

**Adams, Mike, San Jose State University. See Sterling, Christopher.**

**Allen, Craig, Arizona State University. See Sterling, Christopher.**

**Arceneaux, Noah. San Diego State University. See Sterling, Christopher.**

**Barnett, Kyle, Bellarmine University. “I’m All Broke Out With the Blues”: Production Culture and Genre Formation at Wisconsin’s Paramount Records’**

In the early 1920s, newly formed record companies sought niches in the U.S. recording industry through pursuing music that larger companies had ignored. Paramount Records of Port Washington, Wisconsin was among the labels that jumped into the blues, or “race records,” market in the aftermath of Mamie Smith’s groundbreaking Okeh Records hit, “Crazy Blues.” Soon, Paramount advertisements promised race music fans “A New Hit Record Released Every Week,” surpassing even Okeh’s output. With its ambitious release schedule, Paramount’s recording directors had to function both as talent scouts and traveling salesmen to keep up the pace. The company also began developing freelance scouts that had particular expertise in a given region and/or style.

Paramount’s foray into race records nicely illustrates how one of the foundational genres of American popular music first emerged. By employing archival research on Paramount’s business practices during this period, my presentation will analyze the unique roles of these early recording directors and talent scouts in light of their role as cultural intermediaries. They were called upon to educate those at Paramount in regards to a music their bosses knew little about. Through striving to identify audience tastes regarding race records, particularly among black audiences, they also traversed varying socio-cultural, racial, regional, and economic environments as the recording industry expanded further into the race records market.

Through their roles, Paramount employees took part in defining race records as an emerging genre. Genre does not simply designate a given style of music but suggests a constellation of social, cultural, and aesthetic designations with its own set of specific values. Genre informs cultural tastes but also encompasses beliefs and attitudes that have not only defined American music but also mirror longstanding relationships and conflicts that make up social life in the United States.

Kyle Barnett is an assistant professor of media studies in the School of Communication at Bellarmine University. His current research combines media history and popular music studies through studying production cultures in the U.S. recording industry.

**Benjamin, Louise, Kansas State University. See Sterling, Christopher.**

**Blake, David Haven, College of New Jersey. “Understanding Ike Day: From the Archives of Politics and Celebrity”**

On October 13, 1956, CBS aired a remarkable television program weeks before the presidential election. Billed "A Salute to Eisenhower," the program was a star-studded tribute to the president on his 66<sup>th</sup> birthday. Jimmy Stewart hosted the program from Hollywood; the singers Howard Keele and Kathryn Grayson performed a duet from Abilene, Kansas; Nat King Cole and Eddie Fisher appeared from Los Angeles; and Helen Hayes offered birthday wishes while cutting a 2000 lb. birthday cake from a hotel ballroom in Washington, DC. As the

program assembled images from across the continent, the president sat with his family, watching the tribute on the White House television.

Part of a nationwide "Ike Day" celebration, the program never mentioned the Republican platform nor broached policy at all. And yet, the press and public immediately viewed it as political gold. "Without a single plea for partisan votes," the *Washington Post* opined, "it was the most politically effective program of the week."

This paper uses Ike Day to explore the history of politics and celebrity in the United States. Archived in the Eisenhower presidential library, the Ike Day telecast provides a stunning contrast with the celebrity-themed materials in the Hollywood Democratic Committee (HDC) records at the Wisconsin Center for Film and Theater Research. In 1944, the HDC organized a radio broadcast to support Roosevelt's re-election that enlisted dozens of stars. Written by Norman Corwin, the script suggests a model of the activist celebrity which twenty-two years later, Ike Day would effectively try to stamp out. Where the Roosevelt broadcast actively engaged political discussion, using celebrity as an entrance into partisan debate, Ike Day used its celebrities to enhance Eisenhower's image as a lovable grandfather. The celebrity was useful to the campaign less as an advocate than as populist window dressing.

David Haven Blake is department chair and Professor of English at The College of New Jersey. He is the author of *Walt Whitman and the Culture of American Celebrity* and the co-editor of *Walt Whitman, Where the Future Becomes Present*. He has written about politics and celebrity for the *Huffington Post*, *Virginia Quarterly Review*, and the *Chronicle Review*.

**Bodroghkozy, Aniko, University of Virginia. "The "Black Weekend" and Television Viewers: What the Archive Reveals about Public Response to the Kennedy Assassination"**

The assassination of John F. Kennedy may be one of the most studied and talked about events of the 20<sup>th</sup> century generating a library full of research, both sober and hysterical. Historians and commentators who typically ignore or marginalize the importance of television as an active agent in post WWII American history tend to recognize the profound impact of the medium in this instance. (See, for instance Manchester 1967, Bugliosi 2004, Knight 2007). A number of Media Studies scholars have also examined television and the assassination in depth (Zelizer, 1992 and Watson 1990). There would seem to be little more to add to this voluminous research record.

There is, however, a significant lacuna in this record acknowledging television's tremendous impact during the "Black Weekend." Massive and unprecedented numbers of Americans spent much of Friday November 22 through Monday the 25<sup>th</sup>, 1963 in front of their television sets. How were they making sense of this national crisis and trauma that came to them primarily as a television event? There is only one scholarly study of television audiences of the Kennedy assassination (Greenberg and Parker, 1965). Using Lazarsfeldian survey methods and analytical frameworks, this volume of instant studies done in the days after the assassination came to the predictable "limited media effects model" conclusions: Americans and their institutions bounced back quickly from the trauma and television assisted in the rapid healing process. The optimistic conclusions appear, in historical hindsight, shallow, one dimensional, and inadequate.

How might one reconstruct in a more historically nuanced, analytically rich way how television audiences responded to coverage of this monumental national trauma whose impact still reverberates through the American psyche and body politic?

The David Brinkley Papers at the Wisconsin State Historical Society provide a treasure trove of letters from viewers writing to Brinkley and NBC during and immediately after the “Black Weekend.” These letters provide important clues about how Americans were processing not only the tragedy but also the role played by network television in covering the tragedy. My presentation will examine the historical value of viewer mail (of which the Madison archives has many examples) and why both media researchers and historians in general need to engage these documents. My presentation will also provide some preliminary findings of recurring themes I am an associate professor and undergraduate director at the above named institution.

I am the author of *Groove Tube: Sixties Television and the Youth Rebellion* published in 2001 by Duke University Press. I have just completed a new book, *Equal Time: Television and its Audiences in the Civil Rights Era* and am currently working on a new book project tentatively titled *Assassination Television: JFK, MLK, RFK*. As a graduate of the Dept. of Communication Arts at Madison I have used the State Historical archives extensively in all my scholarly works. My presentation will focus on the concerns and preoccupations in these viewer letters and what they suggest about the meaning of the assassination and the central role of television in representing a president’s violent death and the nation’s mourning.

**Brinson, Susan, Auburn University. See Sterling, Christopher.**

**Chopra-Grant, Mike, London Metropolitan University. “Dirty movies, or: why film scholars should stop worrying about Citizen Kane and learn to love bad films”**

This paper, based on archival research at the Warner Brothers Archive at the University of Southern California and the Kenosha Public Library, will present an empirical case study of movie exhibition at a small independent cinema in Kenosha, Wisconsin in 1941. The study will examine the exhibition strategies employed by the theater in its attempt to create a distinct identity for itself within the context of the commercial pressures faced by small independent cinemas at the time. Through the use of this empirical case study, the paper will question the ubiquity of a narrow range of canonical movies within film studies and argue that, in order to gain a reliable sense of the historical realities of cinemagoing in the forties, it is necessary for scholars to forego their disproportionate interest in the canonical movies and, instead, to turn their attention to movies that demonstrably were popular with audiences at the time. Assessing what the popular movies were, the paper will argue, is not a matter of simply reading off the list of highest earners from the trade press but is a complicated and painstaking process involving evaluation of numerous sources of data. Archive research is key to answering this question, providing film researchers with multiple types of data that can be used to build up a detailed picture of movie exhibition and, thereby, develop a nuanced account of movie popularity within different regional settings.

Mike Chopra-Grant is Reader in Media, Culture and Communications at London Metropolitan University. He is the author of *Hollywood Genres and Postwar America: Masculinity, Family and Nation in Popular Movies and Film Noir* (IB Tauris 2005) and *Cinema and History: The Telling of Stories* (Wallflower Press 2008).

**Cwynar, Chris, University of Wisconsin-Madison. “NFB.ca: The Digital Archive as National Place in the Virtual World”**

In January of 2009, the National Film Board of Canada/Office National du Film du Canada introduced its online viewing portal at NFB.ca/ONF.ca. This site is an interactive digital

archive of sorts, which allows users to consume more than 1500 NFB films along with a wealth of paratextual content. Its success raises a number of questions about the state and role of the archive in an era of increasing digitization and information accessibility in the virtual realm. In fact, NFB.ca seems to exemplify a trend wherein existing national mass media institutions are carving out spaces for their brands in this international context. In this case, the construction of a virtual NFB structure organized by ‘genre’, ‘decade’, ‘director’, and ‘keywords’ provides users with the means to experience the institution in a tangible fashion in a new context. Users can also write their own narratives of Canadian film through their interactions with the site, which has potential implications for the development of institutional and national film histories. The fact that these processes occur both in an international environment, and through a medium that actively promotes intertextual consumption and textual integration, further complicates this dynamic.

This paper addresses these issues through an examination of the manner in which this public archive functions, the ways in which the NFB speaks to Canadian and International users through this archive, the ways in which those users construct narratives about Canadian culture (and the NFB) through the archive’s contents and formal attributes, and the ways in which the site structures these endeavors. Finally, I consider the implications of NFB.ca for the institution itself and for Canadian film culture, and attempt to draw some preliminary conclusions about what this case study might suggest about the state of the archive in the digital era.

Christopher Cwynar is a Ph.D. student in Media and Cultural Studies at the University of Wisconsin-Madison.

### **Ehrlich, Matthew, University of Illinois. “Radio Utopia: Postwar Audio Documentary in the Public Interest”**

Documentaries enjoyed a brief heyday on American network radio just after World War II. This paper will discuss a new book-length study of those documentaries. Journalists and dramatists joined efforts to use radio to remake America and the world for the better. Edward R. Murrow helped form the CBS Documentary Unit, and similar units developed at the other networks. They produced programs advocating action on everything from juvenile delinquency, slums, and race relations to venereal disease, atomic energy, and arms control. For a time, their efforts were enabled by the commercial broadcasting industry, which was under pressure from the Federal Communications Commission to demonstrate that it was truly serving the public interest. The director of the CBS Documentary Unit declared the emergence of “a virtual Utopia for craftsmen who believe in radio’s usefulness as a social force.” By 1951, however, that utopia evaporated as radio gave way to television, the “good war” against fascism gave way to the Cold War against communism, and many of radio’s top “craftsmen” landed on the blacklist.

The study draws upon the NBC Company Records at the Wisconsin Center for Film & Theater Research in addition to the collected papers of several principal players in this era of documentary. It also draws upon original audio recordings, scripts, and notes culled from a number of other university archives, the CBS News Archives, the Paley Center for Media in Beverly Hills, California and in New York City, and various private collectors and online sites. The goal is to reveal how radio documentaries responded to the political, economic, and cultural upheaval of the era and how they highlighted what media scholar James Carey termed the enduring “moral and political ambiguities” of journalism and the American mass media.

Matthew C. Ehrlich is Professor of Journalism at the University of Illinois at Urbana-Champaign. His book *Radio Utopia: Postwar Audio Documentary in the Public Interest* will be

published by the University of Illinois Press. He also is author of the book *Journalism in the Movies*.

**Enticknap, Leo, University of Leeds. “Film Restoration: The Implications of Film Scholars' Misunderstanding of the Science”**

For almost three decades, film scholarship has traditionally struggled to understand the impact of technology on the creation, distribution and consumption of audiovisual media. This was the crux of Barry Salt's infamous 1992 critique of semiotics, psychoanalysis, structuralism and virtually every other approach to cultural theory and criticism that took as its central premise the notion that films can be regarded as self-contained 'texts', from which meaning can be decoded in isolation from the empirical context of their existence. Four years later, the successful peer review of Alan Sokal's widely publicised hoax article in *Social Text*, in which he argued that the law of gravity was a mere cultural convention that could be simply ignored by anyone who wished to, proved that humanities scholars' ignorance of science was alive and well.

