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The Collaboration of the Student Media Researcher and the Archivist: An Archival Research Methodology Narrative

Abstract

This article provides a research methodology narrative, harnessing the unique perspectives of two film and collections archivists and a graduate student studying television history. To detail the fruitful, feminist media historiography achievements of the partnership, we discuss the patience and collaboration utilized that helped advance broadcast history to better include one of its founding women who has often been left out of television history, Faye Emerson. Her powerful story, however, could not have been resuscitated and restored without new lines of scholarly inquiry and the digital preservation of her 70+ year-old kinescopes from her early CBS television program, *The Faye Emerson Show*. The differences and challenges between preservation and scholar access are also presented from the perspective of student researcher and archivist. Offering justification for continued connection and engagement, essentially bolstering the human aspect of humanities research in the archives, we discuss the productive roles of relationship-building and mutual respect towards actualizing archival film into media industry knowledge.

In the Fall of 2017, a fortuitous alignment of timing and research interests allowed for the digital preservation, revival, and historical mining of the archives of early American television host and star, Faye Emerson. Wisconsin Center for Film and Theater Research (WCFTR) Archivist Mary Huelsbeck, Film Archivist Amy Sloper, and doctoral student, Maureen Mauk, teamed to unearth the contributions of the early but somehow forgotten star, Faye Emerson, who was once hailed as “Television’s First Lady.”¹ While some projects merely require the historian to examine boxes of processed archival materials, this research required archival and preservation expertise to utilize the complete body of Emerson’s work. Spurred by a University of Wisconsin-Madison graduate Historiography seminar assignment, the trio—Mauk, Sloper, and Huelsbeck—homed in on the repair and digitization of the WCFTR’s rapidly aging CBS show kinescopes within the Faye Emerson archives, which dated back to 1949.

This article endeavors to provide a research methodology narrative to demonstrate how a constructive student-media researcher +

archivist process might operate. Collective reflections by all three parties: Amy Sloper (AS), Mary Huelsbeck (MH), and Maureen Mauk (MM) present a playbook of effective communication and collaboration between student historian and archivist.

Given that archives carry their own politics and are populated by human players with various goals and constraints, understanding the rationale behind how archival collections are preserved physically and digitally is critical to historical research. Media historiography has highlighted the need for contextualization and transparency as to how archives are curated, made available and digitized.² Insight into the “logic of the archive,” recognizing how digital archives can impact cultural production, create knowledge, and channel cultural taste helps train a “digital archival literacy.”³ Certain strands of historical research become more and more accessible through digitization, thus offering wider availability and a new multitude of projects.

With archival libraries digitizing and making more available that what is often already in vogue, we as media historians must understand the power

THE COLLABORATION...

of the request. The archival process often depends on the needs of materials as requested by historians. Political and cultural economy for archival requests sometimes simply come down to what questions researchers are asking, what materials they need, what resources are available, and how quickly those needs can be met. Our narrative offers insight towards this logic and contextualizes the needs-based approach. Utilizing the knowledge, skills, and insight of the archivists, a researcher's clear and flexible approach offers the potential to not only generate scholarship and answer research questions, but also make contributions towards public history and cultural preservation.

In this article, we offer a narrative of a generative research inquiry through the lens of three distinct perspectives, with each person carrying their own goals, professional skills, and duties for the process and the subject. Through teamwork, advocacy for the collection, creative solutions, and patience, the results yielded excellent returns in the field of media history and digital preservation.

