

LET'S ALL GO TO THE DRIVE-IN: WRITTEN
COMPANANT

BY

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ABSTRACT

This project is a series of podcasts that look at the history of the drive-in movie theatre from its inception, through its heyday and decline, up to its recent and unexpected resurgence. It examines the drive-in's shifting role in community life and the ways in which outdoor movie screenings have remained a unique and relevant community experience, serving the public in different ways, at different times. The drive-in brought moviegoing to new audiences in the 1930s, became an all-in-one family night out after the war, provided a place of privacy and independence for midcentury teens and became entrenched in their culture. Drive-ins managed to survive decades of decline and took on a new role during the COVID-19 pandemic. This podcast covers all these topics, the reasons behind them, all while drawing in fun and, hopefully, entertaining stories from the drive-in's history.

ACKNOWLEDGEMENTS

First and foremost, I have to thank my advisor Dr. Gabriel Menotti for his valuable support and feedback throughout this process. I also owe tremendous thanks to my second reader, Dr. Emily Pelstring. Thanks to Brian Wilson from the Henry Ford Archives who provided valuable information and research resources. Thank you as well to my professors and the other students in SCCS. And last but certainly not least, my mother, father and sister, I couldn't have done it without you!

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THE DRIVE IN: PAST, PRESENT AND FUTURE

When I was writing my master's application in February 2020, I wasn't sure exactly what I wanted to study. I had a list of potential topics that I thought I'd run by one of my professors, to see if he had any suggestions. Among the topics I thought I might cover was the drive-in theatre, something I'd always been fond of. In going over the list, my professor suggested I give the drive-in a wide berth, because they weren't the most relevant thing in the modern world. Much as I valued his opinion, I decided to study the drive-in anyway, I thought it would be interesting and enjoyable.

I hope my bringing this up doesn't come across as bitter, that's not what I'm intending. Telling me to avoid an outdated topic like the drive-in was totally sound academic advice in February 2020. But in the months that followed, the drive-in had an unexpected resurgence due to social distancing measures put in place to combat the COVID-19 pandemic, and it became clear I'd made the right decision.

I was struck by this shift in the drive-in's role in public life. My entire lifetime, the drive-in had been a kind of nostalgic novelty entertainment, one that I enjoyed, but not exactly something mainstream. When the COVID-19 pandemic hit, people were advised to avoid contact with individuals outside of their households and maintain 6 feet of distance from others when they were out in public. There wasn't a lot in the way of social or public events that could be done safely in a physical setting, particularly in the early days of the pandemic when all non-essential businesses were closed. So, during this lockdown period and in the summer that followed, the drive-in provided an opportunity for a safe outing in the midst of the pandemic.

Drive-ins screened films of course, but the drive-in also became a centre for all kinds of community events, which would not otherwise have been held in that kind of a setting.

Concerts, weddings, graduations and political rallies have all migrated to the drive-in, or been held in a drive-in format. New, temporary drive-ins started to pop up throughout the world, even in places where they had never been popular, providing a fun night out in a period when people were largely stuck in their homes. Even Iran had a pop-up drive-in, and they hadn't allowed drive-ins in that country since the Islamic Revolution.

But it wasn't just the resurgence that I found interesting. When I mentioned to people that I was planning on studying drive-ins, they always had stories to tell. The drive-in seemed to have a special place in the hearts of people who had been its patrons during the heyday, or the early decline. One of my co-workers, an older gentleman, told me he'd proposed to his wife at the drive-in, back in 1963.

I was struck by the connection people seemed to feel to the drive-in, even after all these years. It was obvious the drive-in's resurgence during the COVID-19 pandemic was not the only element of the topic which would be worth exploring. There was something really special about this format, and I couldn't wait to look into it.

In doing research on the history of drive-ins, it quickly became clear that the drive-in had undergone a number of role-shifts in its ninety-year history, fulfilling different needs at different times. I decided this was what I wanted to focus on. I would examine the drive-in's shifting role in community life and the ways in which outdoor movie screenings have remained a unique and relevant community experience, even as methods of movie exhibition change or become obsolete.

Broadly, I wanted to examine the many roles outdoor film exhibition has had in community life, why outdoor film screenings have risen and fallen in popularity, what makes them unique from other forms of the moviegoing experience and what has contributed to the changing character of the medium.

STRUCTURE OF THE PROJECT

For my master's thesis, I produced a series of podcast episodes detailing the history of the drive-in theatre, its ups and downs, and how it provided enjoyable community experiences in different ways at different times. I split the subject up into six episodes. The first covered the origins of the drive-in, and the beginnings of car culture in the 1930s. The second covered the drive-in's heyday in the 1940s and 50s, focusing on the business and family patronage. The third covered the drive-in's teenage patrons in the 1950s and 60s. The fourth covered the decline of the drive-in in the 60s, 70s and 80s. The fifth covered the drive-in in nostalgic media, and the larger trend of midcentury nostalgia in the 70s and 80s and how this shaped the drive-in's legacy. The sixth covers the drive-in in the late twentieth and early-twenty-first centuries, the technological changes of this time and the revival of drive-ins during the COVID-19 pandemic. Each episode covers the distinct role the drive-in played during a certain period.