In this paper I will argue that the rapid growth of computer-based technologies for representing and manipulating moving images, and specifically their use in archival media preservation and restoration, makes this an immediate professional and moral problem for the field. The catch-all adjective 'digital' is routinely applied indiscriminately and inaccurately by humanities scholars, who perpetuate damaging myths promoted by the IT and audio-visual industries (e.g. that data is able to be more reliably preserved than photochemical media, or that any copy of a digital media artefact is a lossless 'clone'), largely because they lack the engineering background needed to engage with such claims critically. Furthermore, unlike the scholarship of other cultural forms, notably fine art, music and literature, virtually no critical or historiographical method has emerged within film studies to define the object of restoration. Is it even possible to 'restore' audio-visual media at all, or can we only attempt to create an empirically informed reproduction of a past viewing or listening context? Drawing on the ongoing work in progress for my forthcoming book *Film Restoration: The Culture and Science of Audiovisual Heritage*, my paper will discuss some examples of prominent film scholars' misunderstanding of the technical issues in books, articles and media appearances in recent years. In conclusion, I will argue that the field has a responsibility to adopt a more empirically focused and scientifically informed approach to the study of a process which is likely to fundamental and irrevocable changes to the surviving corpus of what may come to be considered the defining recording medium of the last century.

Leo Enticknap is a university lecturer and former moving image archivist living in York, United Kingdom. Since 14 November 2006 I have worked for the Institute of Communications Studies as a lecturer in Cinema. My research and teaching interests focus on the political history of non-fiction film and television, the history of moving image technologies and the practice and ethics of archival film preservation and restoration.

**Fauquet, John-Stuart, University of Wisconsin-Madison. “The Genre Dilemma: Marc Blitzstein’s *Regina* and the History of American Musical Performance”**

Theatre historians have long overlooked the importance of musical theatre and opera in narratives of the American theatre. Whether because of bias against popular forms of entertainment or the musical's relationship to mass culture, the influence of these forms on the performance landscape as a whole has largely been ignored. The absence of musical theatre from narratives of American performance creates a history that ignores an art form that is

distinctly American. This paper focuses on one such piece of musical theatre written almost exactly halfway through the twentieth century, Marc Blitzstein's *Regina*. A study of the creation, production, and reception of this little known work serves to not only document a contentious moment in theatre history, but also cite Blitzstein's influence on the development of musical theatre and opera in the twentieth century as well as to open up the door to more scholarship on the influences these genres have had on performance in America as a whole. The paper traces the development of *Regina*, documents its critical reception, and places it in a larger context of twentieth century musical theatre and performance. Because *Regina* has rarely been written about, the paper makes extensive use of the the Marc Blitzstein papers found in the archives of the Wisconsin Center for Film and Theater Research (WCFTR). Because of my access to the WCFTR collection, the paper was able to portray a more complete picture of American performance history in the twentieth century.

John-Stuart Fauquet is a PhD Candidate in the department of Theatre and Drama at the University of Wisconsin - Madison. He is currently working on his dissertation examining paratheatrical performance in early twentieth century America, specifically focusing on vaudeville and variety acts produced by the Federal Theatre Project in the 1930s. He is also an accomplished actor and director, most recently having written and directed "Revolt of the Beavers" (an adaptation of an original Federal Theatre Project play) for UW's University Theatre last fall and directed "Man of La Mancha" for Strollers Theatre in Madison, WI this spring.

**Fauteux, Brian. Concordia University, Montreal. "From Closed-Circuit to the Internet: The Development of Campus Radio Broadcasting in Canada"**

In May 2008 the Community Radio Fund of Canada (CFRC) was created for the support and development of "not-for-profit, local radio," helping "community broadcasting reach its full potential as an independent, diverse, and accessible part of Canadian media." Funded by Astral Media, the CFRC is the result of a three-year partnership between Canada's largest community radio associations. Considering that community and campus radio stations have been broadcasting for decades, what factors have initiated the establishment of the fund at this time? This paper provides an overview of my upcoming dissertation project: the history of campus and campus-community radio in Canada, specifically, its development from closed-circuit systems to broadcasting on the FM band and online, considering technological, economic, and political changes that have shaped the Canadian broadcasting environment. I am interested in the relationships and tensions between campus radio broadcasting practices/operations and government broadcasting policy, as well as music programming on campus radio and music programming on other radio systems, namely commercial radio.

An additional goal of this research is to highlight ways that key terms and concepts are utilized to define positions/identities in broadcasting discourses throughout this development. Examples of key concepts include 'alternative,' 'community,' and 'independent.' How have these concepts been used by practitioners and advocates of campus radio, and how have they been deployed by policy-makers and commercial broadcasters? I intend to relate this research to contemporary broadcasting debates, including central issues such as spectrum scarcity and the review of campus radio policy that is taking place this year. In other words, how does the history of campus radio in Canada speak to its current place in the Canadian media environment, and our understanding of its social and cultural contributions?

Brian Fauteux is a Ph.D. Candidate in Communication at Concordia University, whose current research explores the development of Canadian campus and community radio

broadcasting, independent music production and distribution, alternative media, and the intersection of popular music and cinema.

**Fickers, Andreas, Maastricht University. “Conservative Revolutions? Historicising Processes of Remediation”**

Processes of cultural change and technological innovation in the field of media tend to be peppered by rhetoric of the revolutionary and the new. In taking a distanced historical view on the recurring narrative patterns used to describe the “new” and the “old” in these processes of transformation, this paper takes a *longue durée* perspective on the “new media” discourse by discussing the fruitfulness of the remediation concept for a historical perspective. The diachronic comparison of some key moments of emerging media technologies will serve as historical frame for a critical reflection on innovation processes in the field of cultural technologies and industries.

In addition to the “horizontal” or chronological perspective on processes of media change, the paper also aims at problematizing the structural, aesthetic, prosopographic and discursive dimensions of intermedial comparisons at a specific moment of time (vertical perspective). In combining these to analytical axes, this paper aims at critically reflecting the analytical potential of the concept of remediation for an integral media.

**Andreas Fickers** is Associate Professor for Comparative Media History in the Faculty of Arts and Social Sciences, Maastricht University. He is President of the German Association for the History of Medicine, Science and Technology.

**Garner, Ken, Glasgow Caledonian University. “Ripping the Pith from the Peel: Institutional versus internet cultures of archiving popular music radio - The case of BBC Radio 1’s John Peel Show”**

The BBC’s policies on the processes and purposes of archiving its popular music radio programming have evolved dramatically over the past decade. Although long gone is the era when almost all live original studio sessions were wiped (in the interests of efficient recycling of tape), networks like the national pop station BBC Radio 1 have moved rapidly: from the introduction of CD-burning of every show at the moment of broadcast from 1997 and the digitization of its entire surviving concert and session archive between 1998-2001; through the launch of a digital radio network, BBC 6 Music, designed to feature the archive, in 2002, and deals for licensing for commercial release relevant recordings with major record labels 2005-2007; to its announcement in 2008 that its commercial arm, BBC Worldwide, was planning an internet music download/streaming service based on its ongoing and archive recordings.

But something else has been going on simultaneously outside the corporation. Since the death of BBC Radio 1 DJ John Peel in 2004 a world-wide network of his listeners has come together to collect, digitize and re-assemble thousands of hours of his shows dating back to 1967 from off-air tapes, developing shared principles and technical standards through social media. This alternative online archive is discovering, documenting and preserving much material – such as complete show recordings – never kept by the BBC.

Based on new interviews with both senior figures in BBC archiving past and present, and members of the social media networks engaged in ripping listeners’ off-air tapes, this paper will aim to explore what these archiving cultures have in common and where they differ: in purpose, principles and process. The resulting case study of these two Peel archives - official and

inaccessible, unofficial and public - may suggest growing tensions for popular broadcast archiving in the online age.

Ken Garner is a Senior Lecturer at Glasgow Caledonian University. His most recent book is *The Peel Sessions* (Random House/BBC, 2007). He has worked full-time in London and Scotland as a media, arts, business and financial journalist, reporter and editor, and has been freelance since 1986. From 1997-2002 he was radio critic of the *Sunday Express*.

### **Graber, Dean “The Indian Occupation of Alcatraz Island and its 40-year Arc of Media Activism: 1969 and 2009”**

This study uses comparative historical methods to examine the citizen-led radio activism that occurred during the American Indian occupation of Alcatraz in November 1969, and the digital media projects that centered around the 40<sup>th</sup> anniversary of the occupation in November 2009. On Nov. 20, 1969, some 89 American Indian college students seized Alcatraz Island in the name of “Indians of All Tribes” and held it for 19 months and nine days until June 11, 1971. Communication links to San Francisco Bay, Washington, D.C., and beyond were essential, and the occupiers worked with media on a number of levels, interacting frequently with mainstream news organizations and producing media of their own, such as “Radio Free Alcatraz” broadcast over Pacifica Radio, and the *Indians of All Tribes Newsletter*. These media, like those employed by other social movements of the time, presented unfiltered accounts of the Indians’ reasons for occupying “The Rock” and the objectives of the occupation.

Such accounts differed from mainstream media’s coverage, which often ridiculed and trivialized the Indians’ actions. When the occupation took place in 1969, it represented a bold act played out on a public stage on the centerpiece of San Francisco Bay. Forty years later, the participation of 3,500 people in a sunrise ceremony on Alcatraz Island suggests that the occupation remains highly relevant to contemporary movements that are seeking the same basic rights of citizenship as those that mobilized activists in 1969. Media activism, including the production of media texts, remains central to such movements. This paper examines both the 1969 radio broadcasts of Radio Free Alcatraz, and the 2008 podcast “Radio Free Alcatraz,” produced by media activists a generation later, as a case that illustrates broader patterns of cross-generational activism. It analyzes the convergences and divergences between the elder and younger generations, the fusion of old and new forms of collective action, and the mixture of pre- and post-digital media technologies.

### **Hain, Mark, Indiana University. “Resurrecting the Vamp: Cinema’s Loss and New Media’s Finding of Theda Bara”**

While the Internet has significantly altered the availability and uses of information, predictions that more interactive new media would subsume older media forms haven’t come to pass. Rather, “old” and new media interact in ever more complex ways, with the newer technology altering the contextual and discursive parameters, and thus the meaning, of older media. My paper will examine fan-created “tribute” video collages constructed from film clips and still images of the 1910s film star Theda Bara. The circulation of such materials enables a continued, if radically altered, presence for Bara in cultural memory, made all the more significant in that only a small fraction of Bara’s films survive. What does survive, however, are hundreds of still images, which have made the digital leap from the archives and libraries that have preserved them, to gain reinvigorated life via their online accessibility.



I use my examination of these video collages to argue that media consumers have the ability and the desire to act as “amateur” archivists, thereby taking a more active role both in preserving cultural heritage and in repurposing cultural artifacts. While acknowledging the dire problem of film loss, I will also argue that such loss has actually allowed fans richer possibilities for appropriation and interactivity, heightening the impulse to use available artifacts to create fan-produced texts, modifying the relationship between consumer and mass media in unexpected ways. With no original text to compare them to, fans’ assessments, interpretations, and productions exist in a state beyond “correct” or “incorrect,” “resistant” or “compliant,” but rather as culturally significant artifacts in themselves. I will emphasize the significance of this in analyzing how Bara’s star image has been appropriated, particularly in the Goth subculture, as an empowering model of anti-hegemonic femininity.

Mark Hain is a PhD candidate in Film and American Studies at Indiana University. Publications include "Explicit Ambiguity: Hitchcockian Criticism, Sexuality, and the Films of François Ozon" (*Quarterly Review of Film and Video*, May 2007) and an essay on Theda Bara and “race suicide” in *Early Cinema and the “National”*.

**Haralovich, Mary Beth, University of Arizona. “film history with television history: weaving together the strands & listening to the pauses”**

Widescreen color stereophonic. 12-inch screen black and white monophonic. In the mid-20<sup>th</sup> century, film and television are very different from each other. Yet, they are related strands of entertainment and their histories are intertwined.

This paper examines the mid-20<sup>th</sup> century conjuncture where film history and television history weave together.

The paper emerges from the process of designing an undergraduate survey course in film and television history “to mid-20<sup>th</sup> century.” Integrating film history and television history presents historiography questions and challenges.

The survey history course ends at “mid 20<sup>th</sup> century” where we pause in the long duree to examine this conjuncture. As we wrap up this history, we discover that the concepts that define early film apply as well to early television, despite their very different conditions of production, aesthetics, and reception.

Mary Beth Haralovich is Professor in the School of Theatre, Film and Television at the University of Arizona in Tucson. Her essays on television include popular appeal of *Magnum*, *p.i.*, geo-politics of civil rights in *I Spy*, third wave feminism in *Mad Men*, and a social history of home life in the 1950s suburban family comedy. Haralovich is a founder and Board Member of Console-ing Passions.

**Helmets, Maike, Bournemouth University. “Film Sound during the late Weimar Republic”**

The political developments in Germany during the Weimar Republic are associated with a polarisation of political affiliations. The rising left, influenced and buoyed up by the Russian example of revolutionary change, saw itself pitted against the stagnating economics of the centre parties. At the other end of the political spectrum, the diverse factions of the right converged through increasingly traditionalist and nationalistic ideologies, and gained strength through growing financial support of the capitalist establishment. Bearing this political backdrop in mind, the period of the Weimar Republic is also associated with remarkable artistic

developments, and Film as the *arriviste* art form of the day is seen as the central exemplar of creative expression.

