

CURRICULUM VITAE

Lea Jacobs

Mae D. Huettig Professor Emerita

University of Wisconsin-Madison

lea.jacobs@wisc.edu

PROFESSIONAL EXPERIENCE

Faculty appointment, Department of Communication Arts, University of Wisconsin-Madison, 1988 to 2022

Associate Vice Chancellor for Arts and Humanities, Office of the Vice Chancellor for Research and Graduate Education, University of Wisconsin-Madison, 2013-2018

SELECTED HONORS AND AWARDS

WARF Named Professorship, 2020

Institute for Research in the Humanities, Senior Fellowship, University of Wisconsin, 2018-2022

Vilas Distinguished Achievement Professor, University of Wisconsin, awarded 2017

American Council of Learned Societies Fellowship, 2010-2011

Kellett Mid-Career Award, the Graduate School, University of Wisconsin-Madison, 2009

John Simon Guggenheim Memorial Foundation Fellowship, awarded in 2002 for 2003

Resident Fellowship, Institute for Research in the Humanities, University of Wisconsin-Madison, Fall 1994

Rockefeller Post-Doctoral Fellowship in the Humanities, Wisconsin Center for Film and Theater Research, 1987-88

PUBLICATIONS

Monographs

John Ford at Work: Production Histories 1927-1939 (East Barnet: John Libbey Publishing/Indiana University Press, 2025).

Film Rhythm After Sound: Technology, Music, and Performance (Oakland: University of California Press, 2015).

The Decline of Sentiment: American Film in the 1920s (Oakland: University of California Press, 2008).

Theatre to Cinema: Stage Pictorialism and the Early Feature Film, written with Ben Brewster (Oxford: Oxford University Press, 1997). Open access, online edition:
<https://uwdc.library.wisc.edu/collections/arts/thetr2cnma/>

The Wages of Sin: Censorship and the Fallen Woman Film, 1929-1942 (Madison, Wisconsin: University of Wisconsin Press, 1991; rpt. Oakland: University of California Press, 1997).

Special Issues of Journals Edited

“Before Screwball,” special issue of *Film History* 13, no. 4 (2001).

“Rethinking the Production Code,” special issue of the *Quarterly Review of Film and Video* 15, no. 4, (1995), edited with Richard Maltby, including previously unpublished documents relating to the film industry’s formulation of the Production Code of 1930.

Articles and Book Chapters

“Dialogue Scenes in the Period of Multiple-Camera Shooting: The Example of *Arrowsmith*,” in *Aesthetics of Early Sound Film: Media Change around 1930*, ed. Daniel Wiegand (Amsterdam: Amsterdam University Press, 2023), 29-48.

“December 7th, *The Battle of Midway* and John Ford's Career in the OSS,” *Film History* 32, no. 1 (Spring 2020): 1-39.

“*Assunta Spina*,” in *Silent Features: The Development of Silent Feature Films, 1914-1934*, ed. Steve Neale (Exeter: University of Exeter Press, 2018), pp. 32-47.

The Call of the Heart: John M. Stahl and Hollywood Melodrama, ed. Bruce Babington and Charles Barr (John Libbey, United Kingdom: 2018), entries on “*Sowing the Wind*,” pp. 59-63; “*The Child Thou Gavest Me*,” pp.64-67; “*One Clear Call*,” pp.79-83; “*Memory Lane*,” pp.108-114; “*Back Street*,” pp.158-163.

“Making John Ford’s *How Green Was My Valley*,” *Film History* 28, no. 2 (2016): 32-80.

“Digital Tools for Film Analysis: Small Data,” (written with Kaitlin Fyfe), *Arclight Guidebook to Media History and the Digital Humanities*, REFRAME imprint, (University of Sussex, 2016).

“Ernst Lubitsch,” in *Oxford Bibliographies in Cinema and Media Studies*. Written with Ben Brewster. Ed. Krin Gabbard. New York: Oxford University Press, an online, peer-reviewed publication.

“The Innovation of Re-recording in the Hollywood Studios,” *Film History* 24, no. 1 (2012): 5-34.

“John Stahl: Melodrama, Modernism and the Problem of Naïve Taste,” *Modernism/Modernity* 19, no. 2 (April 2012): 303-320.

“A Lesson with Eisenstein: Rhythm and Pacing in *Ivan the Terrible, Part I*,” *Music and the Moving Image* 5, no. 1 (Spring 2012): 24-46.

“Hollywood’s Conception of its Audience in the 1920s,” with Andrea Comiskey, in the *Classical Hollywood Reader*, ed. Steve Neale (New York, New York: Routledge, 2012), 94-109.

“The Talmadge Sisters,” in *Idols of Modernity: Movie Stars of the 1920s*, ed. Patrice Petro (New Brunswick, New Jersey: Rutgers University Press, 2010), 65-86.

“Unsophisticated Lady: The Vicissitudes of the Maternal Melodrama in Hollywood,” *Modernism/Modernity* 16, no. 1 (January 2008): 123-140. Reprinted in the *Wiley-Blackwell History of*

American Film, ed. Cynthia Lucia, Roy Grundmann, Art Simon (Hoboken, N.J.: John Wiley & Sons, 2011).

