**WHEELER WINSTON DIXON**

**University of Nebraska - Lincoln**
**Dept. of English / 202 Andrews**
**Phone (402) 472 6064 / 3191**
**E-mail: wdixon1@unl.edu**

**PERSONAL WEB PAGE: http://wheelerwinstondixon.com**

**FILM STUDIES WEB PAGE: http://english.unl.edu/programs/filmstudies.html**

**TEXT BLOG: http://blog.unl.edu/dixon/**

**VIDEO BLOG: http://mediahub.unl.edu/channels/105**

**EDUCATION:**

| | | |
|---|---|---|
| **1980 - 82** | **Ph.D.** | **Rutgers University, New Brunswick, NJ<br>Major Focus: 20th Century American and British Literature; Film Studies.** |
| **1976 - 80** | **M.A., M.Phil.** | **Rutgers University, New Brunswick, NJ** |
| **1969 - 72** | **A.B.** | **Livingston College, New Brunswick, NJ** |

**APPOINTMENTS HELD:**

| | |
|---|---|
| **2010 – Present** | **Coordinator, Film Studies Program** |
| **2003 – 2005** | **Coordinator, Film Studies Program** |
| **2000 – Present** | **James P. Ryan Endowed Professor of Film Studies** |
| **1999 – 2003** | **Chairperson, Film Studies Program;<br>Professor, English, University of Nebraska, Lincoln.** |
| **1997** | **Visiting Professor, Department of Communications,<br>The New School University, New York, Summer, 1997.** |
| **1992 - 1998** | **Chairperson, Film Studies Minor;<br>Professor, English, University of Nebraska, Lincoln.** |
| **1988 - 1992** | **Chairperson, Film Studies Program;<br>Associate Professor, English, University of Nebraska, Lincoln.** |
| **1984 - 1988** | **Assistant Professor, English and Art, University of Nebraska - Lincoln.** |
| **1983** | **Visiting Professor, Film Studies, The New School for Social Research, New York, NY.** |
| **1974 - 1984** | **Instructor, English, Rutgers University, New Brunswick.** |
| **1969 - 1972** | **Instructor, Film Studies, Department of Art, Livingston College.** |

**COURSES TAUGHT:**

| | |
|---|---|
| **2013** | **Film History, Film Genre: Action and Suspense, 1960s Outlaw Cinema** |
| **2012** | **Film History, Film Genre, Contemporary World Cinema, Science Fiction** |
| **2011** | **Film History, Film Genre, Film Theory** |
| **2010** | **Film History, Film Genre: The Musical, Noir Films** |
| **2009** | **Film History, Film Genre: The Western, Science Fiction Films** |
| **2008** | **Film History, Film Genre: Classic Genre Films** |
| **2007** | **Film History, Film Genre, Classic European and American Cinema, Films of 1950s Cold War Hollywood** |
| **2006** | **Theories of Pre-Code Cinema, Film History, Film Genre, Film Theory** |
| **2005** | **Film History, Film Genre, Film Directors, Film Theory and Criticism** |
| **2004** | **Film History, Film Genre, Film Theory** |
| **2003** | **Film History, Advanced Film Theory, Film Genre** |
| **2002** | **Film History, Film Genre, Film Directors, Film Theory and Criticism** |
| **2001** | **Film History, Film Genre, Film Directors, Film Theory and Criticism** |
| **2000** | **Advanced Film Theory, Film Directors, Film Theory and Criticism** |
| **1999** | **Film History, Film Directors, Film Theory and Criticism** |
| **1998** | **The Films of Jean-Luc Godard, Film History, Film Genre, Film Theory** |
| **1997** | **Film History, Film Genre, Film Directors, Film Theory and Criticism** |
| **1996** | **African and Asian Cinema, Film History, Advanced Film Theory** |
| **1995** | **Experimental Cinema of the 1960s, Film History, Film Genre** |
| **1994** | **Third World and African Cinema, Film History, Film Genre** |
| **1993** | **Twentieth Century Fiction, Film History, Film Genre** |
| **1992** | **Critical Theory, Film History, Film Genre** |
| **1991** | **Film Directors, Critical Theory, Film History, Film Genre** |
| **1990** | **The Films of Jean Renoir, Critical Theory, Film History, Film Genre** |
| **1989** | **Women Filmmakers; Film Industry, Film History, Film Genre** |
| **1988** | **American Film: The 1940s, Critical Theory, Film History, Film Genre** |
| **1987** | **Film Noir, Critical Theory, Film History, Film Genre** |
| **1986** | **Introduction to Late American Lit., Film History, Film Genre** |
| **1985** | **Film Directors, Critical Theory, Film History, Film Genre** |
| **1984** | **Film History, Advanced Film Theory, Film Genre, UNL** |
| **1983** | **The Short Story, Theory of Film Technique, Rutgers University** |
| **1982** | **Poems, Plays and Fiction, Theory of Film Technique, Rutgers University** |
| | **Gothic Cinema, The New School for Social Research, New York, NY** |
| **1977 - 1982** | **Language of Modern Film, Rutgers University Summer Session** |
| **1976 - 1981** | **Theory of Film Technique, Rutgers University** |
| **1974 - 1975** | **Visionary Cinema, Rutgers University** |
| **1969 - 1972** | **Film Production, Livingston College** |

**TEACHING AWARDS:**

**Recognition Award for Contributions to Students, awarded by the UNL Parents Association and the UNL Teaching Council, 1990 - 1991; 1991 - 1992; 1992 - 1993; 1993 - 1994; 1994 - 1995; 1995 - 1996; 1996-1997 (Special Recognition); 1999-2000; 2002; 2006; special ten-year award for continued excellence; 2007, 2008, 2009, 2010, 2011, 2013.**

**Mortar Board Professor, February 2003.**

**College of Arts and Sciences Award for Distinguished Teaching; Spring, 1993.**

**JOURNAL EDITORSHIP:**

**Co-Editor, with Gwendolyn Audrey Foster, of Quarterly Review of Film and Video, 1999 – 2014.**

**QRFV is an internationally recognized interdisciplinary peer-reviewed academic journal of visual studies, film studies and cultural studies. Published by Taylor and Francis/ Routledge, QRFV publishes essays and reviews of considerable significance to the fields of Film Studies, Postcolonial Studies, Cultural Studies and Gender Studies. QRFV is available through print subscription and online. Abstracted and indexed in MLA International Bibliography, International Index to Film Periodicals, Film and Literature Index, Post Script, Media Review Digest and Film and Literature Review.**

**BOOKS AUTHORED:**

**Black and White: A Brief History of Monochrome Cinema. In Progress.**

**Cinema at the Margins. Anthem Press, London, 2013.**

**Streaming: Movies, Media and Instant Access. University Press of Kentucky, 2013. Selected as a Significant University Press Title for Undergraduates, 2012–2013 by Choice.**

**Death of the Moguls: The End of Classical Hollywood. Rutgers University Press, 2012.**

**21st Century Hollywood: Movies in the Era of Transformation (co-authored with Gwendolyn Audrey Foster). Rutgers University Press, 2011.**

**A History of Horror. Rutgers University Press, 2010. 2nd Printing, July 2011. Selected as one of the "Outstanding Academic Titles of 2011" in Choice 49.5 (January 2012). Also available as an audiobook from Audible, released October 2012.**

**Breve historia del cine. Spanish translation of A Short History of Film. Translated by Isabel Hernández Argilés. Ediciones Robinbook, Barcelona, Spain, 2009.**

**Film Noir and The Cinema of Paranoia. Edinburgh University Press / Rutgers University Press, 2009.**

**A Short History of Film (co-authored with Gwendolyn Audrey Foster). Rutgers University Press / I.B. Tauris, 2008. First printing April, 2008; second printing June, 2008; third printing October, 2008; fourth printing July, 2009; fifth printing July, 2010; sixth printing, November, 2011. Cited by the American Association of University Presses as one of the Outstanding Books of 2009. Audio book published from University Press Audiobooks, February 2011. Revised second edition published January, 2013. Selected as a Significant University Press Title for Undergraduates, 2012–2013 by Choice.**

**Film Talk: Directors at Work. Rutgers University Press, 2007. Second printing, 2008. Selected by Turner Classic Movies (US) as the book of the month for July, 2007.**

**Visions of Paradise: Images of Eden in the Cinema. Rutgers University Press, 2006.**

**American Cinema of the 1940s: Themes and Variations, a volume in the series American Decades, American Culture. Rutgers University Press, 2006.**

**Lost in the Fifties: Recovering Phantom Hollywood. Southern Illinois University Press, 2005.**

**Film and Television After 9/11. Southern Illinois University Press, 2004. 262 pages. Selected as one of the Outstanding Titles in the Performing Arts for 2004 by Choice.**

**Visions of the Apocalypse: Spectacles of Destruction in American Cinema. Wallflower Press, 2003.**

**Straight: Constructions of Heterosexuality in the Cinema. State University of New York Press, 2003.**

**Experimental Cinema: The Film Reader, edited by Wheeler Winston Dixon and Gwendolyn Audrey Foster. Routledge Press, 2002.**

**Collected Interviews: Voices from 20th Century Cinema. Southern Illinois University Press, 2001.**

**The Second Century of Cinema: The Past and Future of the Moving Image. State University of New York Press, 2000.**

**Film Genre 2000: New Critical Essays. State University of New York Press, 2000.**

**Disaster and Memory: Celebrity Culture and the Crisis of Hollywood Cinema. Columbia University Press, 1999.**

**The Transparency of Spectacle. State University of New York Press, 1998.**

**The Exploding Eye: A Re-Visionary History of 1960s American Experimental Cinema. State University of New York Press, 1997.**

**The Films of Jean-Luc Godard. State University of New York Press, 1997.**

**It Looks at You: The Returned Gaze in Cinema. State University of New York Press, 1995.**

**Re-Viewing British Cinema 1900-1992: Essays and Interviews. State of New York University Press, 1994.**

**The Early Film Criticism of François Truffaut. Indiana University Press, 1993.**

**The Films of Reginald Le Borg: Interviews, Essays and Filmography. Metuchen N.J. and London: Scarecrow Press, 1992.**

**The Charm of Evil: The Films of Terence Fisher (with an introduction by John Carpenter). Metuchen N.J. and London: Scarecrow Press, 1991.**

**The Films of Freddie Francis (with an introduction by Freddie Francis, and an interview with Peter Cushing, O.B.E.). Metuchen N.J. and London: Scarecrow Press, 1991.**

**The Cinematic Vision of F. Scott Fitzgerald. Ann Arbor and London, 1986: UMI Research Press. Dr. A. Walton Litz and Dr. Jackson R. Bryer, Series editors.**

**BOOK SERIES EDITORSHIPS:**

**New Perspectives on World Cinema, 2009 - present, Anthem Press, London; a new series of books on film history, theory and criticism; co-edited with Gwendolyn Audrey Foster. Volumes in the series thus far include:**

**The Slumdog Phenomenon: A Critical Anthology, ed. by Ajay Gehlawat (2013)**

**Selected Film Essays and Interviews by Bruce Kawin (2013).**

**From Happy Homemaker to Desperate Housewives: Motherhood and Popular Television by Rebecca Feasey (cross-listed in Anthem Global Media and Communication Studies Series) (2012).**

**World Cinema and the Visual Arts, ed. by David Gallagher (2012).**

**Horror and the Horror Film by Bruce F. Kawin (2012).**

**Screen Writings Genres, Classics, and Aesthetics by Bert Cardullo (2010).**

**Screen Writings: Partial Views of a Total Art, Classic to Contemporary by Bert Cardullo (2010).**

**Action! Interviews with Directors from Classical Hollywood to Contemporary Iran, ed. by Gary Morris, with a foreword by Jonathan Rosenbaum, and an introduction by Bert Cardullo (2009).**

**Cultural Studies in Cinema/Video Series, 1995 – 2009, State University of New York Press, creating a new series of books on cinema/video theory and practice. Volumes in the series include:**

**Digital Diaspora: A Race for Cyberspace by Anna Everett (2009).**

**Dancing on the White Page: Black Women Entertainers Writing Autobiography by Kwakiutl L. Dreher (2008).**

**Irish and African American Cinema by Maria Prammagiore (2007).**

**Film Voices: Interviews from Post Script, Gerald Duchovnay, ed. (2004).**

**Bad: Infamy, Darkness, Evil, and Slime on Screen, Murray Pomerance, ed. (2004).**

**Detecting Men: Masculinity and the Hollywood Detective Film by Philippa Gates (2006).**

**Celluloid Nationalism and Other Melodramas: From Post-Revolutionary Mexico to *fin de siglo* Mexamérica by Susan Dever (2003).**