At the same time as 1920s German Film was exploring new visual boundaries, technological advances introduced the concept of sound for moving images towards the end of the decade.

This paper will discuss:

- whether the films of the left (Nero, Prometheus) had fundamentally different filmic ambitions in terms of mise-en-scene /production design *which also manifested itself in a distinctly different approach to SOUND* compared to the films of the conservative establishment (notably UFA post Metropolis / i.e. Hugenberg takeover);
- whether sound film was exploited by political factions to manipulate public perception of global, economic and nationalist issues;
- whether the development of sound film in Weimar is emblematic of an increasingly polarized society.

**Hilmes, Michele, University of Wisconsin-Madison. See Sterling, Christopher.**

**Horwitz, Jonah, University of Wisconsin-Madison. "The Aesthetics of Live Anthology Drama, 1948–58"**

This paper analyzes the aesthetics of American live-television anthology drama from the late 1940s through the 1950s. I focus on two of the most prominent anthologies, NBC's *Philco Television Playhouse* (1948–55) and CBS's *Studio One* (1948–58). My analysis traces the historical development of a unique style of cinematography, editing, sound, set design, and performance in the anthology format. I go on to compare the styles cultivated by the different programs (and networks).

I argue that as audiences and budgets grew, these anthology dramas moved from a *découpage* defined by a shallow playing space, frontal staging, and simple editing patterns to one that favored deep sets, deep staging, elaborate camera movement, and long takes. The model of Orson Welles was crucial to these New York-based productions as they sought to develop a "sophisticated" stylistics within the unforgiving exigencies of live television. At the same time, the model of radio drama, so important at the shows' inception, began to wane. However, anthology series differed in the degree to which they sought to showcase the virtuosity of their production crews and technological apparatus. Many NBC anthology dramas remained tied to a conception of live drama that placed style at the service of the well-told story, while CBS dramas moved increasingly toward a reflexive aesthetic that self-consciously tested the limits of the format.

The WCFTR's extensive kinescope collection, particularly its robust *Philco* holdings, permits a fine-grained look at the year-by-year (often month-by-month) changes in the style of these programs. Such analysis will shed light on the relationships between film and a developing televisual aesthetic in the 1950s.

Jonah Horwitz is a Ph.D. candidate in the Department of Communication Arts, University of Wisconsin-Madison.

**Hunter, Robert E., University of Illinois-Chicago.**

For four weeks in July 1950, the National Broadcasting Company reexamined a subject of national importance that had once dominated the airwaves just a few years before. The issue

was atomic energy, which had been heavily debated following Hiroshima. Radio had played a major role in the nuclear discourse of 1945-1947, but shifted its attention elsewhere once national policy seemed set. The Soviet A-bomb of August 1949, President Truman's decision to build a hydrogen bomb, and the Korean War only exacerbated Americans' sense that the country was under siege. This was the environment in which NBC developed *The Quick and the Dead*, which it touted as "one of the finest things that radio has done since World War II."

"No dull, dreary scientific thesis on atomic energy," *Quick* represented a major network effort, one that "undertook the task of translating the story of the atomic bomb into simple, understandable language that every child or adult can absorb." To accomplish this, writer Fred Friendly imagined "a veritable detective story" starring Bob Hope and a cavalcade of historic and scientific figures to explain "the history and future of the atom and H-bombs." The supposed goal was an informed public that participated in national nuclear decisions.

NBC praised its own "courageous decision" in airing the subject, which it saw validated by an "amazing" public reaction that later led to an RCA Victor album release. With hindsight, however, this assessment appears simplistic. Did the program truly ask "searching questions about the use of atomic energy?" Was the popular response proof of the broadcast's brilliance, a display of star power, or an indication of how starved the public was for serious treatments of atomic affairs? What does *The Quick and the Dead* reveal about postwar radio's state, particularly when covering issues of national security?

ROBERT E. HUNTER earned his B.A. and M.A. from Ohio University and his Ph.D. from the University of Illinois at Chicago. A twentieth-century U.S. political historian, Dr. Hunter's other interests include American popular culture, diplomatic and military history, and the history of technology.

### **Jackson, Josh, University of Wisconsin-Madison. "YouTube and the User-Generated Online Archive"**

It seems natural to identify Google-owned YouTube as a massive, rapidly expanding, and highly adaptable public archive providing two services for users: a) a site in which you can "broadcast yourself" by posting home videos, webcam footage, or other life caching, user-created expressions of vernacular culture, and b) as a preservation storehouse for media texts—music videos, television episodes, film excerpts, TV advertisements, etc. The latter, though not always copyright legal, remains an important component of YouTube as a resource and memory bank for the long-tail of popular culture. For those of us with access to internet broadband, YouTube can be an important part of the process of expressing and revisiting our everyday lives, identities, and interests, allowing users to participate in uploading, annotating, borrowing from, expanding upon, and sharing texts.

It would be a mistake to uncritically celebrate YouTube as an archive, however, for a number of reasons. First, issues of authorship, fair use, and copyright remain contentious and unresolved for the site. Second, YouTube's value as an archive is diminished because of its limited video size and resolution quality. Finally, it's still in the midst of attempting to realize a stable and successful business model, one that may have the potential to restrict or eliminate the diversity of the material available. Thus, while YouTube is currently largely open for users to contribute, there's no guarantee that its relative freedom will remain in a form accepting to both autobiographical and archival video storage and display.

Josh David Jackson is a Ph.D. candidate here in the Media and Cultural Studies area of the University of Wisconsin-Madison's Communication Arts department. His research focuses on the cultural and industrial impact of the internet--and particularly web video--on media production and consumption practices.

**Jacobs, Jason, Griffith University, Queensland. “Rod Serling, Alvin Rakoff and television drama in the late 1950s”**

This paper will consider the international relationship between two significant figures in television drama during the late 1950s as a way of exploring the consequences of the patterning of archival information for our understanding of creative aspiration. Although he is now primarily remembered for his creation of *The Twilight Zone*, Rod Serling's broadcast drama output during the 1950s was vast, and by the end of that decade he had written a string of highly successful single plays for US television, winning the Emmy for television drama three times in a row (for 'Patterns', 'The Comedian' and 'Requiem for a Heavyweight'). In the UK Alvin Rakoff, a Canadian, joined the BBC in the early 1950s and there became interested in Serling's US work, so much so that they struck up a correspondence and Rakoff eventually adapted and directed a number of Serling's US scripts for UK television. This paper will concentrate on various instances of that collaboration in order to examine the ways in which archival documentation - in this case a mixture of records from the State Historical Society at the University of Wisconsin-Madison, the BBC Written Archives, and an interview with Rakoff himself - limits and enables the various claims scholars can make about the aesthetic ambition of television drama.

Jason Jacobs is Senior Lecturer in the School of Film, Media and Cultural Studies, Griffith University, Queensland, and is author of *The Intimate Screen: Early British Television Drama* (2000) as well as *Body Trauma TV: The New Hospital Dramas* (2008).

**Johnson, Derek University of North Texas. “‘Labors of Love’: Experimentations with Licensed Creativity in the Classic Network Era”**

Contemporary television production has been framed as a “transmediated” process where unified creative management newly extends beyond television to comics, games, and online media (Jenkins; Mann; Gray). Such claims often juxtapose emerging production models to previous licensing practices in which television properties migrated contractually to other media, yet produced work disconnected from, disavowed by, and distasteful compared to the legitimate creativity of television producers. This paper challenges those assumptions by historicizing the role of licensed creativity in television production, arguing that extant relationships among producers, executives, and licensees at the height of the network era had already reconfigured television authorship to operate across media.

To make that intervention, this paper mobilizes archival collections and reconstructs creative management practices in 1960s network television. Production memos from the Gene Roddenberry Papers evince how creators of the NBC series *Star Trek*—and Desilu studio executives overseeing them—integrated licensing into day-to-day production operations. As a supplement, NBC Records document how network executives may have conceived programming generally in licensing terms. Analysis of these historical traces uncovers first how producers opened space for licensees within the creative process of television production. Second, this evidence shows how executives reordered creative hierarchies and compelled direct producer oversight of licensed creativity as a “labor of love.” Lastly, this study shows how licensees

managed these hierarchies to create from the televisual margins. Overall, this paper calls needed attention to licensing as a significant practice through which television authorship has been historically negotiated and imagined.

Derek Johnson is an Assistant Professor in the Radio, Television, and Film Department at the University of North Texas. He received his PhD from the Media and Cultural Studies program at the University of Wisconsin. He is currently working on a book manuscript exploring creative collaboration in the media franchise.

**Keating, Patrick, Trinity University. "James Wong Howe at Warner Bros."**

In my book on Hollywood lighting, I examined Hollywood cinematographers as a group, working together to articulate principles that could guide the development of their art. Of course, the situation was always more complex than that. Within the group, some cinematographers worked to create individual styles that could push the boundaries of the group norms. Meanwhile, even the most idiosyncratic cinematographers had to fulfill the mandates of the studios that employed them - mandates that could vary from studio to studio. In this presentation, I propose to examine these nuances more closely by doing a case study of the work of one particular cinematographer at one specific studio: namely, James Wong Howe's work while he was employed at Warner Bros. Howe presents a good subject for this case study for several reasons.

First, the fact that he had already worked at MGM for many years allows us to compare his work at the two studios. Second, Howe had very specific ideas about the art of cinematography, ideas that we can find in a number of published articles, many of which appeared during his Warner Bros. period. Third, a close analysis of Howe's work at Warners can be enriched by the study of archival materials - the WCFTR holds prints of most Warner Bros. films, along with various screenplays; the Warner Bros. Archives at USC contain memos and other documents about the films; and Howe's own papers are available at the Margaret Herrick Library in Los Angeles. Having done research at all three of these institutions, I should be in a good position to synthesize information found in a variety of sources, thereby presenting a more complete picture of the relationship between the cinematographer and the studio.

Patrick Keating is an Assistant Professor in the Department of Communication at Trinity University, where he teaches courses in film and media studies. He is the author of *Hollywood Lighting from the Silent Era to Film Noir*, which is based on his dissertation from the University of Wisconsin.

**Kirkpatrick, Bill, Denison University. "Getting the Local Under Control: National-Local Tensions in U.S. Network Radio of the 1930s"**

In U.S. broadcast history, it is commonplace to think of media corporations as relatively (though not entirely) unified entities, and to treat "national" and "local" media as relatively discrete cultural and economic systems. The reality is, of course, more complicated than that, as demonstrated by a study of network operations in the 1930s. NBC and CBS were primarily in the business of extending "national" radio throughout the country but continually found themselves challenged internally and externally by the "local": local economies, local cultures, local politics, and local desires. The result was that national broadcasters simultaneously participated in and sought to suppress local structures and discourses—a dialectic that resulted not in separate things called "national" and "local" radio, but rather a decade-long effort to "get

the local under control," that is, to structurally and culturally integrate the local into a profitable, efficient, and corporatized national system.

Drawing predominantly on the NBC papers at the Wisconsin Historical Society, this paper explores that process of network management. Specifically, I argue that the networks' task of getting the local under control consisted of several distinct sub-projects, including optimizing contracts with affiliates in order to reconfigure the economic and political incentives that favored local over national programming; confronting administrative challenges to running efficient and centralized national operations, a task complicated by the fact that the networks themselves—through their O&Os—were also in the business of local radio; and the larger problem of defending and extending the idea and reality of commercial national radio itself, which meant both containing objections and suppressing alternatives to this system. Together, such strategies helped the networks negotiate local-national tensions within both their own industry and the country at large.

Bill Kirkpatrick is Assistant Professor of Media Studies in the Communication Department at Denison University. Publications include articles in *Radio Journal*, the *Journal of the Society for American Music*, the *Journal of Popular Culture*, and several anthologies, and he is currently working on a book project about localism in American media. Research interests include U.S. broadcast history, cultural approaches to media policy, and media and disability.

### **Konieczna, Magda, University of Wisconsin-Madison. "Out of Our Pocket: Canadians debate the merits of public broadcasting, 1928-1932"**

The global economic crisis has brought to the forefront deep and permanent changes in the news industry. Each element in the traditional funding triumvirate – readers, corporate advertisers and, in the case of newspapers, classified advertisements – is being eroded by changes in technology and in civic participation. Many scholars argue that the traditional funding model cannot survive and alternative models are needed. These alternatives include nonprofits, government or endowment funded news, and a return to pre-internet subscription models.

I examine the discussion around one of these models – government funded news – in Canada. In the 1930s, the Canadian government started a taxpayer-funded public radio network, which later became the Canadian Broadcasting Corporation. In the prior decade, Canadians participated in an intense discussion about whether taxpayers should play a role in funding media. My paper analyzes the public's appetite for government-funded news by examining those conversations through newspaper articles, commission notes and government reports. What did Canadians believe such a broadcaster would achieve that commercial stations, which already existed at the time, could not? What opposing arguments were advanced?

