my stomach. It did nothing. It did nothing to propel her character. It did nothing for the story. It had nothing to do with anything. It's just disgusting. It's just misogynistic. And it's just awful. And humiliating. You know, as a viewer humiliating.

**JULIE SALAMON:** Reflecting on all this with Aimee—it was telling. She remembered everything so clearly. And I could hear how affected she'd been. Not just by Bonfire. But by a longer career in film—a business that's often unkind to women.

Aimee remembered one recent conversation she'd had with someone who just didn't understand how tough it was for women in Hollywood.

**AIMEE MORRIS:** And I said, Well, let me explain this to you. I went and I studied film, and I have a right to go out now and have a career in the film industry. And when somebody takes advantage of me, if I choose to walk away, I then put my career at risk. If I choose to challenge that person that is in a much higher position than I am, I put my career at risk.

**JULIE SALAMON:** At the time of Bonfire, Aimee was a young woman, trying to map out her future. It wasn't like there were a lot of potential mentors. She was one of only a few women on the crew.

Monica Goldstein—Brian's assistant—was another. When I caught up with Monica recently, I asked her what it was like having so few women around.

**JULIE SALAMON:** Did that ever, like bother you? Or did you even think about it at the time?

**MONICA GOLDSTEIN:** It didn't really bother me because I'd worked on other sets. And there wasn't lots of women, on a lot of the sets, you know. And now there's more and more. But back in the day, it was like a man's world there.

**JULIE SALAMON:** Monica did whatever she was asked to do. The usual assistant jobs—writing Brian's checks, making reservations at restaurants, stocking his trailer with his special diet drink and Pellegrino mineral water.

But she wanted more responsibility. Brian let her take on more production tasks. She did research. Broke down the script to compare it to the book. Did a little location scouting.

In other words, Monica did what lots of women did—and still do. She became super competent, hoping she'd be rewarded.

**MONICA GOLDSTEIN:** I felt for me, as long as I was respected. That's what I wanted out of it. You know, I wasn't some gofor.

**JULIE SALAMON:** But she also wanted more. To move up the ladder, to become associate producer, not just an assistant. Whether that happened or not—that would be Brian's call.

While I was hanging around during filming of the museum scene, I called in to get my phone messages. That's how you did it back then, before cell phones and voicemail.

There was a call from Rob Friedman. He was the Warner Brothers executive in charge of world wide publicity and advertising. He had just discovered my existence. And I think he was freaking out about it.

**ROB FRIEDMAN:** It never ceases to amaze me that all this is happening. That there's a reporter on the scene when all of this is going on.

**JULIE SALAMON:** Once the film moved to Los Angeles, I couldn't hide from the studio executives anymore. They didn't know what to do with me. They knew it was dangerous to just kick me off. I had already seen too much. But should they cooperate? Try to control my take on the story?

Friedman decided to let me stay on the set—and would even let the executives talk to me. But he wasn't happy about it. He spoke to my agent. He asked her, "Would you like someone sitting in your office writing down what you do?"

It was a reasonable question. I don't blame him for being annoyed. Probably, in his eyes—I was just a snoop.

And I'll be honest, a lot of times when I was on set, I WAS just trying to take it all in. To write down and record everything I saw that seemed interesting or useful.

It was only later, upon reflection, that certain things sank in.

Like why Ann Roth got so angry at the cinematographer when he wouldn't stop talking about the lines under Melanie Griffith's eyes when she was tired one day.

Or the time he told me he would have to use all kinds of trick lighting to make Melanie look like anything but an old bag.

And how he almost quit when he saw these old ladies Brian gave him. He was talking about Melanie and Kim Cattrall. These were women in their thirties.

These were the kinds of things the people in charge would prefer went unseen. The things they didn't want heard or discussed. I'm not talking about crimes or even misdemeanors. I'm talking about what was considered acceptable, just business as usual.

For women, business as usual could feel pretty demeaning.

**BEN MANKIEWICZ:** On the next episode of *The Devil's Candy*, Brian De Palma is reminded that making the movie is only half the battle. Then you have to sell it.

That job fell to Rob Friedman, a top advertising and publicity executive at Warner Brothers. And he suspected trouble right from the start.

**JULIE SALAMON:** At what point did you personally feel that you were gonna have some trouble with it?

**ROB FRIEDMAN:** I always felt that there was a potential for trouble here.

**JULIE SALAMON:** Always from—

**ROB FRIEDMAN:** From the very beginning.

**BEN MANKIEWICZ:** When Friedman saw the finished movie, his fears were confirmed.

**JULIE SALAMON:** I stood up and I said to Brian, You son of a bitch, you've made a good movie. And it's going to be impossible to market.

**BEN MANKIEWICZ:** Season 2 of *The Plot Thickens* was produced by Campside Media in partnership with Turner Classic Movies.

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I'm your host Ben Mankiewicz, thanks for listening...see you next time.