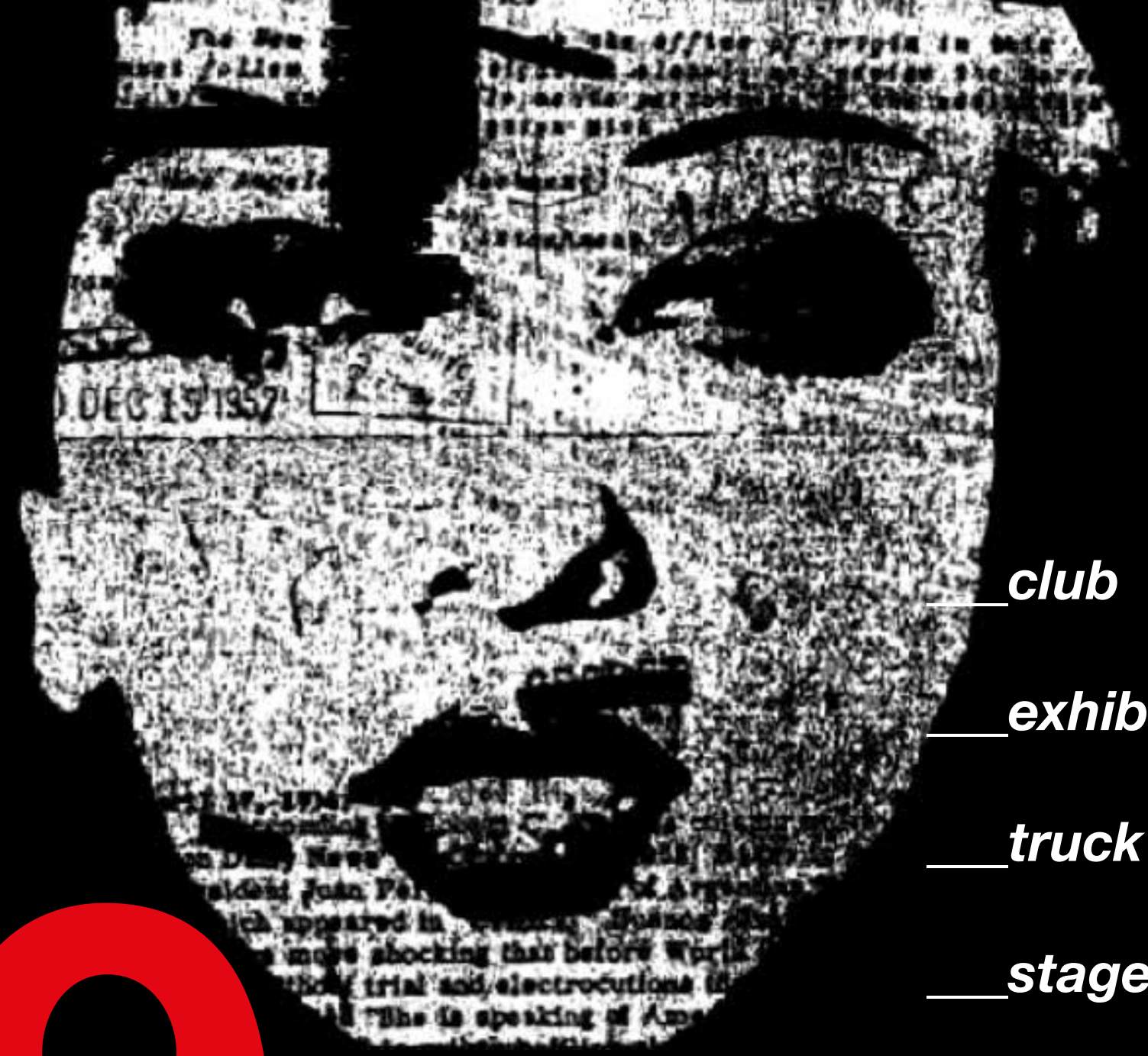


a remix **trickster** and a **walkabout**

The SecretBaker Cycle was a pattern recognition walkabout in search of myth. The cycle played out over three years. Venues included theaters, cinemas, concerts halls, nightclubs, galleries and the street. All that time a community was being assembled to slip through gates and plot a space of appearance. Cycle productions were culled from the Federal Bureau of Investigation (FBI) files of Josephine Baker, Walter Winchell, and J. Edgar Hoover. The SecretBaker story-line gave deference and berth to issues of the day: racism, surveillance, feminism. But Secret wanted more. It was greedy. It wanted something to stand up to deadbeat code, the bugs. It wanted myth as a shield against the column of super civilized monkeys Arendt saw approaching.

A Cycle Archive Follows: It is composed of newsprint, lectures, publications, website, emails, promotion, and a legion of photos. Excerpts from the stage play and documentaries also are included.

209



___club

___exhibition

___truck

___stage

___screen

___press

By singing the world into existence, he said, the Ancestors had been poets in the original sense *poesis*, meaning 'creation'. No Aboriginal could conceive that the created world was in any way imperfect. His religious life had a single aim: to keep the land the way it was and should be. The man who went 'Walkabout' was making a ritual journey. He trod in the footprints of his Ancestor. He sang the Ancestor's stanzas without changing a word or note — and so recreated the Creation.

The Hero Cycle, wherever found, is a story of 'fitness' in the Darwinian sense: a blueprint for genetic 'success'. Beowulf leaves . . . Ivan leaves . . . Jack leaves . . . the young Aboriginal on Walkabout leaves . . . even the antique Don Quixote leaves. And these *Wanderjabre*, and combats with the Beast, are the story-teller's version of the incest taboo; whereby a man must first prove 'fitness' and then must 'marry far'.

Bruce Chatwin "The Songlines"



pattern recognition walk about in search of myth

Each iteration tells a little-known story of art, politics, race, and media power that reverberates with some of the most important themes of 20th-century America. Fashioned out of “net accessible” documents, this multimedia mosaic makes theater and public art out of a 1950’s surveillance data bank.

The faded and scratched up documents with their numbing bureaucratic entries and crudely blotted out paragraphs are the residue of government surveillance files. These files contain haunting microfiche memos, telegrams, newspaper clippings and photos, that tell how Josephine Baker, the famous expatriate African-American performer, was pursued by the FBI.

An integral part of the story is the role of the highly-influential radio personality Walter Winchell and his association to Hoover. This surveillance tale is an information-age morality play from a simpler time. FBI chieftain Hoover represents a force that encircles and paralyzes. Gossip master Walter Winchell is the “voice” that destroys by slashing out on the airways and in print.

Baker, the artist, embodies a creative disruptive force that struggles to soar. She is the trickster who leaves traces of her intentions as she crosses international borders and moves from theatrical stage to political stage, from the personal level to public level. The Baker FBI file opens in Paris in 1949. The file records Josephine Baker being followed and harassed all over the world by a host of federal agencies – the FBI, the State Department, and the INS [Immigration and Naturalization Service].

Baker is beleaguered, not only because, she’s an international spokesperson for racial equality nor because of her ongoing invectives against the USA. She is “the traitress, the undesirable” because she gravely wounds J. Edgar Hoover’s closest friend and accomplice, Walter Winchell. Winchell is Old Media’s MEGA SUPERSTAR.