My analysis reveals that in Canada in the 1920s and 1930s, questions of quality of journalism were rarely raised. Instead, those who argued for a government-funded news corporation were interested primarily in ensuring each Canadian had access to radio coverage, and blocking out American broadcasts that were seen as diluting Canadian culture. In short, government involvement in radio was seen as a mode of forging national identity or building a national community, and not of ensuring good journalism. This finding, that the publicly-perceived purpose of public broadcasting was to promote group cohesion and culture, supports the case for government funding of news media.

I am a first-year PhD student at the School of Journalism and Mass Communication, University of Wisconsin. My research interests include political economy and media economics,

and it is from this perspective that I am studying government-funded news. Prior to coming to UW, I worked as a print journalist in Canada for five years.

**Levine, Elana, University of Wisconsin-Milwaukee. “Seeing the *Light*: Transitioning daytime serials from radio to television”**

On June 30, 1952, listeners of CBS Radio’s daytime serial, *The Guiding Light*, had their first chance to see the characters they had long envisioned when the program began to air on CBS Television. The process of televising *The Guiding Light* and a number of other serials presented a unique test to their writers, producers, and performers, many of whom continued the radio versions of their shows while forging into the new medium. As a radio genre that inspired an intense relationship between program and listener, the daytime serial had much to lose in its reconfiguration as a visual as well as an aural storyteller.

This paper examines the transition of radio serials to television in the late 1940s and early 1950s, and grapples with the challenges the creators of these programs faced as they began to translate the aural into the audio-visual. In the early attempts at TV serials, creators had to negotiate matters of narrative, performance, mise-en-scene, and shot selection, finding a way to make visual features assist the storytelling previously accomplished solely through aural means. At the same time, they had to face the ways in which a television broadcast might endanger the secure place of serials in the lives of their audience, given the potential disruption to housewives’ work that television posed. Drawing on archival documentation in the collections of serial creator Irna Phillips and producer Procter & Gamble, as well as analyzing a few surviving broadcasts, I argue that the process of bringing daytime serials to television demonstrates the challenges faced by an industry and a culture seeking to displace one medium with another and exposes the particular tensions around gender and domesticity that helped to make this such a fraught transition.

Elana Levine is Associate Professor in the Department of Journalism and Mass Communication at the University of Wisconsin-Milwaukee. She is the author of *Wallowing in Sex: The New Sexual Culture of 1970s American Television* (Duke, 2007) and co-editor of *Undead TV: Essays on Buffy the Vampire Slayer* (Duke, 2007).

**Lindner, Josef, Michael Pogorzelski, and Heather Linville, Academy Film Archive. “Workshop: Newly Restored Rarities from the Academy Film Archive”**

As alumni of the University of Wisconsin-Madison, we would like to present a panel on film preservation, focusing on three collections at the Academy Film Archive. The Academy War Film collection was used by Hollywood film makers as research material during WWII; though many of the films exist in other archives, our nitrate prints are often the best surviving material, prompting a recent preservation effort. The Archive is now preserving silent films from our collection of 28mm prints, donated by the actor and collector George Beranger.

Michael Pogorzelski earned both his BA and MFA from the Communication Arts Department in 1994 and 1996. His volunteer work at the WCTFR as both an undergrad and graduate student forms the basis for his ongoing career in film archives. He was hired at the Academy Film Archive in 1996 and named Director of the AFA in 2000, a position he currently holds.

Josef Lindner also graduated from the U. W. Communication Arts department in 1994, and received his M.A. in 1996. He has worked for the Academy Film Archive since 1998, and became the Preservation Officer in 2003.

Heather Linville graduated from the U.W. Madison Department of Library Sciences in 2002, and in 2003 completed a certificate in Film Preservation from the L. Jeffrey Selznick School of Film Preservation at the George Eastman House in Rochester, New York. She has been a Film Preservationist at the Academy Film Archive since 2003.

**Linville, Heather, Academy Film Archive. See Lindner, Josef.**

**Long, Derek, University of Wisconsin-Madison. “A Great Guy with Something to Sing About: James Cagney, Star Authorship, and Grand National Pictures”**

In 1936, James Cagney walked off the Warner Bros. lot to pursue independent production with Grand National Pictures, one of the small production companies collectively known as “Poverty Row.” While at Grand National, Cagney made two films: *Great Guy* and *Something to Sing About*. Both films were commercially and critically unsuccessful and led to Cagney’s return to Warners in 1937. Using evidence from industry trade discourse, textual analysis of both films, and theories of star authorship posited by Richard Dyer and Patrick McGilligan, this paper will argue that Cagney’s brief stint at Grand National offers a case study in star authorship and the various ways in which it might be revealed.

In *Stars*, Richard Dyer argues that “the study of stars as themselves authors belongs essentially to the study of the Hollywood production situation” (152), and I will argue that the specific production situation that characterized Cagney’s relationship with Grand National allows the star’s authorship to be more clearly codified by a combination of historical and textual evidence. Cagney, as one of the biggest stars in Hollywood in 1936, offered an economic opportunity for the marginalized Grand National that is difficult to understate, and the small studio accordingly gave him producer status and story selection privileges. An examination of trade discourse further reveals that Cagney self-consciously manipulated his own star image for the purposes of promoting his films, a manipulation thrown into relief by the absence of a major studio’s publicity unit. Cagney’s authorial impulse is further evident in the films themselves, in which the star simultaneously satisfied established audience expectations of the Cagney “genre” and consciously moved away from the misogyny and violence that had characterized his star image at Warners in the early 1930s.

Derek Long holds a BA in History from Middlebury College (2008) and an MA in Film Studies from Emory University (2010). His master's thesis examined the industrial history of the Poverty Row studio Majestic Pictures (1930-1935). He starts graduate work with the University of Wisconsin-Madison's Communication Arts (Film) department this fall.

**Long, Paul, Birmingham City University. “Inscribing the work of Philip Donnellan into documentary and other histories”**

Reflecting on obscured aspects of documentary history, Michael Chanan notes a ‘particular kind of historical unfolding’ in which influential films get forgotten, falling out of circulation and leading to the absence of the kind of canon one finds in other artistic fields. He argues that this effect was exacerbated by the coming of television whereupon documentary became ‘part of the evanescent flow of programmes, as ephemeral as journalism and again rapidly disappearing into the big black hole of the archives, from which very few are now beginning, very selectively, to emerge’ (Michael Chanan). Among the British filmmakers lost in this way he numbers the BBC’s Dennis Mitchell and Philip Donnellan.



Donnellan's incomplete and uncatalogued archive is held at the City of Birmingham Archives, UK. This deposit represents a considerable set of materials for accessing and assessing, amongst other things: the development of television documentary; a particular period in the history of BBC broadcasting; post-war social history and, above all perhaps, Donnellan's neglected status and individuality as a film artist.

At the time of writing I am leading a project to explore this resource, funded by one of the UK's regional screen agencies under the auspices of its 'Digital Film Archive Fund'. This fund seeks to galvanize access to audio-visual archives under the broad themes of 'home' and 'citizenship'. This welcome support also indicates the instrumentalism that guides the way in which money can be accessed for the preservation and use of this archive, highlighting perennial issues for any scholar and media archivist.

This paper is an attempt to consider the nature of where Donnellan's practice and oeuvre sit in histories of broadcasting, of how to make sense of these in relation to an avowed commitment to inscribe his work in a wider consciousness and the contemporary politics of archives in general and the media archive in particular.

Paul Long is Senior Lecturer in Media and Cultural Theory in the Birmingham School of Media at Birmingham City University. His research interests encompass the creative and cultural industries, popular music culture, media histories and archiving. He is the author of "'Only in the Common People': the Aesthetics of Class in Post-War Britain" (CSP, 2008) and "Media Studies: Texts, Production and Context" (Pearson, 2009, with Tim Wall, BCU). He is currently overseeing the development of the archive of the BBC documentarist.

### **MacLennan, Anne, York Univeristy. "Interrogating the Archive: Everyday Early Canadian Radio"**

Canadian radio developed privately and independently in the 1920s. In 1928 the Aird Commission's report recommended a strong, exclusive role for a national, public radio system. The report provided the catalyst for the five commissions that investigated radio during the 1930s. Thus the standard for the investigation of Canadian radio naturally rested on a strong foundation of policy documents, two broadcasting acts and all the commission reports in the course of a decade. The archival collections and historical investigations of early radio quite justifiably rely on these sources and investigate this period concerned with the creation of an official role for a national network.

This work interrogates the initial use of the archival collections to discover radio's everyday role in Canadian lives rather than maintaining the focus on the official. Radio by its very nature is an aural medium, not lending itself to the production of the traditional paper documents that form the basis of many archival collections. Early radio broadcasters valued the immediacy of radio. Live shows were valued over taped show, so shows were rarely taped. Those deemed to be of lasting historical significance such as a Christmas address by the King would be taped but the everyday world of radio disappeared quite literally into or "over the air". To discover the everyday, in my own research I conducted a content analysis of the newspaper listings of radio programs, read radio columns and followed up with interviews of remaining audience members. This has followed full circle to a re-interrogation of the archives. Armed with a wider knowledge of the everyday radio a new look at the aspects of radio unrelated to policy provide the basis for a new examination of everyday radio contrary to the standard organization of radio archival material.

Anne MacLennan is an assistant professor in the Department of Communication Studies at York University and the York-Ryerson Joint Graduate Program in Communication & Culture. She is a media historian whose research focuses primarily on Canadian radio programming and audiences during the 1930s.

**McAvoy, Mary, University of Wisconsin-Madison. “Experiments in Democracy: *Abe Lincoln*, Dollar-Top Tickets, and the Recruitment of Young Audiences in Professional Theatre after the Federal Theatre Project”**

Through an investigation of young theatre audiences in the United States in the late 1930s at the Wisconsin Center for Film and Theatre Research, I uncovered documents related to The Playwrights Producing Company’s production of Robert E. Sherwood’s 1938 Pulitzer-prize winning play, *Abe Lincoln in Illinois (ALII)*. After an incredibly successful run at the Plymouth Theatre in 1938, The Playwrights Company selected *ALII* for the first play produced as part of the Popular Price Campaign (PPC) experiment, an initiative designed to drastically lower ticket prices of “highly successful” Broadway plays in order to attract a broader cross-section of New York City’s residents. The PPC experiment not only reflected anxieties over theatre’s future after the controversial demise of the FTP, but also spoke to the ways in which professional theatre in New York City negotiated the economic and ideological realities of the United States’ theatrical landscape post-FTP.

The FTP’s theatre-for-all ideologies challenged professional theatre to reconsider performance paradigms, and through these experiments, the previously untapped school group emerged as a viable audience for professional theatre. Since little previous scholarship exists in regards to the topic of young people attending professional theatre, let alone school audiences at commercial performances, for this research, I provide a deep reading of archival documents associated with The Playwrights’ Company’s Popular Price Campaign for *ALII* to produce a case study of one commercial theatre’s process of engaging young audiences for their production.

Mary McAvoy is second-year doctoral student in the Theatre Research department at the University of Wisconsin-Madison where she specializes in Theatre for Youth. Mary has presented research at national conferences for The American Alliance of Theatre and Education and American Society of Theatre Research.

**Anthony McKenna and Andrew Spicer, University of the West of England. “The Creative Producer: Michael Klinger”**

This paper argues that it is the producer who plays the central creative role in film-making, despite having been marginalised within Film Studies that has privileged the director’s role. However, the producer is often the one person involved in the making of a film in its entirety, from its inception through to its exhibition and promotion. Focussing on the producer’s role, therefore, can help to understand films as complex (and collaborative) creative processes rather than simply as ‘texts’.

These arguments will be substantiated through detailed consideration of the work of the British producer Michael Klinger, who made 32 films between 1960 and 1980. Klinger’s creative ‘genius’ was to straddle the normally separate spheres of the internationalist action-adventure film (notably *Gold*, 1974), the medium-budget crime thriller (e.g. *Get Carter*, 1970), exploitation cinema (from *Naked as Nature Intended*, 1961 through to the ‘Confessions Of’ series, 1974-76), and the art-house film: Klinger produced Polanski’s *Repulsion* (1965) and *Cul-de-sac* (1966), and Chabrol’s *Les liens de sang* (*Blood Relatives*, 1975). Through the range of his

productions, Klinger became the most successful independent British film-maker during the 1970s, but has not received any critical attention, typical of the conventional neglect of producers.

In making the case for Klinger's creative authorship, the paper will draw extensively on the Michael Klinger Papers, an archive housed at the University of the West of England, which contains information about aspects of film production not normally available for inspection and analysis, including itemised production costs, film grosses, distribution rights, company profit and loss accounts, annotated draft screenplays and extensive correspondence with various personnel, companies (including American studios), and institutions. The paper will seek to demonstrate that it is only through the use of archive material that the normally invisible role of the producer can be examined and understood.