Structure can be tricky with a medium like a podcast. When I write an essay, I maintain structure by making sure everything I write connects back to my thesis, and that I state my arguments clearly at the beginning and end of each paragraph. This is effective when it comes to essay writing, but would be less effective in a podcast format. A podcast should be entertaining as well as informative, so it will inevitably include some material which does not link directly back to the thesis. Additionally, if I were to state my argument at the beginning and end of each paragraph, the podcast would quickly become monotonous. All this meant that I had to be careful with structure, I had to make sure the information was clear, without compromising the entertainment value of the project.

The podcast is, by nature, a storytelling format, so I tried to keep that in mind when writing and relating the information in the project. I used specific stories whenever possible to

illustrate larger trends. When I spoke about what was happening to the drive-ins, I chose specific establishments to illustrate my point. For the origins, I looked at the Camden Drive-In Theatre and Shankweiler's Drive-In, for technological issues I looked at the Galveston Drive-In, for promotions I looked at the Walter Read Chain, for international drive-ins I looked at Edmonton's Starlite Drive-In, for decline and survival I looked at Atlanta's Starlight 6 Drive-In, and so on.

“[A] major contributor to the drive-in's slow start were the technological problems operators faced in virtually every aspect of drive-in design. The visuals were often blown out on the screen, or not sufficiently large to be seen from the back of the lot. Some owners even had trouble with the lot itself. One of the earliest drive-ins was opened on a sandy beach in Galveston, Texas. To make the sand hard enough to be driven on, it had to be soaked down before each show. Cars would often get stuck in the damp sand, while dry sand would blow around and obstruct the view. The Galveston Drive In met an early end when it was destroyed in storm just twenty days after it opened. And it was never rebuilt.” (Episode 1)

I used this same technique for larger cultural trends. For example, using the story of Edsel Ford to talk about automotive design in the 1930s, and explaining the competition between the drive-in and the shopping mall through the ecological principle of competitive exclusion.

I wanted to take full advantage of the audio format, so I utilized sound effects, period-appropriate music, audio collages and soundbites to give a sense of time and place, as well as to add an extra dimension to the storytelling.

TO COVER OR NOT TO COVER

In researching the history of the drive-in, I realized quickly that the drive-in intersected with several cultural, historical and technological trends and events. I knew I'd have to talk about these things if I was going to give a thorough history of the drive-in. But there were simply too many adjacent topics for me to address them all. I had to decide which were ultimately going to warrant a place in the podcast. The three things I kept in mind in selecting topics was that they should be important to the history of the drive-in, straightforward enough to be explained briefly and entertaining for a listener to hear about.

Immediately I eliminated any of the big-scale historical events as major topics of conversation. I might mention the Depression, World War II, the postwar rise of the middle class, the Vietnam War or the 1973 oil crisis, but I didn't want to devote huge chunks of time to explaining the reasons behind these events. They're too big and complicated to be succinctly explained, and I went into the writing process with the expectation that most listeners would be familiar with events as monumental as the Great Depression and the Second World War. I mention the intersection these events had with the drive-in, but don't spend a lot of time discussing the events themselves.

Bigger adjacent topics I knew I did want to include were car culture and nostalgia. This came out of the research, virtually every source I read that was published after the 1970s mentions these two factors as central to the drive-in's identity. They're also pretty interesting topics, so I was keen to integrate them into the project.

Of course, these are not small topics. Car culture shaped the world we know today in so many ways. From highways, to suburbia, to fast food, their influence, particularly in the United States and Canada, has been astronomical. It was not clear immediately which elements of the subject I should be focusing on.

I always kept the drive-in in mind, so I kept my focus on the elements of car culture that I thought were most central to the drive-in's rise and fall. Major sources included *Nation on Wheels: The Automobile Culture in America Since 1945* by Mark S. Thomson, *The Arsenal of Democracy: FDR, Detroit, and an Epic Quest to Arm an America at War* by A.J. Baime as well as the Henry Ford archives.

Car culture follows a similar trajectory to the drive-in. It starts to rear its head in the 1930s, takes off after the war and declines in the 1970s. I settled on discussing the way the automobile changed American cities, the designing of cars that were simultaneously stylish, powerful and affordable, the impact of car culture on every aspect of American life, the car in midcentury youth culture, and the decline of car culture in the 1970s. To make these subjects more engaging for a listener, I picked specific stories to illustrate these phenomena. I used Cleveland's Euclid Avenue to explain the way the automobile changed American cities, Edsel Ford to explain stylish/powerful/affordable car design, the changing design of homes and garages to explain the ubiquitous impacts of midcentury car culture, the 1950s hot rod craze to explain the car's connection to youth culture in this period, and the "Malaise Era" of American auto design to explain the decline of car culture.

Nostalgia I approached differently. The discussion of car culture is spread out, being discussed throughout the first four episodes of the show. Rather than being distributed evenly in this manner, nostalgia is mentioned briefly in Episode 3, and the entirety of Episode 5 is devoted to the topic. I looked at the different reasons, personal, political, cultural, technological, that drive-ins became so associated with nostalgia, as well as the larger trend of midcentury nostalgia in the 1970s and 80s.

I ended up discussing a lot of other topics to the podcast too, from the baby boom to Roger Corman, to shopping malls, to Athens' outdoor movie theatres. I think the podcast is

better for the integration of all these topics, and I always kept in mind that these tangents should be important to the history of the drive-in, straightforward enough to be explained briefly and entertaining for the listener.

