

Curriculum Vitae

Thomas Schatz

Mary Gibbs Jones Centennial Chair
Department of Radio-Television-Film
The University of Texas at Austin
Austin TX 78712

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

- 2006 - Mary Gibbs Jones Centennial Chair, Dept of Radio-Television-Film
The University of Texas at Austin
1992 - 2005 Philip G. Warner Regents Professor, Dept of Radio-TV-Film, UT-Austin
1990 - 1992 Professor, Dept of Radio-TV-Film, UT-Austin
1982 - 1990 Associate Professor, Dept of Radio-TV-Film, UT-Austin
1976 - 1982 Assistant Professor, Dept of Radio-TV-Film, UT-Austin
1974 - 1976 Instructor of Film Criticism and Film Theory
University of Iowa
1971 - 1973 Instructor of Advanced English, Writing, and Film
Creighton Prep, a Jesuit High School in Omaha, NE

Administrative Positions

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

Courses Taught

Undergraduate Courses taught:

- Narrative Strategies in Film and Television
- American Film History (various topics, including the Hollywood Studio System, the New Hollywood, et al.)
- American Film Genres (various topics, including Western, Screwball Comedy, Horror, *Film Noir*, Melodrama, Hardboiled Detective, et al.)
- Film Analysis and Criticism (various topics, including regularly recurring courses on the films of Alfred Hitchcock, Martin Scorsese, and Clint Eastwood)
- American Independent Cinema
- Experimental and Avant-garde Cinema
- Film Theory
- Television Criticism (various topics)

Graduate Courses taught:

- Theory and Literature (Doctoral and Masters level readings seminars in historical/critical/cultural approaches to media research)
- 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 (cloth) edition also published in 1981 by Temple University Press.

Multiple foreign language editions.

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.

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. [Note: Several chapters of this book – roughly one-quarter of the completed volume – were contributed by other scholars.] 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.

Book under contract: (with Henry Holt/Metropolitan Books) Untitled book on Hollywood in the age of media conglomerates; for delivery in 2013.

Articles and Book Chapters

“Conglomerate Hollywood and American Independent Film,” in American Independent Cinema, Geoff King, Claire Molloy, Yannis Tzioumakis, eds. Routledge, 2012.

“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.

“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]

Reprint of “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.

“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.

Articles and book chapters (cont.)

- “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.
- “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.
- Reprint of “*Annie Hall* and the Issue of Modernism” in The Film of Woody Allen: Critical Essays, Charles P. Silet, ed. Lanham, MD: Scarecrow Press, 2006.
- Reprint of “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.]
- “Hollywood,” with Alisa Perren, in Handbook of Media Industries, John Downing and Ellen Wartella, eds. (Sage, 2004).
- “Preface” to New Hollywood Violence, Steven Schneider, ed. Manchester University Press, 2004.
- “The Workplace Drama,” in Comparative Research on Television Drama: Between China and America. Shanghai Joint Publishing Co., 2003. [Reprinted from The Encyclopedia of Television]
- “The New Hollywood,” (lead essay) in Movie Blockbusters, Julian Stringer, ed. Routledge, 2003. [Reprinted from Film Theory Goes to the Movies]
- “The Whole Equation of Pictures,” in Film and Authorship, Virginia Wright Wexman, ed. Rutgers University Press, 2002. [Reprinted from The Genius of the System]
- “*Stagecoach* and the Regeneration of the Hollywood Western” in John Ford’s Stagecoach, Barry Grant, ed. Cambridge University Press, 2002.
- “The New Hollywood,” in The Film Cultures Reader, Graeme Turner, ed. Routledge, 2002. [Reprinted from Film Theory Goes to the Movies.]

Articles and book chapters (cont.)

- “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 University 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: Marsilio Editorio, 1994.
- "A Triumph of Bitchery': Warner Bros., Bette Davis, and *Jezebel*," in The Studio System, Janet Staiger, ed. Rutgers University Press, 1994. [reprinted from Wide Angle]
- "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.
- "The Whole Equation of Pictures,'" in Film Theory and Criticism, Fourth and Fifth Editions, Gerald Mast, et al., eds. Oxford University Press, 1992, 1999. [reprinted from The Genius of the System]
- "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]
- "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 Cafe"), 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).

Articles and book chapters (cont.)

"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).

"Flashback: Hollywood 1929," 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), Film Genre Reader II (1995), and Film Genre Reader III (2003), Barry Keith Grant, ed., The University of Texas Press. [Revision of 1977 Quarterly Journal of Film Studies essay.]

"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 Zagario, 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.)

Forthcoming (under contract)

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

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

"The New Hollywood," in Directing, Virginia Wright Wexman, ed. (Volume 3 in a book series on Hollywood filmmaking, Behind the Silver Screen; Jon Lewis, ed.). Rutgers University Press.

Encyclopedia Entries:

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

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

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

Reviews

"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.

Reviews (cont.)

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.