Andrew Spicer has published extensively on British cinema including *Typical Men* (2003) and *Sydney Box* (2006) and is on the editorial board of the *Journal of British Cinema and Television*. Anthony McKenna's PhD was on Joseph E. Levine. They are working on a joint research project to catalogue and interpret the Klinger archive.

### **Melnick, Ross, University of California-Los Angeles. "Dropped Call: AT&T and WEAF's Ill-Advised Censorship of "Roxy and His Gang"**

WHS' National Broadcasting Company Records include memoranda (and articles) that outline a crucial early battle over control of the public airwaves between Western Electric's radio station, WEAF, and broadcaster Samuel "Roxy" Rothafel in 1925. Their contentious battle over free speech spawned a national debate and campaign against the station and its parent company, AT&T, and demonstrated the power radio stars already exerted within a commercial broadcasting system.

AT&T's censorship, Michele Hilmes notes in *Radio Voices*, was due to Roxy's growing popularity and the possibility that his on-air personality had begun to overwhelm WEAF. Documents in the NBC records and articles from newspapers nationwide corroborate this analysis and suggest an additional reason why AT&T forced Roxy to alter his style: an extreme culture clash between high brow executives and the folksy, Minnesota-raised, Jewish Roxy. His Sunday night broadcasts and secular benediction, "Good night, pleasant dreams, God bless you," also upset some Catholics who publicly objected to his sign off and chatty banter.

Roxy was forced to conform to the stilted WEAF style, but he waged an on and off-air battle that led to protests by sympathetic Protestant clergy and by innumerable newspapers nationwide who perceived AT&T's actions as an ominous sign for free speech. Roxy, the former marine and World War I propagandist, was also a favorite of Calvin Coolidge and other Washington politicians and Congress was reportedly set to investigate AT&T's actions until the company reversed its policy after a deluge of angry letters and public admonishments.

"Dropped Call" examines the importance of the NBC collection in researching the Roxy phenomenon and this clash with AT&T. Rothafel left behind virtually no institutional archives or personal papers and the NBC Records therefore provide an invaluable resource for understanding this early contest between radio providers, public officials, and private listeners.

Ross Melnick is a lecturer at UCLA. His work has been published in *Film History* and *The Moving Image* and he is the co-author of *Cinema Treasures* (2004). His 2009 dissertation, *Roxy and His Gang: Silent Film Exhibition and the Birth of Media Convergence*, examines Roxy's broadcasting and film exhibition career.

**Meyers, Cynthia B., College of Mount Saint Vincent. “BBDO and US Steel on Radio and Television, 1948-52: The Problems of Sponsorship, New Media, and the Communist Threat”**

The period 1948 to 1954 was a disorienting time for the broadcasting industry and the advertising industry that helped support it. Few were aware that the well-established means of doing business, such as single sponsorship, live NY-based programming, and advertising agency production of programs, would not fully survive the transition from the radio era to the television era. Networks, advertisers, and advertising agencies were forced to experiment, improvise, and jockey for advantage in a rapidly changing media environment.

As a case study of this period I propose analyzing materials from the Bruce Barton Papers at the Wisconsin Historical Society. Barton helped found the advertising agency Batten Barton Durstine & Osborn. US Steel was one of BBDO’s most important clients. During this period, BBDO helped US Steel manage labor unrest and negative public perceptions. BBDO oversaw US Steel’s sponsorship of a radio program featuring a well-known theater company performing quality plays, *Theatre Guild on the Air*. However, BBDO and US Steel struggled with how to transition the program from radio to television. Moreover, as concerns grew that Communists were attempting to infiltrate programs and subvert them, advertising agencies in charge of the programming sought to satisfy clients and audiences that only “loyal Americans” staffed their programs. The Barton Papers include memos discussing how to “protect the advertiser’s interest” by avoiding “the use of people who could be questioned” (B. Duffy to J. MacDonald, 11 December 1952, Barton Papers, Box 81, WHS).

My presentation considers three issues: how BBDO used radio and then television programming for institutional advertising campaigns for US Steel; how BBDO managed the transition from radio to television in the face of changing economics and program forms; and how fears of communist subversion affected BBDO and US Steel’s approach to program sponsorship.

Cynthia Meyers, Assistant Professor of Communication at the College of Mount Saint Vincent, New York City, researches advertising and broadcasting history. Recent publications include articles in *Journal of Radio and Audio Media* and in J. Holt and A. Perren, eds., *Media Industries: History, Theory, and Method*.

**Cynthia Meyers, University of Mount Saint Vincent. “Dramatizing a Bar of Soap: Admen as the Showmen of Radio”**

During the first decades of radio, most broadcasters sought to shift the bulk of programming development and financing to advertisers. Advertisers, with little experience in show business, often turned to their advertising agencies to oversee their radio programming. Consequently, many advertising agencies suddenly found themselves in a new business. Not only did they have to adapt their print advertising strategies to an aural medium, they also had to expand into entertainment. Major advertising agencies, such as J. Walter Thompson, Barton Batten Durstine & Osborn, Benton & Bowles, and others became top radio program producers, overseeing hours of prime time entertainment.

Drawing on the NBC Records at the Wisconsin Historical Society, as well as trade press and other archival sources, I discuss why the advertising industry claimed expertise in radio “showmanship” despite little direct experience in show business. Admen insisted that their skills in advertising were transferable to entertainment: admen “are the chaps who have spent years

dramatizing a bar of soap.” Advertising, according to one adman, was “a certain kind of showmanship,” though in print; radio simply offered admen a platform for extending those skills.

Having showmanship skills became paramount in the radio era as broadcasters, advertisers, and agencies competed for radio audiences. Admen’s claims they had showmanship skills were necessary for convincing advertisers that admen were better qualified than people in the theater, music, vaudeville, and broadcasting industries to oversee sponsored programming—programming that had to serve as a sales vehicle as well as entertainment. Only admen could balance the goals of both salesmanship and showmanship. As their business in producing radio programs expanded, advertising agencies recruited employees from traditional show business fields, consequently blurring the line between adman and showman. By the late 1940s, an adman/scriptwriter for *Kraft Music Hall* would claim, “National advertisers and their agents, do, today, exercise about 90 percent of the showmanship in radio.” Whether or not admen in radio practiced superior showmanship, their claims to showmanship skills were central to building and maintaining their importance in radio.

Cynthia Meyers is an associate professor of Communication at The College of Mount Saint Vincent, New York City. Her book manuscript, *And Now a Word from Our Sponsor*, analyzes the role of advertising agencies in radio during the 1930s and 1940s.

**Morton, Ben, University of Iowa. “How does it sound in the theater? Killing Sound for Sound Film Exhibition”**

Today the folks at THX strive to rid any film exhibition space of the noises that might identify one theater from another. Their ultimate goal is an unmediated film experience. The seed for this type of theater exhibition was cultivated during Hollywood’s transition to sound — roughly 1926-1931. As Rick Altman shows in his revealing study of early film exhibition, *Silent Film Sound*, some of the many sound practices utilized during the silent years became part of the later sound film aesthetic. It wasn’t as if sound representation practices were implemented overnight. Ideas about types of microphones, microphone placement, sound recording, actor dialogue, and on-set music were fervently argued by directors, producers, and audio personnel.

My presentation will shift the emphasis of Altman’s—and a majority of other transition to sound scholars’—focus from film production to film exhibition. Through archival research of trade publications popular among the thousands of film exhibitors across the U.S., I will demonstrate that significant debates about how sound should be represented existed in the actual sites of exhibition. My argument points out the transformation of movie houses and theaters, concluding that there was a conscious push for sound economy—keeping only the essential dialog and music, and getting rid of extraneous noises. Audiences, theater managers, and the engineers and architects furnishing sound theaters were integral to film-sound discourse during the 1926-1931 transition. Because they were ground zero for public reception, these voices were an essential source of audience feedback for Hollywood studios.

Ben Morton is a Ph.D. candidate in Communication Studies at the University of Iowa. He is interested in media history and theories of technological change, especially in the growing yet undefined field of sound studies. He likes historical work that makes the present and future seem different than before.

**Newton, Darrell, Salisbury University. “Quantifying race: NBC, BBC and Race Relations in the Early 1950s”**

Hilmes, Miller and others have discussed the relationship between commercial interests of America's Network and staunch public service doctrines of the BBC. As issues related to race relations shaped programming efforts in the US and UK during 1952, subsequent audience responses also helped to define separate cultural histories, as reflected on television screens. Following criticism from black audiences on representations, NBC amassed data for a report to organizations concerned with negative stereotypes, and limited opportunities. These actions were in partial response to the Coordinating Council of Negro Performers, yet only seemed to represent a limited commitment toward racial fairness as evidenced by the failure of the Nat King Cole Show.

Meanwhile the BBC, tempered by Reithian notions of educational onus, redirected programming policies in an effort to understanding the impact of race upon its audiences, particularly after the unexpected arrival of the Empire Windrush to London and its 492 West Indian immigrants.

Continuous audience research for television had already helped to establish viewing panels, which answered predetermined questions about program preferences, and subsequently addressed shows about racial issues. As producer Grace Wydham Goldie made the transition to television from Sound, she and popular host Christopher Mayhew helped to develop *Scientists look at Race* (BBC, 1952) which drew from the popularity of Mayhew's *International commentary* (BBC 1951-55), but to mixed reviews from white Britons.

How did audience reactions to these shows shape subsequent policy? How do these efforts compare to those of NBC following the report on race to the Television Authority? While NBC and the BBC each drew upon reports that quantified the appearances of blacks, what value do these have in regard to racial fairness? This paper examines documents from the WCFTR, Bournemouth University, and the BBC Written Archives Centre as they acknowledge two distinct responses to audience concerns.

Dr. Darrell Newton earned a Ph.D. in Media and Cultural Studies from Wisconsin where he studied under John Fiske and Michele Hilmes. Newton also holds an M.A. in English, and a second Master's in Communication Arts with an emphasis in Television Studies. He currently teaches at Salisbury University in Maryland.

**Nilsen, Sarah, University of Vermont. "The Visual Jazz of Shirley Clarke and D.A. Pennebaker: Avant-Garde Cinema and the Department of State"**

The Eisenhower administration's eager appropriation of the arts as a central component of their cultural diplomacy strategies included Abstract Expressionism and jazz, but avant-garde film was also brought on board in order to express the individualism and freedom offered under the American system. Both Shirley Clarke and D.A. Pennebaker were commissioned, at the start of their careers, to produce short loop films for the American pavilion at the Brussels World's Fair of 1958. Projected on television monitors scattered throughout the pavilion, the films were meant to represent fragments of American life. Racial tensions in the United States and, in particular, the international controversy and negative publicity generated by the desegregation crisis in Little Rock, Arkansas, created one of the major sources of anti-American sentiment at the fair. "The Unfinished Business" exhibit directly addressed racial inequality in America, but was removed following vociferous complaints from American visitors and politicians. The only remaining images of African-Americans in the pavilion could be found in the short experimental loop films produced specifically for the fair that included images of racial

diversity and ethnicity. The films were silent and non-linear montages, thematically structured and edited in Clarke's "visual jazz" style.

Audience studies conducted at the fair revealed that the most popular loop films were those that articulated the dominant mainstream conceptions of America as a white, suburban, middle class society based on "melting pot" assimilation and gendered consumption. The more formally experimental and non-representational loop films left viewers mystified and resistant. The spontaneous individuality of the experimental and avant-garde films did not seem to find an audience among Europeans, and themes of racial inequality and unrest were too difficult to assimilate into the soft sell image of American consumerism that proliferated throughout the pavilion.

I'm an assistant professor in Film and Television Studies at the University of Vermont. I have published articles on issues of race in film and television, Cold War culture, and Disney culture. My proposal is derived from my book manuscript, *Projecting America: Film and Cultural Diplomacy during the Cold War* (forthcoming). Research for this chapter was conducted at the Wisconsin Center for Film and Theater Research.

### **Ohmer, Susan. University of Notre Dame. "The Archive in the Age of eBay"**

Historically, archives have functioned as a means to collect, store, and preserve original and significant materials and to make them available to researchers. Archives have served to substantiate the work of the powerful, as for example the archives of the Rockefeller family in Tarrytown, New York, which document the family's political, industrial, and philanthropic endeavors, yet they have also enabled less entrenched communities to preserve and document their culture, as in the archives for the queer Latino community that Horacio Ramirez explores in *Archive Stories: Facts, Fictions, and the Writing of History* (Durham, NC: Duke, 2005). Archives enable the powerful to secure their versions of history and more marginal groups to assert counternarratives that challenge that hegemony. Beyond their function to preserve and protect, archives enable scholars and others to construct narratives of memory, community, nationhood, and identity from the artifacts they contain.