RESEARCH PROCESS

This research pulled from a number of different types of sources, which you can find listed at the end of this document. I relied on academic sources to flesh out the early years of the drive-in's history, and journalistic sources to provide information about the drive-in's more recent developments. Older journalistic sources gave perspective on the history of the drive-in from a contemporary perspective. Because I was doing an audio project, I pulled in a lot of clips from old news reports, movies, music and television. My favourite aspect of the research was getting in touch with the The Edsel & Eleanor Ford House, Ford Motors and the archives at The Henry Ford. I had trouble finding reliable sources of information about Edsel Ford and these establishments were able to provide a lot of valuable resources for my research into that topic. They were very helpful and generous. In another time, I might have been able to visit their archives in person and it's a shame COVID-19 made that impossible. Those archives look amazing, I would be totally geeking out if they let me in there.

One of my major academic sources was Kerry Segrave's *Drive-Ins: A History from Their Inception in 1933*. Segrave pulled a lot of information from archives of newspapers and magazines from the 1930s through the 1980s. I really appreciated his having done that because most of those publications do not have online archives. If I'd wanted to access that information myself, I'd have had to dig through boxes of newsprint in archives from LA to Mobile, which I couldn't have done during the COVID-19 pandemic, so having Segrave's book was a real boon to my project.

Segrave wrote his book in 1993, so while I may not have access to all the news archives he did, I did have a number of other resources that he did not have access to thirty years ago, thanks to the internet. I was able to find lots of old news reports and archival footage, not to mention a number of academic resources and helpful pieces of information.

MAJOR SOURCES

The drive-in is a subject about which academic discourse has been limited, particularly in recent decades. I didn't find many academic sources, and most of the ones I did find were written between the 1950s and the 1990s. I'm absolutely indebted to these sources and gained a lot of insight from them, but they were certainly few and far between.

Fortunately, the nature of this project allowed me the opportunity to pull from a variety of sources in many subject areas. My main focus was, of course, the drive-in theatre, but in examining the many factors that lead to its rise and fall, I found myself knee-deep in many unexpected topics which became relevant to the project.

Starting from the drive-in, I pulled information from a number of different sources to illustrate the history of the drive-in theatre. First and foremost, Kerry Segrave's *Drive-In Theaters: A History from Their Inception in 1933*. This book is, as far as I know, the only comprehensive history of this method of film exhibition that has ever been written. Segrave not only gives a strong overview of the drive-in's first five decades, but he also presents quotes and information from many journalistic sources from the 1930s through the 1980s. Most of these publications do not have public archives and I never would have had access to their information without Segrave's book.

In addition to Segrave, I found valuable information about the drive-in in Douglas Gomery's *Shared Pleasures: A History of Movie Presentation in the United States*, which has a brief

but useful section on the drive-in theatre. Gomery also provided information about shopping malls, which was a valuable addition to the “decline of the drive-in” section of my project.

I also drew from a few academic articles, including Mary Cohen’s *Forgotten Audiences in the Passion Pits: Drive-in Theatres and Changing Spectator Practices in Post-War America*, Andrew Horton’s *Turning On and Tuning Out at the Drive-In: An American Phenomenon Survives and Thrives*, Frank J. Taylor’s *Big Boom in Outdoor Movies*, and Mark Fox’s *Drive-in Theatres, Technology, and Cultural Change*, which details the drive-in in the late twentieth and early twenty-first centuries (periods of time not covered in the Segrave and Gomery’s books) with a focus on economic and technological changes.

These were my principle sources on the history of the drive-in. I pulled from journalistic sources too, particularly with regards to the drive-in during the COVID-19 pandemic, a subject which is still too recent to have made its way into academic writing.

Another major topic I returned to again and again in the project was American car culture, a subject about which I expected there to be a lot of academic writing, but I had trouble with sources for this subject. Automotive history does not seem to be a major area of academic scholarship. I was able to find the indispensable book, Mark S. Foster’s *Nation On Wheels: The Automobile Culture in America Since 1945*. Much of my information about midcentury car culture, hot rodding and the Malaise Era came from this book. I was also lucky enough to stumble on Jonathan Sager’s *The Garage: It’s History and Preservation*, which gave insight into the specific impacts of midcentury car culture on housing design. Marian Morton’s *Cleveland Heights: The Making of an Urban Suburb* and Alan F. Dutka’s *Cleveland’s Millionaire’s Row* helped me understand the early impact of the automobile on the American city. I got in touch with the archives at The Henry Ford Museum, who very kindly directed me to some great archival research material about the history of Ford Motors, and specifically

Edsel Ford and the 1932 Ford V8. I also drew from A.J. Baime's *The Arsenal of Democracy: FDR, Detroit, and an Epic Quest to Arm an America at War* for information about Edsel Ford and the automotive industry during the Second World War.

With regards to nostalgia, another topic major topic in the project, my main source was Michael D. Dwyer's *Back to the Fifties: Nostalgia, Hollywood, Film and Popular Music of the Seventies and Eighties*. This book looked at the many reasons, some technological, some cultural and some political, that midcentury nostalgia was trendy in the 1970s and 80s. Some of its discussions were quite philosophical, but I was able to glean some good information from the text, nonetheless. I also found David Krell's book, *1962: Baseball and America in the Time of JFK* to be a useful text in my discussion of midcentury nostalgia.