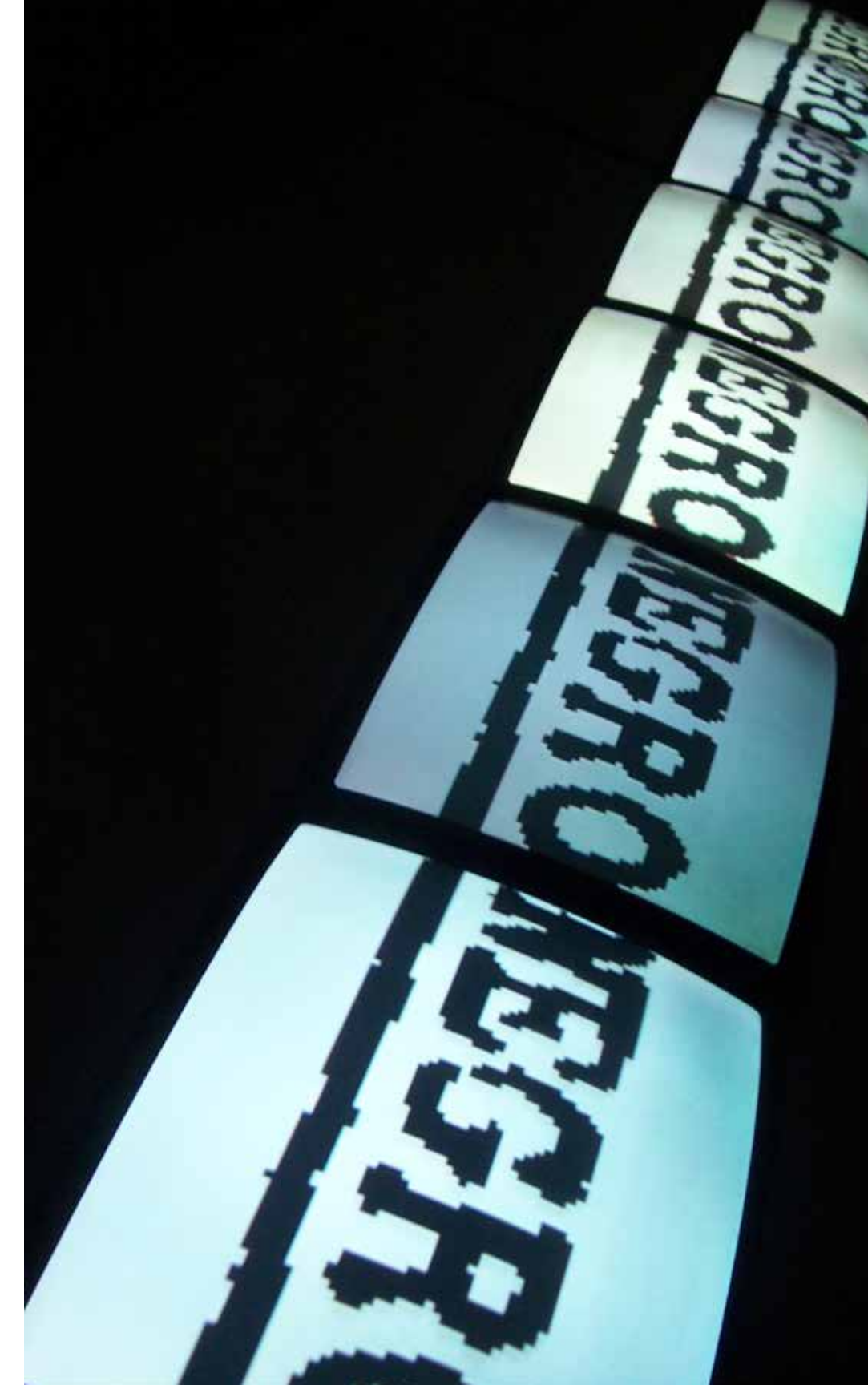
Buried in the 400-page Baker file, a dossier prefaced again and again with the words “that she was born in St. Louis, Missouri, in 1906, daughter of a St. Louis washer woman” are a wealth of memos, telegrams, newspaper clippings and photos from the 1950’s.

Now, however, in the electronic age, data classification yields to pattern recognition, the key phrase at IBM. When data move instantly, classification is too fragmentary. In order to cope with data at electric speed in typical situations of “information overload,” men resort to the study of configurations, like the sailor in Edgar Alan Poe’s Maelstrom.

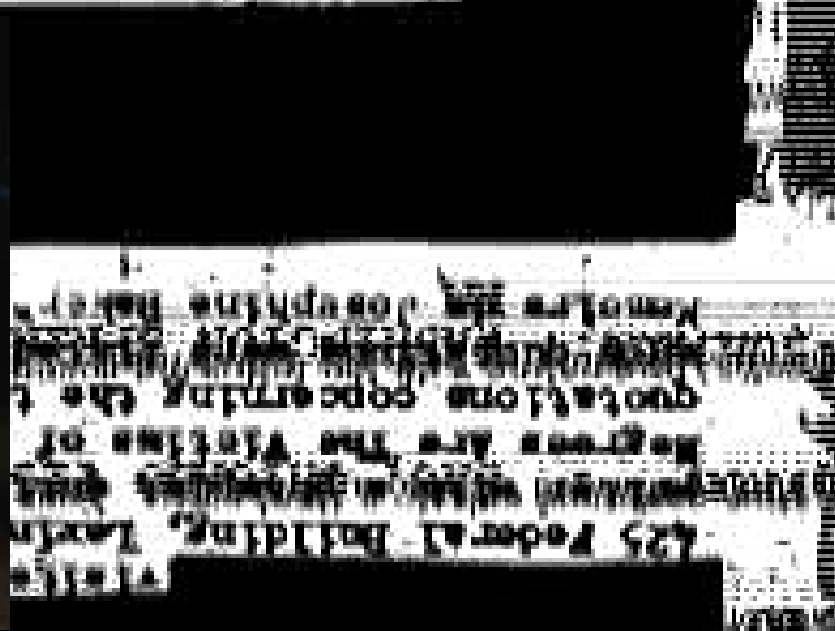
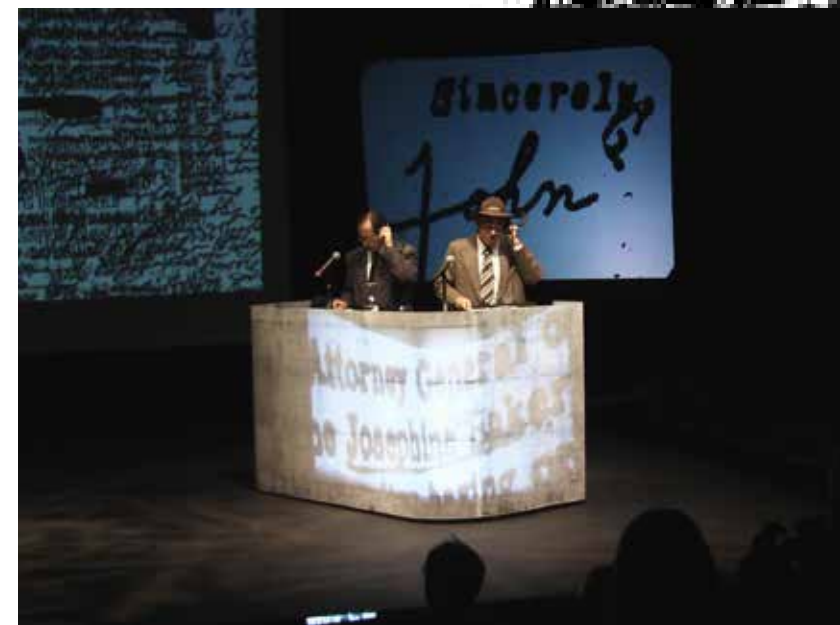
Marshall McLuhan *Understanding Media*

On the terms imposed by technocratic society, there is no hope for mankind except by ‘going with’ its plans for accelerated technological progress, even though man’s vital organs will all be cannibalized in order to prolong the mega-machine’s meaningless existence. But for those of us who have thrown off the myth of the machine, the next move is ours: for the gates of the technocratic prison will open automatically, despite their rusty ancient hinges, as soon as we choose to walk out.

Lewis Mumford, *The Myth of the Machine*



a story telling code



DataBank - Agit Prop propels this cycle of SECRET multimedia productions. As a visual and narrative grammar it does not ignore the incomprehensibility of exploding data systems. Fifty years ago surveillance meant "Big Brother," and a "Dramatist/Artist " might well have used these surveillance files to fashion the "Script" and be done with it. But fifty years ago when Baker, Hoover and Winchell tangoed, the ceaseless accretion of digital information and imagery were not part of the scene. Now they are.

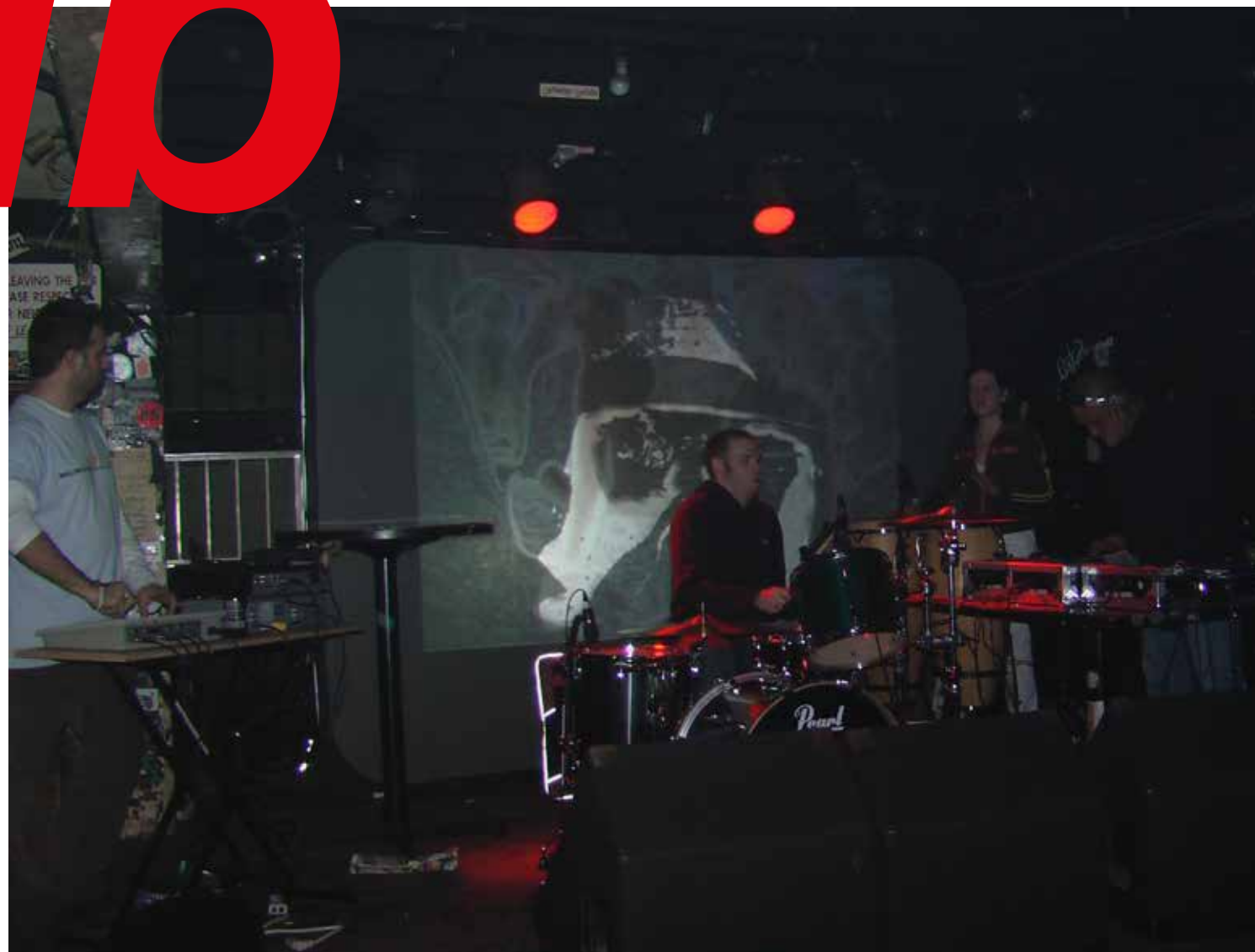
Today it's naïve to simply consign a surveillance discussion to some flat normative/value-laden nowhere place. It is equally naïve for anyone who is media literate to approach these 1950 era *Freedom of Information* files with the simple goal of fashioning a tightly scripted dramatization or "a wall hung" installation. Certainly there's something satisfying about sitting around the fire/stage and telling a start to finish surveillance morality tale or gazing at the all consuming image. But in times of virtual plenitude, something else is needed to deal with all those "all seeing eyes."