MM

In the Fall of 2017, I embarked on my PhD program at the University of Wisconsin-Madison. When I researched my options for graduate school, I was more concerned with my accessibility to a Trader Joe's and an airport than to an archive. I did not consider how important having an outstanding international resource of media history would be for my budding academic career. In my first semester of my program, I enrolled in Dr. Eric Hoyt's Historiography graduate seminar. I was swiftly introduced to the task at hand for the semester: become deeply acquainted with Madison's wonderful archives; find something important there; and write about it. The assignment was a challenge but proved to be a fruitful gift given the seemingly boundless media history resources available at the WCFTR. Canonical works such as *United Artists*, *Classical Hollywood Cinema*, *Only Connect*, *It's the Pictures*, and so many more were developed through WCFTR projects.⁴ Brought in as guest speakers to our graduate seminar, Mary Huelsbeck and Amy Sloper offered insight to grad students about how their archives worked, what might be found and some of the unique history waiting within the collections. Both Mary and Amy

mentioned Faye Emerson in their presentations to their class as a favorite collection. We pulled down the shades and watched one of the only digitized kinescopes from Emerson's collection, a 15-minute episode of *The Faye Emerson Show* (CBS, 1949-1951) featuring an interview with Frank Lloyd Wright and Tennessee Williams—together on the same live studio set and bickering with one another. As an overwhelmed first year PhD student, with new theories and white-gloved archive protocol flying at me, I assumed I was the only one that hadn't heard of Faye Emerson.

Around that same time, late-night television host Jimmy Kimmel (ABC) gained media attention for speaking up in the arena of U.S. national politics against the Trump administration and the repeal of Affordable Health Care Act. Some critics lashed back at Kimmel's on-air dialogue, declaring he should stick to comedy and keep politics out of late-night TV while other outlets defended him.⁵ Galvanized by Kimmel and others who had brought politics into the late-night hour, I decided to approach my media history research by asking which TV late-night hosts had spoken out on government affairs in the past. At the Wisconsin Center for Film and Theater Research, I looked through collections and papers involving Steve Allen, Jack Paar and Johnny Carson. But with Mary Huelsbeck's prompting, I decided to think beyond the classic male hosts that we've been told for so long were the founders of late-night. I dove into the seven cartons of clippings and personal files that comprised the Faye Emerson collection including nearly 3000 photos, recordings and show kinescopes, which Emerson herself ensured be recorded and saved.

MH

In 1953, everyone knew who Faye Emerson was – even if they didn't own a television set. She was a movie star, acted on the stage, wrote a newspaper column, endorsed products, and appeared in major magazines such as *Life* and *Look*.⁶ More critically, she helped shape early television programming both as a guest on game and talk shows and as a host of her own programs. It is not an exaggeration to suggest that her contributions to the development of television programming would have been forgotten, or at best become a

footnote in history, if her son, William “Scoop” Crawford III, had not donated his mother’s papers and kinescopes to the WCFTR.⁷

The WCFTR has a significant number of collections from television pioneers including Fred Coe, David Susskind, Reginald Rose, Ed Sullivan, Paddy Chayefsky, Hal Kanter, and Rod Serling, to name a few. Emerson, along with Agnes Moorehead, are the two most prominent women represented in the WCFTR’s early television collections. While many of the collections document behind the camera work by writers and directors, Faye’s collection documents self-presentation, guest choices, and the importance of having a host who could relate and appeal to a wide segment of the population.

The Emerson collection was accessioned and partially processed within months of being received in 1998. Even though the collection has been discoverable through its catalog record, many scholars miss it by either not using the right subject terms when searching the catalog or because the collection does not have a finding aid—one has to search the library catalog to actually locate it.⁸ Work had begun on revising the existing finding aid but was delayed due to the COVID-19 pandemic.

When I started working at the WCFTR in 2012, some of the kinescopes were on a shelf in the work room. I was curious as to who Faye Emerson was as I had never heard of her. Maxine Fleckner Ducey, the WCFTR’s long-time film archivist at the time, was quick to comment on how wonderful/cool/awesome Faye Emerson was and that I should watch a few episodes. I did and of course Maxine was right.

Maxine and I were not the only ones to become intrigued by Faye Emerson. Dr. Christine Becker was one of the first, if not *the* first, to use the collection when she was a graduate student at UW-Madison in the mid-2000s. Like Maureen, Becker wrote about Faye for a graduate class, which became an article and later a book chapter.⁹ But few others followed up until Maureen worked with it in 2017.

