

Curriculum Vitae

Thomas Schatz

Professor and Centennial Chair Emeritus
Department of Radio-Television-Film
The University of Texas at Austin
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Education

B.A. University of Notre Dame (1970); English
M.A. University of Nebraska - Lincoln (1971); Literature
M.A. University of Iowa (1974); Speech and Dramatic Art
Ph.D. University of Iowa (1976); Broadcasting and Film
Dissertation: *Hollywood Film Genre: A Theoretical and Methodological Inquiry*
Co-directors: J. Dudley Andrew, Charles F. (Rick) Altman

Academic Appointments

In the Department of Radio-Television-Film, The University of Texas at Austin:

2006 - 2021 Mary Gibbs Jones Centennial Chair
1992 - 2005 Philip G. Warner Regents Professor
1990 - 1992 Professor
1982 - 1990 Associate Professor
1976 - 1982 Assistant Professor

In the Division of Broadcasting and Film, The University of Iowa:

1974 – 1976 Instructor of Film Criticism and Film Theory

Administrative Positions

At The University of Texas at Austin: Department of Radio-Television-Film (RTF)

2017 - 18 Interim Department Chair
2013 - 2015 Director of Media Studies
2010 Interim Department Chair
2003 - 2015 Executive Director, University of Texas Film Institute
2003-2004 Associate Dean, College of Communication, UT-Austin
1998 - 2002 Department Chair
Fall 1994 Acting Department Chair
1990 - 1992 Production Area Head
1989-90 Acting Department Chair
1987 - 1989 Graduate Advisor (Director of Graduate Studies)

Courses Taught

Undergraduate Courses taught:

- American Film History (various topics)
- American Film Genres (various topics)
- Film Analysis and Criticism (various topics, including regularly recurring courses on Alfred Hitchcock, Martin Scorsese, and Clint Eastwood)
- American Independent Cinema
- Experimental and Avant-garde Cinema
- Film Theory
- Television Criticism (various topics)
- Narrative Strategies and Digital Design

Graduate Courses taught:

- Theory and Literature (PhD and MA level readings seminars)
- Topics in Film History: Classical Hollywood Studio System, Contemporary Hollywood Cinema, National Cinema Movements
- Historical Methods: Archival Research, Media Industry Studies; Film Authorship: Selznick and Hitchcock
- Topics in Media Theory: Classical and Contemporary Film Theory, Narrative Theory, Film and Ideology
- History of American Broadcasting

Publications

Books

Hollywood Genres: Formulas, Filmmaking, and the Studio System. New York: Random House, Inc., 1981, 284 pp. Trade edition also published in 1981 by Temple University Press. Published as textbook by McGraw-Hill, 1987-2014. Multiple foreign language editions (including Chinese language editions still in print).

Old Hollywood/New Hollywood: Ritual, Art, and Industry. Ann Arbor: UMI Research Press, 1983, 320 pp. Multiple foreign language editions.

The Genius of the System: Hollywood Filmmaking in the Studio Era. New York: Pantheon Books, 1988, 505 pp.

Reviewed in The New York Times Book Review (full page review, with interview); The Atlantic, The New Republic, Variety, Film Comment, The Village Voice, Premier Magazine, DGA Magazine (Directors Guild of America), et al.

New edition, with a preface by Steven Bach, published by Holt/Metropolitan Books in 1996.

New Edition, University of Minnesota Press, 2010.

AudioBook version, Henry Holt, 2022.

Ranked #17 by *The Hollywood Reporter* in its listing of “The 100 Greatest Film Books of All Time” (in a poll conducted in 1993)

Books (cont.)

Boom and Bust: American Cinema in the 1940s. Vol. 6 of Scribner's History of American Cinema Series. New York: MacMillan & Co., 1997, 560 pp.

Paperback edition published by the University of California Press in 1999.

As editor: Hollywood: Critical Concepts in Media and Cultural Studies. A four-volume anthology published by Routledge (London) in 2004.

Volume I – Historical Dimensions: The Development of the American Film Industry, 393 pp.

Volume II – Formal-Aesthetic Dimensions: Authorship, Genre, and Stardom, 345 pp.

Volume III – Social Dimensions: Technology, Regulation, and Audience, 437 pp.

Volume IV – Cultural Dimensions: Ideology, Identity, and Culture Industry Studies, 428 pp.

Forthcoming books:

Power Surge: Conglomerate Hollywood and the Studio System's Last Hurrah. University of California Press, 2026.

Universal Pictures (under contract with Routledge for its Hollywood Centenary series, Yannis Tzioumakis and Gary Needham, eds.).

Forthcoming Articles and Book Chapters:

"The Barbenheimer Phenomenon and the Post-pandemic Streaming-era Movie Industry," in Greta Gerwig's Barbie, Hilary Radner, ed. Bloomsbury, 2026.

"*Shadow of a Doubt* (1943) and *Notorious* (1946): Two Hollywood – and Definitely American – Masterworks," in Re-viewing Hitchcock: New Critical Perspectives, Robert Kapsis, ed. Bloomsbury/BFI, 2026.

Articles and Book Chapters:

"How 2 Companies Came to Dominate the Media Business," The Nation (Media Special Issue), December 25, 2023-January 1, 2024.

"New from Netflix: *Mank*, Fincher, and A Hollywood Creation Tale." Global Storytelling: Journal of Digital and Moving Image (vol 1, issue 2) 2021

"Mulvey and Hitchcock." New Review of Film and Television Studies (vol 15, issue 4) 2018.

"The New Hollywood, 1981-1999: Three Case Studies," in Directing, Behind the Silver Screen: A Modern History of Filmmaking. Virginia Wright Wexman, ed. Rutgers University Press, 2017.

"Going Mainstream: The Indie Film Movement in 1999," in A Companion to American Indie Film, Geoff King, ed. Blackwell, 2017.

Articles and book chapters (cont.)

"Spielberg as Director, Producer, and Movie Mogul," in A Companion to Steven Spielberg, Nigel Morris, ed. Wiley-Blackwell, January 2017.

"Hitchcock and the Studio System," in The Cambridge Companion to Hitchcock. Jonathan Freedman, ed. Cambridge University Press, 2015.

With Alisa Perren. "Theorizing Television's Writer-Producer: Re-viewing The Producer's Medium," in Television & New Media, winter 2014.

"Film Studies, Cultural Studies, and Media Industry Studies" in Media Industries (volume 1, number 1; 2014).

"HBO and Netflix - Getting Back to the Future" in Flow (volume 19, January 2014)

"Conglomerate Hollywood and American Independent Film," in American Independent Cinema, Geoff King, Claire Molloy, Yannis Tzioumakis, eds. Routledge, 2013.

"Conglomerate Hollywood and Convergence Culture," The Cinema of Convergence, Federico Zecca, ed. Milan: Mimesis Press, 2012.

"2008: A Hollywood Too Big to Fail," in American Cinema of the 2000s: Themes and Variations, Timothy Corrigan, ed. Rutgers University Press, 2012.