SECRET multimedia was first shown in conjunction with a projection of text and images from Marshall McLuhan's *The Mechanical Bride*. McLuhan's ground breaking new media track was actually published in 1951, the same year Baker and Winchell had their run in at the Stork Club's cub room. McLuhan wrote about the "cub room" and the telegraphic rattle of Walter Winchell in his *Mechanical Bride*. But it's not McLuhan's mention of Winchell that's important, it's his mention of Edgar Allan Poe. It's Poe's *A Descent into the Maelstrom* that hangs above and plants itself throughout *The Mechanical Bride*. It also shadows SECRET. *A Descent into the Maelstrom* is about two sailors caught in a whirlpool; only one survives. Poe's story offers a bare survival strategy in the face of chaos - and McLuhan grabs it.

DataBank Agit Prop is a survival strategy. It is about wearing, mapping and dancing with the data maelstrom. It was Josephine Baker's strategy.

SECRETBaker Web Site 2005

club



exhibition



“buildbetterbarrel” script; segment - Truck

Baker came up from the bottom, the Mississippi Bottom, home to where three rivers meet, the Mississippi, Missouri, and the Illinois. Baker ran away from home, St. Louis, at 16. Joined the circus, got to Paris, became the international star Le' Baker, and for the next 25 years appeared on big stage after big stage. And all that time she scripted and re-scripted herself and her stories. She told it every which way. She was a remix artist and a genius at it. But this remix-mixer wanted to go home. In 1951 she came home and walked right onto another stage, the Stork Club. The Stork Club was New York's hottest hot spot. This club wasn't home just to the 50's celebrities and the occasional hoi polloi but to the men in suits, the ones who ran well... everything. And the man in the ring, the one with the big hat, was Walter Winchell. Winchell was a vaudeville child star who became the mega, mega media superstar of print and radio. AND he was first out of the gate in television.

Noise, News, Chatter, Celebrity Gossip and Trash - trace it all back to Winchell. This media colossus had a BEST FRIEND, a confidant, another Stork Club regular-- the number one G-man, J. Edgar Hoover. Hoover was the first director of the FBI, a job he held till he died 50 years later. Hoover made his name bringing down Dillinger and Capone, and then after Capone he went after Commies. Hoover was the man with all the files, the first one to use fingerprints. This man who never married was our father, the father of our state surveillance, the big eye. And Winchell was Hoover's voice and ear. The Hoover and Winchell stage was the Stork Club. It was their media platform. It's where they fashioned the world that we've got now. And this is where that remix artist, Baker, landed.



a review

KDHX Theatre Review - SECRET: The Josephine Baker FBI File
St. Louis Community College at Forest Park
Reviewed by Richard Green

There are two real stars of this piece: The first is Paul Guzzardo, who assembled the very flashy and memorable multi-media montages of nightclub entertainer Josephine Baker in the time of the “Red Scare.” The second is actor Joe Engel, who somehow manages to bring red-baiting broadcaster Walter Winchell vividly to life—despite the fact that the play technically has no playwright. But rest easy, it may have something better, which I’ll get to in just six more paragraphs, I promise. There are plenty of clues leading up to that, so let’s play, shall we?

Mr. Guzzardo’s incredible multi-media barrage of McCarthyism is terribly impressive (hint #1, at the real significance of the work), while Mr. Engel’s fine, punchy delivery as broadcaster Winchell crushes every one of his wan, good-hearted cast-mates like a steamroller. Even at intermission, Mr. Guzzardo’s Red Scare propaganda echoes through the lobby and down into the men’s room (this is hint #2), in a chilling recreation of 1950’s anti-communist brainwashing. And in 2005, it’s a timely reminder of government-sponsored hysteria. On stage, Dick Watt is a colorless figure as J. Edgar Hoover, owing mostly to the vaguest presumption of a narrative at work. i>SECRET has no playwright, but it has twenty-one technical crew people operating multi-media equipment, and sound and light (with—hint #3—no lighting gels and not much lighting emphasis for the actors), as well as music and on a bare-bones set (hint #4), under three giant screens.

I suppose it’s a miracle there’s even one remotely believable character. Most of the performers are mere sock-puppets on stage for The Message (hint #5). We might extrapolate from this that Mr. Guzzardo and his team of very talented video artisans chose to gain a few additional kinetic properties from live performers, in an almost grudging way. A reasonable person could assume there’s more drama going on out in the booth than up on stage. But if you take it to the next cerebral scaffold, and factor-in some good old theatre history, things may start to look very different.

There’s plenty of raw material here to work with, and not just in the official history and the exhaustive research and very elaborate “Power-Point” editing. But there’s still room for improvement: Serroge Watt, as the male chorus member, manages to project the greatest commitment of any member of the supporting cast, even in a shockingly anachronistic “rap” number after a ruckus at New York’s “Stork Club” in 1951 (hint #6)—but the ruckus is described, not shown, which is a problem any way you look at it.

The balance of power wants to shift when Baker files suit, and Winchell gets rattled and drops out of sight for “medical reasons.” His “Jergens Journal” comes back to ABC radio eventually, but his brand of sensationalism has somehow driven a wedge between him and his sources at the FBI, and more dangerously it has apparently alienated his sponsor, Jergens Lotion. We could really use a human face to put on Jergen’s decision (presumably an “oily” face) to break ties with Winchell, for the sake of structure. And from Hoover, we get just the slightest inkling of crocodile tears for Winchell’s fall from glory, which may be another fixable problem. It’s clear that Winchell couldn’t stop raising false alarms in his Sunday night broadcasts, but we need more of a sense of growing disenchantment from within the FBI in the acting.

Samantha Rall provides a rare, pleasant respite from the monolithic propaganda campaign as Ms. Baker, but she doesn’t get to sing or dance, as I recall. Wonderful carefree movies of the real Josephine Baker dance on the big screens upstage, in a manner that is hypnotic and dadaistic. Likewise the actors’ disgraced exits, up through the audience (hint #7), are also effective. So is a humorous tango between Winchell and Hoover, though that could be comically broader, still. For that matter, Mr. Watt could do more when a long string of pearls is thrown ‘round his neck (as a friend of mine likes to say, “if you don’t have a character, get a prop!”). However, given the characters’ general lack of internal life (hint #8), and the overwhelming dominance of The Message (sorry, this is just a rehash of hint #5), this might mistakenly be seen as nothing more than a very impressive technical achievement.

All right, players, time’s up! The dominant theme here seems to be that a tsunami of disinformation and innuendo drowned-out the fight to end racial injustice ten years before freedom marches and the civil rights act were finally taken seriously. It’s almost stated outright that McCarthyism was a sideshow to distract from the treatment of blacks in America in the 1950’s. This makes it a truly important effort, though not an entertaining one. Ah, the spectre of Berthold Brecht, pounding us over the head in a way that is still quite haunting and somehow fascinating. The alienation of sparsely drawn characters and minimal sets is certainly there. And the placard-type images at hyper-digitized speed are way, way beyond the wildest dreams of Mother Courage or The Good Person of Szechuan.