**Shakespeare in the Cinema: Ocular Proof by Stephen Buhler (2001).**

**Dead Ringers: The Remake in Theory and Practice, Jennifer Forrest and Leonard R. Koos, eds. (2001).**

**The Films of Harold Pinter by Steven H. Gale (2001).**

**Ladies and Gentlemen, Boys and Girls: Gender in the Film at the End of the Twentieth Century, edited by Murray Pomerance (2001).**

**Film Production Theory by Jean-Pierre Geuens (2000).**

**Structures of Desire: British Cinema 1939-1955 by Tony Williams (2000).**

**Split Screen: Belgian Cinema and Cultural Identity by Philip Mosley (2000).**

**The Films of Fred Zinnemann: Critical Perspectives, Arthur Nolletti, Jr., editor (1999).**

**The Cinema of Tony Richardson by James M. Welsh and John C. Tibbets (1999).**

**Captive Bodies: Postcolonial Subjectivity in the Cinema by Gwendolyn Audrey Foster (1999).**

**The Phantom of the Cinema: Character in Modern Film by Lloyd Michaels (1998).**

**Living Pictures: The Origins of the Movies by Deac Rossell (1998).**

**The Folklore of Consensus: Theatricality in the Italian Commercial Cinema, 1930-1943 by Marcia Landy (1998).**

**Triangulated Visions: Women in Recent German Cinema, Ingeborg Majer O'Sickey and Ingeborg Von Zadow, eds. (1998).**

**Redirecting the Gaze: Gender, Theory and Cinema in the Third World, edited by Diana Robin and Ira Jaffe (1998).**

**PostNegritude Visual and Literary Culture by Mark A. Reid (1997).**

**ESSAYS AUTHORED:**

**Essay, "From Hippie to Yuppie: The Big Chill…," The Lives and Deaths of the Yuppie On Screen, Saër Maty Bâ and Daniel Lindvall, eds; forthcoming, Southern Illinois University Press.**

**"The Multi-Track World of Robert Altman's California Split," in The Robert Altman Companion, Adrian Danks, ed. Forthcoming, Wiley-Blackwell, 2013.**

**Essay, "Precursors to Film Noir," A Companion to Film Noir, Helen Hanson and Andrew Spicer, eds. Wiley-Blackwell, 2013: 79-93.**

**"Making the Universe Safe for Democracy: Rocky Jones, Space Ranger," in Cadets, Rangers, and Junior Space Men: Televised "Rocketman" Series of the 1950s and Their Fans, Cynthia Miller and A. Bowdoin Van Riper, eds. Palgrave Macmillan, 2012: 181-192.**

**Essay, "'A Rotten Bunch of Vile People With No Respect for Anything Beyond the Making of Money': Joseph Breen, The Hollywood Production Code, and Institutionalized Anti-Semitism in Hollywood," Hollywood's Chosen People: The Jewish Experience in American Cinema ed. Daniel Bernardi, Murray Pomerance, and Hava Tirosh-Samuelson. Wayne State University Press, 2012: 53-72.**

**Essay, "Teaching Film in the Age of Transformation," (co-written with Gwendolyn Audrey Foster), in Teaching Film, MLA "Options for Teaching Series," Patrice Petro and Lucy Fischer, Eds. New York: Modern Language Association, 2012: 357 – 363.**

**Critical essay on the career of director Robert Wise in Film Noir: the Directors, Alain Silver and James Ursini, eds., Limelight Press, 2012: 460 – 470.**

**"The Orson Welles of the Z Picture: An Interview with Roger Corman," rpt. from Post Script 8.1 (Fall 1988), in Interviews: Roger Corman, edited by Constantine Nasr, University of Mississippi Press, 2011: 136-147.**

**Essay, "Experimental Cinema," The Routledge Companion to Film History, William Guynn, ed. Routledge, 2010: 77-83.**

**Essay, "The End of Hammer," British Cinema in the 1970s, Robert Shail, ed. BFI/Palgrave, 2008: 14-24.**

**Essay, "House of Strangers: The Family in Film Noir," A Family Affair: Cinema Calls Home. Murray Pomerance, editor. Wallflower Press, 2008: 13-27.**

**Essay, "Tomorrowland: Science Fiction Television in the 1950s," The Essential Science Fiction Television Reader, J.P. Telotte, editor. University of Kentucky Press, 2008: 93-110.**

**Essays on Chantal Akerman (530), Dorothy Arzner (91), Philippe De Broca (374), Yilmaz Guney (401), Stanley Kramer (210), Mervyn LeRoy (120), Albert and David Maysles (300), Lukas Moodysson (623), Philip Noyce (529), Pier Paolo Pasolini (255), Tony Richardson (313), Harry Smith (270), Jean-Marie Straub (367), Roger Vadim (309), W.S. Van Dyke (45), and Agnes Varda (312) for 501 Movie Directors, Steven J. Schneider, ed., 2007, Barron's / Cassell Illustrated.**

**Essay, "Night World: New York as a Noir Universe," in City That Never Sleeps: New York and the Filmic Imagination. Murray Pomerance, editor. Rutgers University Press, 2007: 243-257.**

**Essay, "Brokeback Mountain," in 1,001 Movies You Must See Before You Die, Stephen Jay Schneider, editor. London: Cassell Illustrated, 2006: 946-47**

**Essay, "The Endless Embrace of Hell: Hopelessness and Betrayal in Film Noir," Cinema and Modernity, Murray Pomerance, editor. Rutgers University Press, 2006: 38-56.**

**Essays on Joseph Losey (384-386), Michael Carreras (90-91), Arthur Crabtree (125-126), Sidney Furie (219-220), Wendy Toye (588-590), Peter Gidal (224-225), Thornton Freeland (213-214), Brian Gibson (224), Henry Koster (350, co-authored with Geoff Brown) and Don Levy (378, co-authored with Geoff Brown) in Directors in British and Irish Cinema: A Reference Companion, Robert Murphy, ed. BFI Publishing, London, 2006.**

**Essay, "The European Cinema, AllRovi Movie web site, <http://www.allrovi.com/movies>. August 15, 2005.**

**Essay, "The Moving Image in Crisis: Disaster and Memory" in Stars: The Film Reader. Lucy Fischer and Marcia Landy, eds. Routledge, 2004: 267 – 281.**

**Interviews with Robert Downey, Sr. and Jamie Babbit in Film Voices: Interviews from Post Script, Gerald Duchovnay, ed. State University of New York Press, 2004: 129-142; 153-165.**

**Essay, "How Will I Get My Opium?': Jean Cocteau and the Treachery of Friendship," Bad: Infamy, Darkness, Evil and Slime on Screen. Murray Pomerance, ed. State University of New York Press, 2004: 126-141.**

**Essay on "Teaching Gothic Literature Through Filmic Adaptations, " Approaches to Teaching Gothic Fiction, Diane Long Hoeveler and Tamar Heller, eds. Modern Language Association of American Press, 2003: 244-251.**

**Essays on Terence Fisher (224), Freddie Francis (234), Hammer Films Ltd. (282-283), The Danzigers (160-161), The Independent Frame Method (334), and Montgomery Tully (687), The Encyclopedia of British Cinema, Brian McFarlane, ed. London: Methuen-British Film Institute, 2003.**

**Essay on Roger Corman, Contemporary North American Film Directors, Second Edition, Yoram Allon, Del Cullen and Hannah Patterson, eds. Wallflower Press, London, 2002: 104-107.**

**Essay on "Twenty-Five Reasons Why It's All Over," The End of Cinema As We Know It: American Film in the Nineties. Jon Lewis, editor. New York University Press, 2001: 356-366.**

**Essay on "The Eternal Summer of Harold Pinter and Joseph Losey's Accident," The Films of Harold Pinter; Stephen S. Gale, ed., State University of New York Press, 2001: 27-37.**

**Essay on Edgar Wallace, Modern British Literature, Second Edition, Vol. III. Detroit: St. James Press, 2000: 352-353.**

**Essay on "Transferring the Novel's Gothic Sensibilities to the Screen," Readings on Frankenstein, Don Nardo, editor. Greenhaven Press, 2000: 115-128.**

**Essay on "Persona in the Context of 1960s European Cinema," Ingmar Bergman's Persona, a critical anthology for Cambridge Film Handbooks; Andrew Horton, General editor; Lloyd Michaels, Volume editor, Cambridge UP, 2000: 44-61.**

**Essays on William Augustus Wellman and Shirley Booth, American National Biography (ANB); John A. Garraty, ed. New York: Oxford University Press / American Council of Learned Societies, 24 volumes, 1999. Essay on Booth in Vol. 3, 200-201; Wellman in Vol. 23, 12-14.**

**Essay on Thea Von Harbou in The St. James Women Filmmakers Encyclopedia, Amy L. Unterburger, ed. St. James Press, 1999: 439-441.**

**Essay on "The Early Films of Fred Zinnemann," in the anthology The Films of Fred Zinnemann, State University of New York Press, Arthur Nolletti, Jr., ed. 1999: 37-53.**

**Essay on "Re-Visioning the Western: Code, Myth and Genre in Peckinpah's The Wild Bunch", in Sam Peckinpah's The Wild Bunch, a critical anthology for Cambridge Film Handbooks Series; Andrew Horton, General editor; Stephen Prince, volume editor, 1999: 155 -174.**

**Essay on Halfway House by Basil Dearden, Liberal Directions: Basil Dearden and Postwar British Film Culture; Tim O' Sullivan, Paul Wells and Alan Burton, eds. London: Flicks Books, 1997: 108-115.**

**Essays on Jean Renoir (449-450), Jean Cocteau (120-121), Jean-Marie Straub and Daniele Huillet (519), and Dorothy Arzner (25-26), The Encyclopedia of Film, James Monaco and James Pallot, eds. New York: Perigee/Putnam, 1991.**

**Essays on The Bank Dick (76-78) and Horror of Dracula (265-266), The International Dictionary of Films and Filmmakers; Vol. 1, Second Edition, revised; London: St. James Press, 1990; Nick Thomas, ed.**

**Essay on Stephen Frears (304-306), The International Dictionary of Films and Filmmakers, Vol. 2, Second Edition, London: St. James Press, 1991; Nick Thomas, ed.**

**Essay on "The Films of Frankenstein," Approaches to Frankenstein, Dr. Stephen C. Behrendt, ed.; The Modern Language Association Press, 1990; 166-179.**

**Essay on "Archetypes of the Heavy in Classical Hollywood Cinema" in Beyond the Stars: Stock Characters in American Popular Film. Paul Loukides and Linda K. Fuller, eds. Bowling Green State University Popular Press, 1990: 201-211.**

**Essays on James Bernard (43-44), Thea Von Harbou (445-446), Jimmy Sangster (381), Georges Auric (26-27), Ub Iwerks (225-227), Floyd Crosby (100-101), Freddie Francis (153-155), Georges Perinal (329-330), Lorenzo Semple, Jr. (393-394), and Georges Delerue (114-117); The St. James Film Encyclopedia; St. James Press, London; Greg S. Faller, ed., Vol. 4, 1988.**

**Essay on Donald Barthelme, 28-32, Encyclopedia of American Humorists, Dr. Steven Gale, ed. (Garland Press) February, 1988.**

**ARTICLES AUTHORED:**

**"Sam Peckinpah's Bring Me The Head of Alfredo Garcia," forthcoming, Senses of Cinema.**

**"Juan Orol, Phantom of the Mexican Cinema," Film International June 23, 2014, <http://filmint.nu/?p=12456>.**

**"The Trouble With Hitchcock," Film International June 7, 2014, <http://filmint.nu/?p=12295>.**

**"Missing in Action: The Lost Version of Vanishing Point," Film International March 3, 2014, <http://filmint.nu/?p=10904>.**

**"Preliminary Notes on the Monochrome Universe," Film International February 26, 2014, <http://filmint.nu/?p=10857>.**

**"The Final Fade Out – 75% or More of Silent Films Lost Forever," Cinespect December 4, 2013, <http://cinespect.com/2013/12/final-fade-75-silent-films-lost-forever/>.**

**"The Invisible Cinema of Marcel Hanoun," Film International November 24, 2013, <http://filmint.nu/?p=10130>.**

**"The Noir Vision of Max Ophüls, Romantic Fatalist," Film International November 14, 2013, <http://filmint.nu/?p=10043>.**

**"Light From The Screen: Cinema, Painting and Spectatorship," Film International October 29, 2013, <http://filmint.nu/?p=9884>.**