Main entry on *Way Down East*, *The Griffith Project*, vol. 10, ed. Paolo Cherchi Usai, (London: British Film Institute, 2006), 80-95.

“Men without Women: The Avatars of *What Price Glory*,” *Film History* 17, no. 2/3 (2005): 307-333.

The Griffith Project, vol. 9, ed. Paolo Cherchi Usai, (London: British Film Institute, 2005) entries on *Flirting with Fate* 112-113, *The Social Secretary* 125-127.

Encyclopedia of Early Cinema, ed. Richard Abel (New York and London: Routledge, 2005) entries on “acting styles” 2-5, “Lillian Gish” 279, and “lighting” 384-387.

“Pictorial Styles and Film Acting,” Chapter 6 of *Movie Acting, the Reader*, ed. Pamela Robertson Wojcik (New York and London: Routledge, 2004). This chapter was solicited by Professor Wojcik; it is taken from *Theater to Cinema* (Oxford University Press, 1997), written with Ben Brewster.

The Griffith Project, vol. 6, ed. Paolo Cherchi Usai, (London: British Film Institute, 2002) entries on *The Inner Circle*, *A Change of Spirit*, *An Unseen Enemy*, *Two Daughters of Eve*, 118-134.

“The Seduction Plot: Comic and Dramatic Variants,” *Film History* 13, no. 4 (2001): 424-442.

The Griffith Project, vol. 5, ed. Paolo Cherchi Usai, (London: British Film Institute, 2001) entries on *His Mother’s Scarf*, *How She Triumphed*, *The Two Sides*, *In the Days of ‘49*, *Enoch Arden – Part One*, *Enoch Arden – Part Two*, *The New Dress*, 36-55.

The Griffith Project, vol. 4, ed. Paolo Cherchi Usai, (London: British Film Institute, 2000) entries on *The Golden Supper*, *When a Man Loves*, *The Lesson*, *Winning Back His Love*, *A Wreath of Orange Blossoms*, 228-242.

“Keeping Up with Hawks,” *Style* 32, no. 3 (Fall 1998): 402-426.

“Piktorialer Stil und Schauspiel im Film,” in German in *KINtop* 7 (1998): 37-62, written with Ben Brewster.

“Pictorial Styles of Film Acting in Europe in the 1910s,” in *Celebrating 1895: The Centenary of Cinema*, ed. John Fullerton (Sydney: John Libbey, 1998), 253-263, written with Ben Brewster.

“Acting in *Trädgårdsmästaren* and *Ingmarssönerna*,” in Swedish in *Blågult flimmer: Svenska filmanalyser* (Analyses of Swedish films), ed. Erik Hedling (Lund: Studentlitteratur, 1998), 15-45, written with Ben Brewster.

“The Woman’s Picture and the Poetics of Melodrama,” *Camera Obscura* 31 (1993): 121-47.

“DeMille, Belasco and the Development of Lasky Lighting,” *Film History* 5, no. 4 (Dec 1992): 405-418, a substantially revised and expanded version of “Lasky Lighting” in French in *Revue Cinémathèque* 2 (1992): 69-83, also in *L’Eredità DeMille*, ed. Paolo Cherchi Usai and Lorenzo Codelli (Pordenone: Le Giornate del Cinema Muto/Edizioni Biblioteca dell’Immagine, 1991): 250-261.

“The B Film and the Problem of Cultural Distinction,” *Screen* 33, no. 1 (Spring 1992): 1-13.

“An American Tragedy: A Comparison of Film and Literary Censorship” in *Prima dei Codici 2: Alle porte di Hays*, ed. Giuliana Muscio (Venice, Italy: Edizioni Biennale/Realizzazione Fabbri Editori, 1991): 152-158. In English in “Rethinking the Production Code,” *Quarterly Review of Film and Video* 15, no. 4 (1995): 87-98.

“Reformers and Spectators: The Film Education Movement in the Thirties,” *Camera Obscura* 22 (January 1990): 29-49; also in Finnish translation in *Lähikuva* 2 (1992): 18-29.

“Industry Self-Regulation and the Problem of Textual Determination,” *The Velvet Light Trap* 23 (Spring 1989): 4-15. Reprinted in *Controlling Hollywood: Censorship and Regulation in the Studio Era*, ed. Matthew Bernstein (Rutgers University Press, 1999), pp. 87-101.

“The Censorship of *Blonde Venus*: Textual Analysis and Historical Method,” *Cinema Journal* 27, no. 3 (Spring 1988): 21-31.

“Censorship and the Fallen Woman Cycle,” *Home is Where the Heart Is: Studies in Melodrama and the Woman’s Film*, ed. Christine Gledhill (London: British Film Institute, 1987): 100-112.

“The Paramount Case: The Role of the Distributor,” *Journal of the University Film and Video Association* 35, no. 1 (Winter 1983): 44-49.

“Spectacle and Narrative Theory,” written with Richard de Cordova, *Quarterly Review of Film Studies* 7, no. 4 (Fall 1982): 293-308.