"Seismic Shifts in the American Film Industry," in Wiley-Blackwell's History of American Film, Roy Grundmann et al., eds; Chapter One (lead essay) in Volume IV. Wiley-Blackwell, 2011.

"Introduction" (and separate lead-ins to five decade-by-decade sections), Clint Eastwood, Icon: The Essential Film Art Collection, Insight Editions, 2009.

"New Hollywood, New Millennium," in Film Theory & Contemporary Hollywood Movies (lead essay), Warren Buckland, ed. Routledge (London) and the AFI, 2009.

"Film Industry Studies and Hollywood History," The Media Industry Studies Book, Jennifer Holt and Alisa Perren, eds., Blackwell, 2009.

"The Studio System in Conglomerate Hollywood" in The Contemporary Hollywood Film Industry (lead essay), Paul McDonald and Janet Wasko, eds. Blackwell, 2008.

"*Band of Brothers*," in The Essential HBO Reader, Gary R. Edgerton and Jeffrey P. Jones, eds. The University Press of Kentucky, 2008.

"Cowboy Business," The New York Times Magazine, November 10, 2007.

"Hollywood," with Alisa Perren, in Handbook of Media Industries, John Downing and Ellen Wartella, eds. (Sage, 2004).

Articles and book chapters (cont.)

- "Preface" to New Hollywood Violence, Steven Schneider, ed. Manchester University Press, 2004.
- "*Stagecoach* and the Regeneration of the Hollywood Western" in John Ford's Stagecoach, Barry Grant, ed. Cambridge University Press, 2002.
- "Show Me the Money: In Search of Hits, the Industry May Go Broke," The Nation (Special Hollywood Issue; April 5/12, 1999).
- "Anatomy of a House Director: Capra, Cohn, and Columbia in the 1930s," in Frank Capra: Authorship and the Studio System, Robert Sklar and Vito Zagarrio, eds. Temple Univ Press, 1998.
- "World War II and the Hollywood 'War Film,'" in Refiguring American Film Genres: History and Theory, Nick Browne, ed. University of California Press, 1998.
- "The Return of the Hollywood Studio System," in Conglomerates and the Media, Erik Barnouw, et al. The New Press, 1997.
- "Capra, 'King Cohn' e la Columbia," in Studi Americani [The American Studios], Vito Zagarrio, ed. Venice: Marsilo Editorio, 1994.
- "The Hollywood Studio System" and "Genre" in The Political Companion to Film, Gary Crowdus, ed. (Chicago: Lake View Press, 1994).
- "The New Hollywood," in Film Theory Goes to the Movies: Cultural Analyses of Contemporary Film, James Collins, Hilary Radner, and Ava Collins, eds. Routledge, 1993.
- Desilu, *I Love Lucy*, and the Rise of Network TV," in Making Television: Authorship and the Production Process, Robert J. Thompson and Gary Burns, eds. Praeger, 1990.
- "In a Dusty Texas Town, a Bizarre Tale Takes Shape" (production story on Merchant Ivory's "Ballad of the Sad Café"), New York Times, Arts & Leisure Section, Sunday, August 26, 1990.
- "Executive Decisions: Boss Men," Film Comment (Jan-Feb, 1990).
- "The Hit," Gannett Center Journal (Vol 3, number 3; Summer 1989).
- "1939," Premiere (May 1989).
- "The Western," in Handbook of American Film Genres, Wes D. Gehring, ed. (Westport, Conn.: Greenwood Press, 1988).
- "A Triumph of Bitchery': Warner Bros., Bette Davis, and *Jezebel*," Wide Angle (Vol. 10, no. 1; Winter 1988).

Articles and book chapters (cont.)

"Flashback: Hollywood 1939," Premiere (January 1988).

"St. Elsewhere and the Evolution of the Ensemble Series," in Television: The Critical View, Horace Newcomb, ed., Oxford University Press, 1987.

"The Structuralist Influence: New Directions in Film Genre Study," in Film Genre Reader (1986; new editions in 1995, 2003), Barry Keith Grant, ed., The University of Texas Press.

"Film Archives," Critical Studies in Mass Communication (March 1984).

"Hollywood tra cinema e television," special issue of Nuovo-cinema/Quaderni: Hollywood verso la televisione, Vito Zagarrio, ed. (December 1983).

"*Annie Hall* and the Issue of Modernism," Film/Literature Quarterly (vol. 10, no. 3; 1982).

"Commercial Cinema as Popular Art," in Filmanthology, Jan Olsson, ed. Akergard, Sweden: Studentlitterature—et forlag (1980).

"Genre Study: The Structuralist Influence," Quarterly Review of Film Studies (August 1977).

"New Directions in Film Genre Study," in Film: Historical-Theoretical Speculations (Part II of Film Studies Annual, 1977.)

Encyclopedia Entries

"The Studios," "MGM" and "Paramount" in The Cinema Book, Pam Cook & Mieke Bernink, eds. (London: BFI Publishing, 1999, 2007).

Schirmer Encyclopedia of Film, Barry Keith Grant, ed. 4 vols. 2,136 pp. (Farmington Hills, MI., Schirmer Reference, 2006).

Essay-length entries (3,500-4,500 words each) on:

- The Hollywood Studio System
- Columbia Pictures
- Metro-Goldwyn-Mayer
- Paramount Pictures
- RKO
- Warner Bros.
- Twentieth Century Fox
- Universal Pictures

Career profiles (450-word side-bars) on:

- Thomas Ince (Studio System)
- Harry Cohn; Rita Hayworth (Columbia Pictures)
- Greta Garbo; Louis B. Mayer (MGM)
- Josef Von Sternberg; Gary Cooper (Paramount)

Encyclopedia Entries (cont.)

- Val Lewton; Orson Welles (RKO)
- Bette Davis; Michael Curtiz (Warner Bros.)
- Darryl F. Zanuck; Henry Fonda (20th Century Fox)
- James Whale; Abbott & Costello (Universal Pictures)

"The Workplace Drama" and "Television Series Development" in The Encyclopedia of Television, Horace Newcomb, ed. (Chicago: Fitzroy Dearborn, 1997; 2004).

"The Triumph of the Studio System: Hollywood Filmmaking in the Classical Era," in The Oxford History of World Cinema, Geoffrey Nowell-Smith, ed. (London: Oxford University Press, 1996). Also individual career profiles: "Val Lewton," "Gregg Toland," and "William Cameron Menzies"

Reviews

Review of Reinventing Hollywood: How 1940s Filmmakers Changed Movie Storytelling by David Bordwell. *Projections*, Fall 2019.

Review of The Studios after the Studios: Neoclassical Hollywood (1970-2010) by J.D. Connor, *Cinema Journal*, Spring 2018.

"A Passage to Hollywood: British Literature and American Film in the 1990s," review essay of Britain Colonized: Hollywood's Appropriation of British Literature by Jennifer M. Jeffers, Literature/Film Quarterly, Winter 2009.

Review of Hal Wallis: Producer to the Stars by Bernard Dick. Film Quarterly, Fall 2005.

"The Last Mogul," review essay (4,000 words) of When Hollywood Had a King, by Connie Bruck. The Nation, June 30, 2003.