AS

Upon arrival at the WCFTR in 2014, I too went through the rite of passage of learning about and growing to love Faye Emerson. Knowing that the 16mm kinescopes in the Emerson collection were



Figure 1: Viewing a kinescope of *The Faye Emerson Show* (CBS, 1949-51) on a Steenbeck at the Wisconsin Center for Film and Theater Research.

unique in both object and content and suffering from serious preservation issues, I quickly identified their preservation and access as a priority. At the time I shared the episode in the 2017 graduate Historiography course, the Wright-Williams discussion was the only episode out of nearly 120 in the collection that had been preserved and digitized. To properly preserve the entire collection on film—ensuring their existence for hundreds more years with very little human intervention—would cost upwards of \$400,000. Digital preservation, involving 2K scans of the kinescopes with digital cleanup (the next best option) would still cost close to \$200,000 plus the ongoing costs of storage and digital preservation management. At the time, the archive had no preservation budget and a growing list of audiovisual preservation projects of similar importance and costs, including Rod Serling’s dictabelts, Shirley Clarke’s diaristic open reel videotapes, and Emile de Antonio’s outtakes from *Painters Painting* (1973). Given these competing priorities, it is easy to see how vital an individual research request can be to jump-starting a project.

Outreach to scholars is an important strategy for the archivist in generating this scholarly interest in high priority collections. Maureen’s experience as a researcher is exemplary of this process in practice. When researchers want to access audiovisual materials, they are introduced to the film archivist to work on the details, so I met Maureen to arrange her specific viewing request and explain the process. It is at this point in the process where things can break down—a student requests to view material without the understanding that a week of lead time is required

THE COLLABORATION...

to stage materials out of cold storage and manually inspect each item—so if the request has been made too close to particular deadlines it may be abandoned. For primary research in audiovisual archives, it is vital for students to understand this point, because gaining an understanding of the timelines and procedures early on can influence the planning and shape of their research projects. Similarly, an understanding of why the staging time and manual inspections are important to preserving the individual items for future use can give researchers an understanding of the material and history of the physical objects themselves.

Thankfully, this was not the case here, and Maureen's request resulted in her viewing a number of kinescopes on the flatbed viewers at the WCFTR offices. Her initial request included items that were deemed too fragile for viewing; six reels had severe vinegar syndrome resulting in shrinkage and curl that made it too risky to run through the metal sprockets of the flatbed viewer. This detailed preservation assessment, which I only gathered as a result of Maureen's initial request, resulted in my submission of a successful application to the Friends of the Library at UW-Madison for a grant to have those reels digitized by the film lab AV Geeks in 2018. It ultimately took five months to fulfill Maureen's request, from initial inquiry to grant application to completed lab work. But her patience and persistence with the research resulted in those six severely deteriorated, completely inaccessible reels now being available for any researcher to view remotely by request.

Scholars acknowledge that citations of their published work signal a contribution to a scholarly dialogue, but there seems to be less attention paid to the ways their initiation of preservation reformatting requests, which can help archivists make difficult-to-access materials more widely available to the community, contribute to this dialogue as well. In archives where preservation is largely spurred by patron-driven digitization requests (of which there are many), these requests serve a vital importance.

With the case of Faye Emerson in particular, the new ease of access to *The Faye Emerson Show* will allow for research on her history as a female television personality, and also to new consideration of her contributions to carving out the late-night format. Emerson's legacy had been protected by being housed at the WCFTR, but discovery and



Figure 2: A kinescope of the CBS program, *The Faye Emerson Show* (1949-51), suffering vinegar syndrome was identified and restored by Sloper.

access to the materials had not been as easy as it could have been for many years. The archivists at the WCFTR, particularly the women, understood the importance of this collection and promoted it since its arrival in 1998. But it took a conjunction in 2017 where an explosion in digital access via new and more cost-effective film scanning technology aligned with national interest surrounding the topic of women's media representation to catapult Faye Emerson's story back into media history.