In film studies, archives such as the Wisconsin Center for Film and Theatre Research, the UCLA Archive, the USC archive, and the Margaret Herrick Library of the Motion Picture Academy have enabled scholars to construct new histories of the studio system, and of directors, stars, and films, that reflect changing paradigms of film historiography. Whether one is working from an auteurist perspective, looking at new models of stars and celebrities, researching the role of the audience, or analyzing distribution and promotion, these archives have stood as a continuing source of material even as models of film scholarship have changed. Yet in recent years a new source of research material has developed at eBay, the online auction site through which collectors, dealers and even archives around the world can offer primary material for sale to the public.

This paper examines the impact of eBay on film scholarship and on the role of archives in preserving film history. The starting point of the discussion is my own experience collecting material on eBay while writing a history of the Disney studio during the early 1940s. Disney presents a paradox for film historians: the studio's archive is closed to scholars, yet eBay is awash with artifacts that would normally be found in an archive, from employee handbooks to interoffice memos, from original cels to storyboards. eBay thus makes what is inaccessible accessible, and in doing so, raises the question of what roles archives play in film scholarship today.

Some of the questions I consider are: the contrasts between personal collections and archives, the seeming randomness of what arises on eBay, compared to the more systematic collecting by archives, the nature of the historiographic claims one can make using material from eBay, and the challenges online auctions pose to preservation. Critical readings from *Archive Stories*, Thomas Richards' *The Imperial Archive*, the collection *Archives, Documentation, and Institutions of Social Memory*, and Derrida's *Archive Fever* provide context and perspective for this discussion.

Susan Ohmer is the author of *George Gallup in Hollywood* (Columbia University, 2006), a study of the film industry's use of market research during the 1940s. She has also contributed chapters to the anthologies *Second Star to the Right*, *Screen Decades: 1930s, Global Currents*, and *Identifying Hollywood's Audiences*.

**Pogorzelski, Michael, American Film Academy. See Lindner, Josef.**

**Porst, Jennifer, UCLA. "The U.S. v. Twentieth Century-Fox, et al.: How the Forced Disclosure of Documents in Legal Cases Provides an Invaluable Resource for Researchers"**

As researchers of film and television history, we are limited by the choices made at some point by media companies to either archive or discard their working documents. We are also restricted by the extent of access granted to resources by companies like Twentieth Century-Fox who still maintain tight control over their archives.

Over the last year, I have had to deal with both of those challenges in my research on the relationship between the film industry and the early television industry in regard to the sale and licensing of feature films to television. I have the good fortune, however, that in 1952 the Department of Justice filed an antitrust lawsuit against the Hollywood studios for not selling or licensing their films to television. The lawsuit forced the studios to organize and retain any documents related to the case, and although the files that currently exist vary from studio to studio, they provide extensive insight into the workings of the studios, theatre organizations, and television industry during that crucial period. I also uncovered a key resource in the case files and transcript of the trial at the National Archives. The record the National Archives has of the testimony from the trial includes information from persons involved with the film and television industries that likely does not exist elsewhere.

For this presentation I would like to discuss the research I conducted in the Twentieth Century-Fox special collections at UCLA, the Warner Brothers special collections at USC, the Margaret Herrick Library, and the National Archives. My experience with this case and these archives have not only illuminated an often overlooked period in film and television history, but has led me to the conclusion that legal cases and their related files provide a wealth of crucial information for cinema and media scholars.

Jennifer Porst is a PhD student in Cinema and Media Studies at UCLA. She is currently working on her dissertation on the struggle over the licensing and sale of Hollywood's feature films to television before 1955.

**Rubin, Nick, University of Virginia. "College radio as "alternative media"**

For thirty years, college rock radio has played a distinct and vital role in American broadcasting, as seen in such canonizing venues as the Rock and Roll Hall of Fame; yet, academic investigations of the sector remain few. This paper examines practices arising at college stations during the early-eighties, when "college radio" coalesced as a coherent cultural



signifier. I address research problematics and provide a glimpse of the archival material related to college radio during this period. The crux of my paper examines college radio practices in relation to scholarly discourses of nonmainstream media, variously termed “alternative,” “radical,” and “citizens” media (e.g., Downing 2001, Atton 2002, and Rodriguez 2001).

For some, alternative media must be independent of “the state and other dominant political institutions and practices” (Melucci, in Atton, 2002), which seems to exclude college stations operating under university auspices, especially state institutions. Further, college radio directors have frequently enacted exclusionary policies of participation, resulting in a staff more homogeneous than the population of the listening area or the licensing institution. However, in opposing commercial radio programming in terms of content and its industrial conditions of production, college stations may enact alternative and radical media traits of “saying the unspoken” and serving the “excluded” (Harcup, 2003 and Castells in Atton, 2002). Likewise, college stations may function as alternative and radical media when they situate themselves in a “shadow cultural economy” and a “parallel discursive arena” (Downing 2001, Fraser in Atton 2002).

While scholars have examined pirate radio and low-powered FM radio through frames of alternative and radical media, U.S. college rock radio has received scant attention in the literature thus far. This paper holds that college radio practices can be analyzed in terms of media alterity, and further, can inform the development of such analytical frames.

Nick Rubin is a Ph.D candidate in the Critical and Comparative Studies in Music program at the University of Virginia. Nick's work takes place at the intersection of popular music, ethnography, and media studies; he is currently completing his dissertation, “Signing On: U.S. College Rock Radio 1977-1983.”

### **Santo, Avi, Old Dominion University. “Imagining Value: William Donahey's *The Teenie Weenies* and Struggles to Extend Character Brands in 1910s America”**

In this paper, I look to materials from the William Donahey collection in order to explore the struggles and failures of intellectual property expansion efforts in the 1910s and 1920s, especially in regards to character licensing. Donahey was the creator of *The Teenie Weenies* comic strip, which ran from the 1914-1970, and was owned and published by the Chicago Tribune Syndicate. His papers detail the many problems he encountered licensing the rights to his creations to the toy and film industries as well as his unsuccessful efforts to maintain legal control over the use of his characters. Donahey's difficulties reveal how juridical interpretations of intellectual property law prior to the passing of the 1942 Lanham Trademark Act discouraged and restricted efforts to control the movement of character brands across media and merchandising terrains. Beyond his legal handcuffing though, Donahey also encountered resistance amongst manufacturers to the very notion that his popular comic strip creations could add value to or attract loyal readers to buy their products.

The belief that fictional characters like Little Orphan Annie or Superman have value in excess of the various products and texts that bear their image or tell their stories has not always been historically recognized. Rather than assuming that licensed properties come with pre-established reputations, we must look to the work done in cultivating investment in them. Following John Caldwell, I treat exchanges between Donahey and potential licensees as sites of discursive struggle over production meanings and occupational identity formation. I argue that these interactions shaped socio-historical and industrial understandings of the functions of and value possessed by cultural commodities, in the process delineating the possibilities and

limitations for their translation across markets as well as Donahey's perceived authority in managing those adaptations.

Avi Santo is an Assistant Professor in the Department of Communication and Theatre Arts at Old Dominion University. His manuscript, titled *Selling the Silver Bullet: The Lone Ranger and Cross-media Character Brand Management, 1933-2008*, explores the shifting occupational purviews and cultural labor of licensing and merchandizing divisions throughout the 20th Century and is under contract at the University of Texas Press.

**Schauer, Bradley, University of Wisconsin-Madison. "Blood Sport: ROLLERBALL and Violence in 1970s Hollywood"**

This paper positions the controversy surrounding Norman Jewison's 1975 science fiction film *ROLLERBALL* within the context of genre filmmaking and industrial self-regulation in 1970s Hollywood. Beginning in the late sixties, declining revenue and a shift toward youth audiences led the major studios to embrace exploitation practices, including increasingly explicit sex and violence. This change in content was facilitated and affirmed by a major industrial transformation – the institution of the Motion Picture Association of America's ratings system in 1968.

Despite the ratings system's legitimization of "adult" content, even established directors like Jewison were vulnerable to charges of exploitation – especially when they worked in traditional exploitation genres like science fiction. *ROLLERBALL* was taken to task by critics and spectators for its graphic violence, and the Code and Ratings Administration slapped it with an 'R' rating, damaging its commercial prospects. Private correspondence between Jewison, United Artists executive Arthur Krim, and CARA head Richard Heffner raises questions concerning the representation of violence within the context of a progressive narrative, as well as the extent to which film style can either support or undercut political themes in mainstream filmmaking.

*ROLLERBALL* was intended as a leftist critique of big business and television violence; however, the finished film is a deeply ambivalent text, constructed around several contradictory stylistic and thematic impulses. Specifically, there exists a tension between the film's violent action sequences, which prefigure the impending emphasis on impact and spectacle in commercial cinema, and the rest of the film, which is more closely aligned with the socially-conscious, art cinema-influenced American films of the late '60s and early '70s. Although it was a commercial disappointment, *ROLLERBALL* is an important transitional work that highlights the increasing influence of exploitation filmmaking upon the mainstream. This paper is based on clippings and correspondence taken from the Norman Jewison Papers at the Wisconsin Center for Film and Theater Research.

Bradley Schauer is a doctoral candidate at the University of Wisconsin-Madison, currently completing a dissertation on American science fiction cinema. His work has appeared in *The Velvet Light Trap*, *The New Review of Film and Television*, and other journals.

**Schwartz Eric J. and Christopher H. Sterling. "Workshop: The National Recording Preservation Board and its Work"**

In 2000, Congress created the National Recording Preservation Board within the Library of Congress. It was re-authorized in 2008. The NRPB parallels the earlier National Film Preservation Board as both boards annually nominate (to the Librarian of Congress) the finest examples of film and recorded sound to be preserved as part of the nation's cultural patrimony.

In addition to selecting films or recordings for these national “registries,” the two boards are also charged with studying preservation and access issues related to film and recorded sound. Handout materials on both boards—and the new Packard Center where this material is archived for the Library of Congress—will be provided at the session.

NRPB is made up of a number of at large members as well as representatives of relevant music and recording organizations:

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Discussants for this panel are two of the at-large NRPB members who will describe how the board came to be and what it does:

Eric J. Schwartz has more than 20 years of experience as a copyright lawyer and as a film (and more recently, music) preservationist. As a copyright lawyer Eric has represented film, music, music publishing and book authors, producers, and users, as well as working with large and small archives across the U.S. on preservation and access issues. For example, Eric is currently working with the Universal Music Group on issues pertaining to the preservation and storage of their master collection (1920s to present), and also working with George Eastman House Film Archive on a variety of matters. Eric helped establish the National Film Preservation Board in 1988 and still serves as pro bono counsel, was the founding director (in 1996) and is a current Board Member of the National Film Preservation Foundation. He is also a Board Member of the Library of Congress' National Recording Preservation Board (since 2003).

Eric J. Schwartz, Mitchell Silberberg & Knupp LLP, Washington, DC , and Christopher H. Sterling, George Washington University, Washington, DC.

### **Shepperd, Josh, University of Wisconsin-Madison. “Understanding (Educational) Media: Marshall McLuhan at the NAEB, 1958-1960”**

After receiving a grant from the National Defense Education Act in 1958, the National Association for Educational Broadcasters (NAEB) invited Marshall McLuhan to produce a syllabus for eleventh graders in ‘media awareness’ (Fishman, 2006), to be edited by University of Illinois professor and NAEB Executive Director Harry Skornia, with a consulting staff that included NAEB president William Harley, Gilbert Seldes, and the management training staff at General Electric. While the NAEB were ultimately unsatisfied with what they viewed as his impractical results, McLuhan’s conceptual discoveries during this time culminated in the writing of his opus *Understanding Media* (1964). The Wisconsin Historical Society holds the entirety of the NAEB archives, including three folders of primary documents detailing the intellectual development of McLuhan’s research, ultimately released in 1960 in a very limited edition under

the title: *Report on Project in Understanding New Media*. Early drafts of McLuhan's project proposal, hand written notes, internal memos, and most revealingly, correspondence between McLuhan and Harry Skornia remain extant. Utilizing these primary sources, this presentation examines: 1) how Marshall McLuhan's research in educational technology between 1958 and 1960 served as a constitutive influence in the development of his 'medium theory', and 2) how McLuhan's involvement with the NAEB may be understood in context with a long-running attempt to define the conceptual parameters of educational media going back to the early 1920s.

Josh Shepperd is a Ph.D. Candidate in the Media and Cultural Studies program in the Communication Arts department at the University of Wisconsin-Madison. His interests include the history of broadcasting, public media, and phenomenology.