Review of Hearst Over Hollywood: Power, Passion and Propaganda in the Movies, by Louis Pizzitola. *Cineaste*, Summer 2002.

"Old War/New War: Band of Brothers and the Revival of the World War II Film," Review Essay of HBO mini-series. Film & History, Spring 2002.

Review of Class Struggle in Hollywood, 1930-1950: Moguls, Mobsters, Stars, Reds, and Trade Unionists, by Gerald Horne. *Austin American-Statesman*, Sunday edition, April 2001.

Review of Sin in Soft Focus: Pre-Code Hollywood, by Mark A. Viera, and Pre-Code Hollywood: Sex, Immorality, and Insurrection in American Cinema, 1930-1934, by Thomas Doherty. Cineaste (vol XXV, no. 3), 2000.

"Zanuck the Great," review of Twentieth Century's Fox: Darryl F. Zanuck and the Culture of Hollywood, by George F. Custin. The Los Angeles Times Book Review, January 11, 1998.

Reviews (cont.)

Review of Whom God Wishes to Destroy: Francis Coppola and the New Hollywood, by Jon Lewis. Historical Journal of Film, Radio, and Television, January 1997.

Review of The Classical Hollywood Cinema: Film Style and Mode of Production to 1960, by David Bordwell, Janet Staiger, and Kristin Thompson. Cineaste (Winter 1985).

Reviews of Film Theory and Criticism, Gerald Mast and Marshall Cohen, eds., and American Film Criticism, Stanley Kauffman, ed. The Journal of Aesthetic Education (July-Oct, 1976).

Reviews of American Film Genres, by Stuart M. Kaminsky, and Six-Guns and Society, by Will Wright. Cinema Journal (Spring 1976).

Reprints and translations

"Seismic Shifts in the American Film Industry," in American Film History: Selected Readings, 1960 to the Present, Cynthia Lucia, Roy Grundmann and Art Simon, eds. Wiley-Blackwell, 2016.

"Warner Bros.: Power Plays and Prestige," in The American Film History Reader, Jon Lewis and Eric Smoodin, eds. Routledge, 2015. [Reprinted from The Genius of the System.]

"Selznick and Hitchcock: Balance of Power," in Alfred Hitchcock, Neil Badmington, ed. Routledge, 2014. [Reprinted from The Genius of the System.]

"Toward a Grammar of Film Genre," Critical Visions in Film Theory, Timothy Corrigan, Patricia White and Meta Mazaj, eds. Bedford/St. Martins, 2011. [Reprint of a chapter from Hollywood Genres: Formulas, Filmmaking and the Studio System]

"The Return of the Hollywood Studio System," in The Film Reader: Classic Readings in American Film History, Joseph Kispal-Kovacs, ed. Kendall Hunt Publishing, 2010.

"The Genius of the System" (excerpt from The Genius of the System), in Film Studies: The Essential Resources, Pete Wall, et al., eds. London: Routledge, 2006.

"*Annie Hall* and the Issue of Modernism" in The Film of Woody Allen: Critical Essays, Charles P. Silet, ed. Lanham, MD: Scarecrow Press, 2006.

"World War II and the Hollywood War Film" in Hollywood and War: The Film Reader, David Slocum, ed. Routledge, 2005.

"Le retour du système des studios à Hollywood," Médias et conglomerates. Erik Barnouw, et al. (Paris: Editions LIRIS, 2005). [French edition of Conglomerates and the Media.]

"The Workplace Drama," in Comparative Research on Television Drama: Between China and America. Shanghai Joint Publishing Co., 2003.

Reprints and translations (cont.)

"The New Hollywood," (lead essay) in Movie Blockbusters, Julian Stringer, ed. Routledge, 2003.

"The Whole Equation of Pictures," in Film and Authorship, Virginia Wright Wexman, ed. Rutgers University Press, 2002.

"The New Hollywood," in The Film Cultures Reader, Graeme Turner, ed. Routledge, 2002.

"A Triumph of Bitchery': Warner Bros., Bette Davis, and *Jezebel*," in The Studio System, Janet Staiger, ed. Rutgers University Press, 1994.

"The Whole Equation of Pictures," in Film Theory and Criticism, Fourth and Fifth Editions, Gerald Mast, et al., eds. Oxford University Press, 1992, 1999.

"The Family Melodrama," in Imitations of Life: A Reader on Film and Television Melodrama, Marcia Landers, ed. Wayne State University Press, 1991. [Reprinted from Hollywood Genres]

Miscellaneous publications

"Some Thoughts on the State of Academic Publishing," in *Cinema Journal*, July 2016.

"HBO and Netflix - Getting Back to the Future" in FLOW (volume 19, January 2014)

"Preface," The Cinema of Steven Soderbergh, Andrew deWaard and R. Colin Tait, Columbia University Press, 2013.

"Forward: Alexander Payne's Indiewood" in Alexander Payne: His Journey in Film – A Reporter's Perspective, 1998-2012, Leo Biga, Concierge, 2013; new edition River Junction Press, 2016.

"Preface" to Edna Ferber's Hollywood, J.E. Smyth (Austin: University of Texas Press, 2009)

"Super Mogul: De Niro Takes Charge as *The Last Tycoon*," American Movie Classics Magazine, (September 2000).

"Forward" to Vietnam at 24 Frames a Second, Jeremy M. Divine (Austin: University of Texas Press, 1999).

"RKO's TKOs," American Movie Classics Magazine (June 1997).

"Forward" to Selznick's Vision: Gone With the Wind and Hollywood Filmmaking, David Alan Vertrees (Austin: University of Texas Press, 1997).

Regular film critic for The Daily Iowan and media columnist for its weekly arts tabloid, *The River City Companion* (1974-1976).

Book Series Editor, Film and Media Studies Series, The University of Texas Press

Initiated the series in 1990; acquired and personally edited several dozen books for the Press, including:

- Nicholas Galichenko, Glasnots – Soviet Cinema Responds (1991)
- Jacques Aumont, et al, Aesthetics of Film. Translated and rev. by Richard Neupert (1992)
- Charles Ramirez Berg, A Cinema of Loneliness: A Critical Study of Mexican Film (1992)
- Peter Lev, The Euro-American Cinema (1993)
- Zuzana M. Pick, The New Latin American Cinema (1993)
- Christopher Anderson, Hollywood TV: The Studio System in the Fifties (1994)
- Janet Wasko, Hollywood in the Information Age: Beyond the Silver Screen (1994)
- Justin Wyatt, High Concept: Movies and Marketing in Hollywood (1994)
- Nina Lieberman, Living Room Lectures: The Fifties Family in Film and Television (1995)
- Kathleen Rowe, The Unruly Woman: Gender and the Genres of Laughter (1995)
- Barry Keith Grant, ed., The Dread of Difference: Gender and the Horror Film (1996)
- Alan Vertrees, Selznick's Vision: *Gone With The Wind* and Hollywood Filmmaking (1997)
- Jeremy M. Devine, Vietnam at 24 Frames a Second: A Critical and Thematic Analysis (1999)
- Bernard Gordon, Hollywood Exile, or How I Learned to Love the Blacklist (1999)
- Charles Ramirez Berg, Latino Images in Film: Stereotype, Subversion & Resistance (2002)
- Bernard Timberg, Television Talk: A History of the TV Talk Show (2002)
- Frederick Wasser, Veni, Vidi, Video: The Hollywood Empire and the VCR (2002)
- Jonathan Buchsbaum, Cinema and the Sandanistas: Filmmaking in Revolutionary Nicaragua (2003)
- Megan Mullen, The Rise of Cable Programming in the United States (2003)
- Barry Keith Grant, ed. Film Genre Reader (3rd edition, 2003)
- Lisa Kernan, Coming Attractions: Reading American Movie Trailers (2004)
- J.E. Smyth, Edna Ferber's Hollywood (2009) [Winner of the 2010 PROSE award in Media and Cultural Studies from the Association of American Publishers]
- Alissa Perren, Indie, Inc.: Miramax and the Transformation of Hollywood in the 1990s (2012) [Winner of the Peter C. Rollins Book Award in Film/Television Studies from the Southwest/Texas Popular Culture and American Culture Association]
- Avi Santo, Selling the Silver Bullet: The Lone Ranger and Transmedia Brand Licensing (2015)
- Charles Ramirez Berg, The Classical Mexican Cinema: The Poetics of the Exceptional Golden Age Films (2015) Winner of the Hamilton Book Award, given to the top UT faculty book of 2015-16.
- Emily Carman, Independent Stardom: Freelance Women in the Hollywood Studio System (2016)
- Stanley Corkin, Connecting *The Wire*: Race, Space, and Postindustrial Baltimore (2017)
- Joshua Gleich, Hollywood in San Francisco: Location Shooting and the Aesthetics of Urban Decline, 1945- 1975 (2018)
- Courtney Brannon Donoghue, How She's Valued: Female-Driven Films from Pitch to Premiere (2024)
- Colin Tait, De Niro's Method: Acting, Agency and Authorship in the New Hollywood (1967-1983) (under contract)
- Peter Kovacs, Big Tobacco and American Broadcasting (under contract)

Significant University Initiatives Involving Feature Film Production

The University of Texas Film Institute (and Burnt Orange Productions)

- Designed and launched (in 2003) the UT Film Institute (UTFI) and its commercial counterpart, Burnt Orange Productions, LLC, a public-private partnership that directly involved UT students in the production of independent feature-length motion pictures.
- Positions held (2003-2010):
 - Executive Director, UT Film Institute
 - CEO, Burnt Orange Productions

Burnt Orange Productions (as *Executive Producer*)

THE QUIET (directed by Jamie Babbit; co-starring Elisha Cuthbert, Camilla Belle, Edie Falco, and Martin Donovan. Premiered at the Toronto Film Festival, September 2005; purchased by Sony Screen Gems; US theatrical distribution by Sony Pictures Classics, 2006.

Engaged 45 UT students and recent graduates as interns and apprentices.

THE CASSIDY KIDS (directed by Jacob Vaughan; co-starring Kadeem Hardison, Anne Ramsay, and Judah Friedlander). Premiered at South by Southwest Film Festival, March 2006; cable premiere on IFC (Independent Film Channel) in February 2008.

Roughly 80 percent staffed by advanced UT students and recent graduates.

NATIONAL LAMPOON'S STONED AGE (written and directed by Adam Rifkin; co-starring Rifkin, David Carradine, Ali Larter, Gary Busey, and Hayes MacArthur). Produced in 2006; premiered under the title HOMO ERECTUS at Slamdance, January 2007; licensed to National Lampoon for distribution through Paramount Home Entertainment, December 2008.

Engaged 40 UT students as interns and apprentices.

ELVIS AND ANABELLE (written and directed by Will Geiger; co-starring Max Minghella, Blake Lively, Joe Montegna, Mary Steenburgen, and Keith Carradine) Produced in 2006; premiere at the South by Southwest Film Festival, March 2007; licensed by The Weinstein Company for distribution in 2009).

Engaged 40 UT students as interns and apprentices.

UTFI Films (as *Executive Producer*)

DANCE WITH THE ONE (directed by Michael Dolan) Premiered (in competition) at the South by Southwest Film Festival, March 2010.

Fully staffed by advanced UT students at all stages of production (225 students and recent graduates worked on the film) with each department professionally mentored; wholly owned by the University of Texas.

Significant Media Production related to scholarly work

Co-host, writer, and associate producer for "The Territory," a long-running (1984-2012) regional PBS-TV series featuring the work of independent film and video artists. Produced at KUHT-TV in Houston by the Austin Museum of Art and the Southwest Media Project (Houston), with funding by the National Endowment for the Arts, Texas Commission on the Arts, et al.

Consultant and on-screen interview, *Love, Marilyn*, feature-length documentary, Liz Garbus, dir.; Moxie-Firecracker Films. Scheduled to theatrical release and HBO cablecast, spring 2013.

On-screen interviews, "Paul Newman at Fox" and "Jackie Gleason: the Big Man," documentary "special features" accompanying the Blu-ray DVD release of *The Hustler*. Twentieth Century Fox Home Entertainment, 2011.

On-screen interview, "The Duke at Fox," a documentary "special feature" accompanying the Blu-ray DVD release of *The Commanderos*. Twentieth Century Fox Home Entertainment, 2011.

Consultant and on-screen interviews. *Moguls and Movie Stars: A History of Hollywood*. Produced by Ostar Productions for Turner Classic Movies, November-December 2010.

- Episode 3, "The Dream Merchants, 1920-1928"
- Episode 4, "Brother Can You Spare a Dime?, 1929-1941"
- Episode 5, "Warriors and Peacemakers, 1942-1950"
- Episode 6, "The Attack of the Small Screen, 1950-1960"
- Episode 7, "Fade Out, Fade In, 1960-1970"

On-screen interview, "1939," Turner Classic Movies, first aired July 2009.

Consultant, "Exiles in Hollywood," NEH- and PBS-funded feature-length documentary project on European émigrés in the American movie industry during World War II; produced by Film Odyssey Inc; scheduled for WNET premiere and PBS broadcast January 2009.

DVD Audio Commentary (with Charles Ramirez Berg) on *Spellbound*, in MGM Home Entertainment's *Alfred Hitchcock Premiere Collection*; October 2008 release.

Script consultant and on-screen interview, "Wealth & Power" (vol. 2, Innovators/ Celebrity), A&E Television Networks/The History Channel, first aired in summer 2000.

Script consultant and on-screen interview, "Hitchcock, Selznick & the End of Hollywood" Michael Epstein, for PBS broadcast on the "American Masters" series in November 1999.

Consultant, "The Lady with the Torch" (a history of Columbia Pictures), Top Hat Productions, initial cablecast on Encore, November 1998.

Advisor, script consultant, and on-screen interviews for "American Cinema," series of 13 one-hour programs funded by Annenberg/CPB and the National Endowment for the Arts; produced by the New York Center for Visual History in association with KCET/Los Angeles and the BBC;

Production related to scholarly work (cont.)

originally aired on PBS in 1995-96. On-screen interviews appeared in four segments: "The Studio System," "The Western," "Romantic Comedy," and "Film Noir."