**Blue Jasmine, and the Curious Career of Woody Allen," Film International August 29, 2013, <http://filmint.nu/?p=9144>.**

**"Andy's Gang, or Saturday Morning of the Living Dead," Film International August 16, 2013, <http://filmint.nu/?p=9004>.**

**"Inside The Asylum: The Outlaw Studio That Changed Hollywood," Film International July 25, 2013, <http://filmint.nu/?p=8748>.**

**"Business as Usual: James Wan's The Conjuring," Film International July 20, 2013, <http://filmint.nu/?p=8652>.**

**"Roger Corman's The Intruder," Senses of Cinema 67 (July, 2013), <http://sensesofcinema .com/2013/cteq/the-intruder-2/>.**

**"Murder, Mayhem and The New Social Order: The Triumph of Violence in The Purge," Film International June 18, 2013, <http://filmint.nu/?p=8321>.**

**"The Second Century of Manoel de Oliveira," Film Quarterly 66.2 (2013): 44-47.**

**"The Disquieting Aura of Fabián Bielinsky," Film International April 29, 2013, <http://filmint.nu/?p=7610>.**

**"New Narratives for the 21st Century," (with Gwendolyn Audrey Foster) Film International April 6, 2013, <http://filmint.nu /?p =7400>.**

**"North Korean Red Dawn: Olympus Has Fallen," Film International March 22, 2013, <http://filmint.nu/?p=7307>.**

**"La decima vittima," Senses of Cinema 66 (March 2013), <http://sensesof cinema.com/2013/cteq/la-decima-vittima/>.**

**"Truth in Pop Art: An Interview with Donny Miller," Film International March 5, 2013, <http://filmint.nu/?p=7161>.**

**"The Future Catches Up With The Past: Peter Bogdanovich's Targets," Film International January 17, 2013, <http://filmint.nu/?p=6778>.**

**"Surrealism and Sudden Death in the Films of Lucio Fulci," Film International December 24, 2012, <http://filmint.nu/?p=6616>.**

**"Just the Facts, Man: the Complicated Genesis of Television's Dragnet," Film International November 25, 2012, <http://filmint.nu/?p=6348>.**

**"A Few Notes on Steven Spielberg's Lincoln," Film International November 20, 2012, <http://filmint.nu/?p=6307>.**

**"'Lost in a Roman Wilderness of Pain': Film and Television After 9/11," Film International September 11, 2012, <http://filmint.nu/?p=5928>.**

**"Margin Call: An Interview with J.C. Chandor," Film International 10.3 (Fall, 2012): 6-15.**

**"Dark Humor in Films of the 1960s," Film International (four part article); Part One, August 20, 2012, <http://filmint.nu/?p=5560>; Part Two, August 27, 2012, <http://filmint.nu/?p=5675>; Part Three, September 3, 2012, <http://filmint.nu/?p=5733>; Part Four, September 10, 2012, <http://filmint.nu/?p=5891>.**

**"The Unguarded Moment," Noir of the Week Aug 6, 2012, <http://www.noiroftheweek.com/>.**

**"Mirage," Noir of the Week July 1, 2012, <http://www.noiroftheweek.com/>.**

**"On the Value of 'Worthless' Endeavor," College Hill Review 8 (Summer, 2012), <http://www.collegehillreview.com/008/0080401.html>.**

**"The Reward," Noir of the Week May 29, 2012, at <http://www.noiroftheweek.com/>.**

**"Film, Nostalgia, and The Digital Divide" – Flow 15.12 (May 19, 2012), <http://flowtv.org/2012/05/film-nostalgia-digital-divide/>.**

**"The Doomed and the Damned: When The Clock Strikes and The Films of Edward L. Cahn," Noir of the Week April 22, 2012, at <http://www.noiroftheweek.com/>.**

**"The Great Wikipedia Blackout, The Stop Online Piracy Act, and You" – Flow 15.07 - (February 27, 2012), <http://flowtv.org/2012/02/great-wikipedia-blackout/>.**

**"Shanghai Express," Senses of Cinema 62 (February 2012), <http://www.sensesofcinema.com/2012/cteq/shanghai-express/>.**

**"'Let the Sleepers Sleep, and the Haters Hate': An Interview with Dale Resteghini," Quarterly Review of Film and Video 29.1 (January 2012): 1-11.**

**"Bryanston Noirs in the 1960s," Film Criticism 36.2 (Winter 2011/2012): 62-70.**

**"Flash Gordon and the 1930s and 40s Science Fiction Serial," Screening the Past 32 (December 2011, <http://www.screeningthepast.com/2011/11/flash-gordon-and-the-1930s-and-40s-science-fiction-serial/>.**

**"I'm Not Here" – Flow 15.04 (December 5, 2011), <http://flowtv.org/2011/12/i'm-not-here/>.**

**"Le mystère Picasso," Senses of Cinema 60 (2011), <http://www.sensesofcinema.com/2011/cteq/le-mystere-picasso/>.**

**"The Whip Hand," Noir of the Week November 28, 2011, <http://www.noiroftheweek.com/>.**

**"'All My Films Are Personal': An Interview with Pat Jackson," The Journal of Popular Film and Television 39.4 (2011): 150 – 161.**

**"Pop Star, Director, Actor: An Interview with Michael Sarne," Film International 9.5 (Fall, 2011): 30 – 36.**

**"The Racket," Noir of the Week October 2, 2011, <http://www.noiroftheweek.com/>.**

**"Acto de Primavera and the Uncompromising Vision of Manoel de Oliveira," Senses of Cinema 60 (Fall, 2011), <http://www.sensesofcinema.com/2011/cteq/acto-de-primavera-and-the-uncompromising-vision-of-manoel-de-oliveira/>.**

**"How Long Will it Last, and Do You Really Own It?" – Flow 14.7 (September 3, 2011), <http://flowtv.org/2011/09/how-long-will-it-last/>.**

**"The Hoodlum," Noir of the Week August 29, 2011, <http://www.noiroftheweek.com/>.**

**"Bodyguard," Noir of the Week August 1, 2011, <http://www.noiroftheweek.com/>.**

**"Red Boxes and Cloud Movies" – Flow 14.4 (July 21, 2011), <http://flowtv.org/2011/07/red-boxes-and-cloud-movies/>.**

**"Some Notes on Streaming" – Flow 14.1 (June 9, 2011), <http://flowtv.org/2011/06/some-notes-on-streaming/>.**

**"Working Within The System: An Interview with Gerry O'Hara," Screening the Past 30 (Spring, 2011), <http://screeningthepast.com/?p=227>.**

**"Strange Alibi," Noir of the Week January 2, 2011, at <http://www.noiroftheweek.com/>.**

**"Escape from Crime" Noir of the Week December 19, 2010, at <http://www.noiroftheweek.com/>.**

**"The I Love A Mystery Series," Noir of the Week November 13, 2010, <http://www.noiroftheweek.com/>.**

**"Beyond Characterization: Performance in 1960s Experimental Cinema," Screening the Past 29 (November, 2010), <http://www.latrobe.edu.au/screeningthepast/29/performance-in-1960s-experimental-cinema.html>.**

**"Ernst Lubitsch and George Cukor's One Hour With You," Senses of Cinema 56 (2010), at <http://www.sensesofcinema.com/2010/cteq/one-hour-with-you/>.**

**"Jean Renoir's Partie de Campagne," Senses of Cinema 55 (2010), at <http://www.sensesofcinema.com/2010/cteq/partie-de-campagne/>.**

**"Eric Rohmer: A Man Apart," Senses of Cinema 54 (2010), at <http://www.sensesofcinema.com/2010/feature-articles/short-take-tributes-on-rohmer/>.**

**"Federico Fellini's La Dolce Vita," Senses of Cinema 54 (2010), at <http://www.sensesofcinema.com/2010/cteq/la-dolce-vita/>.**

**"Woman on The Beach," Noir of the Week (Film Review), September 13, 2010, <http://www.noiroftheweek.com/>.**

**"The Mysterious Mr. Valentine," Noir of the Week (Film Review), July 4, 2010, <http://www.noiroftheweek.com/>.**

**"Samuel Fuller's Underworld U.S.A.," Senses of Cinema 52 (2009), <http://www.sensesofcinema.com/underworld-u-s-a/>.**

**"Roberto Rossellini's Voyage to Italy," Senses of Cinema 51 (2009), <http://archive.sensesofcinema.com/contents/cteq/09/51/voyage-to-italy.html>.**

**"Andrew V. McLaglen: Last of the Hollywood Professionals," Senses of Cinema 50 (Spring, 2009), <http://archive.sensesofcinema.com/contents/09/50/andrew-v-mclaglen-interview.html>.**

**"The Locket" Noir of the Week, <http://www.noiroftheweek.com/>. April 27, 2009.**

**"Great Directors: Ida Lupino," Senses of Cinema 50 (Spring, 2009), <http://archive.sensesofcinema.com/contents/directors/09/ida-lupino.html>.**

**"Fear and Self-Loathing: Horror and Homophobia in the Films of Herman Cohen," Senses of Cinema 49 (Winter, 2009), <http://archive.sensesofcinema.com/contents/08/49/herman-cohen.html>.**

**"The Power of Resistance: Les Dames de Bois du Boulogne," Senses of Cinema 46 (Spring, 2008), <http://www.sensesofcinema.com/contents/08/46/dames-du-bois-de-boulogne.html>.**

**"Hyperconsumption in Reality Television: The Transformation of the Self Through Televisual Consumerism," Quarterly Review of Film and Video 25.1 (January 2008): 52-63.**

**"Fast Worker: The Films of Sam Newfield," Senses of Cinema 45 (2007), <http://www.sensesofcinema.com/contents/07/45/sam-newfield.html>.**

**"Vanishing Point: The Last Days of Film," Senses of Cinema 43 (2007) , <http://www.sensesofcinema.com/contents/07/43/last-days-film.html>.**

**"François Truffaut's Les Mistons," Senses of Cinema 38 (January-March 2006), <http://www.sensesofcinema.com/contents/cteq/06/38/mistons.html>.**

**"The Great Directors: Roger Corman," Senses of Cinema 38 (January-March 2006), <http://www.sensesofcinema.com/contents/directors/06/corman.html>.**

**"Bennett Miller: An Interview," Post Script 26.1 (Fall 2006): 3-12.**

**"A Cinema of Violence: The Films of D. Ross Lederman," Film Criticism 30.3 (Spring, 2006): 38-65.**

**"Mike Leigh, Topsy-Turvy and The Excavation of Memory," Senses of Cinema 37 (2005), <http://www.sensesofcinema.com/contents/05/37/topsy_turvy.html>.**

**"Filmmaking 'For the Fun of It': An Interview with Jack Hill," Film Criticism 29.3 (Spring 2005): 46-59.**

**"An Interview with Monte Hellman," Quarterly Review of Film and Video 22.3 (July-September 2005): 263-275.**

**"An Interview with Takashi Shimizu," (with Shoichi Gregory Kamei, translator), Quarterly Review of Film and Video 22.1 (January-March 2005): 1-16.**

**"The Golden Years: An Interview with Ronald Neame," Post Script 23.2 (Winter /Spring 2004): 3 –18.**

**"The Three Film Versions of The Great Gatsby: A Vision Deferred," Literature /Film Quarterly 31.3 (2003): 287-294.**

**"In Praise of Godard's In Praise of Love," Film Criticism 27.2 (Spring 2003): 18-39.**

**"A Conversation with Albert Maysles," Quarterly Review of Film and Video 20.3 (July-September 2003): 177-192.**

**"The Man Who Set The Earth on Fire: An Interview with Val Guest," Classic Images 333 (March 2003): 70-74.**

**"Budd Boetticher: The Last Interview," Film Criticism 26.3 (Spring 2002): 52-72.**

**"Robert Downey, Sr.: The Preston Sturges of the 1960s," Popular Culture Review 13.1 (January 2002): 69-76.**

**"No More Excuses: An Interview with Robert Downey Sr.," Post Script 21.1 (Fall 2001): 3-13.**

**"An Interview with Jamie Babbit," Post Script 21.1 (Fall 2001): 14-23.**

**"British Film Comedy In the New Millennium: Rik Mayall, Adrian Edmondson, and Guest House Paradiso," Popular Culture Review 12.1 (February 2001): 115-126.**

**"Compromise and Triumph: The Films of Paul Robeson," Classic Images 305 (November 2000): 67-72.**

**"The New Horizon of the Moving Image: Digital Production in the 21st Century," Popular Culture Review 11.2 (Summer 2000): 75-84.**