**Skelton, Shannon Blake, University of Wisconsin-Madison. "Entertaining Mr. Taubman: Alan Schneider, Joe Orton and the Entertaining Mr. Sloane Controversy"**

On the evening of October 12, 1965, the savage comedy *Entertaining Mr. Sloane*, penned by the reigning *enfant terrible* of the London boards Joe Orton, opened at New York City's Lyceum Theatre. Dubbed "The Oscar Wilde of Welfare State gentility" (Lahr, "Intro" 9) Orton had achieved both popular and critical success in England, but the playwright had yet to make a foray into American theatre. Because of issues surrounding Orton's visa, the acclaimed director Alan Schneider was charged with communicating with Orton almost solely through letters and telegrams. For Orton and Schneider, the production of *Entertaining Mr. Sloane* would be a personal triumph, yet caustic critical reaction to the play led to its premature closing. Because of this response, Schneider took the unprecedented step of waging a war against the critics of New York City in the pages of the city's newspapers.

This project analyzes the correspondence between Orton and Schneider, as well as the writings of Schneider and the critic Howard Taubman in an attempt to comprehend how a critically and commercially successful English play could disastrously fail on Broadway. Through the reading of the Orton-Schneider letters, housed in The Wisconsin Center for Film and Theatre Research, this project also chronicles the dynamics of their professional relationship. Then, by examining the reviews of *Entertaining Mr. Sloane*, as well as the playwright and director's reactions to the reviews, this project interrogates the dialogue between artist and critic. This analysis concludes by determining that American critics and audiences of 1965 dismissed *Entertaining Mr. Sloane* because they were not able to properly contextualize Orton's use of dark farce to lampoon traditional notions of sexuality, class and family.

Shannon Blake Skelton is a Ph.D. student in UW's Department of Theatre and Drama. An educator, playwright and scholar, he is currently completing his dissertation on Sam Shepard, cinema and American culture. He is a frequent contributor to *The Journal of Popular Culture* and coordinates Madison's Young Playwrights Program.

**Slowik, Michael, University of Iowa. "Film Exhibition in Vaudeville: What We Learn From Keith-Albee Managers' Reports"**

This paper focuses on the role played by vaudeville houses in early film exhibition by examining a neglected archival resource: Keith-Albee managers' reports, which are housed in Special Collections at the University of Iowa. From 1902 to 1923, the Keith-Albee circuit—the most powerful and popular chain of vaudeville theatres in the United States—collected weekly written reports from the circuit's theatre managers that provided detailed weekly commentary on each act on the bill, including live acts and film programs. As I shall demonstrate, the Keith-

Albee reports shed new light on several important areas of silent film history. The reports reveal the importance of balancing individual programs of films during the early years of cinema, an aspect of film exhibition often neglected by historians. Rick Altman has argued that to accompany the full program in the 1920s—which generally included a newsreel, scenic, comedy, and occasionally a prologue as well as the feature film—the wide array of nickelodeon sound practices in the late aughts and early teens got shunted into different parts of the full program.

However, the reports suggest that to trace the lineage of the 1920s full program, we must also direct our attention to film exhibition in vaudeville. Both before and during the nickelodeon era, vaudeville utilized a strategy of program variety that would carry over to the “evening’s entertainment” in the 1920s movie house. Finally, the reports demonstrate that the vaudeville house, as a venue of mass entertainment, served as an early testing ground for film’s ability to appeal to a mass audience. Only by including an analysis of the program content and strategies of vaudeville—as evidenced by the Keith-Albee managers’ reports—can scholars sufficiently trace how Hollywood came to utilize the full program to forge a mass audience for its product.

Michael Slowik is a Ph.D. candidate in the Department of Cinema and Comparative Literature at the University of Iowa. His dissertation examines the Hollywood sound film score from the late 1920s to the early 1930s.

**Spicer, Andrew and Anthony McKenna, University of the West of England. “The Creative Producer: Michael Klinger”**

This paper argues that it is the producer who plays the central creative role in film-making, despite having been marginalised within Film Studies that has privileged the director’s role. However, the producer is often the one person involved in the making of a film in its entirety, from its inception through to its exhibition and promotion. Focussing on the producer’s role, therefore, can help to understand films as complex (and collaborative) creative processes rather than simply as ‘texts’.

These arguments will be substantiated through detailed consideration of the work of the British producer Michael Klinger, who made 32 films between 1960 and 1980. Klinger’s creative ‘genius’ was to straddle the normally separate spheres of the internationalist action-adventure film (notably *Gold*, 1974), the medium-budget crime thriller (e.g. *Get Carter*, 1970), exploitation cinema (from *Naked as Nature Intended*, 1961 through to the ‘Confessions Of’ series, 1974-76), and the art-house film: Klinger produced Polanski’s *Repulsion* (1965) and *Cul-de-sac* (1966), and Chabrol’s *Les liens de sang* (*Blood Relatives*, 1975). Through the range of his productions, Klinger became the most successful independent British film-maker during the 1970s, but has not received any critical attention, typical of the conventional neglect of producers.

In making the case for Klinger’s creative authorship, the paper will draw extensively on the Michael Klinger Papers, an archive housed at the University of the West of England, which contains information about aspects of film production not normally available for inspection and analysis, including itemised production costs, film grosses, distribution rights, company profit and loss accounts, annotated draft screenplays and extensive correspondence with various personnel, companies (including American studios), and institutions. The paper will seek to demonstrate that it is only through the use of archive material that the normally invisible role of the producer can be examined and understood.

Andrew Spicer has published extensively on British cinema including *Typical Men* (2003) and *Sydney Box* (2006) and is on the editorial board of the *Journal of British Cinema and*

*Television*. Anthony McKenna's PhD was on Joseph E. Levine. They are working on a joint research project to catalogue and interpret the Klinger archive.

**Spring, Katherine, Wilfrid Laurier University. “‘To sustain illusion is all that is necessary’: Voice-Doubling in Early Sound Cinema”**

In July 1929, *Photoplay* magazine reported that a number of stars were using voice doubles, or “dubbers”, in the industry's newly synchronized sound films. One of these performers was Richard Barthelmess, whose portrayal as a pianist and singer in the star's first sound film, *Weary River* (1929, First National, WCFTR collections), was exposed by the *Photoplay* article to be the voice of Johnny Murray, a cornetist who played regularly at Los Angeles's Cocoanut Grove. The article incited outrage among fans, who, as Don Crafton has observed in *The Talkies*, sent a flurry of letters to fan magazines and rebuked the infringing actor; several fans vowed to never again see a moving picture in which Barthelmess was cast.

The historical significance of fan reception notwithstanding, my original, archival research of reports published in newspapers across the United States suggests a more nuanced story: the public adopted a more ambiguous stance toward the practice of voice-doubling, one which illustrates what James Lastra has identified as the debate over sonic fidelity and authenticity that accompanied the arrival of synchronized sound technology. The public's verdict against dubbers was not issued immediately but rather played out for several weeks in the pages of dozens of syndicated newspapers, from the *Portland Oregonian* to the *Greensboro Record*. These reports were clipped and compiled into scrapbooks by a press service (allegedly financed by Barthelmess's mother), and they are now housed at the Margaret Herrick Library in Los Angeles. An examination of the reports enables today's historian to trace distinct responses to the practice of voice-doubling during the coming of sound, long before a scene from *Singin' in the Rain* rendered the practice legendary -- and disdainful.

Katherine Spring (PhD, UW-Madison) is Assistant Professor of Film Studies at Wilfrid Laurier University in Waterloo, Canada. She has published essays on subjects of film sound and music in *Cinema Journal*, *Music and the Moving Image*, and edited anthologies. She is currently working on a monograph about popular songs in Hollywood's earliest sound films.

**Sterling, Christopher, George Washington University. Workshop: “Broadcast History – Where We Stand”**

Seven active media historians review some of what is known--and yet to learn--about American radio and television history.

**Noah Arceneaux, San Diego State University. “Players and Policies Before 1927”**

Assesses recent research into the formative pre-1927 era, and the difficulties of studying this period as government records before 1927 are in such disarray (indeed, those prior to 1920 are even more so). What impact does this fragmentary documentary record have on what we know about this defining period in radio development?

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**Louise M. Benjamin, Kansas State University.” Truth Will Out: Questioning Historical Myths”**

Some things we've long accepted as “true” turn out, on closer examination, to be difficult or even impossible to confirm as there's little or no documentary evidence to support them. This paper explores several examples.

Louise Benjamin is a professor and the Ross Beach Chair in Electronic Media in the A.Q. Miller School of Journalism and Mass Communications at Kansas State University. Her research interests include the history and regulation of electronic media, especially early broadcast radio.

**Mike Adams, San Jose State University. “Researching a Radio Pioneer’s Work in Film”**

How does a researcher remain objective when personal archives are often self-selected by the subject? Have some historical figures received a "free pass" from researchers while others are expected to meet a higher standard? Lee de Forest developed a sound on film process as a series of patents and 175 sound films made in 1921-28 demonstrate. Why did the major studios ignore him for nearly 30 years?

Mike Adams teaches Radio-TV-Film at San Jose State University. In 2006 he taught History of Broadcasting at the Shanghai Theatre Academy School of Television. Mike’s latest book is *Charles Herrold, Inventor of Radio Broadcasting*. He is writing a book for Springer Publishing on Lee de Forest and Phonofilm.

**Susan Brinson, Auburn University. “Historical Trends in a Leading Journal”**

Reviews some of the problems with and limitations of "historical" research submitted to the *Journal of Broadcasting & Electronic Media* and what that work suggests for the field. This paper will also discuss women's "behind the scenes" (and largely unrecorded) contributions to radio in the 1930s and 1940s.

Susan Brinson is Professor of Communication at Auburn University and the current editor of the *Journal of Broadcasting & Electronic Media*.

**Craig Allen, Arizona State University. “Old Events, New History”**

Based on continuing research into the first history of Spanish language television, this paper surveys the story of Univision, the No. 1 network in almost every major U.S. market (and often nationally as well). While it's 50 years old and has a revealing history, few scholars know much about it—an illustration that as electronic media change, new historical opportunities arise.

Craig Allen has written extensively on history, political media, presidential communication, and the international mass media. His books include *News Is People: The Rise of Local TV News* (2001) and *Eisenhower and the Mass Media* (1994). An International Radio and Television Society (IRTS) Fellow, his works have appeared in *Journal of Broadcasting & Electronic Media*, *Presidential Studies Quarterly*, *Journalism & Mass Communication Quarterly*, *American Historical Review*, and *Journal of American History*. He has been active as a consultant to international television news organizations.

**Michele Hilmes, University of Wisconsin-Madison. “Researching Television: National and Transnational”**

Researching and writing television’s history involves numerous challenges, from archival access and preservation, to the relationship between different national television systems and the transnational circulation of their programs and practices. This paper explores several examples.

Michele Hilmes is Professor of Media and Cultural Studies and Director of the Wisconsin Center for Film and Theater Research at the University of Wisconsin-Madison. Her publications include *Radio Voices: American Broadcasting 1922-1952*; *Only Connect: A Cultural History of Broadcasting in the United States*; and *NBC: America’s Network*

**Christopher H. Sterling, George Washington University. “Summing Up: What’s Still Missing?”**

Despite the plethora of recent research, research gaps in the history of both radio and television are still considerable. The moderator very briefly explores some topics still needing scholarly attention.

Chris Sterling will have taught at George Washington University for three decades by the time he retires at the end of 2011. He has specialized in the history and policy for electronic media and telecommunications, authoring or editing some 30 books over a 40-year career. He earned his degrees right here in Madison, finishing his Ph.D in 1969.

**Sterling, Christopher H. and Eric J. Schwartz. “Workshop: The National Recording Preservation Board and its Work”**

In 2000, Congress created the National Recording Preservation Board within the Library of Congress. It was re-authorized in 2008. The NRPB parallels the earlier National Film Preservation Board as both boards annually nominate (to the Librarian of Congress) the finest examples of film and recorded sound to be preserved as part of the nation’s cultural patrimony. In addition to selecting films or recordings for these national “registries,” the two boards are also charged with studying preservation and access issues related to film and recorded sound. Handout materials on both boards—and the new Packard Center where this material is archived for the Library of Congress—will be provided at the session.

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Eric J. Schwartz, Mitchell Silberberg & Knupp LLP, Washington, DC , and Christopher H. Sterling, George Washington University, Washington, DC

**Trotter, Mary, University of Wisconsin-Madison. “The Irish Orson Welles”**

This paper explores the influence of Ireland and Irish theatre culture on American theatre, radio, and film star Orson Welles. Welles first visited Dublin as a teenager, and bluffed his way to a leading role in a production of *Jud Süß* at the Gate Theatre, Dublin in 1931. The Directors of that theatre, Michael MacLiammoir and Hilton Edwards, were English immigrants to Ireland who had re-invented themselves less than a decade earlier from London artists to leaders of an Irish national avant-garde. Their personal and professional relationship with Welles would last



for decades, with MacLiammoir and Edwards performing in almost all of Welles' Shakespeare films, many of which were filmed in Ireland. Indeed, Ireland became for Welles a site for self-invention, and reflections of his Dublin experiences can be found in his interest in outsider characters in his theatre and film, as well as his self-performance as marginalized genius in his early career. Examples of this connection are evident in such works as the Negro People's Theatre production of Macbeth which Welles directed in 1936, and his films *The Lady from Shanghai* (1947) and *Othello* (1952).

