

**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.

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