MM

Each manila folder of Emerson's handwritten notes and newspaper clippings, and every kinescope repaired and re-thread through the Steenbeck lay bare the influence and power that was Faye Emerson. During my many days at the archives, it soon became clear that the historical media figure was not only a woman ahead of her time in early 1950s media, but at one point, considered the "First Lady" of the new medium, sculpting the genre of what became modern late-night programming.

Despite dominating the airwaves in television's



Figure 3: One of countless magazine articles and clippings at the WCFFR archives showcasing Faye Emerson's extraordinary contributions to the early television landscape.

earliest days of broadcast, having two stars on the Hollywood Walk of Fame, and being one of the earliest Emmy nominees, Faye Emerson's name and legacy had faded in the public's knowledge of television history. In excavating her contributions, I found that I could mine much more than Emerson's work and how she fit into the evolving TV market of the time period. The research within her collection allowed me to examine how we understood, or perhaps, misunderstood, the early launch of late-night television and the public's response to Emerson's on-air politics and feminism.

While Faye Emerson's celebrity status has faded in popular history, some media scholars have recognized Emerson's star power and contributions. In particular, the inquiries of Cary O'Dell and Christine Becker offered grounding and insight for my own research. O'Dell's continued work as a media historian revisits known and forgotten female figures from television history to reevaluate their agency, power, and significance. In *Women Pioneers in Television* (1997), O'Dell devoted an entire chapter on Faye Emerson as a trailblazer to

television, pointing out how she briefly even hosted two TV shows at the same time *Fifteen with Faye* (NBC) and *The Faye Emerson Show* (CBS) in 1949.¹⁰ Furthering Faye's story, Becker's work, "Glamor Girl Classed as TV Show Brain" (2004) and *It's the Pictures That Got Small* (2008) details the mid-century transition of film stars to the new television medium and the archetype appeal and relatability that Emerson, with her full package combination of intelligence and beauty harnessed in pushing boundaries for broadcast.¹¹ Diving into the corpus of the material and utilizing Becker and O'Dell's research, I utilized new theoretical approaches to consider gender and politics as well as infusing my own perspective having worked in the industry.

Each new day of research with Mary and Amy in the archives proved incredibly generative, be it Mary helping me identify the stars in some of Emerson's personal photos or brainstorming with Amy as she would thread recently repaired kinescopes onto the Steenbeck for my viewing. The moments of hypothesizing with the archivists, the speculation about what might be



Figure 4: With the digital preservation of Emerson's films in her archive and more mining of her collection, new scholarship on Faye Emerson was written and published by Mauk.

THE COLLABORATION...

found or considerations for how a show was shot, recorded and saved all contributed to my findings. For example, the “How to Marry a Millionaire” episode of *The Faye Emerson Show* featuring Doris Lilly likely had not been watched since it aired live seventy years ago. Little did we know, when judging the film based on the title alone, that it would take on a massively feminist tone (much to the discomfort of Arthur Little Jr., the male millionaire appearing on the show). Faye Emerson interviewed Lilly about her book and asked the millionaire suitor about his preference for finding the right woman to marry, and then suddenly pivoted, turning to counsel the viewers at home that “marriage is a long-time job,” and finding a man with a million dollars “isn’t the most important thing.” She goes on to advise, “It is nice to have woman friends. It fills out life very nicely.”¹² The in-person collaboration over the viewing of these primary sources added a rich texture to my storytelling and continued to expand the research in new directions, due to the influence of archivists with their own expertise.

The resulting research on the story of Faye Emerson and her contributions to late-night and women in television was submitted as a graduate seminar paper. With further revisions and additions given newly available, freshly preserved kinescopes, the article was submitted and won a First-Place student writing award with the Society of Cinema and Media Studies (2018) and was revised for publication in *Journal of Cinema and Media Studies*.¹³ Other scholars found out about my work and recommended my research to the director and showrunner of an upcoming six-part documentary series, *The Story of Late Night* (CNN, 2021). After extended research and discussions, the team sent a production crew to Madison to interview me on-camera about Emerson’s pioneering work in television and late-night and feature her contributions in the original series.¹⁴ The scholarship and contemporary development of Faye Emerson’s story would not have been possible without the custodianship of her archives by Mary Huelsbeck and Amy Sloper.