**"John O'Shea and the Tradition of the New Zealand Feature Cinema," Popular Culture Review (February 2000) 11.1: 1-12.**

**"The Portable Opera Comes of Age: Philip Glass's Monsters of Grace," Popular Culture Review 10.2 (August 1999): 33-42.**

**"The Man Who Created The Avengers: An Interview with Brian Clemens," Classic Images 287 (May 1999): C18-20, 33-35.**

**"When I'm 63: An Interview with Jonathan Miller," Popular Culture Review 10.1 (February 1999): 1-11.**

**"Performativity in 1960s American Experimental Cinema: The Body as Site of Ritual and Display," Film Criticism 23.1 (Fall 1998): 48-60.**

**"The Invisible Man, Secret Agent, and The Prisoner: Three British Teleseries of the 1950s and 60s," Classic Images 282 (December 1998): C 8-9.**

**"The Colonial Vision of Edgar Wallace," Journal of Popular Culture 32. 1 (1998): 121- 139.**

**"The Auteur as Elegist: Richard Carlson's Riders to the Stars, Popular Culture Review 9.2 (August, 1998): 31-44.**

**"For Ever Godard: Notes on Godard's For Ever Mozart," Literature /Film Quarterly 26.2 (1998): 82-88.**

**"The Commercial Instinct: New Elstree Studios and The Danziger Brothers, 1956 -1961, " Popular Culture Review 9.1 (February 1998): 31-43.**

**"An Interview with Bryan Forbes," Classic Images 270 (December 1997): 34-40.**

**"Moving the Center: Notes Towards the Decentering of Eurocentric and American Cinema," Popular Culture Review 8.1 (February 1997): 3-16.**

**"The Curious Case of John H. Collins," Classic Images 261 (March 1997): C 8-11.**

**"Surviving the Studio System: The Films of Actor/Director Alex Nicol," Classic Images 255 (September 1996): 28-31.**

**"Interview with Ralph Thomas: British Film Director " Classic Images 249 (March 1996): 34,36,38,40,42-43.**

**"Gender Approaches to Directing the Horror Film: Women Filmmakers and the Mechanisms of the Gothic," Popular Culture Review 7.1 (February 1996): 121-134.**

**"Ida Lupino: In the Director's Chair," Classic Images 248 (February 1996): 14-16, 18, 20, 22.**

**"Maureen Blackwood, Isaac Julien and the Sankofa Collective," Film Criticism 20.1/2 (Fall-Winter 1995-96): 131-143.**

**"The Digital Domain: Image Mesh and Manipulation in Hyperreal Cinema/Video," Film Criticism 20.1/2 (Fall-Winter 1995-96): 55-66.**

**"The Site of the Body in Torture/The Sight of the Tortured Body: Contemporary Incarnations of Graphic Violence in the Cinema and the Vision of Edgar Allan Poe," Film and Philosophy 1.1 (1994): 62-70.**

**"*Femmes Vivantes* and the Marginalized Feminine 'Other' in the Films of Reginald LeBorg," Cinefocus 3 (1995): 34-41.**

**"Twilight of the Empire: The Films of Roy Ward Baker," in three parts. Part One: Classic Images 234 (December 1994), 14 -16, 18, 34; Part Two: Classic Images 235 (January 1995), 22, 26, 28, 30; Part Three: Classic Images 236 (February 1995): C 12, C 14, C 16, C 18.**

**"Act of Violence and the Early Films of Fred Zinnemann," Film Criticism 28.3/29.1 (Spring/Fall 1994): 30-45.**

**"It Looks At You: Notes on the 'Look Back' in Cinema," special issue on "Contemporary Directions in Film Theory" (Stephen Prince, Guest editor), Post Script 13.1 (Fall 1993): 77-87.**

**"The Marginalized Vision of Montgomery Tully," in two parts. Part One: Classic Images 224 (February 1994), Section C, 8-10, 12, 56-57; Part Two: Classic Images 225 (March 1994): 52-56.**

**"Alice Guy: Forgotten Pioneer of the Narrative Cinema," New Orleans Review 19.3/4, (Fall/Winter 1992): 7-15.**

**"The Early Films of Andy Warhol," Classic Images 214 (April 1993): 38-40.**

**"An Interview with John Kricfalusi," Film Criticism 17.1 (Fall 1992): 38-49.**

**"The Long Day Closes: An Interview with Terence Davies," Cinéaste 19.2/3: 20-23.**

**"Shooting Cape Fear: An Interview with Freddie Francis at the National Film Theater, London," Classic Images 208 (October 1992): 16-20.**

**"Dystopian Science Fiction," NFT Monthly April 1992: 8-13.**

**"The Other Side of Vincent Price: An Interview," Classic Images 204 (June 1992): C 12-15, 35.**

**"The Doubled Image: Montgomery Tully's Boys in Brown and the Independent Frame Process," Film Criticism 16.1 /2, (Fall-Winter 1991-1992): 18-32.**

**"Cinematic Interpretations of the Works of H. P. Lovecraft," Lovecraft Studies 22/23 (Fall 1990): 3-9.**

**"The Early Film Criticism of François Truffaut," New Orleans Review 16.1 (Spring 1989): 5-32.**

**"Urban Black Music in the Late 1980s: The 'Word' as Cultural Signifier," The Midwest Quarterly 30.2 (Winter 1989): 229-241.**

**"An Interview with Roger Corman," Post Script 8.1 (Fall 1988): 2-15.**

**"William Inge as Walter Gage: Bus Riley's Back in Town," Literature Film Quarterly 16.2 (Spring 1988): 101-106. Also archived in the IngeDigital Collection, Jackson R. Bryer, ed., 2010.**

**"H. P. Lovecraft: A Critical Reevaluation," West Virginia University Philological Papers 34 (Fall 1988): 102-110.**

**"Film and Literature: The Narrative Connection," Thousand Oaks Journal 1.1 (Fall 1987): 35-38.**

**"The Performing Self in Filmed Shakespearean Drama," Shakespeare Bulletin 5.4 (July/August 1987): 18-19.**

**"The Romance of Crime," Proceedings of the Fourth Annual Kent State Conference on Film, Dr. Douglass Radcliff-Umstead, ed., Kent State University, OH (Spring 1987): 70-74.**

**"Financing for the Independent Filmmaker: Sources and Strategies," Journal of Film and Video 38.1 (Winter 1986): 23-34.**

**"How Does the Independent Filmmaker Deal with Hollywood?" International Journal of Instructional Media 12.4: 321-330.**

**"Cinematic Adaptations of the Works of Sinclair Lewis," Proceedings of the 1985 Sinclair Lewis Centennial, Dr. Michael Connaughton, ed. (Spring 1986): 191-200.**

**"The Child as Demon in Films Since 1961," Films in Review 37.2 (February 1986): 78-83.**

**"François Truffaut: A Life In Film," in two parts. Part One: Films in Review 36.6/7 (June/July 1986): 331-336; Part Two: Films in Review 36.8/9 (August/September 1985): 413-417.**

**"The Camera Vision: Narrativity and Film," New Orleans Review 12.2 (Summer 1985): 57-61.**

**"PRC: The Unknown Studio," Films in Review 35.7 (August/September 1984): 405-410.**

**"The Cinema: An Index of Directors 1929-78," AFTA 1.2 (Summer 1978): 140-149.**

**"In Defense of Roger Corman," The Velvet Light Trap 16 (Fall 1976): 11-15.**

**FELLOWSHIPS, GRANTS and HONORS:**

**Spencer Foundation Grant for Recertification of ACE 7 Film Studies Courses, Fall 2012; $500.**

**Maude Hammond Fling Faculty Research Fellowship, for A Short History of Film, December, 2006; $1,500.**

**University of Nebraska Lincoln ORCA (Outstanding Research and Creative Achievement Award), 2006; $3,500.**

**Peter C. Rollins Annual Book Award of the Southwest/Texas Popular Culture and American Culture Associations, 2005, for Lost in The Fifties: Recovering Phantom Hollywood (Southern Illinois UP, 2005), awarded February 2006.**

**Grant-In-Aid from the John C. and Nettie V. David Memorial Trust to support the writing of the book Lost in The Fifties; Fall, 2003; $6,500.**

**Arts and Sciences College ORCA (Outstanding Research and Creative Achievement Award), 2003; $1,000.**

**Faculty Development Fellowship, Department of English, University of Nebraska, Lincoln; Fall, 2000.**

**Research Council, University of Nebraska, Lincoln, "The Feature Film in New Zealand," Summer, 1999; $6,500.**

**Southwest Alternate Media Project Independent Production Fund Grant, National Endowment for the Arts, Summer 1993, for completion of What Can I Do?; $5,000.**

**Layman Foundation Award, 1993-1994, for the production of the feature film What Can I Do?; $18,000.**

**Faculty Development Fellowship, Department of English, University of Nebraska, Lincoln; Fall, 1991.**

**George Holmes Faculty Fellowship to produce The Women Who Made the Movies, Summer 1989; $5,500.**

**Research Council Grant-in-Aid, to produce The Women Who Made the Movies; Summer 1989; $2,500.**

**Finalist, Artquest '88, print making category; judged by Graham Beal, Neal Benezra, Elizabeth Brown, Ann Goldstein, Melinda Wortz, Judy Collischan Van Wagner, Susan Hirschfeld.**

**Research Council Grant, Coming Attractions (Film); Summer 1987, $2,500.**

**Interdisciplinary Arts Fellowship Program Grant, the Rockefeller Foundation and the National Endowment for the Arts, through DiverseWorks and the Southwest Alternate Media Project; Summer, 1987, for That's Different: Tales of Nebraska (with Gwendolyn Foster), $1,500.**

**Independent Filmmaker Grant, Southwest Alternate Media Project, Summer 1985, $5,000; Summer 1986, $3,500.**

**Research Council Grant, "The Films of Freddie Francis," University of Nebraska-Lincoln; Winter 1984-85, $2,500.**

**Royal Film Archive of Belgium Grant; Filmmaking; Summer 1974, $1,500.**

**New Jersey State Arts Council Grant; Filmmaking, Summer 1972, $1,000; Summer 1982, $3,500.**

**REVIEWER:**

**Regular reviewer for Choice, journal of The Association of College & Research Libraries, 2004- present.**

**GUEST APPOINTMENTS:**

| | |
|---|---|
| **1999** | **Summer Session, The University of Amsterdam;<br>Seminar on Digital New Media Theory; June 7- July 16, 1999.** |
| **1997** | **Guest Programmer, The Museum of Modern Art, New York.<br>"The Exploding Eye: A Re-Visionary History of 1960s American Experimental Cinema." Four Lecture/Screenings, November 7-9, 1997.** |
| **1997** | **Summer Session, Summer 1997: The New School, New York, NY.<br>"The Domain of the Visual: Digital Technology, Spectacle and Excess in Post-Modern Cinema and Television." Ten lectures between June 16 and July 16, 1997.** |

| | |
|---|---|
| **1992** | **Guest Programmer on "Dystopian Science Fiction Films," a sixteen-part retrospective series of films at The National Film Theater of the British Film Institute, London, England, April 1-29, 1992.** |
| **1991** | **Guest Programmer and Lecturer on the films of Terence Fisher and Freddie Francis, The National Film Theater of the British Film Institute, and The Museum of the Moving Image, London, England, December 2-6, 1991.** |

**GUEST JOURNAL EDITOR:**

**Guest Editor, Film Criticism 20.1/2 (Fall-Winter, 1995), Special Double Issue on New Critical Theory in Cinema/Video. Featuring essays by Mark Reid, Jean-Pierre Geuens, Marcia Landy, Peter Lehman, Bohdan Y. Nebesio, Anna Everett, Bisnupriya Ghosh and others.**

**Guest Editor, Film Criticism 16.1/2, (Fall-Winter, 1991-1992), special double issue on British Cinema History 1900-1975. Featuring essays by Lester Friedman, Leonard Quart, Tony Williams, Caroline Merz, Laurence Miller, Dana Polan and others.**

**DVD COMMENTARIES:**

**Appeared in the documentary Jean-Luc Godard: A Riddle Wrapped in an Enigma as part of a box set of DVDs of four films by Godard (Détective, Hélas pour moi, Passion, and Prénom Carmen) from Lionsgate Films. Filmed October 26, 2007. Released on DVD by Canal Plus / Lionsgate, 2008.**

**REVIEWS, NOTES AUTHORED:**

**"Video Revolutions: On The History of a Medium by Michael Z. Newman," (Review)," forthcoming, Choice.**

**"Film Manifestos and Global Cinema Cultures: A Critical Anthology by Scott MacKenzie, ed." (Review)," forthcoming, Choice.**