Writer, "Coming Home: Henry Fonda's Last Year," a half-hour documentary program produced by Sight and Sound Productions, Omaha, NE, for national syndication (January 1983).

Writer and co-host, "Henry Fonda," two half-hour documentary cable television programs in the series Midwest Roots, Hollywood Dreams, for regional PBS telecast, with funding from the Nebraska Arts Council, National Endowment for the Humanities, et al. (May 1982)

Professional Conferences, Keynotes Addresses, Significant Invited Lectures

"Disney's Film-Television Synergies from *Disneyland* to Disney+." Panel presentation, Society for Cinema and Media Studies, Denver, April 2023.

"Spidey to the rescue? Sony/Columbia's Franchise Reboot, the Birth of Marvel Studios, and the Lessons of Spider-Man." Panel presentation, Society for Cinema and Media Studies, Chicago, April 2022.

"Historiographical Approaches and Challenges in Researching the Centennial History of the Hollywood Film Studios," Panel presentation, Society for Cinema and Media Studies, Chicago, March 2017.

"*The Manchurian Candidate* in Literature and Film." Invited lecture (part of a day-long program/event, "Cold War, Conspiracy and the Making of *The Manchurian Candidate*," UT Sage Enrichment Program, September 2016.

"Into the Sunset: Clint Eastwood's Late-Career Surge," Invited lecture, Texas Exes Alumni College, Austin TX, June 2016.

"The Future of Film/Cinema Studies in the Age of Media Studies," Panel presentation, Society for Cinema and Media Studies, Atlanta, March 2016.

"The Film Director in Conglomerate Hollywood," Invited lecture, Vanderbilt Film Lecture Series, Nashville, TN, March 2015.

"Movie Franchises and Theme Parks: The New Cinema of Attractions," Panel presentation, Society for Cinema and Media Studies, Montreal, March 2015.

"Ang Lee's 'Life of Pi.'" Invited lecture, Spotlight Taiwan (sponsored by the Chinese Ministry of Culture); Austin TX, April 2014.

"Never the Twain Shall Meet: Film Studies, TV Studies, and the Nagging Issue of Authorship." Invited lecture, "Generation(s) of Television Studies." The University of Georgia, Athens, April 2013.

Conferences, Keynotes, Lectures (cont.)

- “The Unretiring Overachiever: Steven Soderbergh’s Final Films,” Panel respondent, Society for Cinema and Media Studies, Chicago, March 2013.
- “1989: Three Directors, Three Industrial Models for Directors,” Panel presentation, Society for Cinema and Media Studies, Chicago, March 2013.
- “Atlanta’s Evolving Role as a Media Capital,” Panelist, Atlanta Media Industries Forum, Georgia State University. Atlanta GA, November 2012.
- “Hollywood 2008: Too Big to Fail,” Invited lecture, Department of Film and Media Studies, Emory University, Atlanta GA, November 2012.
- “The Future of the Past: Using Media Industry Studies to Reimagine Cinema and Media History,” Panel respondent, Society for Cinema and Media Studies, Boston, March 2012.
- “British Cinema and the American Indie Film Movement,” Panel presentation, Society for Cinema and Media Studies, Boston, March 2012.
- “After the Box Office: Representations and Realities of Post-Theatrical Culture,” Panel respondent, Society for Cinema and Media Studies Conference, New Orleans, March 2011.
- “‘Off Hollywood’ - American Independent Film in the 1980s,” Panel presentation, Society for Cinema and Media Studies Conference, New Orleans, March 2011.
- “Digital Strategies of Media Conglomerates,” Invited presentation at New Worth: Media Distribution in the Digital Era, Carsey-Wolf Center, The University of California, Santa Barbara, February 2011.
- “The Studio System in Classical and Contemporary Hollywood,” invited lecture, Columbia University Film Division; September 2010.
- “Independent Productions: Financing” and “Homage vs. Theft,” panel participant, South by Southwest Film Festival & Conference, Austin, TX; October 2009.
- “Conglomerate Hollywood and American Independent Film,” keynote address at the What Is Film? Symposium, Oregon University, November 2009.
- “Strategies of Convergence in Conglomerate Hollywood: The Case of Sony,” keynote address at the Medium to Medium Conference, Northwestern University, April 2009.
- “The Studio System in Classical and Contemporary Hollywood,” inaugural lecture for the incoming MFA production class; Columbia University Film Division; September 2008.
- “Technology and Innovation in Hollywood Cinema,” selected and introduced a series of seven films at the CinemaTech in Lisbon, Portugal; June 2008.

Conferences, Keynotes, Lectures (cont.)

- “Digital Cinema and Contemporary Hollywood,” Universidade Nova de Lisboa, Summer Institute of Digital Media, Lisbon, Portugal, June 2008.
- “Power Failure: Conglomerate Hollywood and the Plight of the American Film Industry,” 6th Annual American Studies Lecture, University of Leicester, Leicester, England; March 2008.
- “The Mythic Substrata of Genre Cinema. One-week doctoral seminar at the University of Pompeu Fabra (in Barcelona, Spain), May 21-25, 2007.
- “Film Making, Film Studies, and the Academy: Re-Thinking the ‘Film School’ Model,” University of Pittsburgh, March 2007.
- “New Experiments in Austin’s Digital Media Sector,” Panel participant at the Digital Regions Symposium, Austin TX, May 2006.
- “Independent Filmmaking After the ‘90s.” Panel participant, Austin Film Festival, October 2005.
- "Film Noir: Hollywood's 'Dark Cinema' of the 1940s and '50s," lecture series for UT Continuing Education's Odyssey program; Austin, TX, Spring 2005.
- "The Art of Alfred Hitchcock," for UT Continuing Education's "Word for Word: The UT Speaker Series"; Austin TX, June 2004.
- "Authorship and Adaptation: Burgess, Kubrick, and *A Clockwork Orange*," Harry Ransom Center's Modernism Series, The University of Texas at Austin, April 2004.
- “‘It’s Not TV...’: HBO’s *The Sopranos* and the Evolution of Television Narrative,” Speaker Symposium Series, Tarleton State University, Sept 2002
- “Film Production in the U.S., Europe, and Finland,” University of Art and Design; Helsinki, Finland, June 2002.
- “Dogme ’02? Independent Digital Filmmaking in a Blockbuster Era.” Scholars Forum series, Department of Art and Art History; Rice University, April 2002.
- “Hollywood, Globalization, and the Prospects for Asian Cinema,” Keynote address at the Taipei Film Festival, Taiwan; February 2002.
- “New Hollywood: Transnational Corporations and International Film Culture,” keynote lecture for the Taipei Film Festival; Taiwan, February 2002.
- “It’s All About Structure: Creating ‘Content’ in the Age of Media Conglomerates,” in the Business of Entertainment series, Center for Communication Studies, University of Texas – El Paso; November 2001.

Conferences, Keynotes, Lectures (cont.)

"It's All About Structure: Creating 'Content' in the Age of Media Conglomerates," Center for Communication Studies, University of Texas at El Paso, November 2001.