The paper's premises stem from primary and secondary sources about Welles and his work, including archival materials from the WCFTR, the McCormick Special Collections Library at Northwestern University, and the National Library of Ireland.

Mary Trotter is an Associate Professor of Theatre and Drama at UW-Madison, as well as Director of the University's Celtic Studies Program. She is the author of *Ireland's National Theaters: Political Performance and the Origins of the Irish Dramatic Movement* (Syracuse UP, 2001), *Modern Irish Theatre* (Polity, 2008) and articles in reviews in such journals as *Modern Drama*, *Theatre Journal*, and *New Hibernia Review*.

**Andy Uhrich, New York University. "The Role of Wrestling in Early Broadcast Television: Preserving the Syndicated TV Films of Russ Davis"**

Wrestling was first televised in Chicago on July 10, 1946 on the only station in the area, WBKB. The sport quickly became one of the most popular programs in the market and it played an integral role in the growth of television spectatorship. While most if not all of those early broadcasts were never recorded, the syndicated wrestling television show distributed by Chicago area announcer Russ Davis and his production company IWF during the early 1950s offers a look into this under examined aspect of TV history. This paper will examine the collection of IWF films held under the auspices of the Chicago Film Archives from both a historical and archival perspective and will investigate the ways the two reinforce each other. As historical objects the films allow for a study of a popular television from the 40s and 50s very different from the idea of the time as the medium's Golden Age. Additionally, they express a raw view into the era's opinions on ethnicity, race, and gender. As archival objects they present a very particular set of problems. Since they are from a syndicated TV program shot on film they fall outside of most funding opportunities for film preservation. Further, even naming the program is complicated by the fact that the local stations that rented the films added the title sequences at the time of broadcast. Unfortunately, these elements are not known to exist.

Andy Uhrich is a recent graduate of NYU's Moving Image Archiving and Preservation program where he worked on the preservation of early computer art. In the fall he will begin the PhD program at Indiana University's Department of Communication and Culture. He works as an archivist at Chicago Film Archives.

**Vermillion, Billy Budd, University of Illinois-Urbana. "A Real Threat to the Supremacy of American Pictures": United Artists Responds to the Argentine Film Industry, 1933-1942**

On June 12, 1936, Guy P. Morgan, United Artists' sales manager in Buenos Aires, wrote a letter to Arthur W. Kelly, the company's vice president in charge of foreign distribution. Attached was a copy of an earlier letter Morgan had sent to Walter Gould, another United Artists executive, concerning the rapid growth of the Argentine motion picture industry in the mid-1930s. Morgan urged Kelly to read the attachment, referring to Argentinean film production as

“a matter which demands our immediate recognition.” In the letter to Gould, Morgan stated that “[w]hile there are comparatively, only a handful of national pictures on the boards, they are making such inroads into the playing time formerly occupied by American pictures, that it has become a very serious problem. It is a real threat to the supremacy of American pictures.”

Morgan’s characterization of the Argentine film industry of the 1930s as “a real threat” seems somewhat at odds with the picture painted by such film historians as Tino Balio, Gaizka S. de Usabel, and John King, who stress the relative *unimportance* of Latin American cinema during the years leading to the development of the Good Neighbor Policy. The anxiety expressed in Morgan’s letter indicates that Hollywood saw the need to act and act quickly to squelch the developing film industries of Latin America in order to maintain their dominance of those markets.

In this paper, I will draw on materials uncovered in the Wisconsin Center for Film and Theater Research to examine the development of Argentine cinema in the 1930s and the response of United Artists and its South America Corporation, which included signing Argentine talent such as Pepe Arias and Adolfo Z. Wilson and distributing other Spanish-language films in Argentina. This response demonstrates the sophisticated distribution machine that was Hollywood in the 1930s.

### **Wall, Tim, Birmingham City University, UK. “Public Service broadcasting, archives, and cultural television”**

This paper examines the way that programme makers have utilised archive material – and especially broadcast archives – in the production of cultural programming on the digital channel BBC4. In Britain, and in many other nations, the idea and institutions of public service broadcasting are coming under political attack from their commercial counterparts. Even the position of the BBC in civil society is not as strong as it once was. In this context there has been a concerted attempt on behalf of BBC leaders to inflect traditional ideas of public service, and to take advantage of opportunities afforded by new forms of digital content distribution. I will show how BBC4, and its cultural and arts programming, fits into this renewed mission and examine the role that archive material has within programmes, production practice, and channel policy.

Taking policy documents, interviews with programme makers, and examples from the stations output I will evaluate the way that archive material is understood and utilised. I will draw out the implications and possibilities for the development of archives, their economic and cultural exploitation, and the relationship between the different public service missions of the archivist and programme maker.

Tim Wall is Professor of Radio and Popular Music Studies, and Director of the Birmingham centre for Media and Cultural Research at Birmingham City University. He has written widely on issues of popular culture, media production and regulation, and the role of technology. He leads a knowledge transfer project which utilises digital platforms, including archive technology, for commercial and cultural innovation. He is currently working with Dr Paul Long on a major project to interpret the way television has represented popular music's past, and oversees a number of other projects on media and cultural archives.

### **Wang, Jennifer Hyland, University of Wisconsin-Madison. “Some Science and ‘Je Ne Sais Quoi’: Showmanship and the Early Days of Radio, 1927-1934”**

The years 1927 to 1934 were a tumultuous time in the radio industry, as the commercial networks struggled to harness the power of broadcasting and claim it as their own. In our histories of early American broadcasting, scholars often focus on the programming experiments on network radio and the attempts by executives to woo advertisers and audiences to the new mass medium. Yet, in these discussions, we generally ignore the network executives themselves. How did those who planned radio view their profession, their professional obligations, and their responsibilities to audiences? How did radio men compete with the advertising men, vaudeville agents, and government regulators threatening their autonomy on the airwaves?

Based primarily on accounts in the trade press and the NBC papers in the Wisconsin Historical Society, I discuss how the networks, particularly NBC, created a gendered and classed persona – the radio showman – to manage industry tensions as the American system of broadcasting was formed. Against vaudevillians eager to invade radio, advertisers interested in commercializing the medium, and regulators monitoring the public service of commercial broadcasters, the networks claimed the role of a “microphone impresario” – a man of taste, experience and independent judgment. At the end of this critical period in radio history, embattled network executives forged a vision of radio showmanship – a commitment to variety and balance in programming, the scientific management of radio audiences through audience measurement, and the use of professional instinct to entertain audiences – that helped the networks limit the influence of others on the medium. The professional identity developed during these formative years would have lasting impact on American radio, helping to rationalize the marginalization of educational broadcasters, protecting the commercial foundation of American broadcasting, and prescribing limits on the development of daytime programming in radio.

Jennifer Hyland Wang is an independent scholar researching gender and broadcast history. Her 2006 dissertation, *Convenient Fictions: The Construction of the Daytime Broadcast Audience, 1927-1960*, described the interaction of the daytime female audience with the radio and early television industries. Her work can be found in *The Radio Reader* and *Cinema Journal*.

### **Weinstein, David, National Endowment for the Humanities. “Workshop: An Insider’s View of the NEH Grant Process”**

The National Endowment for the Humanities (NEH) is an independent grant-making agency of the United States government dedicated to supporting research, education, preservation, and public programs in the humanities. Last year, the NEH awarded more than \$100 million for projects in the humanities.

A typical workshop lasts approximately sixty minutes. I provide an overview of NEH grant programs, offer news and initiatives from the agency, and present tips for crafting a successful application. I also discuss opportunities for conference attendees to serve as peer reviewers of NEH applications. While I present introductory information for people who might not be familiar with the NEH's work, I also offer more advanced discussion for experienced conference attendees. I do not merely repeat information that is on our Web site, but try to provide an insider's view of the NEH's grant programs and review process. After making a formal presentation, I leave time for questions and discussion. During this time, conference attendees who have experience as NEH grantees and/or panelists frequently contribute to the workshop. Attendees leave the workshop with a better understanding of the NEH's current grant programs, application procedures, and review process.

I hold a Ph.D. in American studies and have several scholarly publications in media and cultural history. My publications include *The Forgotten Network: DuMont and the Birth of American Television* (Temple University Press, 2004) and an essay, "Why Sarnoff Slept: NBC and the Holocaust," which was published in *NBC: America's Network*, edited by Michele Hilmes (University of California Press, 2007). At the NEH, I have served as a Senior Program Officer in the Division of Public Programs since 2000. I work primarily with radio documentaries, television documentaries, museum exhibits, library programs, and digital projects intended for public audiences. I have also accepted temporary assignments to other NEH divisions and offices, including the Office of Digital Humanities, the Division of Research Programs, and the Division of Preservation and Access. I have managed the review of fellowship applications, digital humanities projects, and applications to preserve, arrange, and describe archival collections. I look forward to sharing my NEH expertise with "On, Archives!" attendees.

**White, Courtney, University of Southern California. "Now You Haven't Got a Woman to Look At': MGM's Glamorous Gallant Bess"**

In 1946, Metro-Goldwyn-Mayer released an eight-minute "behind the scenes" film designed to promote its latest rising starlet. Traveling through the main studio gates and through to the backlot, a voiceover built anticipation for the actress's reveal: "Of all the glamorous, talented ladies you'll find here," he promised, "there is only one Bess, the girl you're about to meet." The film displays Bess as a real glamour girl, providing lingering shots of her long and shapely legs—all four of them. Bess was no ordinary woman; she was a horse.

This paper explores the all-too-brief career of Bess, who starred in only one feature at MGM (1946's *Gallant Bess*, directed by Andrew Marton) and who was, in reality, a gelding named Silvernip. Through examination of archival materials, including studio production files, script drafts, and press clippings, I illustrate MGM's bizarre and contradictory strategy for promoting both horse and film. As demonstrated by the short, *The Horse with the Human Mind* (Harry W. Loud, 1946), one tactic was to construct Bess as a glamorous human actress. However, MGM simultaneously attempted to market Bess as the equine counterpart to Lassie (whose star text was equally complicated). These conflicting strategies are apparent in *Gallant Bess*. In a film that has no human females, Bess is alternately mother, love interest, and trick performer; she even enlists in the military. Drawing on theoretical works by Richard Dyer and Michael Peterson in conjunction with the archival materials, the paper uses Bess as a case study in theorizing what I call an "animal star apparatus," a concept that could be used to examine the careers of other animal actors and stars.

I am a Ph.D. student in the Critical Studies division at the University of Southern California's School of Cinematic Arts. My proposed dissertation examines horses in American film and popular culture, with current research focusing on "B" westerns and associated children's media.

**Wood, Bethany, University of Wisconsin-Madison. "Ol' (Wo)Man River?: Broadway's Gendering of Edna Ferber's Show Boat"**

Often cited as the seminal American musical, *Show Boat* has received much attention from theatre scholars. However, due to the illustrious status of the Jerome Kern and Oscar Hammerstein musical, scholars have habitually ignored, or at the very least marginalized, the importance of Kern and Hammerstein's source material, Edna Ferber's 1926 bestselling novel. Critical discussions of *Show Boat* tend to address Ferber's work, if it is addressed at all, as a

distantly related entity valuable only in its relation to the musical. Given that Kern and Hammerstein sought to keep their adaptation faithful to Ferber's novel and consulted her on the script, as evidenced by her commented draft housed at the Wisconsin Center for Film and Theatre Research, Ferber's absence is a particularly troublesome lacuna in theatre criticism and historiography.

Perception of the musical as a work unto itself has served to deflect scholarship from the crucial issue of gender and its deployment in the construction of the musical. The omission of gender from critical and historical discussions of *Show Boat* is particularly surprising given that Ferber originally wrote *Show Boat* for the specifically gendered audience and medium of the 1920s woman's magazine. The source material for Kern and Hammerstein's iconic American musical was thus highly gendered in its content and ideology. As *Show Boat* was adapted for the stage, this formative ideology was reformulated to suit the equally gendered medium and audience of the 1920s American theatre. This paper reintroduces Ferber's work into critical discussion of the musical thus demonstrating the central role of gender in the narrative and revealing the ideological reconstructions of gender carried out by Kern and Hammerstein in creating the musical. Examining constructions and reconstructions of gender in various permutations of Ferber's work exposes troubling trends within the historiography and criticism surrounding this cultural icon.

Wood, Bethany Bethany Wood is a Ph.D. student in Theatre Research at the University of Wisconsin–Madison. Her research focuses on constructions of gender, and her article “Incorporation of the Incar(nation): Dorothy L. Sayers's *The Man Born to be King*” is forthcoming in the fall 2010 issue of *Ecumenica*.