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. *The Cinema Journal* (Spring 1976).

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

Initiated the series; acquired and personally edited several dozen books for the Press. Among the more notable titles in the series:

- 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)
- 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 Liebman, 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)

Book Series Editor (cont.)

- 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)

Miscellaneous publications

“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).

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 unique public-private partnership that trains UT students in professional filmmaking through their direct involvement in the production of commercial, 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 Larger, 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.

Production related to scholarly work (cont.)

On-screen interview, "The Duke at Fox," a documentary "special feature" accompanying the Blu-ray DVD release of *The Commancheros*. 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; initial screening at the Sundance Film Festival, January 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; 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

- "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.
- "Redefining Myth and Ritual in Hollywood Genre Films," at a national meeting of the Comparative Literary Circle, Florida State University, Tallahassee, January 1977.
- "Toward a Theory of Film Genre," at the Annual Purdue Conference on Film, West Lafayette IN, March 1977.
- "Annie Hall and the Issue of Modernism," at the Annual Purdue Conference on Film, West Lafayette IN, March 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. Foundatoin, University of Texas, November 1978.
- "Structural and Ideological Similarity and Difference in Classical Hollywood Films," at a national meeting of the Speech Communication Association, Minneapolis, November 1978.
- "The Structure and Aesthetics of Commercial Television," at the Annual Purdue Conference on Film, West Lafayette IN, March 1979.
- "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.
- "Film, Television, and the Evolution of Mass-Mediated Cultures," at the annual meeting of the International Communication Association, Acapulco Mexico, May 1980.
- "Narrative and Generic Strategies in Prime-Time Television," at a national meeting of the Speech Communication Association, New York City, November 1980.
- "Structuralist Theory and Network Television Study," at the Culture and Communication Conference, San Diego, February 1981.
- "The Cinema and the Circus," keynote lecture for the Hertzberg Circus Project, Our Lady of the Lake University, San Antonio, November 1981.
- "Serial Narrative and Prime-Time Programming," at the annual meeting of the Speech Communication Association, Anaheim CA, November 1981.
- "The Evolution of the Television Situation Comedy," at the Third International Conference on Humor, Washing D.C., August 1982.
- "Generic Transformations: Westerns in the New Hollywood" (panel chair and respondent), at the annual meeting for the Society for Cinema Studies, Pittsburgh, May 1983.

Conferences, Keynotes, Lectures (cont.)

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

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

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

"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.

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

"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.

"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.

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

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

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

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

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

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

Conferences, Keynotes, Lectures (cont.)

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

"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.

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

"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.

"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.

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

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.

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

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

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

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

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

Conferences, Keynotes, Lectures (cont.)

- "Old Hollywood/New Hollywood," Focus on Communication Symposium, Hallie Neff Wilcox Visiting Lecture, Baylor University, Waco TX, October 1994.
- "American Values and Media Culture," the Department of Information and Media Science, University of Aarhus; Aarhus, Denmark, April 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.
- "Into the Sunset: The Passing of the American Cowboy," The Littlefield Society Academic Symposium, the University of Texas at Austin, February 1995.
- "Genre in the New Hollywood," Society for Cinema Studies Conference, New York City, March 1995.
- "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
- "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.
- "*Batman*, Time Warner, and the New Hollywood Franchise," RTVF Forum Lecture, University of North Texas, April 1997.

Conferences, Keynotes, Lectures (cont.)

"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.

"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.

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

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

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

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

"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.

"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.

"New Hollywood: Transnational Corporations and International Film Culture," keynote lecture for the Taipei Film Festival; Tiawan, February 2002.

"Hollywood, Globalization, and the Prospects for Asian Cinema," Keynote address at the Taipei Film Festival, Taiwan; February 2002.

"Dogme '02? Independent Digital Filmmaking in a Blockbuster Era." Scholars Forum series, Department of Art and Art History; Rice University, April 2002.

"Film Production in the U.S., Europe, and Finland," University of Art and Design; Helsinki, Finland, June 2002.

"'It's Not TV...': HBO's *The Sopranos* and the Evolution of Television Narrative," Speaker Symposium Series, Tarleton State University, Sept 2002

"Authorship and Adaptation: Burgess, Kubrick, and *A Clockwork Orange*," Harry Ransom Center's Modernism Series, The University of Texas at Austin, April 2004.

Conferences, Keynotes, Lectures (cont.)

"The Art of Alfred Hitchcock," for UT Continuing Education's "Word for Word: The UT Speaker Series"; Austin TX, June 2004.

"Film Noir: Hollywood's 'Dark Cinema' of the 1940s and '50s," lecture series for UT Continuing Education's Odyssey program; Austin, TX, Spring 2005.

Panel participant, "Independent Filmmaking After the '90s," Austin Film Festival, October 2005.

Panel participant, "New Experiments in Austin's Digital Media Sector," at the Digital Regions Symposium, Austin TX, May 2006.

"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.