"MCA/Universal and the Entertainment-Industrial Complex," Annenberg School of Communication, University of Southern California, March 2001.

"Tough Guys, Female Gothics, and Film Noir: Style Genre in 1940s Hollywood Cinema," Department of Art History, University of Pennsylvania, February 2001.

"So, Medium = Message? What's the Plot?" opening panel for The 2000 Trade Forum, Vancouver International Film Festival, September 2000.

"New Directions in American Film Studies," Faculty and Graduate Student Seminar, University of Tampere; Finland, May 1999.

"Hollywood in the 1990s: Return of the Studio System," (Keynote Address) Craft & Commerce in Cinema; Stern School of Business, New York University; May 1998. Also served as External Coordinator of this two-day conference.

"The Structure and Economics of the Contemporary Film Industry," paper presented at a conference on Research Perspectives on the Management of Culture Industries; the Stern School of Business, New York University; May 1997.

"*Batman*, Time Warner, and the New Hollywood Franchise," RTVF Forum Lecture, University of North Texas, April 1997.

"Re-inventing the Studio System: Authorship and Film Style in the New Hollywood," keynote at a conference on "The Studio as Auteur," Johns Hopkins University, Baltimore, April 1995.

"The Studio System and the New Hollywood," the Swedish Film Institute, Stockholm, May 1995.

"The Hollywood Studio System," keynote address, "100 Years of American Cinema" symposium, The University of Delaware, Dover, Jan 1996.

"*Batman*, the Studio System, and the 'New' New Hollywood," Pomona College / Carleton Colleges, Pomona CA, Feb 1996

"The Return of the Studio System." Invited lecture. UCLA Department of Film and Television, Los Angeles, Feb 1996.

"Researching and Writing the Economics of Film and Television" (Workshop), and "Over the Line: The High Cost of Talent in the New Hollywood" (Conference Paper), Society for Cinema Studies Conference, Dallas, March 1996

Conferences, Keynotes, Lectures (cont.)

"Hollywood Film Genre and the Telephone," at a media conference sponsored by Telecom (Italian Telephone), Rome, June 1996.

"The Return of the Hollywood Studio System," for the Media/Power/Culture Symposium, Sponsored by the Department of Culture and Communication, et al., New York University; October 1996.

"Genre in the New Hollywood," Society for Cinema Studies Conference, New York City, March 1995.

"Into the Sunset: The Passing of the American Cowboy," The Littlefield Society Academic Symposium, the University of Texas at Austin, February 1995.

"Old Hollywood/New Hollywood," Focus on Communication Symposium, Hallie Neff Wilcox Visiting Lecture, Baylor University, Waco TX, October 1994.

"American Film Aesthetics and the European Marketplace," paper presented at The American Image conference, sponsored by the United States Information Service, the Danish Association Of American Studies, et al.; Copenhagen, Denmark, April 1994.

"American Values and Media Culture," the Department of Information and Media Science, University of Aarhus; Aarhus, Denmark, April 1994.

"Hollywood: A Legend in Its Own Time," Miami Film Festival, February 1993.

"The Genius of the System," The American Film Institute Third Decade Council Motion Picture Conference, Los Angeles, January 1993.

"The Original Document in the Writing of Film History," UCLA Film and Television Archive, Los Angeles, December 1992.

"Genre in the New Hollywood," Humanities Research Institute, University of California - Irvine, October 1992.

"The Economics and Aesthetics of the New Hollywood," keynote address at a national conference for Ray B. Brown (on his retirement); Bowling Green University, OH, June 1992.

"The Notion of the Sitcom: Textual and Contextual Issues" (with Janet Staiger), paper presented at the Consoling Passions Conference, Los Angeles, May 1992.

A series of lectures and seminars, with Professor Horace Newcomb, on the Cultural, Economic and Industrial Aspects of Global Television, at Bergen University and Oslo University; Norway, October 1991.

Conferences, Keynotes, Lectures (cont.)

"Authorship, Authority, and Studio Production: Notes Toward a Classical Management Paradigm," paper presented at the Society for Cinema Studies Conference, Los Angeles, May 1991.

"Men With Bark On: The Western Hero in Film History," keynote address for the American Western Film and Lecture Series at the Amon Carter Museum, Fort Worth TX, February 1991.

"Hollywood's Blockbuster Syndrome," for the Lectures in the Art of the Moving Image series, co-sponsored by the College of Sante Fe and the American Film Institute, Sante Fe NM, October 1990.

"Capitalism and Hollywood: The Movies as Corporate Product," in the Communications Forum lecture series at the MIT Center for Technology, Policy and Industrial Development, Cambridge MA, October 1990.

"Rethinking Authorship: the Hollywood Producer," delivered at the University of Michigan in the Howard R. Marsh Visiting Lecturers series, Ann Arbor, March 1990.

"A Place in the Sun," The Seventh Annual George Stevens Lecture, for the Academy of Motion Picture Arts and Sciences and the Academy Foundation, Los Angeles, January 1990.

"Hollywood's Golden Age: A Discussion with Thomas Schatz, A. Scott Berg, and Neal Gabler," Miami International Book Fair, Nov 1989.

"Postwar Hollywood and the Rise of Alternative Cinemas," at the Conference on National Cinemas, UT-Austin, February 1989.

"Capra, Cohn, and Columbia in the 1930s," at the Mostra Internazionale del Nuovo Cinema, Ancona Italy, December 1988.

"Hollywood: Legend and Reality," lecture for the Smithsonian Institution Traveling Exhibit (of the same title), delivered at the Cincinnati Art Museum, Cincinnati, April 1987.

"Cinema/Television/Advertising," at the Ohio University Conference on Film, Athens OH, March 1987.

"The Rites of Primetime: Network Television's 'Foundation Genres,'" at the Fifth International Conference on Television Drama, Michigan State University, East Lansing, May 1986.

"Crosscurrents and Countercurrents: Wim Wenders' American Films," for the International Symposium on the New German Cinema, the University of Texas, Austin, February 1986.

"The Youth Film," panel participant with film director Martha Coolidge and MGM/UA marketing executive Perry Katz for the American Film Institute series, "Hollywood Genres in the '80s: Meaning and Marketing," Los Angeles, November 1985.

Conferences, Keynotes, Lectures (cont.)

"Beyond Authorship and Genre: New Directions in Film History and Aesthetics," an address to the New York University Arts Colloquium, New York City, April 1985.

"St. Elsewhere and the Evolution of the Ensemble Series," at the Iowa Symposium on Television Criticism, Iowa City, April 1985.

"Inventing the West: A Symposium," served as faculty coordinator for a week-long symposium and chaired final session with authors James Michener, Richard Slotkin, Don Graham, Horace Newcomb, and film director Budd Boetticher; University of Texas at Austin, September 1984.

"The American Genre Film," a series of lectures (with screenings and program notes) for the Amon Carter Museum, Fort Worth, Summer 1984.

"New Directions in Prime-Time Narrative," at the national meeting of the University Film and Video Association, Dallas, August 1983.