**"Coppola (revised, updated edition) by Peter Cowie," (Review)," forthcoming, Choice.**

**"Imagic Moments: Indigenous North American Film by Lee Schweninger (Review)," forthcoming, Choice.**

**"Killer Tapes and Shattered Screens: Video Spectatorship From VHS to File Sharing by Caetlin Benson-Allott (Review)," forthcoming, Choice.**

**"Godzilla: Savior of Mankind," Film International May 17, 2014, <http://filmint.nu/?p=12059>.**

**"OffOn: An Explosion of the Senses," Film International May 2, 2014 <http://filmint.nu/?p=11909>.**

**"Thoughts on Two Recent Films: Dallas Buyers Club and Catching Fire," Film International May 1, 2014, <http://filmint.nu/?p=11897>.**

**"The Most Important Film Book of 2014: Film Manifestos and Global Cinema Cultures," Film International April 28, 2014, <http://filmint.nu/?p=11868>.**

**"A Lioness on the Prowl": Jonathan Glazer's Under The Skin," Film International April 22, 2014, <http://filmint.nu/?p=11763>.**

**"Oculus: Another Look at the Haunted Screen," Film International April 11, 2014, <http://filmint.nu/?p=11545>.**

**"Captain America: The Winter Soldier, or, Nothing You Believe is True," Film International April 5, 2014, <http://filmint.nu/?p=11450>.**

**"Alain Robbe-Grillet's L'Immortelle Finally Released on DVD and Blu-ray," Film International April 2, 2014, <http://filmint.nu/?p=11416>.**

**"The Spartans Meet The Muppets, or 300: Rise of an Empire," Film International March 18, 2014, <http://filmint.nu/?p=11151>.**

**"The Films of Jim Krell," Film International March 10, 2014, <http://filmint.nu/?p=11100>.**

**"Shackled (Belenggu): A Well-Mounted Disappointment," Film International February 11, 2014, <http://filmint.nu/?p=10769>.**

**"Hollywood Exiles in Europe: The Blacklist and Cold War Film Culture by Rebecca Prime," Film International February 3, 2014, <http://filmint.nu/?p=10738>.**

**"William Wyler: The Life and Films of Hollywood's Most Celebrated Director by Gabriel Miller (Review)," Choice (Feb. 2014): 1012.**

**"Directory of World Cinema: Turkey by Eylem Atakav, ed. (Review)," Choice (January 2014): 841.**

**"The Thalia: An Appreciation," Film International December 8, 2013, <http://filmint.nu/?p=10242>.**

**"Dallas Buyers Club Sells Out," Cinespect December 3, 2013, <http://cinespect.com/2013/12/dallas-buyers-club-sells/>.**

**"The Cinema of Michael Mann: Vice and Vindication by Jonathan Rayner (Review)," Choice (Dec. 2013): 645.**

**"OffOn: The Film That Changed the Language of Cinema," Cinespect November 25, 2013, <http://cinespect.com/2013/11/offon-film-changed-language-cinema/>.**

**"Silencing Cinema: Film Censorship Around the World by Daniel Biltereyst and Roel Vande Winkel, eds. (Review)," Choice (Nov. 2013): 467.**

**"The Cinema of Richard Linklater: Walk, Don't Run by Rob Stone (Review)," Choice (Nov. 2013): 467.**

**"Another Steven Soderbergh Experience: Authorship and Contemporary Hollywood by Mark Gallagher (Review)," Choice (Nov. 2013): 465.**

**"Catching Fire Flames Out," Cinespect November 22, 2013, <http://cinespect.com/2013/11/catching-fire-flames/>.**

**"Education in the School of Dreams: Travelogues and Early Nonfiction Film by Jennifer Lynn Peterson (Review)," Choice (Oct. 2013): 270.**

**"A Portrait of the Artist as a Political Dissident by Vlastimir Sudar (Review)," Choice (Oct. 2013): 271.**

**"The Unbearable Lightness of Gravity; The Depth and Resonance of Adore," Film International October 6, 2013, <http://filmint.nu/?p=9743>.**

**"The Cinema of Steven Soderbergh: Indie Sex, Corporate Lies, and Digital Videotape by Andrew deWaard and R. Colin Tait (Review)," Choice (Sept. 2013): 83.**

**"A Companion to François Truffaut by Dudley Andrew and Anne Gillain, eds. (Review)," Choice (Sept. 2013): 83.**

**"A Teacher," Film International September 10, 2013, <http://filmint.nu/?p=9469>.**

**"A Teacher Deserves Extra Credit," Cinespect September 9, 2013, <http://cinespect.com /2013/09/teacher-deserves-extra-credit/>.**

**"Sounding the Gallery: Video and the Rise of Art-Music by Holly Rogers (Review)," Choice (August 2013): 2240.**

**"Cinemas in Transition in Central and Eastern Europe After 1989 by Catherine Portuges and Peter Hames, eds. (Review)," Choice (August 2013): 2235.**

**"Live to Your Local Cinema: The Remarkable Rise of Livecasting by Martin Barker (Review)," Choice (August 2013): 2240-2241.**

**"In Broad Daylight: Movies and Spectators After the Cinema by Gabriele Pedullà, translated by Patricia Gaborik," (Review) Film International August 18, 2013, <http://filmint.nu/?p=9020>.**

**"Cult Film Stardom: Offbeat Attractions and Processes of Cultification by Kate Egan and Sarah Thomas, eds. (Review)," Choice (July 2013): 2021.**

**"The Frontier Club: Popular Westerns and Cultural Power, 1880-1924 by Christine Bold (Review)," Choice (June 2013): 1816.**

**"The Invisible Hand in Popular Culture: Liberty vs. Authority in American Film and TV by Paul A. Cantor (Review)," Choice (April 2013): 1440.**

**"The T.A.M.I. Show," (Review), American Film April 1, 2013, <http://americanfilm .afi.com/issue/2013/4/screen-test>.**

**"De-Westernizing Film Studies by Saër Maty Bâ and Will Higbee, eds. (Review)," Choice (March 2013): 1252.**

**"Lab Coats in Hollywood by David A. Kirby" (Review), Film International March 17, 2013, <http://filmint.nu/?p=7271>.**

**"Yasujiro Ozu – The Gangster Films" (DVD Review), Film International February 21, 2013, <http://filmint.nu/?p=6998 >.**

**"Filmspeak: How to Understand Literary Theory by Watching Movies by Edward L. Tomarken," (Review), Choice (February 2013): 1034.**

**"Screening The Face by Paul Coates," (Review), Choice (December 2012): 673.**

**"The American Success Myth on Film by Julie Levinson," (Review), Choice (December 2012): 674.**

**"Rule of Thumb: Ebert at the Movies by Todd Rendleman," (Review), Choice (November 2012): 487.**

**"Millennial Cinema: Memory in Global Film by Amresh Sinha and Terence McSweeney, eds.," (Review), Choice (November 2012): 486-487.**

**"In Broad Daylight: Movies and Spectators After the Cinema by Gabriele Pedullà, trans. by Patricia Gaborik," (Review), Choice (September 2012): 90.**

**"The Black Hole of the Camera: The Films of Andy Warhol by J.J. Murphy," (Review) Choice (September 2012): 89-90.**

**"The Anatomy of Harpo Marx by Wayne Koestenbaum," (Review), Screening the Past 34 (September 2012), <http://www.screeningthepast.com/2012/07/the-anatomy-of-harpo-marx/>.**

**Invited Participant, "Ten Greatest Films of All Time Poll," Sight and Sound, 2012.**

**"Conversations at the American Film Institute with the Great Moviemakers: The Next Generation, ed. by George Stevens Jr.," (Review), Choice (July 2012): 2064.**

**"Subjectivity: Filmic Representation and the Spectator's Experience, ed. by Dominique Chateau," (Review), Choice (June 2012): 1880-1881.**

**"Taking Place: Location and the Moving Image, ed. by John David Rhodes and Elena Gorfinkel," (Review) Choice (April 2012): 1880-1881.**

**"Terrence Malick and the Thought of Film by Stephen Rybin," (Review), Choice (April 2012): 1451.**

**"Framing Pictures: Film and the Visual Arts by Steven Jacobs," (Review), Choice (February 2012): 1068.**

**"Cinema and Experience: Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno by Marian Bratu Hansen," (Review), Choice (February 2012): 1067-1068.**

**"David Sanjek – In Memoriam," Quarterly Review of Film and Video 29.2 (2012): 163.**

**"The Silvering Screen: Old Age and Disability in Cinema by Sally Chivers," (Review), Choice (December 2011): 684.**

**"Pretty: Film and the Decorative Image by Rosalind Galt," (Review), Choice (November 2011): 512.**

**"The DVD and the Study of Film: The Attainable Text by Mark and Deborah Parker, (Review), Choice (November 2011): 513.**

**"Cult Cinema: An Introduction" by Ernest Mathijs and Jamie Sexton," (Review), Choice (September 2011): 118-119.**

**"National Identity in Global Cinema: How Movies Explain the World by Carlo Celli," (Review), Choice (August 2011): 2314.**

**"Michelangelo Red Antonioni Blue: Eight Reflections on Cinema by Murray Pomerance, (Review), Choice (August 2011): 2316.**

**"Minding Movies: Observations on the Art, Craft, and Business of Filmmaking by David Bordwell and Kristin Thompson," (Review), Choice (July 2011): 2103.**

**"Film Moments: Critical Methods and Approaches, by James Walters and Tom Brown, eds.," (Review), Choice (April 2011): 1486.**

**"Arnheim for Film and Media Studies by Scott Higgins, ed.," (Review), Choice (April 2011): 1486.**

**"Idols of Modernity: Movie Stars of the 1920s, edited by Patrice Petro," (Review), Screening the Past 30 (Spring, 2011), <http://screeningthepast.com/?p=373>.**

**"The Films of Gordon Ball," (DVD Review), Screening the Past 30 (Spring, 2011), <http://screeningthepast.com/?p=274>.**

**"The Chill by Romano Bilenchi. Translated by Ann Goldstein," (Review), Prairie Schooner (Spring, 2011): 164-167.**

**"The Epic Film in World Culture, edited by Robert Burgoyne," (Review), Choice (February 2011): 1086.**

**"The Film Theory Reader: Debates and Arguments by Marc Furstenau, ed.," (Review), Choice (January 2011): 902.**

**"Warning Shadows: Home Alone with Classic Cinema by Gary Giddins," (Review), Choice (January 2011): 902.**

**"Green Light and They Won't Believe Me," and "Introduction: We Want Our DVDs!" (co-authored with Gwendolyn Audrey Foster), Quarterly Review of Film and Video 27.5 (December, 2010): 347-351, 453-455.**

**"Romantics and Modernists in British Cinema by John Orr," (Review), Choice (November 2010): 508.**

**"Béla Balázs: Early Film Theory: 'Visible Man' and 'The Spirit of Film,' by Béla Balázs, ed. by Erica Carter; trans. by Rodney Livingstone," (Review), Choice (October 2010): 298.**

**"The South Korean Film Renaissance: Local Hitmakers, Global Provocateurs by Jinhee Choi," (Review), Choice (September 2010): 94.**

**"The Moguls and the Dictators: Hollywood and the Coming of World War II by David Welky, (Review), Screening the Past 28 (September, 2010) at <http://www.latrobe.edu.au/ screening thepast/28/the-moguls-and-the-dictators.html>.**

**"Kristeva in Focus: From Theory to Film Analysis by Katherine J. Goodnow," (Review), Choice (July 2010): 2110.**

**"Dubbing and Subtitling in a World Context, ed. by Gilbert C. F. Fong and Kenneth K. L. Au," (Review), Choice (July 2010): 2110.**

**"Bowery to Broadway: The American Irish in Classic Hollywood Cinema by Christopher Shannon," (Review), Choice (June 2010): 1929.**

**"Wavelength (One Work) by Elizabeth Legge," (Review), Screening the Past 27 (2010), <http://www.latrobe.edu.au/screeningthepast/27/wavelength.html>.**

**"The British 'B' Film by Steve Chibnall and Brian McFarlane," (Review), Screening the Past 27 (2010), <http://www.latrobe.edu.au/screeningthepast/27/british-b-film.html>.**

**"The Personal Camera: Subjective Cinema and the Essay Film by Laura Rascaroli," (Review), Choice (March 2010): 1289.**

**"The Brothers Coen: Unique Characters of Violence by Ryan P. Doom," Choice (Review), (February 2010): 1074.**

**"Best Years: Going to the Movies 1945-1946 by Charles Affron and Mirella Jona Affron," (Review), Choice (January 2010): 895 – 896.**