MH

Because I knew it would be a while before an online finding aid for the Emerson collection would be ready, I decided to enter information for ten episodes from *The Faye Emerson Show* on

the Internet Movie Database (IMDB) starting in late 2012 in the hopes of increasing the visibility of the collection. Along with a description of each episode and cast and crew credits, I included a note indicating that a 16mm print of each episode was available for viewing at the Wisconsin Center for Film and Theater Research. While we did not receive any inquiries about the collection over the next five years, the information on IMDB was found by producers of the CNN series *The Story of Late Night* who contacted the WCFTR to get footage from *The Faye Emerson Show* to help illustrate Faye’s role in the history of late-night television. During the early months of working at home during the COVID-19 pandemic in March and April 2020, I entered descriptions and credits for the rest of the episodes for *The Faye Emerson Show* as well as the episodes of Faye’s subsequent variety show *Wonderful Town, U.S.A.* (CBS 1951-52), also housed at the WCFTR.¹⁵

Work on the online finding aid will have to wait until staff are back in the office on a full-time basis, but work has begun (in November 2020) on scanning all the episodes of *The Faye Emerson Show* and *Wonderful Town, U.S.A.* for preservation and increased access. While the Emerson collection was identified as a collection that needed attention – both the manuscript and film portions – Maureen’s interest in and use of the collection made it a higher priority for staff to work on. We also hope to see an increase of interest in the collection once the CNN series on late-night television airs. The pandemic and its effect on work routines has had a silver lining in that the scanning technician in the Department of Communication Arts, Boyd Hillestad, has more time to scan film prints than usual since in-person instruction has been severely limited at the university. The access files that will be created will enable the WCFTR to provide onsite and remote access to episodes of both programs in the Emerson collection.¹⁶

AS

The dependence of the work of an archivist on the work of a scholar, and vice versa, cannot be overstated. Archives exist to be used! But audiovisual archivists understand the barriers faced by researchers, especially newer ones, to the slow and somewhat laborious process of

accessing archival motion picture film and video collections. It goes far beyond requesting boxes in the reading room. As archives have moved away from providing access to material on legacy equipment like flatbed viewers and video decks, requests require digital reformatting and must be made weeks, sometimes months, in advance. Additionally, it is common for audiovisual materials to be described very minimally in library catalogs, making the long wait for the digitized content a bit of a gamble. A primary role of archivists is to shepherd researchers through this process toward not only the material they specifically request, but also to collections they might not know about, while also chipping away at providing descriptions and access suited to modern research practice.

At the WCFTR, faculty and PhD students in the Communication Arts department play an especially important role in setting priorities and helping to advocate for needs at the archive. Maureen's research on Faye Emerson became an important point in a proposal to fund the purchase of a new film scanner for the department, a charge led by faculty associate Erik Gunneson. We had the data on how many collections could be preserved and made accessible with the new equipment but having a student perspective on how this vital piece of equipment would change her research certainly helped make this purchase a reality. The presence of this new equipment, with a dedicated trained operator, has undoubtedly been groundbreaking for preservation and access to film at the WCFTR.

The goal to demystify the process of doing research in an audiovisual archive has extended to my new position at the Harvard Film Archive (HFA), where outreach to students, faculty and filmmakers is a vital part of my position as well as the refinement and clear communication of procedures for access. Archivists should strive for even more thoughtful interaction with archival researchers, especially as access to collections becomes faster, easier, and less mediated through remote reading rooms. These moments can be recreated through phone or video chats or email correspondence and should be built into the process whenever possible. For me, being pushed toward difficult questions by researchers, particularly around digital access, creative reuse, and copyright of archival collections, has

resulted in some radical re-thinking of the HFA's larger mission and commitment to our users. Without as many preconceived notions about how the archive works, students are often the ones asking these vital questions.