WHY A PODCAST

There are a number of reasons I chose the medium of a podcast. Some of them are practical, audio is an easier medium to work with in a socially distant manner. If I'd done the podcast as a documentary, I would have to go to different locations to take video clips, which would have been impractical given Ontario was going in and out of lockdown throughout the last year.

There were a number of artistic reasons why I chose this audio format as well. Audio has the ability to be a more immersive format than audio-visuals. In the episodes, I've used sound effects and music from the time period being discussed to give the listener a sense of what that period would have sounded like. If a listener were to close their eyes, it would mimic the experience of being there more closely than a similar audio-visual representation. The medium of a podcast provides a unique opportunity to convey the information within immersive ambience and soundscapes. It takes the emphasis off the visual apparatus of the

drive-in itself and redirects the focus to the information and stories. Furthermore, a podcast renders the subject more accessible than an academic paper and gives the project appeal to a wider audience.

The podcast medium also allowed me to employ elements of the old-time radio drama in my project. I had initially intended to include interviews, but because of COVID-19, that was going to be too impractical. I didn't want to produce a final product which was just several minutes of me talking, so I leaned more on the elements of old-time radio dramas, sound effects, music and whatnot, to give my podcasts some variety. It's a technique not dissimilar to those used when making video essays. Video essays cite specific clips and run supplemental visual material onscreen while a narrator is talking. The use of soundbites and background music is a similar technique, but in an auditory format.

I listened to a number of radio programs which were contemporary to the drive-in's post-war heyday, to get a sense of this unique method of storytelling. These include crime/mystery programs like *Tales of the Texas Rangers* (1950-1952) and *Richard Diamond, Private Eye* (1949-1953), adventure shows like *Escape* (1947-1954) and *Suspense* (1942-1962) as well as the comedy show *The Great Gildersleeves* (1941-1958) and the western radio series *Gunsmoke* (1952-1961). One which I've found especially helpful is the CBS history series *You Are There* (1947-1953) which dramatized notable, pre-radio, historical events, such as the assassination of Julius Caesar or the First Battle of Bull Run, as if they were being reported live by CBS Radio. In putting the podcast together, I employed a similar use of sound effects in order to give a sense of the sound of a bygone period, as *You Are There* did.

These programs made use of full casts, narration and sound effects to convey a sense of time and place in an auditory way. The shows I listened to were all produced during the drive-

in's heyday, and my hope is that employing techniques from these programs results in a podcast which harkens back to the auditory storytelling of the post-war period.

One final reason I believe the radio-drama style and the subject of the drive-in pair well together is the experience of the two mediums. Bonnie M. Miller discussed in a 2018 article that the experience of listening to the radio is both private and communal. It's a communal experience because everyone listening to the broadcast is hearing the same thing at the same time, but it is also an individual, private experience because each listener conjures their own visuals of the story in their minds (Miller, 2018). The drive-in, like the radio, is an experience that is simultaneously communal and private, thus mimicking the radio experience in an unexpected way.

PUTTING THE PODCAST TOGETHER

Once I was through the research process and had a handle on what I wanted to say, it was time to put the podcasts together.

Recording narration and collecting clips was fairly straightforward. I was continually amazed by the accessibility of content while I was collecting clips. I was able to find automobile advertisements from the 30s, cheesy 50s B-movies and fifty-year-old news reports easily. Eighteen months of Zoom meetings have left me pretty disillusioned with the internet, but I must admit I was very impressed by the sheer amount of old media I was able to easily track down. Where were all these old Chrysler advertisements being stored for sixty years before somebody uploaded them to the YouTube?

The thing that really took me aback was the washing machine. The washing machine sound effect in Episode 2 is a real 1950s washing machine. I found a YouTube video uploaded by a Cleveland appliance store, where they recorded a 1950s washing machine doing a full

load of laundry. I am not sure why they uploaded this to YouTube, but I'm very glad they did. I'm amazed that seventy-year-old machine was still working. I guess it's true what they say, they don't make them like they used to.

I found the audio editing process to be quite enjoyable. It feels a lot like doing a jigsaw puzzle, taking all the individual, seemingly unrelated pieces and making them fit together to form a cohesive whole. The hardest sections to edit are the "audio collages;" sections with several soundbites playing in sequence over background music. I have a fair few of these in series. One covering midcentury concern about youth culture in Episode 3, one about the 1973 oil crisis in Episode 4, one about *American Graffiti* and one about the tumult of the 1960s, both of these are in Episode 5. The audio collage is an efficient and (hopefully) engaging way of explaining big subjects quickly, while maintaining a sense of their scale. Deciding which soundbites best encapsulate the information I'm trying to convey, and how to arrange them for the maximum impact, is finicky.

Surprisingly, the *American Graffiti* collage was the one that gave me the most trouble. The film has multiple plot lines and I wasn't sure which pieces to include. In its original incarnation, the collage alternated between soundbites from different plot lines. I was trying to convey the cool cars and nostalgia aspects of the film, but it became too difficult to follow. I figured a listener who hadn't seen the film would be totally lost. I asked my family for tips on how to improve the collage, and they suggested focusing on the drag race plot line, because it's very straightforward and easy to follow. I'm very happy with the way it turned out, though it may leave an unfamiliar listener with the impression that Harrison Ford is in the film much more than he is. Just about every line he says in the movie is in this audio collage. Regardless, I think it works.