In fact, the real significance of SECRET is that it amounts to a sort of 21st Century “High Brechtology,” where we understand the idealistic computer/multi-media programmers’ intent, but just like Brecht, Mr. Guzzardo steadfastly refuses to comply with our desire to live through the characters. In that new, harsh light, I reluctantly move that the show be allowed stand more or less as it is, with perhaps some rabble-rousing thrown-in at the Stork Club, and maybe another little ditty (about the fall of Winchell?) for style (“Ding-Dong, The Winch Is Dead”?). Mr. Guzzardo can be proud of a truly outstanding job of compiling images of a memorable time in history.



stage

HOOVER

150, 000 murderers are roaming the United States. 300,000 citizens are walking the streets of the towns of America unaware that they are doomed to die in the hands of murderers. One out of every 25 persons in the United States is inclined to CRIMINALITY. If the criminal world were to marshal it forces, they would march ceaselessly past, hour upon hour, in daylight and darkness, and back to daylight again, 10 to 20 abreast. America would fall in a few hours to an army of MURDERERS.

WINCHELL

New York City - Last Monday night the G-Men captured a tough guy. Taking no chances of having any more of their men killed, the G - Men used machine guns to get what they wanted, a very dangerous criminal. They got him. Now newspapers and writers are attacking the G- Men and their chief. Mr. Hoover is heckled, belittled and condemned for making America a safer place for children to live in. The widows of G- Men who died for your family and mine, whose men died shooting it out with Dillinger, and "Baby Face Nelson," must be appalled. Take this from one who knows how courageous the G- Men are. They are not glory hunters. They are man hunters.

HOOVER

Thank you, Walter. You made a succinct and pertinent observation. I am grateful. The forces you speak of are trying to belittle, ridicule and smear the G- Men. They are the writers of slime columns. They suffer from mental halitosis. These editorial writers have an aggravated case of mental diarrhea. They regurgitate their own filth. They tear down that which restrains the criminals of the underworld. The criminal morons can only be held in check by fear and respect, and by vigorous apprehension and punishment. I know instances where the actual criminals we've apprehended have had in their very possession clippings of newspaper columns written by the above alluded to coyotes. Walter, I sometime wonder whether America really wants clean and effective crime enforcement.

WINCHELL

And that Mr. and Mrs. 48 winds up another Winchell, next Sunday night at the very same time. Until then I remain your New York correspondent. But before I go, remember that tomorrow marks the 30th year John Edgar Hoover has been head of the FBI, but he actually started thirty-seven years ago on next July 26. He has not amassed any monetary awards to show for three decades of public service; in fact Mr. Hoover is practically poor. Not long ago, he paid off the mortgage on his home, the one his mother gave him. John Edgar Hoover has amassed no loot for his years of public service, but he does have the nation's admiration and respect and the President's handshake and salute. So I'm sure I speak for all Americans and say, "Here, John Edgar Hoover, is our affectionate embrace."

WINCHELL

The first week's winner of a top prize in our CONTEST: "Why I Could Never Be a Communist!." ...is Gertrude M. Prescott, Madison, Lake County, Ohio. She will also be in the finals for 1st Prize: A \$7,000 Cadillac Eldorado convertible. The "Why I Could Never Be a Communist"! contest closes midnight May 3rd. Winners announced weekly until May 16th... Under 50 words ...please enclose \$1 in each letter you enter...Send as many letters as you wish to me, Box 80, NY. Thankxx! ...get your children to enter... Your kiddy may win the Caddy, ... The U in Lucky May Be U.

WINCHELL

Mr. and Mrs. United States- Josephine Baker, a Negro star, complained to authorities this week that she was discriminated against at the Stork Club last Tuesday night and that she had been told that Walter Winchell was in the place at the time. Winchell was not in the Stock Club at the time of the alleged disturbance. I am appalled at the agony and embarrassment caused Josephine Baker and her friends at the Stork Club, but I am equally appalled at their efforts to involve me in an incident in which I had no part.

READER

Based on an anonymous tip that the Stork Club would be blown up because it had refused to admit Negroes, the police searched all eight stories of the Stork Club. No investigation is being conducted by the Bureau at this time.

READER

In 1951 Robert White, president of the New York City NAACP, sent the following telegram to J Edgar Hoover, head of The Federal Bureau of Investigation.

FEDERAL BUREAU OF INVESTIGATION - U.S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

OCT 20, 1951

TELEGRAM

TO: J EDGAR HOOVER

FEDERAL BUREAU OF INVESTIGATION

AS A PATRON OF STORK CLUB WE ASK IF YOU WOULD EXPRESS YOUR DISAPPROVAL AND TAKE WHATEVER OTHER ACTION IS WISE AND FEASIBLE REGARDING GRATUITOUS REFUSAL OF SERVICE TO MISS JOSEPHINE BAKER OCTOBER 16 WHEN SHE WAS GUEST THERE OF MR. AND MRS. ROGER RICO AND KNOWN POLICY OF SHERMAN BILLINGSLEY TO BAR PATRONS BECAUSE OF RACE AND COLOR. AT THIS CRITICAL PERIOD OF WORLD HISTORY SUCH DISCRIMINATION IN A METROPOLITAN CITY LIKE NEW YORK OR ANYWHERE IN THE UNITED STATES PLAYS DIRECTLY INTO HANDS OF COMMUNISTS AND OTHER ENEMIES OF DEMOCRACY. DISAPPROVAL OF SUCH POLICY WILL DEMONSTRATE VITALITY AND INTEGRITY OF DEMOCRACY. WOULD APPRECIATE YOUR SENDING US COPY OF WHATEVER PROTEST YOU SEE FIT TO MAKE.
NATIONAL ASSOCIATION ADVANCEMENT OF COLORED PEOPLE 20 W 40 NYC

HOOVER - I don't consider this to be any of my business.

From - The Director

To: NY Office

Subject: Baker

Immediately furnish bureau any information concerning her activities coming to your attention through informants, established sources and public sources. Have office determine the status of the Lawsuit and keep bureau advised of all developments.

From - The Director

To: Internal Security

Subject: Baker

Reference is made to our memorandum to the Department of State. It would be appreciated if you would furnish the Bureau any information in your possession concerning the subject.

From - The Director

To: Special Agent Tolson

Subject: Baker

The McCarran Committee called today and asked if it would be possible to have a summary of any derogatory information in the Bureau's files on Baker.

From- The Director

To: Office of Security Department of State

Subject: Baker

Internal Security – France

Reference is made to our earlier memorandum, a copy of which was designated for the Central Intelligence Agency, containing information from our files concerning Baker.

From- The Director

To: Internal Security

Subject: Baker

Liaison advised that the Commissioner Swing of the INS has taken a personal interest in captioned case. INS requested that leads be expedited.

From- The Director

To: Special Agent Nichols

Subject: Baker

Mr. Mario Noto of the (INS) Immigration and Naturalization Service called. I have been informed that the Justice Department ruled that there was insufficient derogatory subversive information to exclude Baker from the United States. Mr. Noto again advised me that INS Commissioner Swing has taken a personal interest in the Baker case. Commissioner Swing has directed that the INS obtain sufficient information to order Baker's exclusion from the United States. The INS is conducting an additional inquiry in order to obtain this information. Mr. Noto has requested that Bureau files once again be reviewed to insure that all pertinent derogatory information in possession of the Bureau be furnished to the INS.

script selections

North American democracy is a farce. The United States Negroes are the objects of threats and intimidations. Lynchings, condemnations without trial, electrocutions are dealt out coldly to Negroes in order to form the climate of racial violence. In the country where I was born, they speak of "democracy" and of "civilization" while Negroes are sent to die in Korea. There are many, very many people, who, with the greatest naiveté, look upon the United States as a model. It is necessary to open their eyes. Racial and religious discrimination is like an octopus which releases a black liquid to conceal itself.

I have heard that steps are being taken to prohibit my return to the United States. I hope they know that none of these threats can prevent my carrying on my trust until all men are equal. Although they can prevent my entry into their country, they will not stop my activities as long as there are those who need me. This would not worry me in the slightest if I knew that Negroes no longer needed me. The reason I had to flee from that country was to put my name and myself at their disposal and to do what I knew they could not do for themselves. If my entry into the United States is forbidden, this for me will be an honor, will show that my work for humanity has been successful.

Ladies and gentlemen, I have spoken to you about the horrors existing in a country, which calls itself the guiding democracy of the world. I ask you - should such horrors exist in any country and especially in one, which wishes to govern the world? The United States is not a free country, and believe me, I am not jealous of those who live there. What does the famous Statue of Liberty represent? Where is this Democracy which so many North Americans speak with conviction? The people in the United States who struggle against race prejudice and for justice live in terror. In this horror of discrimination, where is democracy?

At this moment in North America I am branded because I have the courage to speak of the atrocities resulting from race and religious discrimination. In the white newspapers of that country, there is hardly ever anything printed about the Negroes. But I am the latest news. I am the traitress; I am the undesirable, the traitress.

Josephine Baker -Teatro Colon, Buenos Aires Argentina 1951

SECRET: The Josephine Baker FBI Files

The documentary is a film adaption of a 2005 multimedia performance art workshop production. The production was SECRET. It was a collaboration of media artists, rap singer/DJs and actors from St. Louis, the birthplace of Josephine Baker. Subsequent media incarnations of SECRET ranged from public art wall projections to interactive media gallery work produced in locations throughout the world through 2006 in celebration of the 100th anniversary of Josephine Baker's birth. Drawn from over a thousand FBI files and archival material, SECRET tells the story of St. Louis born entertainer, Josephine Baker, and two men who pursued her, media personality Walter Winchell and FBI director J. Edgar Hoover. Mixing old and new sound and images to link the present and past, SECRET uncovers Baker's little known identity as a global human rights activist.