MM

When we think about what is gained in the digitization of the archives, we should also consider what is lost. Had the files, folders and recordings simply been emailed to me, I would have missed out on the unique experience of sitting in a dark room running a Steenbeck flatbed film viewer, watching and listening to a woman's words that had been shelved for seventy years. There is magic to those moments and to the caretaking by Amy that went into creating the pivotal viewing experience. Once the scanner was installed and up and running, many more kinescopes were safely available for my viewing, and those were watched at home, digitally. The digitization process does not mean, however, that the relationship with the person doing the caretaking on the collection has to be abandoned. We as media historians need to approach human and digital in tandem.

I encourage graduate students to make themselves vulnerable in their research through the communication and collaboration with the archivists behind the materials they plan to work with. The value of relationship-building and mutual respect lends itself to productiveness actualizing archival films and collections into media industry knowledge. And, to build upon Faye Emerson's advice, it is nice to have archivist friends. It fills out life quite nicely.

MH

Since the time it arrived in 1998, the Faye Emerson collection has been a favorite among staff at the WCFTR – it is hard not to be charmed and intrigued by Faye. It is also not hard to want to promote a collection you know, or at least suspect, could be used by scholars of many disciplines to study a variety of topics such as early television broadcasting, gender roles, politics, and American life in the early 1950s.

I have often encountered researchers, especially students new to archival research,

THE COLLABORATION...

who have a set idea of what they want to write about and preconceived notions of what they expect to find in an archive. Sometimes their expectations are met and sometimes they are disappointed. Archival research can be like an archaeological dig – sometimes the evidence is easy to find, sometimes it requires careful digging

and examination, and other times the evidence is frustratingly absent. Archivists may not know the details of every collection they have but their job is to help researchers explore and access material in their care. One of the most rewarding aspects of being an archivist is collaborating with researchers and helping them in their research.

Maureen Mauk is a Doctoral Candidate in Media and Cultural Studies at University of Wisconsin's Communication department. Mauk studies the intertwined relationship between parents, policy, and industry as it relates to television history and the current platformized media landscape. She carries a decade of experience serving in Los Angeles as a Television Standards & Practices executive and has been published in several journals including *Journal of Cinema and Media Studies*, and *Learning, Media & Technology*.

Amy Sloper is the Collections Archivist at the Harvard Film Archive, where she is responsible for acquisitions, preservation, and access to one of the largest university-based motion picture collections in the United States. She was the Film Archivist at the Wisconsin Center for Film & Theater Research from 2014-2019, and currently serves on the Board of Directors at the Center for Home Movies and is a member of the Community Archiving Workshop Collective.

Mary Huelsbeck is the Assistant Director of the Wisconsin Center for Film and Theater Research at the University of Wisconsin-Madison. She has over twenty years of experience managing film, videotape, audio, photograph, manuscript and three-dimensional object collections in museums, libraries and archives.

Notes

1 The Wisconsin Center for Film and Theater Research (WCFTR) is part of the Department of Communication Arts at the University of Wisconsin-Madison. The WCFTR is physically located at the Wisconsin Historical Society through a partnership between UW-Madison and the Historical Society.

2 John Corner, "Finding Data, Reading Patterns, Telling Stories: Issues in the Historiography of Television" *Media, Culture & Society* 25, no. 2 (March 2003): 273-80; William Uricchio, "History and Its Shadow: Thinking about the Contours of Absence in the Construction of Media History" *Screen* 55, no. 1(2014): 119-127; Helle Strandgaard Jensen, "Doing Media History in a Digital Age: Change and Continuity in Historiographical Practices" *Media, Culture & Society* 38, no. 1 (January 2016): 119-28; Helle Strandgaard Jensen, "Digital Archival Literacy for (All) Historians" *Media History* (June 2020).