"Power Failure: Conglomerate Hollywood and the Plight of the Hollywood Film Industry," 6th Annual American Studies Lecture, University of Leicester Centre for American Studies; Leicester, England; March 2008.

"Digital Cinema and Contemporary Hollywood," Universidade Nova de Lisboa, Summer Institute of Digital Media, Lisbon, Portugal, June 2008.

"The Studio System in Classical and Contemporary Hollywood," inaugural lecture for the incoming MFA production class; Columbia University Film Division; September 2008.

"Strategies of Convergence in Conglomerate Hollywood: The Case of Sony," keynote address at the Medium to Medium Conference, Northwestern University, April 2009.

"Conglomerate Hollywood and American Independent Film," What Is Film? Oregon University, November 2009.

"Independent Productions: Financing," panel participant, South by Southwest Film Festival & Conference, Austin, TX; October 2009.

"Homage vs. Theft," panel participant, South by Southwest Film Festival & Conference, Austin, TX; October 2009.

"The Studio System in Classical and Contemporary Hollywood," inaugural lecture for the incoming MFA production class; Columbia University Film Division; September 2010.

Conferences, Keynotes, Lectures (cont.)

- “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.
- “‘Off Hollywood’- American Independent Film in the 1980s,” panel presentation, Society for Cinema and Media Studies Conference, New Orleans, March 2011.
- “After the Box Office: Representations and Realities of Post-Theatrical Culture,” panel respondent, Society for Cinema and Media Studies Conference, New Orleans, March 2011.
- “British Cinema and the American Indie Film Movement,” panel presentation, Society for Cinema and Media Studies, Boston, March 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.
- “Hollywood 2008: Too Big to Fail,” invited lecture, Emory University, Atlanta GA, November 2012.
- “From Butler to Boo Boo: Atlanta’s Evolving Role as a Media Capital,” panelist, Atlanta Media Industries Forum, Georgia State University, Atlanta GA, November 2012.

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

Production Seminars and Workshops (cont.)

"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.

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

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

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

Significant Grants, Awards, Professional Recognition, etc. (cont.)

Resident Research Fellow; Humanities Research Center, University of California - Irvine; Fall term, 1992.

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

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

Philip G. Warner Regents Professorship, UT-Austin, 1992-present.

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

Jury, AFI 2000; AFI 2002 (13-member panel invited by the American Film Institute to name the Best American Films of the year).

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

URI Faculty Research Award of \$55,000, UT-Austin, 1010-2011.

Service

Significant Editorial Service

Reader, 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/Faculty Adviser, The Velvet Light Trap, 1988 - 2002.

Contributing Editor/Faculty Adviser, FLOW, 2004 - .

Editorial Board, The Cinema Journal, 2007 - 2012.

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-present.

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

Professional and academic Service (cont.)

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.

Accreditation / Program Reviews:

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

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-present.

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 Leibing (2012)
- Jean Lauer (in progress)

"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
 Kristin Laskas
 Marcia Norcia
 Mark Bryant
 David Rodowick
 Michael Selig
 Thomas Peckinham

Robert Bentley
 Timothy O'Malley
 Jimmy Reeves
 Peggy Chiao
 Brian Hansen
 Brian Kennedy
 Nina Nichols

Rita TheBerge
 Stephanie Beardsley
 John Pevoto
 Steven Yount
 Charles Shapiro
 Kelly Greene
 Mark Alvey (1985)

Theses Directed (cont.)

John Prather (1985)	Blackburn Jones (1994)	Summers Henderson (1999)
Dennis Bounds (1985)	Rd Lewis, MFA (1994)	Abdullah Almaaini (1999)
G. Kelly Greene (1986)	Karen Kocher, MFA (1995)	Hans Liebing (1999)
Wendy Brabner (1986)	Jennifer Holt (1995)	Christopher Lucas (2000)
Shannon Kelley (1989)	Kathleen Orillion (1995)	Kimberly Owczarski (2001)
Karen Olson (1989)	Lola Clare Bratten (1995)	Jylle Joyner (2001)
Jill Blauvelt (1989)	Liza Trevino (1995)	Lori Ann Sousa (2001)
Gregg Chernoff (1990)	Thomas Field (1996)	Jamie Gluck (2002)
Jennifer Brooks (1991)	Mitchell Abney (1996)	Leslie Delassus (2006)
Michael McKinley (1991)	Anthony P. Nixon (1997)	Nicholar Marx (2006)
Alex Rappaport (1991)	William Fagelson (1997)	Eun Ha Oh (2006)
Judson Petty (1992)	Eric Patterson (1997)	James McNabb (2006)
James McLain (1992)	Alisa Perren (1998)	Donna DeVille (2007)
Terry Ann Berube (1992)	Theresa Tenbusch (1998)	Gary Winick (2007)
Michael Moss (1992)	Lara Fischman (1999)	Daniel Metz (2009)
Carolyn Burns (1992)	Benjamin Harris (1999)	