Produced and written by Kathy Corley and Paul Guzzardo

Director/Editor Kathy Corley adapted from the stage production workshop written and directed by Paul Guzzardo



screen

Secret: The Josephine Baker FBI Files - Screenings

Big Sky Documentary Film Festival February 2009
Takoma Park Film Festival November 16, 2007
2007 Black Maria Film Festival Director's Choice Award Newark, New Jersey, U S A February 2007 (Film Festival)
Josephine Baker Centennial Celebration: St. Louis Public Library St. Louis, U S A
June 2006 (Theatrical)
San Francisco Documentary Festival San Francisco, U S A

May 2006 (Film Festival)
Twin Rivers Multimedia Festival 2nd Place Award: Documentary Asheville, NC, U S A
April 2006 (Film Festival)
Western Illinois University screening; NAACP cosponsored event Macomb, Illinois, U S A
February 2006 (Theatrical)
Celebrating Josephine Baker jazz concert, with SECRET film St. Louis, U S A
February 2006 (Theatrical)
2006 Big Muddy Film Festival John Michaels Award Carbondale, U S A

February 2006 (Film Festival)
2005 St. Louis International Film Festival St. Louis, U S A
November 2005 (Film Festival)
Webster University Film Series - Alumni Weekend Film Festival St. Louis, U S A
October 2005 (Film Festival)
2005 St. Louis Filmmakers Showcase 'Best Documentary Short' from St. Louis Gateway Film Critics Association St. Louis, U S A
July 2005 (Film Festival)
Premiere screening

Film

Taking a good, long look at the truth
The San Francisco Documentary Film Festival returns

by David Lambie
05/11/2006

What? Yet another film festival? The San Francisco Documentary Film Festival could be dismissed as a collection of oddball excursions into hyperreality that can be better sampled on HBO, IFC or The History Channel. But this would be a mistake. This collection of 21 programs covers the waterfront from an inquiry into what happened to a lock of Beethoven's Hair (Women's Building, 5/20) to Dan Aykroyd Unplugged on UFOs (Women's Building, 5/14). The line-up is not only insanely eclectic, but at times quite unexpectedly entertaining. Running from May 12-21 at the Little Roie and The Women's Building, this spin-off from the SF Indie Fest not only provides a real education, but hell, maybe you'll even meet somebody with similar interests. Your critic skipped the hair and the UFOs, but caught six programs you should consider. More info at www.sfindiefest.com.



A scene from *The Great Happiness Space: Tale of an Osaka Love Thief*.

The Great Happiness Space: Tale of an Osaka Love Thief Checking out the fashion magazines in Japantown, I've often wondered what all the queerty attired 20-something Japanese men could possibly be up to. Jake Clennell was in Osaka to film a teenage baseball league when he started noticing guys who looked like they were trying out for a boy band, hanging out in a seedy part of town.

Turns out the guys are "hosts" at underground clubs catering to young women with rather too much cash and spare time. We meet Issai (keep alert for a brief butt-shot in the opening sequence), the 22-year-old owner of the Rakkyo Café, who casually describes how he rakes in up to \$50,000 a month pretending to be in love with some rather footloose young gals. The women, many of whom work as prostitutes to support their issei habs, spend \$12-\$60 an hour for his time, and \$500 a pop for bottles of Champagne.

Sofia Coppola's *Loot in Translation* revealed how some Americans are baffled by the brash Japanese pop culture (especially spawned by the war), with its worship of kitsch, flash, and to us, kinky diversions (such as the subculture of boy-love books written for women). Clennell's thoughtful and artfully filmed exploration of the host clubs reveals a society that

still has little regard for the needs of a new generation of quasi-liberated women. The climax of the film has a woman patron boasting of how she plans to win Issai's love by plying him with ever-increasing amounts of cash. Meanwhile, Issai is telling the filmmaker that the hosts make a point in not going to bed with their female clients, and that the occupational hazards of their profession are considerable: long hours, emotional numbness, and the fear that one's liver may be shot by age 30. (Women's Bldg, 5/20)

Snapshots: Shorts Program The most ambitious offering is an odd portrait of the troubling intersection of race and right-wing politics in America. *Secret: The Josephine Baker FBI Files* flashes back to the 1950s, when America's color line was enforced by twin culture czars: FBI chief J. Edgar Hoover and tabloid columnist Walter Winchell. Told in a pastiche of black-and-white footage and dramatically recreated recollections from the time, the film is a tribute to the bravery and spunk of a talented black American entertainer who carved out a brilliant career in exile in France. Also featured: *Forgotten Palaces* is an excursion to abandoned San Francisco movie theatres from the early sound era. (Women's Bldg, 5/14)

Unauthorized and Proud of It: Todd Loren's R&R Comics This forgotten chapter in the weird history of America's love affair with comic books comes from San Diego. It's not until the end of the film that you learn that this brash business prodigy, infamous in the underground comic business for launching a series of unauthorized biographies of popular rock bands, was probably murdered by a male trick, possibly the infamous serial killer Andrew Cunanan. Loren, viewed here chiefly in an amateur home-video, was enred and hated for his sharp business practices, but also loved by many friends and artists for his fierce devotion to the First Amendment. A lawsuit against Loren resulted in comic book

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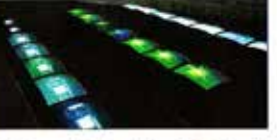
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When art meets politics

WIU exhibit a look at anti-terrorism measures, FBI investigation of Josephine Baker

STORY AND PHOTOGRAPHS BY JOEL POSRESCHIL OF THE JOURNAL STAR



Paul Guzzardo's "Iterations of Interface" multi-media project is shown entirely in the dark on the gallery's second floor and is made up of video screens and images projected on the gallery walls.

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MIU exhibits

What: "The Immigration Project" by Danish artist Anni Holm, on display through Thursday and "Iterations of Interface" - Secret: The Josephine Baker FBI File" by Paul Guzzardo, on display through March 9.

Where: Western Illinois University Art Gallery, Macomb.

Gallery hours: 9 a.m. to 1 p.m. weekdays and 6 to 8 p.m. Tuesdays.

Related events: Guzzardo will be at the gallery at noon Wednesday to talk about his project. A 6 p.m. Thursday performance featuring V2 Cosmic and DJ Leon Lamont will blend music with the exhibit in a nightclub atmosphere.

Admission: Free. Call 298-1587.

Secret: The Josephine Baker FBI File Assembled and Directed by Paul Guzzardo

Secret is a multimedia theatrical production that details the collision of three fascinating historical characters: Josephine Baker, Walter Winchell, and J. Edgar Hoover. The story is culled from thousands of pages of FBI files. Fashioned out of a "net accessible" data bank, this mosaic makes theater and art out of a 1950's surveillance data bank.

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Two politically based art exhibits lining the walls — and in one case the floor — of the Western Illinois University Art Gallery challenge visitors to examine issues past and present.

On the gallery's ground floor, "The Immigration Project" showcases the work of artist Anni Holm of Denmark in reaction to tracking programs put in place after Sept. 11, 2001. The exhibit, on display through Thursday, consists of 13 mug-shot-type digital photographs such as those used in a passport.

But each 57-inch by 43-inch image is made up of about 4,000 life-size thumbprints, which are those of the person shown in each work.

Each photograph changes form, depending on the distance the viewer is standing from it. Close up, the fingerprints are visible, but standing back about 10 feet, the portrait comes more into focus.

WIU Art Gallery Curator John Graham said each thumbprint is being shown in various ranges from light to dark.

Holm completed the work in response to the anti-terrorism screening measures taken in response to the Sept. 11 attacks. She said the international students depicted in her work chose to be involved because they also question the collection of personal documentation for tracking international visitors to make the country more secure.

"After Sept. 11, international students were looked upon as a threat to American security and freedom," Holm said. Graham said Holm was in Macomb on Jan. 24 for reception to open the exhibit. At that time she talked WIU students about the motivation behind her work and how she completed the project.

On the second floor of the WIU gallery is St. Louis Paul Guzzardo's work, "Iterations of Interface — The Josephine Baker FBI File."

The work outlines the FBI's investigation of an Josephine Baker in the 1950s and the pages of doctored that accompanied it.

The mostly visual exhibit is made up of numerous screens that project images related to the exhibit's major players: Baker, FBI Director J. Edgar Hoover, media personality Walter Winchell.

Three strips of seven video screens each flash from the file and of Baker, Hoover and Winchell. "Totem" of screens then slowly pans over close-up of the three.

More video screens flash questions in one corner room, which is dark during the exhibit.

Graham said Guzzardo's work concerning the has taken on many artistic forms, including being

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24
GET OUT
THURSDAY
FEB. 24,
2005

About-ready-for-prime-time production centers on FBI's Josephine Baker file

By THOMAS CRONE
Special to the Post-Dispatch

When Paul Guzzardo began his nightclub, Cabool, in the emerging Washington Avenue club district about five years ago, he envisioned a room that would tie together the urban sensibilities of the block around it, the emerging technology of Webcasting and, sure, a little bit of dance music.