3 Jensen, *Digital Archival Literacy*, 2-3, 9.

4 Tino Balio, *United Artists: The Company that Changed the Film Industry* (Madison: University of Wisconsin Press, 1987); David Bordwell, Janet Staiger and Kristen Thompson, *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960* (New York: The Columbia University Press, 1985); Michele Hilmes, *Only Connect: A Cultural History of Broadcasting in the United States 4th ed.* (Belmont, CA: Wadsworth, 2013); Christine Becker, *It's the Pictures That Got Small* (Middletown, CT: Wesleyan University Press, 2008).

5 Hillary Lewis, "Trevor Noah Defends Jimmy Kimmel for 'Engaging' in Politics" *The Hollywood Reporter*, September 25, 2017. <https://www.hollywoodreporter.com/news/daily-show-host-trevor-noah-jimmy-kimmel-hillary-clinton-late-breaking-news-tribeca-tv-festival-2017-1042952>

6 Faye's syndicated column appeared in newspapers three times a week. When a critic contended she must have had a ghostwriter, Faye denied having help. There is evidence in the collection, however, that pre-written material from various sources was used for some columns.

7 How and why her son chose to donate the collection to the WCFTR in 1998 is a bit of mystery since Emerson was not from Wisconsin nor had she ever attended the University of Wisconsin-Madison. We speculate that because Skitch Henderson, Emerson's third husband, had donated a large collection of scores

for compositions he wrote and arranged for studio recordings, radio and television programs to UW-Madison in 1970; perhaps Crawford, knowing Henderson's collection was in Madison, chose the WCFTR for this reason. We can also speculate that he might have been influenced knowing that WCFTR had already amassed a large television, film and theater collection

8 A Collection is a record in the UW library catalog that briefly describes the collection as a whole. A finding aid is a detailed inventory and description of each item in the collection.

9 Christine Becker, "'Glamor Girl' Classed as TV Show Brain': The Body and Mind of Faye Emerson" *The Journal of Popular Culture*, 38, no. 2 (November 1, 2004): 242–60; Christine Becker, *It's the Pictures That Got Small* (2008).

10 Cary O'Dell, *Women Pioneers in Television: Biographies of Fifteen Industry Leaders* (Jefferson, NC: McFarland & Co., Inc. Publishers, 1997)

11 Becker, 'Glamor Girl' (2004). Becker, *It's the Pictures That Got Small*, (2008).

12 "How to Marry a Millionaire." *The Faye Emerson Show* (June 20, 1951). CC332A. Faye Emerson Collection. Wisconsin Center for Film and Theater Research.

13 Mauk, Maureen. "Politics Is Everybody's Business: Resurrecting Faye Emerson, America's Forgotten First Lady of Television." *JCMS: Journal of Cinema and Media Studies* 59, no. 4 (2020): 129-152. doi:10.1353/cj.2020.0044.

14 But what Faye Emerson truly deserves is a chance to return to the screen, so I've teamed with screenwriters and a production company to develop a scripted series around the life of Faye Emerson, her marriage to Eleanor Roosevelt's son, Elliot, and the production of *The Faye Emerson Show*. See: Peter White, "Faye Emerson: The Inside Story of The First Lady of Late Night" *Deadline* (July 1, 2020). <https://deadline.com/2020/07/faye-emerson-the-inside-story-of-the-first-lady-of-late-night-1202974493/>

15 *Wonderful Town* was a live 30-minute weekly program in which Faye "visited" a different city in the United States even though the show was filmed entirely in a New York City studio. Each episode featured guests who carried a connection to that week's city, discussing the history and culture of the city or town along with musical performances. The program, deemed one of the most expensive shows to produce at the time, ran for 42 episodes on the CBS Network and was cancelled within the year.

16 The WCFTR currently does not plan on making the episodes available for viewing online via our website or the Internet Archive, however, due to uncertainty concerning the copyright status of the programs.