**"Nollywood: The Video Phenomenon in Nigeria by Pierre Barrot," Senses of Cinema 53 (January, 2010), <http://www.sensesofcinema.com/nollywood-the-video-phenomenon-in-nigeria-edited-by-pierre-barrot-translated-by-lynn-taylor/>.**

**"Treasures IV: American Avant-Garde Film, 1947-1986," Senses of Cinema 51 (2009), <http://archive.sensesofcinema.com/contents/dvd/09/51/treasures-iv-american-avant-garde-film.html>.**

**"Film Theory and Contemporary Hollywood Movies, ed. by Warren Buckland," (Review), Choice (November 2009): 508.**

**"Andy Warhol's *Blow Job* by Peter Gidal, (Review), Screening the Past 25 (September 2009), <http://www.latrobe.edu.au/screeningthepast/25/andy-warhols-blow-job.html>.**

**"The Secret Life of Romantic Comedy by Celestino Deleyto," (Review), Choice (September 2009): 174.**

**"Framing the Fifties: Cinema in A Divided Germany, edited by John Davidson and Sabine Hake," (Review), Choice (August 2009): 2328.**

**"Ghostlife of Third Cinema: Asian American Film and Video by Glen M. Mimura," Choice (August 2009): 2329.**

**"Aesthetics and Film by Katherine Thomson-Jones," (Review), Choice (July 2009): 2122.**

**"On the Camera Arts and Consecutive Matters: The Writings of Hollis Frampton, ed. and introd. by Bruce Jenkins," (Review), Choice (July 2009): 2120.**

**"Ecology and Popular Film: Cinema on the Edge by Robin L. Murray and Joseph K. Heumann, (Review), Choice (June 2009): 1942.**

**"The Routledge Companion to Philosophy and Film, ed. by Paisley Livingston and Carl Plantinga," (Review), Choice (June 2009): 1943.**

**"Soundings on Cinema: Speaking to Film and Film Artists by Bert Cardullo," (Review), Quarterly Review of Film and Video 26.3 (Spring, 2009): 255-259.**

**"Treasures IV: American Avant-Garde Film, 1947-1986" (2-DVD set), (Review), Quarterly Review of Film and Video 26.3 (Spring, 2009): 263-264.**

**"Movie Greats: A Critical Study of Classic Cinema by Philip Gillett, (Review), Choice (April 2009): 1506.**

**"European Film Theory by Temenuga Trifonova," (Review), Choice (April 2009): 1505.**

**"The Solitary Vice: Against Reading by Mikita Brottman," (Review) Prairie Schooner (Spring 2009): 184–188.**

**"Shepperton Babylon: The Lost Worlds of British Cinema by Matthew Sweet," (Review) Quarterly Review of Film and Video 26.1 (Winter 2009): 74-79.**

**"Cinema and Community by D.W. McKiernan," (Review), Choice (January 2009): 909.**

**"Cinema Genre by Raphaëlle Moine, trans. Alistair Fox and Hilary Radner," (Review), Choice (December, 2008): 695.**

**"Quota Quickies: The Birth of the British 'B' Film by Steve Chibnall," (Review), Screening the Past (December 2008), <http://www.latrobe.edu.au/screeningthepast/23/quota-quickies.html>.**

**"German Film After Germany: Toward a Transnational Aesthetic by Randall Halle, (Review), Choice (November 2008): 519.**

**"Monty Python by Marcia Landy," (Review), Quarterly Review of Film and Video 25.5 (Winter 2008): 453-456.**

**"All-Stars & Movie Stars: Sports in Film & History, edited by Ron Briley, Michael K. Schoenecke, and Deborah A. Carmichael," (Review), Choice (October 2008): 304.**

**"California Videos: Artists and Histories by Glenn Phillips," (Review), Choice (October 2008): 285.**

**"Nam June Paik: Lessons from the Video Master by Skip Blumberg," (Video Review), Film & History 38.1 (2008): 66-69.**

**"Eyes Upside Down: Visionary Filmmakers and the Heritage of Emerson by P. Adams Sitney," (Review), Choice (September 2008): 100.**

**"Hollywood Independents: The Postwar Talent Takeover by Denise Mann," (Review), Choice (August 2008): 2161.**

**"Tunes for 'Toons: Music and the Hollywood Cartoon by Daniel Goldmark," (Review), Quarterly Review of Film and Video 25.4 (Fall 2008): 351-356.**

**"Cinema Babel: Translating Global Cinema by Abé Mark Nornes," (Review), Choice (July 2008): 1954.**

**"Harnessing the Technicolor Rainbow: Color Design in the 1930s by Scott Higgins," (Review), Choice (June 2008): 1773.**

**"Hollywood Hybrids: Mixing Genres in Contemporary Films by Ira Jaffe," (Review), Choice (May 2008): 1546.**

**"Women's Cinema: Critical Frameworks by Robin Blaetz, ed.", (Review), Choice (May 2008): 1547.**

**"The British Musical Film by John Mundy," (Review), Choice (March 2008): 1167.**

**"The Frodo Franchise: *The Lord of the Rings* and Modern Hollywood by Kristin Thompson," (Review), Choice (February 2008): 988.**

**"The New Film History: Sources, Methods, Approaches, edited by James Chapman, Mark Glancey and Sue Harper," (Review), Choice (February 2008): 988.**

**"Sexy Thrills: Undressing the Erotic Thriller by Nina K. Martin," (Review), Choice (January 2008): 826.**

**"Post-Pop Cinema: The Search For Meaning in New American Film by Jesse Fox Mayshark," (Review), Choice (December 2007): 637.**

**"Notes on Marie Menken by Martina Kudlacek," (Film Review), Film & History 37.2 (Fall, 2007): 78-79.**

**"Electric Edwardians: The Story of the Mitchell and Kenyon Collection by Vanessa Toulmin," (Review), Choice (October 2007): 290.**

**"Masterpieces of Modernist Cinema, edited by Ted Perry," (Review), Choice (October 2007): 289.**

**"Cartographic Cinema by Tom Conley," (Review), Choice (August 2007): 2114.**

**"Filmosophy by Daniel Frampton," (Review), Choice (June 2007): 1762.**

**"Women Filmmakers in Early Hollywood by Karen Mahar," (Review), Choice (June 2007): 1762.**

**"Pornography: Film and Culture, edited by Peter Lehman," (Review), Choice (March 2007): 1178.**

**"The Forgotten Network: DuMont and the Birth of American Television by David Weinstein," (Review) Quarterly Review of Film and Video 24.2 (February 2007): 203-205.**

**"One Hundred Years of Canadian Cinema by George Melnyk," (Review), Quarterly Review of Film and Video 24.1 (January 2007): 97-105.**

**"Icons of Grief: Val Lewton's Home Front Pictures by Alexander Nemerov," (Review) Film Quarterly 60.2 (Winter 2006-2007): 62-63.**

**Participant, "Most Influential Cinema Books of the Past Ten Years: The Poll Results," Screening the Past 22 (December, 2007), <http://www.latrobe.edu.au/screeningthepast/22/field-survey.html>.**

**Participant, Senses of Cinema World Poll of International Cinema 2005, 2006, 2007, 2009, 2010, 2012, 2013 <http://www.sensesofcinema.com/>.**

**"Feedback: The Video Data Bank Catalogue of Video Art and Artist Interviews by Kate Horsfield and Lucas Hilderbrand," (Review), Choice (July 2006): 1965.**

**"Derek Jarman and Lyric Film: The Mirror and The Sea by Steven Dillon," (Review) Film Quarterly 59.3 (March, 2006): 70-71.**

**"The Whole Equation: A History of Hollywood by David Thomson," (Review), Choice (May 2005): 1596.**

**"Film, Form, and Phantasy: Adrian Stokes and Film Aesthetics by Michael O'Pray," (Review) Choice (January 2005): 860.**

**Reviews for Allmovie website, <http://www.allrovi.com/movies>, all published 2005. Reviews on: What Have I Done to Deserve This?, Il Grido, The Passenger, Au Hasard Balthazar, L'Argent, Les Dames du Bois de Boulogne, Tristana, La Femme Infidèle, Merci Pour le Chocolat, The Tramp, Easy Street, The Rink, The Floorwalker, Le Testament d'Orphée, Passage to Marseilles, The Comancheros, Two Women, I Can't Sleep, Intervista, The White Sheik, Napoléon, Two or Three Things I Know About Her, Masculin/Feminin, Le Petit Soldat, Vivre Sa Vie, Blue, Lacombe Lucien, May Fools, Le Voyage Dans la Lune, Autumn Tale, A Tale of Winter, A Tale of Springtime, A Summer's Tale, Small Change, Confidentially Yours, L'Innocente, Le Notti Bianche, Senso and Death in Venice.**

**"A Culture of Light: Cinema and Technology in 1920s Germany by Frances Guerin," (Review) Choice (October 2005): 300.**

**"The Cinema of Central Europe, edited by Peter Hames," (Review), Choice (October 2005): 299.**

**"Powell and Pressburger: A Cinema of Magic Spaces by Andrew Moor," (Review) Choice (November 2005): 492.**

**"Theory of the Image: Capitalism, Contemporary Film and Women by Ann Kibbey," (Review) Choice (September 2005): 109.**

**"Imagination and Play in the Electronic Age by Dorothy G. and Jerome L. Singer," (Review) Choice (July/August 2005): 2068.**

**Essay on Mike Newell's The Good Father (1985) as liner notes for the DVD release, through Homevision Entertainment, Summer, 2005.**

**"Voyage to The Beginning of the World," Senses of Cinema 37 (2005), <http://www.sensesofcinema.com/contents/cteq/05/37/voyage_beginning_world.html>.**

**"Once Upon a Time in the Italian West by Howard Hughes," (Review) Choice (April 2005): 1407.**

**Essay on Barbet Schroeder's More (1970), as liner notes for the DVD release, through Homevision Entertainment, Spring, 2005.**

**"The Medieval Hero on Screen, edited by Martha W. Driver and Sid Ray, " (Review) Choice (March, 2005): 1235.**

**Essay on Claude Chabrol's Une affair de femmes (aka Story of Women, 1988), as liner notes for the DVD release, through Homevision Entertainment, Summer, 2004.**

**"Disney TV by J. P. Telotte," (Review) Quarterly Review of Film and Video 21.3 (July-September 2004): 270-271.**

**"The Brief, Madcap Life of Kay Kendall by Eve Golden, with Kim Kendall," (Review) Film Quarterly 57.3 (Spring, 2004): 69.**

**Essay on Bo Widerberg's Lust och fägring stor (aka All Things Fair, 1995), as liner notes for the DVD release, through Homevision Entertainment, April 2004.**

**Essay on Joseph Losey's Time Without Pity (1957), as liner notes for the DVD release, through Homevision Entertainment, March 2004.**

**"A Purchase in the White Botanica: The Collected Poetry of Piero Heliczer," (Review) Prairie Schooner 78.1 (Spring 2004): 195-201.**

**"Teaching Film After 9/11," Cinema Journal 43.2 (Winter 2004): 115-118.**

**"Trashfilm Roadshows: On the Road With Subversive Movies by Johannes Schonherr," (Review) Film Quarterly 57.2 (Winter 2003-2004): 63.**

**Essay on Jonathan Miller's 1966 BBC version of Alice in Wonderland, as liner notes for the American release, through Homevision Entertainment, Winter 2003.**

**"American Silent Film: Discovering Marginalized Voices, edited by Gregg Bachman and Thomas J. Slater," (Review) Film Quarterly 57.1 (Fall, 2003): 67.**

**"British Film Institute Film Classics, Volumes I and II, Edward Buscombe and Rob White, eds.," (Review) Quarterly Review of Film and Video 20.4 (October-December 2003): 323.**

**"Global Hollywood by Toby Miller, Nitin Govil, John McMurria and Richard Maxwell," (Review) Quarterly Review of Film and Video 19.4 (October-December 2002): 361-363.**

**"The Critical Guide to Contemporary North American Directors, edited by Yoram Allon, Del Cullen and Hannah Patterson, with an introduction by Nick James," (Review), Film Quarterly 55.2 (Winter 2001 -2002): 69-70.**

**"Evil Spirits: The Life of Oliver Reed by Cliff Goodwin," (Review), Film Quarterly 54.4 (Summer 2001): 69.**

**"An Unspeakable Betrayal: Selected Writings of Luis Buñuel," (Review), Quarterly Review of Film and Video 18.3 (July 2001): 333-335.**