The room was sleek and modern, incorporating the old with the new. Magazines from Europe, if not St. Louis, took notice of this bold space. Cabool, like many clubs along Washington, didn't have a long life, but it put certain energies in motion.

It's perhaps fitting, then, that Guzzardo's latest project dovetails with his experience at Cabool. "Secret: The Josephine Baker FBI File" tells an old story with new technology — and a bit of dance music. Its subject is a woman born to St. Louis who found her fame as a performer in Europe beginning in the mid-1920s, and as a member of the French Resistance during World War II. It also hopes to appeal to an audience looking for substance — and surprise — along with style.

Guzzardo, an innovator and activist in the local digital-arts field, says his production isn't the cabaret best to tame. He's working with a trio of main actors, plus some supporting cast members. He also has a live DJ, Leon Lamont, creating music on the spot. And there's a wealth of mixed-media projections driving forward the narrative plot, which, as the title suggests, deals with Josephine Baker's complex relationship with J. Edgar Hoover's FBI, which suspected her, wrongly, of communist



Josephine Baker was born Freda J. McDonald in St. Louis in 1906. After achieving success in African-American theater, she moved to Paris in 1925 and became a smash across Europe.

Secret: The Josephine Baker FBI File

When: 8 p.m. Friday and Saturday, and 3 p.m. Sunday through March 6

Where: Mildred E. Bastian Center, St. Louis Community College at Forest Park, 5600 Oakland Avenue

How much: \$4 general admission; \$2 for seniors and students; free for anyone with a St. Louis Community College affiliation
More info: 314-644-9386 or www.secretbaker.com

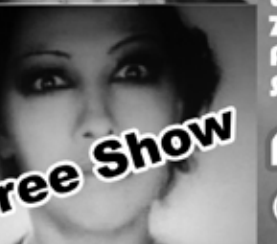


IF AN ORCHID COULD TIZZLE
Orchid Society | 1000 Olive Street | 7:30 p.m.

BIRTHDAY CELEBRATION AND FAMILY DAY AT THE ISHERLON
1043 Washington Blvd. | 10 a.m. - 1 p.m.

LETTERS AND FILE
SECRET: THE JOSEPHINE BAKER FBI FILE
1015 S. Bicknell | 8 p.m.

Web producer Kathy Corley and director Paul Guzzardo bring the history and mystery of the Josephine Baker FBI Files to life with a multimedia performance. www.secretbaker.com



Baker, Hoover, Winchell: The Remix
multimedia performance

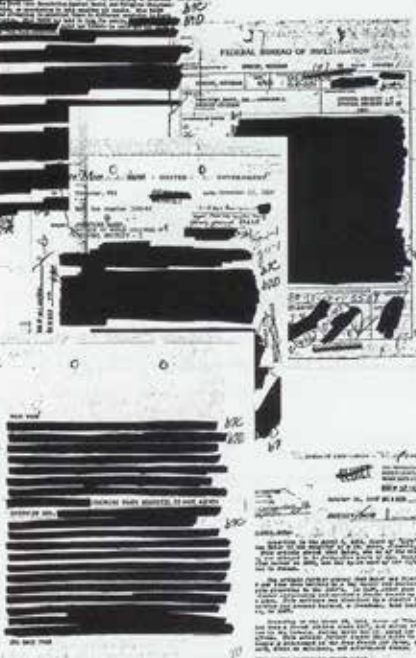
www.secretbaker.com

A Paul Guzzardo Production
featuring
VJ Zlatko Cosic
DJ Leon Lamont
Video Amin
Cora Gamille

Presented by
Webster Film Series
Zio 11
Ancient Productions/
St. Louis Community College @ Forest Park