"The Work Ethic in Film and Television," at an Aspen Institute for the Humanities Conference, co-sponsored by the American Film Institute, May 1983.

"Film, Television, and Hollywood in the 1950s," at the annual meeting of the Society for Cinema Studies, Pittsburgh, May 1983.

"Generic Transformations: Westerns in the New Hollywood" (panel chair and respondent), at the annual meeting for the Society for Cinema Studies, Pittsburgh, May 1983.

"The Evolution of the Television Situation Comedy," at the Third International Conference on Humor, Washing D.C., August 1982.

"Serial Narrative and Prime-Time Programming," at the annual meeting of the Speech Communication Association, Anaheim CA, November 1981.

"The Cinema and the Circus," keynote lecture for the Hertzberg Circus Project, Our Lady of the Lake University, San Antonio, November 1981.

"Structuralist Theory and Network Television Study," at the Culture and Communication Conference, San Diego, February 1981.

"Narrative and Generic Strategies in Prime-Time Television," at a national meeting of the Speech Communication Association, New York City, November 1980.

"Film, Television, and the Evolution of Mass-Mediated Cultures," at the annual meeting of the International Communication Association, Acapulco Mexico, May 1980.

Conferences, Keynotes, Lectures (cont.)

"Points of Contact in Film and Television Studies," at a joint meeting of the America Culture Association and the Popular Culture Association, Detroit, April 1980.

"The Structure and Aesthetics of Commercial Television," at the Annual Purdue Conference on Film, West Lafayette IN, March 1979.

"Structural and Ideological Similarity and Difference in Classical Hollywood Films," at a national meeting of the Speech Communication Association, Minneapolis, November 1978.

"Hemingway's A Farewell to Arms: From Novel to Film," a lecture for The War to End All Wars Symposium, sponsored by the L.B.J. Foundation, University of Texas, November 1978.

"Annie Hall and the Issue of Modernism," at the Annual Purdue Conference on Film, West Lafayette IN, March 1978.

"Toward a Theory of Film Genre," at the Annual Purdue Conference on Film, West Lafayette IN, March 1977.

"Redefining Myth and Ritual in Hollywood Genre Films," at a national meeting of the Comparative Literary Circle, Florida State University, Tallahassee, January 1977.

"The Film Director and the Film Critic," a conversation with director Sidney Pollack, the Refocus Film Symposium, The University of Iowa, Iowa City, April 1976.

Production Seminars and Workshops

"The Language of Film," a three-day seminar for the American Film Institute; Los Angeles, February 1986.

"Narrative Strategies in Classical Cinema," weekend seminar for the American Film Institute; Washington D.C., June 1986.

"Studio Style and Classical Hollywood," a five-day Faculty Development Workshop conducted for the American Film Institute; Los Angeles, August 1987.

"Film Form: Story, Structure and Character," a three-day seminar for the American Film Institute; Los Angeles, July 1988.

"Character and Narrative Technique in Feature Filmmaking," one-day workshop for the Screen Directors Guild; New York, February 1989.

"Film Form: Story, Structure and Character," a three-day seminar for the American Film Institute; Los Angeles, July 1989.

Production Seminars and Workshops (cont.)

"Narrative Strategies in Feature Films," a weekend seminar for the Southwest Media Project's "Independent Images" conference; Dallas TX, October 1989.

"Film Form: Story, Structure and Character," a two-week seminar for the American Film Institute's Center for Advanced Film and Television Study; Los Angeles, February 1990.

"The Nature, Structure, and History of American Series Television," a four-week seminar conducted with Horace Newcomb, et al., for YLE (the Finnish Broadcasting Company), co-sponsored by the American Film Institute; at the University of Texas, Austin, August 1990.

"On the Structure of the American TV Series," one-week seminar for the YLE (the Finnish Broadcasting Company) Staff Training Institute; Helsinki, April 1991.

"Creating Television Narrative," a month-long seminar for producers, writers, et al., at the YLE Staff Training Institute; Helsinki, July-August 1991.

"New Contexts - New Genres," a three-day seminar conducted with Horace Newcomb at the International School of Social Sciences, University of Tampere; Tampere, Finland, May 1995.

"American Television in the International Context," with Horace Newcomb, University of Linköping; Linköping, Sweden, May 1995.

"American TV Series in Focus," a three-day seminar conducted with Horace Newcomb at the YLE Radio and Television Institute; Helsinki, May 1995.

"The Made-for-Television Movie," a three-day seminar with Horace Newcomb sponsored by FOCAL (media arm of the European Union); Berne, Switzerland, February 1997.

"Television in the New Global Context: Creativity and Constraint," a week-long seminar for graduate students from the University of Florence; Cetona, Italy, July 1998.

"Narrative Structures and Television Programming," a week-long training workshop for writers and producers conducted for the Finnish Broadcasting Company; Helsinki, May 1999.

"New Directions in U.S. Network Television Narrative," YLE (Finnish Broadcasting System); Helsinki, June 2002.

Significant Grants, Awards, Professional Recognition, etc.

Society for Cinema and Media Studies Distinguished Career Achievement Award, 2021

Academy Film Scholar, Academy of Motion Picture Arts and Sciences (\$25,000 Grant), 2013

Grants, awards, etc. (cont.)

College of Communication, Robert C. Jeffrey Benefactor Award, 2011

URI Faculty Research Award of \$55,000, UT-Austin, 2010-2011.

Dean's Fellow, College of Communication, UT-Austin, Fall 2002.

AFI 2000, AFI 2002. American Film Institute Jury (13-member panel)

URI Faculty Research Award of \$27,000, UT-Austin, 1997-98.

G.B. Dealey Regents Professorship, UT-Austin, 1992-1994.

Resident Research Fellow (scholar in residence); Humanities Research Center, University of California, Irvine, Fall term, 1992.

URI Faculty Research Award of \$23,000, UT-Austin, 1992-93.

John T. Jones, Jr., Centennial Professorship in Communication, UT-Austin; 1989-90.

R.P. Doherty, Sr., Centennial Professorship in Communication, UT-Austin; 1986-87.

Faculty Research Award of \$15,000; the University Research Institute (URI), The University of Texas at Austin; 1985-86.

Service

Significant Editorial Service

Manuscript reviewer, Critical Studies in Mass Communication, 1986-1988.

Editorial Board, The Journal of Film and Video, 1987 - 2002

Editorial Board, Wide Angle, 1987 - 1989.

Editorial Board, The Cinema Journal, 2007 - 2012.

Editorial Board/Faculty Adviser, The Velvet Light Trap, 1988 - .

Contributing Editor/Faculty Adviser, FLOW, 2004 - .

Editorial Board, Media Industries, 2013 - .

Other Significant Professional and Academic Service

Steering Committee of the Inter-university Center for Film and Critical Studies in Paris, Council on International Educational Exchange (CIEE); 1985-1988.

Executive Committee of the Michener Center for Writers, UT-Austin, 1988-2005

Judge, Dobie-Paisano Literary Competition, UT-Austin; 1983, 1990.

Advisory Committee, Radio-Television-Film Department, Austin Community College, 1988-1990.