I took care when I was collecting soundbites and choosing background music to stay true to the period I was discussing. For example, every song that played in the background during the COVID-19 section, was a song that was released in 2020. I considered using “Hotel California” as background for the oil crisis collage, but that song wasn’t released until three years after the crisis, so I went with Pink Floyd’s “Time” instead. Not only was it released in 1973, but it’s also got a much grimmer sound, so it was more effective on a number of levels.

I really went above and beyond on the period accuracy in the “audio time machine” sequence in Episode 5, which follows a teenager in 1973 going to the theatre to watch *American Graffiti*. When this teenager turns on his car radio, a news report comes on. The audio that plays is from an actual news report on Watergate from the week *American Graffiti* was released. The Diana Ross, Carpenters and Pink Floyd songs that play on the radio were all in the Billboard Top 40 that week. The trailer playing when Michael walks into the theatre is for *West World* (1973), which was released two months after *American Graffiti* and could realistically have been advertised before screenings of *American Graffiti*. These are little details, but since my goal was to immerse the listener in the sound of the period, I paid close attention to period accuracy. The inclusion of period-accurate sound effects also enhances the documental aspects of the piece.

The piece of blink-and-you’ll-miss-it period accuracy that I’m most proud of happens in Episode 3. In this episode, there is a sequence about teenagers sneaking into the drive-in. During this sequence, you can hear a car trunk opening and closing, as well as the sounds of a car running. I recorded this sound myself, by placing my microphone in the trunk of my Dad’s 1967 Mustang. So every sound you hear here is entirely genuine and period accurate. That’s what it would have sounded like to ride in the trunk of a sporty car in the 1960s.

THE PROJECT'S PLACE IN ACADEMIA

This project is a piece of the larger academic conversation regarding film exhibition and audience experience. It looks at how the role of drive-ins in community life has shifted over the last century, and what place they have in this day and age. There are scholars who've looked into the changing role of the drive-in, Kerry Segrave being a notable example. Within the broader field of film exhibition, Douglas Gomery's *Shared Pleasures: A History of Movie Presentation in the United States* and Gregory A. Waller's *Moviegoing in America: A Sourcebook in the History of Film Exhibition*.

Within the field of film exhibition, it is not uncommon for trends to boom-and-bust. 3D movies, for example, saw phases of popularity in the 1950s, 1980s and 2010s while being much rarer in interim periods. Outdoor film exhibition has seen similar boom-and-bust phases during its ninety years of existence. External factors such as the Second World War, the Baby Boom, car culture, urban growth, disease and infrastructure have all contributed to the drive-in's rises and falls in popularity. Considering this boom-and-bust pattern, is the drive-in a relic of a bygone era, or is there something in the experience of viewing films outdoors which remains a relevant community experience? I enjoyed examining this question during the process of completing the project. The subject matter of my project is not exactly uncharted territory, but I do think exploring it through the story-focused, podcast format brings a new element to the table. Additionally, because academic study is a long process, there has not yet been much discussion regarding the resurgence of drive-in theatres during the COVID-19 pandemic. I was able to integrate information on this unexpected development in the podcast. A lot of academic scholarship on the drive-in was published from the 1950s through the 1990s, with the notable exception of Mark A. Fox's 2017 article *Drive-in Theatres, Technology, and Cultural Change*. It's exciting to be able to integrate more modern sources into

drive-in scholarship and investigate the phenomenon with a greater access to information than scholars have had in the past.

CONCLUSION

I think both the content of my podcast, as well as the process I used in putting it together, were effective. Of course, I have a certain level of bias, but I think the podcast is an interesting and engaging take on the history of the drive-in. I was able to examine and present the history of the drive-in theatre and illustrate their relevance and their changing role. I found working on this project very rewarding. I learned more than I ever thought possible about drive-ins and car culture. I'm really proud of the work I've done and happy with the final product.

EPISODE I

BOOKS

Shared Pleasures: A History of Movie Presentation in the United States by Douglas Gomery

Drive-In Theaters: A History from Their Inception in 1933 by Kerry Segrave

Cleveland's Millionaire's Row by Alan F. Dutka

Cleveland Heights: The Making of an Urban Suburb by Marian J. Morton

World of Automobiles: An Illustrated Encyclopedia of the Motor Car edited by Tom Northey

The Arsenal of Democracy: FDR, Detroit, and an Epic Quest to Arm an America at War by A.J. Baime

ACADEMIC ARTICLES

“Turning On and Tuning Out at the Drive-In: An American Phenomenon Survives and Thrives” by Andrew Horton. *Journal of Popular Film*, Vol. 5, No. 3, 1976.

<https://www.tandfonline.com/doi/pdf/10.1080/00472719.1976.10661817>

MUSEUM/ARCHIVE RESOURCES

“Edsel Ford: The Artist in Our Family.” The Henry Ford. <https://www.thehenryford.org/collections-and-research/digital-collections/expert-sets/11228>

“The Ford V8.” The Henry Ford. <https://www.thehenryford.org/collections-and-research/digital-collections/expert-sets/12446/>

WEB RESOURCES

Interactive Arcgis Map of Cleveland, Ohio, USA, 1898.