Friday, April 28, 2006... 8PM - 10PM
@ Winifred Moore on Webster Campus

Free Show

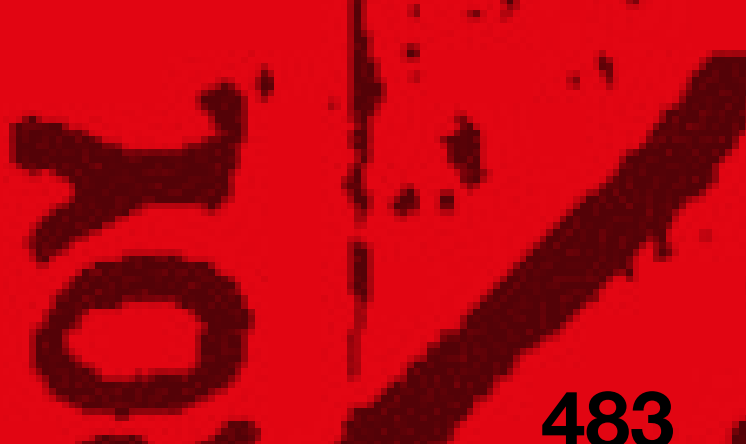


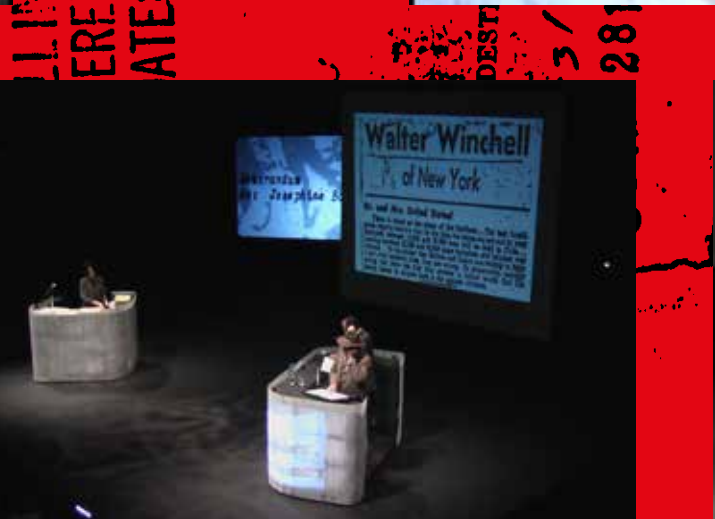
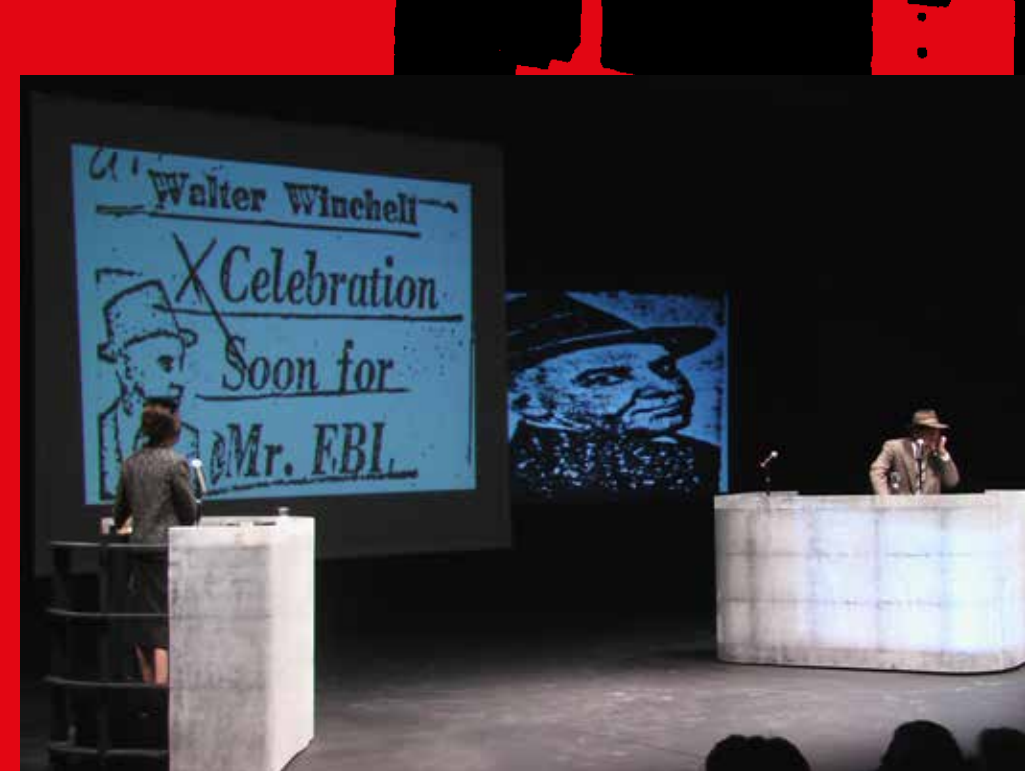
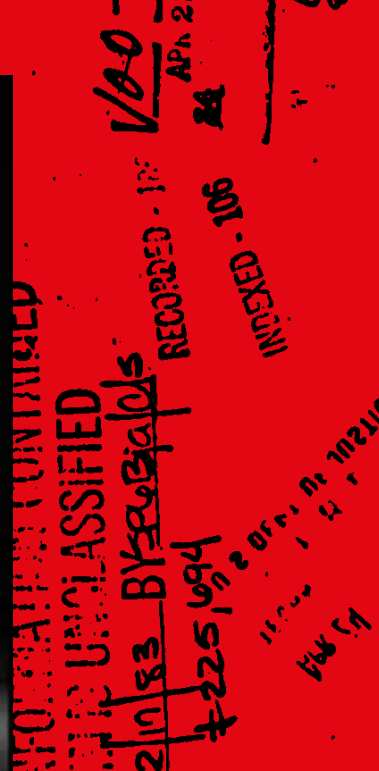
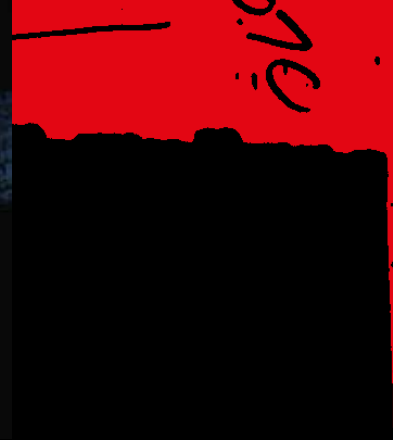
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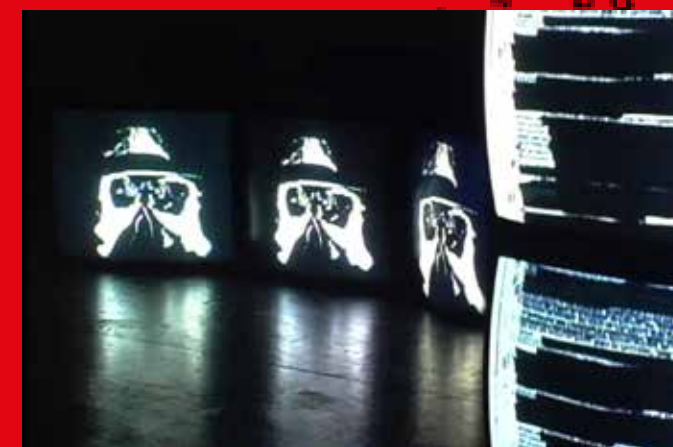
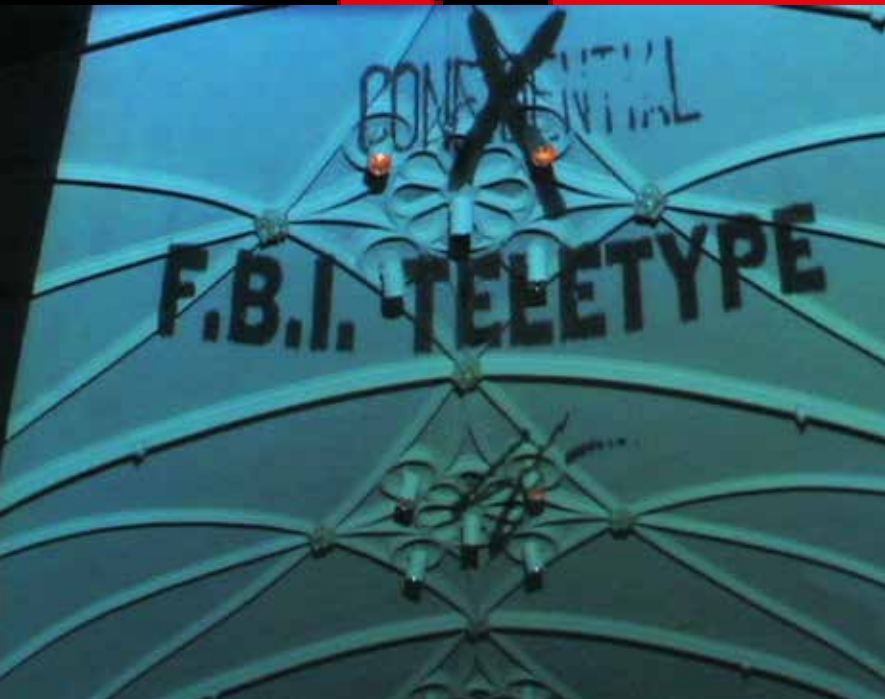
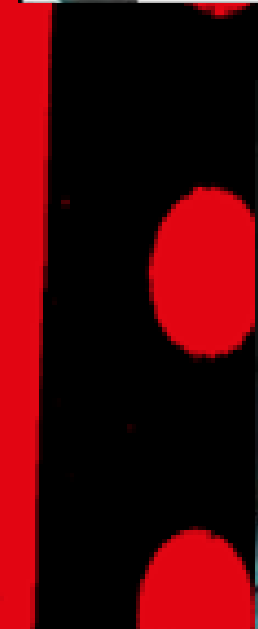


Snapshots: Shorts Program: The most ambitious offering is an odd portrait of the troubling intersection of race and right-wing politics in America. *Secret The Josephine Baker FBI Files* flashes back to the 1950s, when America's color line was enforced by twin culture czars: FBI chief J. Edgar Hoover and tabloid columnist Walter Winchell. Told in a pastiche of black-and-white footage and dramatically recreated recollections from the time, the film is a tribute to the bravery and spunk of a talented black American entertainer who carved out a brilliant career in exile in France.





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The attached news was sent to the [redacted] by [redacted]

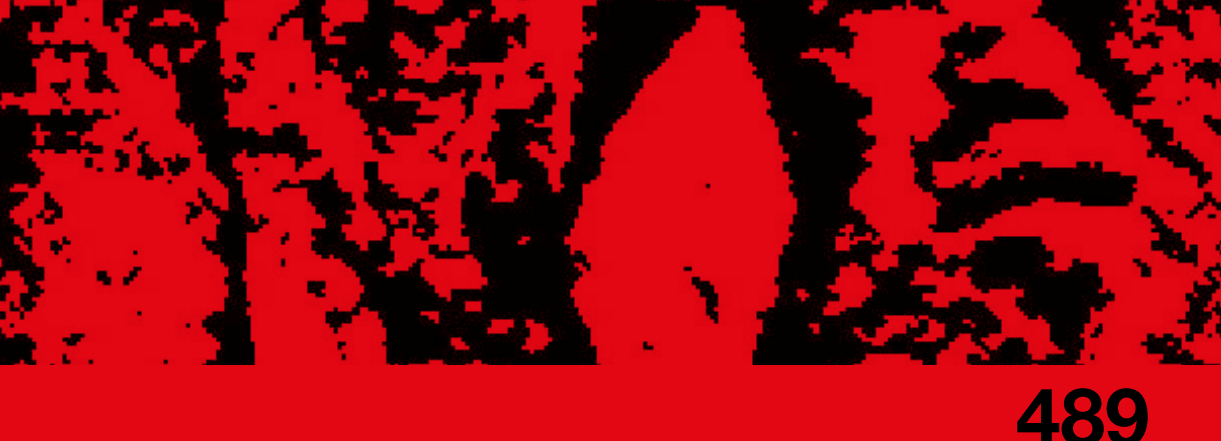
Office of Director
FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE
March 16, 1964



ANGES. CHAN



ANGES



SECRET
November 12, 1952
JOSEPHINE BAKER
Born June 3, 1906 at
St. Louis, Missouri
Y INFORMATION - CONF

Tue, May 24, 2005 8:32:44 PM

Why Baker?

From: Paul Guzzardo <zio11@sbcglobal.net>

To: Lorens Holm <l.holm@dundee.ac.uk>

I think this is important – so let me clarify. The Baker project – and BAKER as BAKER works for me for reasons that I think do dovetail with your research.

Let us assume that as designer I want to use new digital technologies / these digital toys to reconfigure public space. I'm interested in creating the commons-agera as a stage set for others to use. The question is who is able to occupy that stage – note the Macomb WIU – Guzzardo page and my SECRET databank agit prop page.

“The once secret, now public, FBI files of stage personality Josephine Baker and her relationship with J. Edgar Hoover and radio personality Walter Winchell are activated for visitors to wear, map and dance with.”