**"Science Is Fiction: The Films of Jean Painlevé, edited by Andy Masaki Bellows and Marina McDougall, with Brigitte Berg," (Review), Quarterly Review of Film and Video 18.2 (April 2001): 227-229.**

**"Moving Image Production in the New Millennium," PMLA Special Millennium Issue 115.7 (December, 2000): 2052.**

**"Five Questions on Film Practice for the Millennium," Millennium Film Journal 35/36 (Fall, 2000): 43-44.**

**"Film History: An Introduction (Bordwell and Thompson); Don't Tell Dad: A Memoir (Fonda); and Pre-Code Hollywood: Sex, Immorality and Insurrection in the American Cinema 1930-1934 (Doherty); Andy Warhol, Poetry and Gossip in the 1960s (Wolf)" (Reviews), Quarterly Review of Film and Video 17.1 (January 2000): 77-83.**

**"Don't Let It Get You by John O'Shea and New Zealand Film 1912-1996 by Helen Martin and Sam Edwards," (Review), Film Quarterly 53.4 (Summer, 2000): 51-52.**

**"Gainsborough Pictures: Rethinking British Cinema, Pam Cook, ed. " (Review), Film Quarterly 53.1 (Fall 1999): 56-57.**

**"White by Richard Dyer," (Review), Film Quarterly 52.4 (Summer 1999): 62-63.**

**"Queen of the "B's: Ida Lupino Behind the Camera, Annette Kuhn, ed." (Review), Literature/Film Quarterly 27.3 (1999): 233-234.**

**"Black Chant: Languages of African-American Postmodernism by Aldon Lynn Nielsen" (Review), Prairie Schooner 73.1 (Spring, 1999): 188-191.**

**"Women Behind the Camera: Conversations with Camerawomen by Alexis Krasilovsky" (Review), Film Quarterly 52.2 (Winter 1998-1999): 61-62.**

**"An Autobiography of British Cinema by Brian McFarlane," (Review), Film Quarterly 51.4 (Summer 1998): 67.**

**"Novel to Film: An Introduction to the Theory of Adaptation by Brian McFarlane" (Review), Film Quarterly 51.4 (Summer 1998): 55-56.**

**"Rainer Werner Fassbinder, edited by Laurence Kardish, in collaboration with Juliane Lorenz" (Review), Film Quarterly 51.4 (Summer 1998): 56-68.**

**"The Unofficial Edgar Wallace Web Page," (Brief Essay), The Crimson Circle 114 (February 1998): 5-7.**

**"Young Film Fans Flock to Film Forum to See Classics," (Brief Essay), Classic Images 267 (September, 1997): 5.**

**"Lovers of Cinema: The First American Film Avant-Garde, 1919-1945; Jan-Christopher Horak, ed." (Review), Film Quarterly 50.4 (Summer, 1997): 57-59.**

**"The Gulf War Did Not Take Place by Jean Baudrillard and The Phantom Empire by Geoffrey O'Brien" (Review), Film Quarterly 50.4 (Summer 1997): 54-55.**

**"Mythologies of the Heart by Gerard Malanga" (Review), Prairie Schooner 71.2 (Summer, 1997): 177-178.**

**"Cinemas of the Black Diaspora: Diversity, Dependence and Oppositionality, Michael T. Martin, ed." (Review), Film Criticism 21.2 (Winter 1996-97): 62-63.**

**"Film and Video on the Internet: The Top 500 Sites by Bert Deivert and Dan Harries," (Review), Film Criticism 21.2 (Winter 1996-97): 63-65.**

**"Creating the Couple: Love, Marriage, and Hollywood Performance by Virginia Wright Wexman," (Review), Journal of Film and Video 48.4 (Winter 1996-1997): 56-57.**

**"Ida Lupino: A Biography by William Donati," (Review), Journal of the American Studies Association of Texas 27 (October 1996): 89-90.**

**"Journals Mid-Fifties by Allen Ginsberg; Gordon Ball, ed. " (Review), Prairie Schooner 70.4 (Winter 1996): 188-189.**

**"The Films of Joseph Losey by James Palmer and Michael Riley," (Review), Film Quarterly 50.1 (Fall 1996): 51-52.**

**"Auteur/Provocateur: The Films of Denys Arcand, André Loiselle and Brian McIlroy, eds." (Review), Film Quarterly 50.1 (Fall 1996): 39-40.**

**"The Films of John Cassavetes: Pragmatism, Modernism and the Movies by Ray Carney," (Review), Journal of Film and Video 48.1/2 (Spring / Summer 1996): 88-94.**

**"Notes for the Further Study of Edgar Wallace," (Brief Essay) The Crimson Circle 109 (February 1996): 4-5.**

**"Points of Resistance: Women, Power and Politics in The New York Avant-Garde Cinema 1943-1971 by Lauren Rabinovitz" (Review), Journal of Film and Video 47.4 (Winter 1995-96): 46-48.**

**"Cinematic Landscapes: Observations on the Visual Arts and Cinema of China and Japan, Linda C. Ehrlich and David Desser, eds." (Review), Journal of Film and Video 47.4 (Winter 1995-96): 52-54.**

**"Reframing Japanese Cinema: Authorship, Genre and History, Arthur Nolletti, Jr. and David Desser, eds." (Review), Literature/Film Quarterly 24.1 (1996): 105-108.**

**"A Personal/Political Artist: The Hungarian Cinema of Márta Mészáros by Catherine Portuges," (Review), Literature/Film Quarterly 23.4 (1995): 293-294.**

**"The Four Just Men by Edgar Wallace; the critical edition from Oxford UP, edited by David Glover," (Review) Prairie Schooner 69.4 (Winter 1995): 160.**

**"They Can Kill You, But They Can't Eat You: Lessons From the Front by Dawn Steel," (Review) Film Quarterly 49.1 (Fall, 1995): 65.**

**"Television: A Challenge to the Psychoanalytic Establishment by Jacques Lacan," (Review), Journal of Film and Video 46.2 (Summer, 1994): 58-59.**

**"A Bridge of Light: Yiddish Film Between Two Worlds by Jim Hoberman," (Review), Journal of Popular Film and Television 21.4 (Winter, 1994): 185.**

**"American Jewish Filmmakers by David Desser and Lester Friedman," (Review) Film Criticism 19.2 (Winter 1994-1995): 108-113.**

**"Pop Art and Consumer Culture by Christin J. Mamiya," (Review), The Journal of American Culture 17.3 (Fall, 1994): 87-88.**

**"The Euro-American Cinema by Peter Lev" (Review), Film Quarterly 48.1 (Fall 1994): 62-63.**

**"Film Theory Goes to the Movies, Jim Collins, Hilary Radner, and Ava Preacher Collins, eds." (Review), Film Quarterly 47.3 (Spring 1994): 54.**

**"Sixty Voices by Brian McFarlane," (Review) Classic Images 227: 46.**

**"Fires Were Started: British Cinema and Thatcherism, Lester Friedman, ed." (Review), Cineaste 20.1 (1993): 51.**

**"Women in Film: An International Guide, Annette Kuhn and Susannah Radstone, eds." (Review), Literature/Film Quarterly 21.3 (1993): 235-236.**

**"Creativity and Constraint in the British Film Industry by Duncan J. Petrie" (Review), Film Quarterly 46.4 (Summer, 1993): 35-36.**

**"Voyages of Discovery: The Cinema of Frederick Wiseman by Barry Keith Grant" (Review), Film Quarterly 46.4 (Summer, 1993): 59.**

**"Femmes Fatales by Mary Ann Doane" (Review), Prairie Schooner 67.2 (Summer, 1993): 151-154.**

**"The Press: Observed and Projected, Deac Rossell, ed." (Review), Post Script 12.1 (Fall, 1992): 61-63.**

**"Unspeakable Images: Ethnicity and the American Cinema, Lester Friedman, ed." (Review), Film Criticism 17.1 (Fall, 1992): 60-65.**

**"British Genres: Cinema and Society, 1930-1960 by Marcia Landy" (Review), Film Criticism 17.1 (Fall, 1992): 65-69.**

**"Black Cinema Treasures by G. William Jones" (Review), Cineaste 19. 2/3: 89.**

**"John Woo's The Killer," (Review) The Arts Magazine of the University of Nebraska, Lincoln (December/January 1992/1993): 28.**

**"Edward II by Derek Jarman" (Review), The Arts Magazine of the University of Nebraska, Lincoln (October/November 1992): 12-13.**

**"Now You See It: Studies on Gay and Lesbian Film by Richard Dyer" (Review), Journal of the History of Sexuality 3.2 (October 1992): 348-350.**

**"The Fever by Wallace Shawn" (Review), Prairie Schooner 66.3 (Fall, 1992): 126-129.**

**"French Films: Texts and Contexts, Susan Hayward and Ginette Vincendeau, eds." (Review), Journal of Film and Video 44. 1/2 (Spring/Summer 1992): 119-121.**

**"Comic Books and America: 1945-1954 by William W. Savage, Jr." (Review), Prairie Schooner 66.2 (Summer 1992): 124-127.**

**"Seeing Films Politically by Mas'ud Zavarzadeh" (Review), Film Criticism 16.1 /2, (Fall-Winter 1991-1992): 131-134.**

**"Psychoanalysis and Cinema, E. Ann Kaplan, ed." (Review), Film Criticism 14. 3 (Spring 1991): 72-75.**

**"Materialist Film by Peter Gidal," (Review), Prairie Schooner 64.4 (Winter 1990): 121-124.**

**"Hitler's Fall: The Newsreel Witness, K.R.M. Short and Stephan Dolezel, eds.," (Review), Film Criticism (Fall 1990) 14.1: 37-39.**

**"The Life and Death of Andy Warhol by Victor Bockris" (Review), Prairie Schooner 64.3 (Fall 1990): 122-126.**

**"The Memoirs of Alice Guy Blaché" (Review), Prairie Schooner 62. 1 (Spring 1988): 127-129.**

**"Power and Paranoia by Dana Polan" (Review), Prairie Schooner 61.4 (Winter 1987): 114-116.**

**"Point of View," Spiral 9 (Fall 1986): 4-6.**

**"Performance," Interview 1.2 (1969): 2.**

**"Spirits of the Dead," Interview 1.1 (1969): 35.**

**PLENARY PRESENTATIONS (ALL INVITED):**

**Keynote Speaker, 2012 Literature/Film Association Annual Conference, York College of Pennsylvania on "21st Century Hollywood," talk entitled "Streaming the World," October 11, 2012. (Invited).**

**Keynote Speaker, 2012 Tocqueville Symposium, "Not A Pretty Picture: The Arts After 9/11," University of Richmond, Richmond, VA, February 9, 2012. (Invited).**

**Keynote Speaker, "Two Avant Gardes: The New York Underground in the 1960s, and Los Angeles' TVTV Collective in the 1970s," Alternative Visions in Cinema and Television Conference, Plymouth State University, Plymouth, NH, April 12, 2008. (Invited).**

**Keynote Speaker, "The Limits of Time," Film and History National Conference, Chicago, Illinois, October 30, 2008. (Invited).**

**Keynote Speaker, "Teaching Film as it Disappears," The International Symposium on New Directions in the Humanities, Columbia University, New York, NY, February 24, 2007.**

**Keynote Speaker, "Retro-Activating the 50s: The Pop Culture Films of Fred F. Sears and Sam Katzman," The Southwest Texas Popular Culture and American Culture Association 27th National Conference, Albuquerque, New Mexico, February 10, 2006. (Invited).**

**PAPERS PRESENTED (INTERNATIONAL):**

**Paper, "The Passion of Fred F. Sears," Society for Cinema and Media Studies International Conference, March 3, 2006, Vancouver, Canada.**

**"Panel Discussion: Editing Quarterly Review of Film and Video," Jon Lewis, Moderator. Society for Cinema and Media Studies International Conference, London, England, April 2, 2005.**

**"Topsy-Turvy: Mike Leigh, The Victorian Era, and Gilbert and Sullivan," Society for Cinema and Media Studies International Conference, London, England, March 31, 2005.**

**"The New Digital Frontier: Digital Imaging, Digital Distribution," Moving Images: Technologies, Transitions, Historiographies Conference; Stockholm, Sweden, December 3-5, 2000.**

**"The Second Century of Cinema: Notes Towards Digital Production in the New Millennium," Literature/Film Association Millennium Conference, University of Bath, England, July 1, 1999. (Invited)**

**Chair, panel on Crime and Violence in the Cinema, Literature/Film Association Millennium Conference, University of Bath, England, July 1, 1999. (Invited)**