<https://www.arcgis.com/apps/View/index.html?appid=ddb0ee6134d64de4adaaa3660308abfd>

MUSIC

In A Sentimental Mood — Benny Goodman

Freckle Face, You're Beautiful — Al Bowlly

Sing, Sing, Sing — Benny Goodman

Two White Arms — Adolphe Menjou

It's Only A Paper Moon — Cliff Edwards

Cheek To Cheek — Fred Astaire

I'll String Along With You — Al Bowlly

Cleveland State Fight Song — Cleveland State University Band

The Blue Danube Waltz — Zubin Mehta, Wiener Philharmoniker

Let's Pretend There's A Moon — Russ Columbo

Ain't We Got Fun — Benson Orchestra of Chicago (with vocals by Anne Runciman)

Did You Ever See A Dream Walking? — Guy Lombardo

Young And Healthy — Dick Powell

In The Mood — Glenn Miller

Guess I'll Go Back Home — Glenn Miller

FILM CLIPS

Angels With Dirty Faces (1938)

Dracula (1931)

Gone With the Wind (1939)

VIDEOS

“Rhythm of the Road,” Ford V8 Commercial, 1936. www.youtube.com/watch?v=-bulbcPe-F8

EPISODE 2

BOOKS

Shared Pleasures: A History of Movie Presentation in the United States by Douglas Gomery

Drive-In Theaters: A History from Their Inception in 1933 by Kerry Segrave

Moviegoing in America edited by Gregory A. Waller

Nation on Wheels: The Automobile Culture in America Since 1945 by Mark S. Thomson

The Arsenal of Democracy: FDR, Detroit, and an Epic Quest to Arm an America at War by A.J. Baime

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<https://www.tandfonline.com/doi/pdf/10.1080/00472719.1976.10661817>

“Forgotten Audiences in the Passion Pits: Drive-in Theatres and Changing Spectator Practices in Post-War America” by Mary Cohen, *Film History*, Vol. 6 No. 4, 1994.

“The Garage: It’s History and Preservation” by Jonathan E. Sager

MUSEUM/ARCHIVE RESOURCES

“The Starlite Drive-In Theatre in Jasper Place” by Allie Quigley. Edmonton City as Museum.

<https://citymuseumedmonton.ca/2021/03/30/the-starlite-drive-in-theatre-in-jasper-place/>

NEWS/MAGAZINE ARTICLES

“The Decline of the North American Car” by Colin Campbell. *MacLeans*, November 20, 2008.

<https://www.macleans.ca/economy/business/the-decline-of-the-north-american-car/>

MUSIC

It’s A Lovely Day Tomorrow — Vera Lynn

Lili Marlene — Marlene Dietrich

Don’t Fence Me In — Bing Crosby

Brother, Can You Spare A Dime? — Bing Crosby

Oh! You Crazy Moon — Glenn Miller

Side By Side — Paul Whiteman, Bing Crosby and the Rhythm Boys

A Lovely Way To Spend An Evening — Frank Sinatra and the Bobby Tucker Singers

Entry of the Gladiators — Philip Jones Ensemble [Ensemble], Elgar Howarth [Conductor]

He’ll Have To Go — Jim Reeves

If You’re Ever Down In Texas, Look Me Up — Phil Harris

La Vie En Rose — Mantovani and His Orchestra

O Canada

When There’s A Breeze On Lake Louise — Freddy Martin

Those, Lazy Hazy Crazy Days Of Summer — Nat King Cole

Moonlight Serenade — Glenn Miller

VIDEOS

Midcentury Drive-In Intermission Videos www.youtube.com/watch?v=26pQNKEOXjo

Rubber Salvage and Scrap Drive Promotional Film www.youtube.com/watch?v=Nl5UWEgr15I

WWII US Gasoline Rationing www.youtube.com/watch?v=4O_oFXGIXG4

WWII Gas Rationing Newsreel www.youtube.com/watch?v=4sG-Xle5gwU

“The Story of Willow Run,” a 1945 Promotional Film About Bomber Production at Ford Motors
www.youtube.com/watch?v=p2zunkteYbGQ

The Great Wilno, Human Cannonball www.youtube.com/watch?v=oVBa9YnbfZY

1950s Car Commercials www.youtube.com/watch?v=OAZbecFd5Vo

Polio Newsreel www.youtube.com/watch?v=ap2xx27x_wc

EPISODE 3

BOOKS

Nation on Wheels: The Automobile Culture in America Since 1945 by Mark S. Thomson

The State of Families: Law, Policy, and the Meanings of Relationships edited by Jennifer A. Reich

Drive-In Theaters: A History from Their Inception in 1933 by Kerry Segrave

Moviegoing in America edited by Gregory A. Waller

ACADEMIC ARTICLES

“The Baby Boom and Its Causes: What We Know and What We Need to Know” by Jan Van Bevel and David S. Reher. *Population and Development Review*, Vol. 39, No. 2, June 2013.