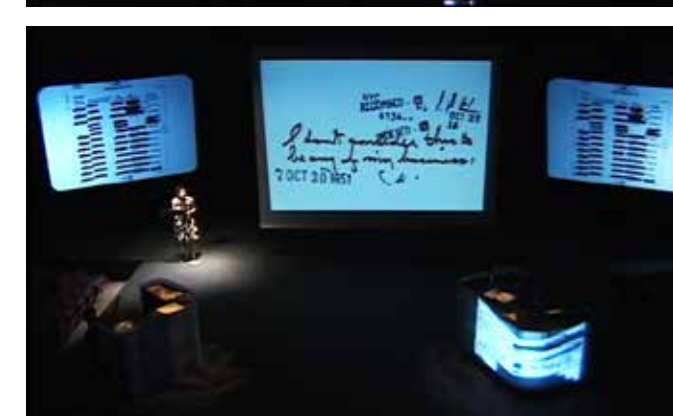
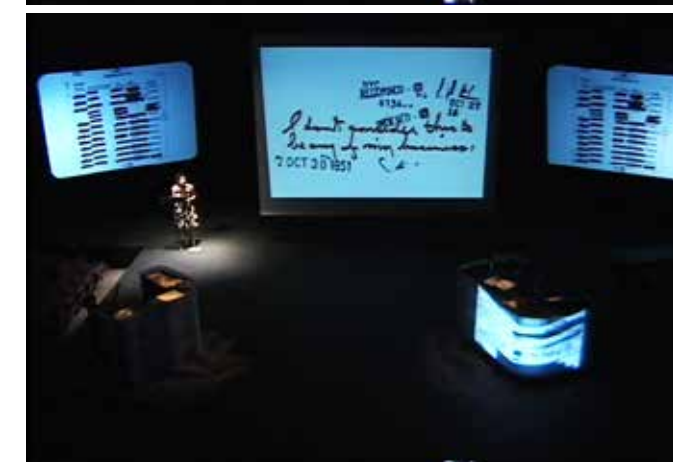
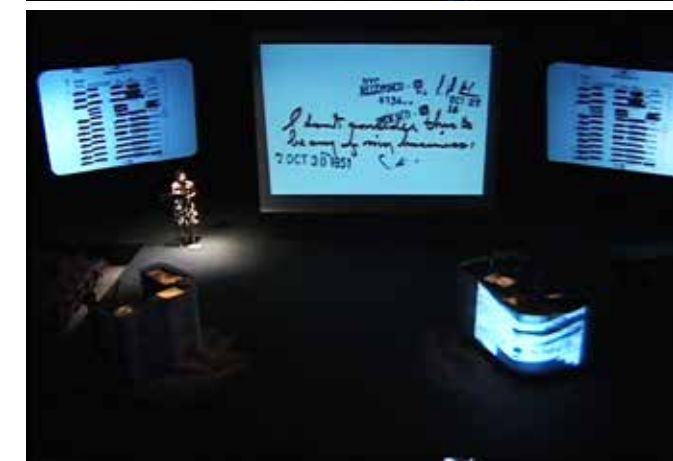
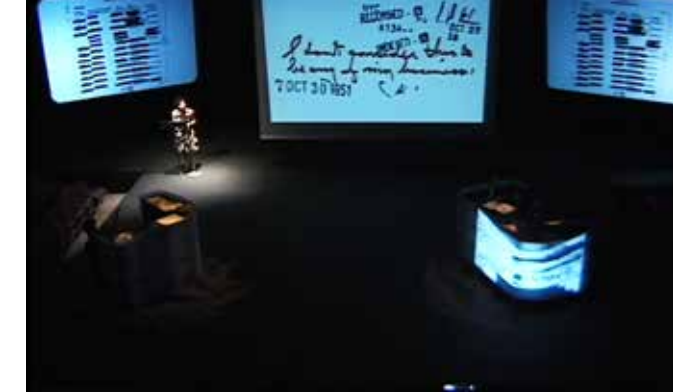
“...Poe's story offers a bare survival strategy in the face of chaos and McLuhan grabs it. DataBank Agit Prop is about a survival strategy. It is about wearing, mapping and dancing with the data maelstrom. It was Josephine Baker's strategy.”

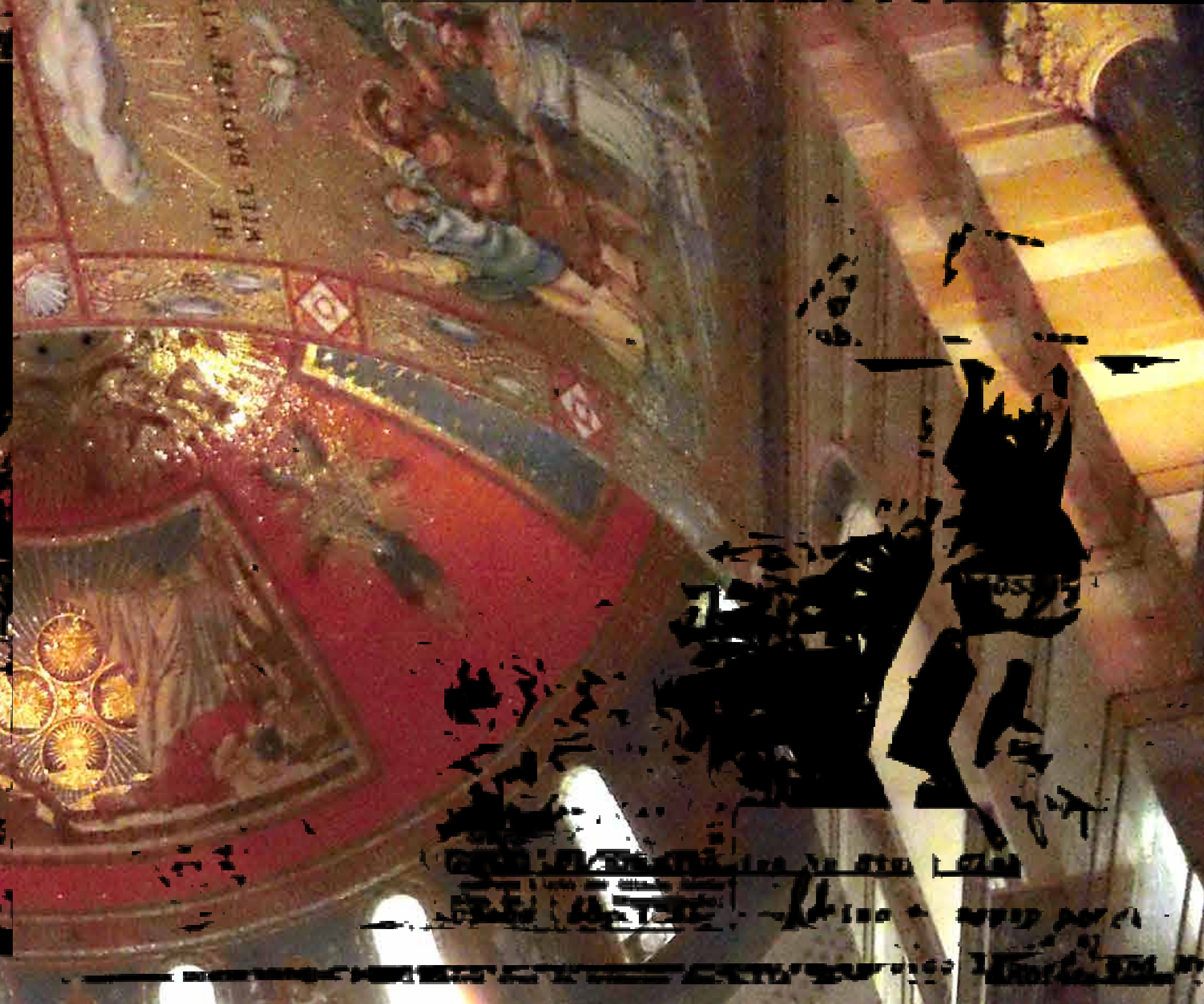
So the political USA surveillance story is really secondary to the international diva who represents the trickster archetype – it is the trickster archetype who is the actor on the stage that we are trying to design. The trickster is psychologically and maybe psychically best able to act on this stage to act on stage that dissolves architectural boundaries the trickster already has dissolved the “container” that makes up the individual agent /player . This is where Davis fits into all of this –link him as artist to Baker as archetype “trickster.” Otherwise it is too abstract – he and his types make it comprehensible

Absent “A Baker” I don't know why I should design and build this stage set – because it will be empty. there will be nobody out there who can occupy it.

Thought I'd pass this on.

p







~~SECRET~~

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APPROPRIATE AGENCIES
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DATE 10/26/58

October 14, 1958 DATE OF REVIEW None

JOSEPHINE BAKER Summary

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The article further stated that Baker was reported to have at one time been married to a top dancer and supposedly married one Pepite Albertine in the 1920's. In 1937, Baker gave up her United States citizenship and married a French broker by the name of Jean Lise. This marriage was dissolved by a divorce in 1940. Baker married her present husband, a Frenchman, band leader Jo Bouillon, in 1947.

According to the March 12, 1951, issue of "Time" magazine, Baker has been a French citizen since 1937, and during the occupation of France by the Germans, during World War II, spent her time in North Africa. This article further stated that while in North Africa, Baker became a Lieutenant in the Free French Air Force, did intelligence work, drove an ambulance, and entertained troops.

ACTIVITIES IN THE DEFENSE OF WILLIE McGEY

Josephine Baker took a great interest in and engaged in extensive activity in the defense of Willie McGee, a Negro who was convicted in the State of Mississippi on the charge of rape of a white woman and, subsequently during May, 1951, was executed by the State of Mississippi for that offense.

"Counterattack," a publication of "Tactics in Combat Communism," 35 West 42nd Street, New York City, in letter No. 300 dated March 23, 1951, carried an item entitled, "Josephine Baker won't Support Communist Fronts." According to "Counterattack" Baker cancelled a speaking engagement at a "Love Willie McGee Rally" scheduled for March 19, 1951, when she learned that the rally was sponsored by the American Labor Party and that Paul Robeson, well-known entertainer and Communist Party apologist, and former United States Representative Vito Marcotti, New York City would also speak at the rally.

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