Department Budget Council, 1989-1993; Department Executive Committee (instituted in 1993 to replace the Budget Council, comprised of four elected members from all ranks and three voting ex-officio departmental administrators), 1993-present.

Graduate Studies Committees in the Department of Radio-Television-Film and the American Studies Program, UT-Austin.

Evaluation Committee, Faculty Research Award and Summer Research Award, University Research Institute, UT-Austin, 1994-95.

Fellowship Awards Committee, Harry Ransom Humanities Research Center, UT-Austin, 1994-96; 2001-05.

Organizing Committee, UTLA Program (semester-long internship/residency for UT-Austin students in Los Angeles); launched in 2002-2003.

Search Committee, Dean of the College of Communication, UT-Austin, 2004-05.

Search/Appointment Committee, Chair, Department of Radio-TV-Film, UT-Austin, 2010.

Dean's Review Committee (elected), College of Communication, UT-Austin, 2010-2011.

Fellowship reviewer, American Council of Learned Societies, 2015-2017.

Accreditation / Program Reviews:

- University of Notre Dame (multiple)
- University of North Carolina at Chapel Hill
- University of Arizona
- Emerson College (multiple)
- American Film Institute Conservatory (MFA Program)
- Northwestern University
- University of South Carolina
- The University of Miami
- The University of Toronto
- Hong Kong Baptist University

Professional and Academic Service (cont.)

Promotion and tenure referee/external reviewer:

- USC
- UCLA
- University of Missouri
- Indiana University
- University of California, Irvine
- University of California, Santa Barbara
- Stanford University
- Northwestern University
- University of Oregon
- University of Michigan
- University of Wisconsin-Madison
- University of Wisconsin-Milwaukee
- University of Colorado-Boulder
- Baylor University
- University of Nevada - Las Vegas
- Texas A&M University
- University of Ohio
- Ohio State University
- University of Utah
- Loyola Marymount University
- *et al.*

Significant Community Service

Co-Founder, Board of Trustees Member and School Board President, St. Michael's Catholic Academy (High School), Austin, 1982-1988.

Media Advisory Panel, Texas Commission on the Arts, 1990-92. (Panel chair in 1991-92.)

Media Advisory Board, The Austin Museum of Art, 1990-2010.

Addendum: PhD and MA students supervised

Doctoral Dissertations Directed:

- Darryl Wimberly (1979)
- Bernard Timberg (1979)
- Michael Sims (1981)
- Lauren Rabinovitz (1982)*
- James Hay (1982)*
- Jacqueline Byars (1983)*
- George Shaw (1984)
- David Barker (1985)
- Steven James Fore (1986)
- Charles Ramirez Berg (1987)*
- Christopher Anderson (1988)*
- Hilary Ann Radner (1988)*
- Corey Carbonara (1989)
- Tinky Weisblat (1991)
- Kenneth M. Zawalinski (1991)
- Rodney Buxton (1992)
- Stephen Clinton Lee (1993)
- James Dennis Bounds (1994)*
- Daniel Streible (1994)*
- Mark Alvey (1995)*
- Michael T. Fagan (1995)
- Richard Lewis Ward (1995)*
- James Wehmeyer (1995)
- Megan Gwynne Mullen (1996)*
- Diane Negra (1996)*
- Laurie Hayes Fluker (1996)
- Melba Martinez-Mishler (1997)
- Rachel Christine Catron (1997)
- Dell Elaine Edwards (1997)
- Sheri Chenin Biesen (1998)*
- Eithne Johnson, (1999)
- Ying Zhu (2000)*
- Valerie Su-Lin Wee (2002)
- Alisa Perren (2004)
- Henry Puente (2004)*
- William F. Fagelson (2004)
- Cynthia Myers (2005)
- Caroline Frick (2005)*
- Kyle Barnett (2006)*
- Avi Santo (2006)*
- Kyle Edwards (2006)
- Bryan Sebok (2007)
- Kim Owczarski (2008)*
- Christopher Lucas (2011)
- Elissa Nelson (2011)*
- Shu-Ching Chan (2012)
- Hans Liebing (2012)
- Colin Tait (2013)*
- Joshua Gleich (2014)*
- Yi Lu (2016)
- Jean Lauer (2016)
- Colleen Montgomery (2017)*
- Peter Kovacs (2017)*
- Andrew Hamsher (2017)
- Paul Monticone (2018)
- Laura Felschow (2019)
- Louis Black (2020)*

"Correspondent" on European Dissertations:

- Ari Hiltunen, University of Tampere, Finland, (2001)*
- Deborah Nadoolman Landis, Royal College of Art (London) (2003)*

*Dissertation was later revised and published as a book.

Masters Theses Directed

Jerome Adams
 Robert Bentley
 Timothy O'Malley
 Jimmy Reeves
 Peggy Chiao
 Brian Hansen
 Brian Kennedy
 Nina Nichols
 Michael Selig
 Thomas Peckinham
 Rita TheBerge
 Stephanie Beardsley
 John Pevoto
 Steven Yount
 Charles Shapiro
 Kelly Greene
 Marcia Norcia
 Mark Bryant
 David Rodowick
 Mark Alvey (1985)
 John Prather (1985)
 Dennis Bounds (1985)
 G. Kelly Greene (1986)
 Wendy Brabner (1986)
 Shannon Kelley (1989)
 Karen Olson (1989)
 Jill Blauvelt (1989)

Kristin Laskas
 Gregg Chernoff (1990)
 Jennifer Brooks (1991)
 Michael McKinley (1991)
 Alex Rappaport (1991)
 Judson Petty (1992)
 James McLain (1992)
 Terry Ann Berube (1992)
 Michael Moss (1992)
 Carolyn Burns (1992)
 Blackburn Jones (1994)
 Rd Lewis, MFA (1994)
 Karen Kocher, MFA (1995)
 Jennifer Holt (1995)
 Kathleen Orillion (1995)
 Lola Clare Bratten (1995)
 Liza Trevino (1995)
 Thomas Field (1996)
 Mitchell Abney (1996)
 Anthony P. Nixon (1997)
 William Fagelson (1997)
 Eric Patterson (1997)
 Alisa Perren (1998)
 Theresa Tenbusch (1998)
 Lara Fischman (1999)
 Benjamin Harris (1999)
 Summers Henderson (1999)

Abdullah Almaaini (1999)
 Hans Liebing (1999)
 Christopher Lucas (2000)
 Kimberly Owczarski (2001)
 Jylle Joyner (2001)
 Lori Ann Sousa (2001)
 Jamie Gluck (2002)
 Leslie Delassus (2006)
 Nicholar Marx (2006)
 Eun Ha Oh (2006)
 James McNabb (2006)
 Donna DeVille (2007)
 Gary Winick (2007)
 Daniel Metz (2009)
 Caroline Leader (2010)
 Jing Yang (2011)
 Ronald LaForce (2013)
 Jessica Trimble (2013)
 Christopher Montes (2015)
 Andrew Rico (2015)
 John Vari (2017)
 Asher Ford (2018)
 Kate Shannon (2019)
 Casey Walker (2022)