MUSEUM/ARCHIVE RESOURCES

“Car Movies, Racing Movies — 1950s Style!” World of Speed: Motorsport Museum. August 14, 2018.
<https://www.worldofspeed.org/archive-blog-1/2018/8/14/car-movies-racing-movies-1950s-style>

GOVERNMENT REPORTS

“Generations in Canada.” Statistics Canada. https://www12.statcan.gc.ca/census-recensement/2011/as-sa/98-311-x/98-311-x2011003_2-eng.cfm

MUSIC

This Car Of Mine — The Beach Boys
Teenager In Love — Dion
Somethin’ Else — Eddie Cochran
Hot Rod Lincoln — Charlie Ryan
Little Deuce Coupe — The Beach Boys
Surfin’ Hearse — Jan & Dean
Drive-In Show — Eddie Cochran
Vacation — Connie Francis
Wake Up Little Susie — The Everly Brothers
Drive-In — The Beach Boys
Put Your Head On My Shoulder — Paul Anka
Walk Don’t Run — The Ventures
Freeway Flyer — Jan & Dean
Fourth Man Theme — Eddie Cochran
Runaway — Del Shannon
Walking With Mr. Lee — Lee Allen & His Band
Red River Rock — Johnny and the Hurricanes
Miserlou — Dick Dale

FILM CLIPS

The Giant Gila Monster (1959)

VIDEOS

Trailer for *Too Soon to Love* (1960) www.dailymotion.com/video/x2vb9jo

Trailer for *Muscle Beach Party* (1964) www.youtube.com/watch?v=HxB3nKUod2I

Rebellion in 1950s Teen Culture www.youtube.com/watch?v=BNVX7y-l2DU

EPISODE 4

BOOKS

Nation on Wheels: The Automobile Culture in America Since 1945 by Mark S. Thomson

Shared Pleasures: A History of Movie Presentation in the United States by Douglas Gomery

Drive-In Theaters: A History from Their Inception in 1933 by Kerry Segrave

ACADEMIC ARTICLES

“Starlit Screens: Preserving Place and Public at Drive-In Theaters” by Robin Conner and Paul Johnson. Southern Spaces, October 10, 2008. https://southernspaces.org/2008/starlit-screens-preserving-place-and-public-drive-theaters#footnote1_zk4x9mh

NEWS/MAGAZINE ARTICLES

“Foreign Cars Mount New Invasion” by William D. Smith. New York Times, Oct. 18, 1970. <https://www.nytimes.com/1970/10/18/archives/foreign-cars-mount-new-invasion-jersey-is-command-post-as-us.html>

“The Decline of the North American Car” by Colin Campbell. MacLeans, November 20, 2008. <https://www.macleans.ca/economy/business/the-decline-of-the-north-american-car/>

“Vega Recall Hits Six of Every Seven Cars.” Petoskey News-Review, 9 May 1972. www.newspapers.com/image/555085569/?terms=vega%2Bfire%2Brecall. Accessed 7 July 2021.

“The Top Automotive Engineering Failures: The Ford Pinto Fuel Tanks,” by Ben Wojdyla. Popular Mechanics, May 20, 2011. <https://www.popularmechanics.com/cars/a6700/top-automotive-engineering-failures-ford-pinto-fuel-tanks/>

WEB RESOURCES

Cinema Treasures “Drive-In Theatres,” <http://cinematreasures.org/theaters/drive-in>.

GOVERNMENT REPORTS

Fuel Efficiency Standards brought into law in 1975, explained in plain english https://reason.org/wp-content/uploads/2017/01/pb137_cafe_standards.pdf

MUSIC

Turn! Turn! Turn! — The Byrds

Get Together — The Youngbloods

Crossfire — Johnny and the Hurricanes

Midnight Hour — Wilson Pickett

The Ballad Of Thunder Road — Robert Mitchum

Attack of the Crab Monsters: Main Title — Ronald Stein

Time — Pink Floyd

Layla — Eric Clapton

Theme From National Geographic — Elmer Bernstein

Hotel California — Eagles

Teen Angel — Mark Dining
The Needle And The Spoon — Lynyrd Skynyrd
Oh Yeah! — Roxy Music
Summer Of '69 — Bryan Adams
Drive — The Cars

FILM CLIPS

Dirty Harry (1971)

VIDEOS

Trailer for *Targets* (1973) www.youtube.com/watch?v=oiSc3xAXX5g
This Week, "Oil Crisis Stock Market Crash." www.youtube.com/watch?v=ClANhx7iXB8
OPEC Oil Embargo news www.youtube.com/watch?v=VCLRIVxOH-Q
Chevy Vega Advertisement www.youtube.com/watch?v=Oe6UiTK8RWQ
1980s Mall Commercials www.youtube.com/watch?v=nnOvVBUhQC4
Tiffany on WKRC Memphis Tennessee Local News www.youtube.com/watch?v=uuOf_igBMEM

EPISODE 5

BOOKS

Back to the Fifties: Nostalgia, Hollywood, Film and Popular Music of the Seventies and Eighties by Michael D. Dwyer

1962: Baseball and America in the Time of JFK by David Krell

NEWS/MAGAZINE ARTICLES

“What Old, White Conservatives Miss About America” by Conor Friedersdorf. *The Atlantic*, Aug. 22, 2011. <https://www.theatlantic.com/politics/archive/2011/08/what-old-white-conservatives-miss-about-america/243911/>

“American Graffiti” by Roger Ebert. *Chicago Sun-Times*, Aug. 11, 1973. <https://www.rogerebert.com/reviews/american-graffiti-1973>