“*Now Voyager*: Some Problems of Enunciation and Sexual Difference,” *Camera Obscura* 7 (1981): 89-110; also in German in *Und Immer Wieder Geht die Sonne Auf: Texte zum Melodramatischen im Film*, ed. Christian Cargnelli and Michael Palm (PVS Verlag, 1994).

DISSERTATIONS DIRECTED

Derek Long, “Reprogramming the Movies: Distribution Strategy and Production Planning in the Early Studio System, 1915-1924,” (2017).

Andrea Comiskey, “The Sticks, the Nabes, and the Broadways: U.S. Film Distribution, 1935-1940,” (2015).

Heather Heckman, “Undervalued Stock: Eastman Color’s Innovation and Diffusion, 1900-1957,” (2013).

Rebecca Ann Swender, “Sound Stages: Acting, Technology and the Transition to Sound in America, 1928-1931,” (2008).

Katherine Spring, “Say It With Songs: Popular Music in Hollywood Cinema during the Transition to Sound, 1927-1931,” (2007).

Ethan de Seife, “Cheerful Nihilism: The Films of Frank Tashlin,” (2005).

Jane Greene, “The Road to Reno: Censorship, Screwball and Comedies of Remarriage, 1930-1941,” (2003).

Lisa Dombrowski, "Samuel Fuller In and Out of the Studio System," (2002).

Christine Becker, "An Industrial History of Established Hollywood Film Actors on Fifties Prime Time Television," (2001).

Sara Ross, "Banking the Flames of Youth: the Hollywood Flapper, 1920-1930," (2000).

Scott Higgins, "Harnessing the Rainbow: Technicolor Aesthetics in the 1930s," (2000).

Michael Walsh, "The Internationalism of the American Cinema: the Establishment of United Artists' Foreign Distribution," (1998).

Michael Quinn, "Early Feature Distribution and the Development of the Motion Picture Industry: Famous Players and Paramount: 1912-1921," (1998).

ADMINISTRATION

As Associate Vice Chancellor for Arts and Humanities, 2013-2018

Administered annual research competition of over \$2 million

Designed and administered publishing subvention program for academic monographs

Designed and implemented new system for allocation of graduate fellowships for arts and humanities

Redesigned existing protocols for supplementation of external fellowships

Designed and implemented program to increase number and quality of external faculty research grants in the humanities

Designed and implemented program to provide salary support for artists' residencies

Participated in recruitment and retention of key faculty

Worked with the appropriate Associate Deans and Center Directors to enhance arts and humanities programs at UW-Madison

Member Search Committee for UW Arboretum Director, 2017

Member Search Committee for Director, Chazen Museum of Art, 2017

As Interim Director of UW Press, 2014-2015

Supervised staff, overhauled business operations, stabilized finances and successfully completed a search for a new director.

University of Wisconsin, University-wide Committees

Member, University Academic Planning Council, 2012-2013.

Member, Graduate Faculty Executive Committee, the Graduate School, 2007-2011.

- For GFEC, participated in the review of the UW Department of Languages and Cultures of Asia, Fall 2009.
- For GFEC, participated in the review of the UW Southeast Asian Studies Program, Spring 2008.

Member, Graduate School Academic Planning Council, 2009-2011.

Member, Arts and Humanities Research Committee, the Graduate School, 2005-2008.

College L&S, participated in the review of the Department of French and Italian, Spring 2002.

University of Wisconsin, Arts Administration

Founder and Director, UW Cinematheque, 1997-2001, 2004-2012.

Co-Director, Wisconsin Film Festival, 2012-2013.

Member, Executive Committee, Arts Institute, 2010-2013.

Member, Communication Arts Capital Committee, 1996, helped to secure funding for the refurbishment of the film projection facilities; supervised the renovation of the facilities.

University of Wisconsin, Department of Communication Arts

Director of Graduate Studies, Department of Communication Arts, 2004-2005, 2006-2009.

Member, Graduate Committee, Department of Communication Arts, 1994-1996, 2000-2002.

Member, Search Committee for Film Production Position, Department of Communication Arts, 2007.

Chair, Search Committee for Film Studies Position, Department of Communication Arts, 2005.

Member, Undergraduate Committee, Department of Communication Arts, 1993-1999, 2001-2002 (as director).

Member, Department of Communication Arts, Committee on Personnel and Tenure, 2004-2007.

Professional Service

Facilitated restoration of John Stahl's *Memory Lane* for Stahl program at the Giornate del Cinema Muto, October 2018.

Member, Editorial Board, *Cinema Journal*, 1988-1989 and 1998-2003.

Secretary, DOMITOR, an international society devoted to the study of early film, 1991 to 1999.

Member, Conference Steering Committee, Melodrama: Stage, Picture, Screen, British Film Institute, 1990.

Facilitated acquisition of the Production Code Administration Files for the Margaret Herrick Library, Academy of Motion Picture Arts and Sciences, Los Angeles, 1983.

Assistant editor, *Camera Obscura*, 1981-1989.