MUSIC

More Than A Feeling — Boston
Yesterday Once More — The Carpenters
Sandy — John Travolta
Night Moves — Bob Seger
Summer Of '69 — Bryan Adams
Take Another Road — Jimmy Buffett
Sleepwalk — The Stray Cats
Material Girl — Madonna
Mrs. Robinson — Simon & Garfunkel
American Pie — Don MacLean
Night Moves — Bob Seger
Long May You Run — Neil Young
A Horse With No Name — America
Breathe — Pink Floyd
Touch Me In The Morning — Diana Ross
Money — Pink Floyd
Green Onions — Booker T & the MGs
Runaway — Del Shannon (cover by John Runciman)
You're No Good — Linda Ronstadt
Happy Days — Pratt & McClain
Maggie May — Rod Stewart
Light My Fire — The Doors
Magic Carpet Ride — Steppenwolf
Follow Your Bliss — The B-52s
Boys Of Summer — Don Henley

FILM/TV CLIPS

American Graffiti (1973)
Happy Days, “In the Name of Love” (1974)
Grease (1978)
Animal House (1978)

VIDEOS

The Day the Music Died Radio Report www.youtube.com/watch?v=k9ysfTOiDfw

CBS News, August 16, 1973 www.youtube.com/watch?v=Xdq9VzqhezI

Trailer for *West World* (1973) www.youtube.com/watch?v=EjyOfTEeNHA

Walter Cronkite Report on the Têt Offensive, from Vietnam

www.youtube.com/watch?v=3Toy2wFBkmg

Surviving a Nuclear Attack www.youtube.com/watch?v=8UWoLgiHFQQ

Walter Cronkite Report on the Assassination of President John F. Kennedy

www.youtube.com/watch?v=Ti3Mpv4fwt4

ABC Report on the Assassination of Senator Robert F. Kennedy

www.youtube.com/watch?v=bsYLeImN6BA

Walter Cronkite Report on the Assassination of Dr. Martin Luther King Jr.

www.youtube.com/watch?v=cmOBbxgXKvo

Kent State Shooting News Report www.youtube.com/watch?v=hUzlpIxXbtM

President Ronald Reagan "Tear Down This Wall" www.youtube.com/watch?v=Ts3KzflYYmQ

Trailer for *Bedtime for Bonzo* (1951) www.youtube.com/watch?v=zHN4vCfwh4

President Ronald Reagan "Re-Institutionalize the American Spirit" Speech

www.youtube.com/watch?v=7rjLDxr3tnw

Friday Outdoor Movie Night in Walnut Creek www.youtube.com/watch?v=G7BcVllsDtM

EPISODE 6

BOOKS

Drive-In Theaters: A History from Their Inception in 1933 by Kerry Segrave

ACADEMIC ARTICLES

“Drive-In Theatres, Technology, and Cultural Change” by Mark Fox. *Economics, Management, and Financial Markets* Vol. 13 No. 2

NEWS/MAGAZINE ARTICLES

“Take in a movie under the stars in Greece.” *The Telegraph*, May 20, 2015.

<https://www.telegraph.co.uk/travel/destinations/europe/greece/captivating-holidays/outdoor-cinemas-in-athens/>

“Drive-ins: A new way to watch live performances,” by Clare Thorp, *BBC Culture*, September 4, 2020. www.bbc.com/culture/article/20200904-drive-ins-a-new-way-to-watch-live-performances

“How Drive-in Theaters Are Using Their Space for Other Events,” by Andrew R. Chow, *Time*, August 6, 2020. www.bbc.com/culture/article/20200904-drive-ins-a-new-way-to-watch-live-performances

WEBSITES

“Large-sized transportable projection screen” Patent by Günter Ganzevoort, 2006.

<https://patents.google.com/patent/US7942533?q=Günter+Ganzevoort>

MUSIC

Unwritten — Natasha Bedingfield

Come As You Are (Instrumental) — Nirvana

Walking On The Sun (Instrumental) — Smashmouth

The Olive Grove — Global Journey

Theme From Jaws — John Williams

pov (instrumental) — Ariana Grande

7 Summers — Morgan Wallen (instrumental cover by Karaoke Pro Series)

Somebody Like You (Live) — Keith Urban

Here Comes The Bride

Pomp And Circumstance

Hail To The Chief

Love Again (Instrumental) — Dua Lipa

Drive-In — The Beach Boys

FILM CLIPS

Jaws (1975)

VIDEOS

Movie Night in the Park www.youtube.com/watch?v=OB9UAFZqohY

Early COVID-19 Report www.youtube.com/watch?v=5CAxAE7YcFY

Governor Cuomo on Drive-Ins www.youtube.com/watch?v=EKmidaoc-sk

Rebirth of Drive-In Theaters www.youtube.com/watch?v=oLF3vO8vciM

Cannes Drive-In www.youtube.com/watch?v=tlngNU6q-8A
High School Drive-In Graduation www.youtube.com/watch?v=kur7fwquxu4
Joe Biden Drive-In Campaign Rally www.youtube.com/watch?v=xRBo1PrHIo
Joe Biden Drive-In Election Night Rally www.youtube.com/watch?v=4ph8dqqlsKI
A Drive-In Farewell www.youtube.com/watch?v=gKfthHvJ3do