**"The Making of What Can I Do?" in conjunction with a screening of "What Can I Do?," March 23, 1994, Museum of the Moving Image, National Film Theater, London, England. (Invited)**

**"The Making of What Can I Do?," in conjunction with a screening of "What Can I Do?," April 30, 1994, The 1994 International Conference on Narrative Literature, The Society for the Study of Narrative Literature, Simon Fraser University, Burnaby, British Columbia, Canada. (Invited)**

**"To The Public Danger: The Apprenticeship of Terence Fisher," a lecture in conjunction with a series of films by Terence Fisher programmed by Wheeler Winston Dixon at The British Film Institute, National Film Theater, South Bank, Waterloo, London, England; December 2, 1991. (Invited)**

**"The Films of Freddie Francis," a lecture with Freddie Francis, B.S.C., in conjunction with the screening of Nightmare, a film by Freddie Francis, at the Museum of the Moving Image, National Film Theater, London, England; December 4, 1991. (Invited)**

**PAPERS PRESENTED (NATIONAL):**

**"Night of the Yuppie Dead," Popular Culture Association / American Culture Association National Conference, as part of the panel "Under My Thumb: The Horror of Control," Chicago, Illinois, April 18, 2014 (Refereed).**

**Chaired Panel, "Technics and the Image," and delivered paper "The Eternal Spectator: Movies, Myth and Memory," 53rd Annual Society for Cinema and Media Studies National Conference, Seattle, Washington, March 20, 2014. (Refereed).**

**"Lucio Fulci's The Beyond and The Triumph of Mortality," Popular Culture Association / American Culture Association National Conference, Washington D.C., March 29, 2013. (Refereed.)**

**"Dragnet and the Origins of the 1950s Television Detective Procedural, " Society for Cinema and Media Studies National Conference, Chicago, Illinois, March 9, 2013. (Refereed).**

**Chair, panel on "Moving Images/Movie Environments: From Screen Titles to Screening Locations," and presented paper, "Gently Down The Stream: The New Era of the Moving Image," 52nd Annual Society for Cinema and Media Studies Conference, Boston, March 22, 2012. (Refereed).**

**"It's No Picnic: When Animals Attack," as part of a panel "When Good Pets Go Bad: Eco-Horror's Third Wave" chaired by Mikita Brottman, 51st Annual Society for Cinema and Media Studies National Conference, New Orleans, LA, March 12, 2011. (Refereed).**

**Chair, panel on "The Hollywood Studio System: Emergence, Triumph, and Collapse," and presented paper, "Twilight of the Gods: The Collapse of the Studio System," 50th Annual Society for Cinema and Media Studies National Conference, Los Angeles, CA. March 19, 2010. (Refereed).**

**Panel Discussion, "Editors Panel: Publishing in the 21st Century," The Southwest Texas Popular Culture and American Culture Association 30th National Conference, Albuquerque, New Mexico, February 27, 2009. (Invited).**

**Chair, Panel on "Violence and Genre Cinema," and presented paper, "Peter Collinson's The Penthouse and the Origins of the Home Invasion Film," The Southwest Texas Popular Culture and American Culture Association 30th National Conference, Albuquerque, New Mexico, February 28, 2009. (Invited).**

**Panel Discussion, "Editors Panel: Publishing in Today's Academic World," Film and History National Conference, Chicago, Illinois, October 31, 2008. (Invited).**

**Paper, "Not Whether But When: Post 9/11 Nuclear Terrorism," 2008 Society for Cinema and Media Studies International Conference, Philadelphia, PA, March 7, 2008. (Invited).**

**Paper, "Flickering Images: From the Kinetoscope to YouTube," The Modern Language Association National Convention, Chicago, Illinois, December 29, 2007. (Refereed).**

**Paper, "The Digital Divide – The Moving Image in the 21st Century," Society for Cinema and Media Studies International Conference, Chicago, Illinois, March 9, 2007. (Refereed).**

**Panel Discussion, "Film Journal Editors Panel: Breaking In, Breaking Out," The Southwest Texas Popular Culture and American Culture Association 28th National Conference, Albuquerque, New Mexico, February 16, 2007. (Invited).**

**Paper, "Dreams of Childhood: 1950s Science Fiction Television," The Southwest Texas Popular Culture and American Culture Association 28th National Conference, Albuquerque, New Mexico, February 15, 2007. (Refereed).**

**Panel Discussion: "Editing Quarterly Review of Film and Video," The Southwest Texas Popular Culture and American Culture Association 27th National Conference, Albuquerque, New Mexico, February 10, 2006. (Invited).**

**Panel Discussion: "Editing Quarterly Review of Film and Video," The Southwest Texas Popular Culture and American Culture Association 26th National Conference, Albuquerque, New Mexico, February 10, 2005. (Invited).**

**"The Cold War and Captain Midnight," The Southwest Texas Popular Culture and American Culture Association 26th National Conference, Albuquerque, New Mexico, February 11, 2005. (Refereed).**

**"The End of Cinema," Columbia University Seminar on Cinema and Interdisciplinary Interpretation, February 12, 2004. (Invited).**

**Three lectures in conjunction with a retrospective of the films of Wheeler Winston Dixon at The Museum of Modern Art, New York, April 11-12, 2003. (Invited).**

**Paper presentation and workshop on "Teaching 9/11" with Henry Jenkins, Gilberto Perez and Louise Spence, Society for Cinema and Media Studies Conference, March 8, 2003. (Refereed).**

**"Class, Gender and Queer Readings of Sidney James and Kenneth Williams in the Carry On Films," 27th International Conference on Film and Literature, Florida State University, Tallahassee, January 26, 2002. (Refereed).**

**"Working From the Margins: The Films of Robert Downey Sr.," International Conference on Hollywood and its Discontents: Subverting the Hollywood System: 1930 – 1970, University of Arizona, May 16-18, 2001. (Refereed).**

**"The Restoration of Jean-Luc Godard's Le Mépris (Contempt; 1963), presented at the screening of the newly restored version of the film at International Conference on Hollywood and its Discontents: Subverting the Hollywood System: 1930 – 1970, University of Arizona, May 16-18, 2001. (Refereed).**

**"Digital Filmmaking in the New Millennium: Theory, Practice, and Distribution," Society for Cinema Studies National Conference, March 9-12, 2000, Chicago, Illinois. (Refereed).**

**"The New Horizon of the Moving Image: Digital Production in the 21st Century," Keynote Speech, The Far West Popular Culture Association Annual Convention, February 4, 2000, Las Vegas, Nevada. (Invited).**

**Presented the films Coming Attractions and Serial Metaphysics with lecture and discussion, The Kemper Museum, Kansas City, KS, February 27, 1999. (Invited).**

**"Compromise and Triumph: The Films of Paul Robeson," The Modern Language Association National Convention, December 29, 1998 (Refereed).**

**Two lectures in conjunction with the world premiere of the reconstructed version of Jean-Luc Godard's film Le Mépris (Contempt) for The Film Society of Lincoln Center, Lincoln Center, New York, NY, June 27th, 1997 (Invited).**

**Lecture in conjunction with a retrospective of the films of Wheeler Winston Dixon at The Millennium Film Workshop, 66 East 4th Street, New York, New York; May 24, 1997 (Invited).**

**"Godard as Archivist of the Image/Event: Allemagne année 90 neuf zéro (Germany Year 90 Nine Zero)," 1996 National Modern Language Association Convention, Washington, DC, as part of a panel on the work of Jean-Luc Godard and Gilles Deleuze (Invited).**

**"Notes on the Cinematic Vision of F. Scott Fitzgerald," The F. Scott Fitzgerald Centennial Conference, Princeton University, Princeton, N.J., September 19-21, 1996. (Invited)**

**"The Last Days of Film," paper presented at The Society for Cinema Studies National Conference, March 7-10 1996, Dallas, TX. (Refereed)**

**"Maureen Blackwood, Isaac Julien and the Sankofa Collective, " paper presented as part of symposium "The British New Wave: Reconfiguring British Cinema" at The Yale Center for British Studies, April 7, 1995. (Invited)**

**"Constructing Male Gender Identities in Action/Science Fiction Films of the 1950s," American Men's Studies Association Annual Conference, March 24-26, 1995, Northern Illinois University, DeKalb, Illinois. (Refereed)**

**"The Making of What Can I Do?," in conjunction with the screening of What Can I Do?, November 18, 1993, Anthology Cinema Archives, New York, New York. (Invited)**

**"The Making of What Can I Do?," in conjunction with two screenings (3 and 6 PM) of "What Can I Do?," January 18, 1994, The Museum of Modern Art, New York, New York. (Invited)**

**"The Making of What Can I Do?," in conjunction with the screening of What Can I Do?, January 21, 1994, Nelson - Atkins Museum of Art, Kansas City, MO. (Invited)**

**"The Transmogrified Vision of Edgar Allan Poe in the Cinema: Alternative Realities and Unrealities," Northeast Modern Language Association Convention, Pittsburgh, PA, April 8, 1994. (Refereed.)**

**"The Making of What Can I Do?," in conjunction with the screening of What Can I Do?, March 4, 1994, Society for Cinema Studies National Convention, Syracuse, NY. (Refereed)**

**"The Site of the Body in Torture/The Sight of the Tortured Body: Graphic Violence in Recent Cinema and the Vision of Edgar Allan Poe;" also invited to chair a panel, "Is Any Body There?"; Society for Cinema Studies National Convention, Syracuse, NY March 4, 1994. (Refereed).**

**"The Early Films of Terence Fisher," 1992 Society for Cinema Studies National Conference, Pittsburgh, Pennsylvania, May 1, 1992. (Refereed)**

**Presentation and Screening, The Women Who Made The Movies (with Gwendolyn Audrey Foster), University Film and Video Association National Conference, August 10, 1991. (Refereed)**

**Chair, Panel on "Celluloid and the Pepsi Generation," Mid-America American Studies Association Annual Meeting, Omaha, Nebraska, April 28-30, 1989. (Invited)**

**"Alice Guy," 1989 Society of Cinema Studies Annual Conference; University of Iowa, Iowa City, April 13, 1989. (Refereed)**

**Chair, Panel on Canon Formation in the Avant-Garde Film: 1988 Society for Cinema Studies/University Film and Video Association Convention, Bozeman, MT. (Refereed)**

**"Urban Black Music in the Late 1980s: The 'Word' as Cultural Signifier," 1987, American Studies Association National Convention, New York. (Refereed)**

**"Film and Literature: The Narrative Connection," 1987, South Central Modern Language Association, Houston, Texas. (Refereed)**

**"H. P. Lovecraft: The Critical Reception," 1986, West Virginia University Conference on the Novel, Morgantown, WV. (Invited)**

**Lecture and Screening, "Three Films by Alice Guy Blaché," 1986, Midwest Modern Language Association Annual Meeting, Chicago, IL. (Invited)**

**"Infidelity: A Screenplay By F. Scott Fitzgerald," 1986, Modern Language Association Annual Meeting, New York, NY. (Invited)**

**"Alice Guy Blaché: Forgotten Pioneer of the Narrative Cinema," 1986, Conference on Gender, Tallahassee, FL. (Refereed)**

**"The Romance of Crime," 1986, Fourth Annual International Kent State Film Conference, Kent, OH. (Invited)**

**"The Films of Sinclair Lewis," 1985, Sinclair Lewis Centennial, St. Cloud University, St. Cloud, MN. (Refereed)**

**"The Independent Exhibitor at the Local Level," 1985, Popular Culture Association Convention, Louisville, KY. (Refereed)**

**"William Inge as Walter Gage: Bus Riley's Back in Town," 1985, International William Inge Convention, Independence, KS. (Invited)**

**"Is Television Drama Inherently Compromised?" 1985, Fourth International Conference on TV Drama, Michigan State University, MI. (Refereed)**

**"Children of Darkness, Children of Light: The Child in Fantasy Films Since 1961," 1985, Society for Cinema Studies Convention, New York University, NY. (Refereed)**

**"Some Thoughts on the Music Video Format" and "The Independent Film Maker in the World of Conglomerates," 1984, University Film and Video Association, Harrisonburg, VA. (Refereed)**

**"Teaching the Classics in Film and Literature," 1983, NJEA Conference, Princeton University, Princeton, NJ. (Refereed)**

**PRESENTATIONS (LOCAL AND STATE):**

**Guest Lecture on Film Studies at UNL, English 100, Kelly Payne, April 1, 2014.**

**Guest Lecture, "Highlights on Creativity in the Sciences and Arts," UNL Honors Class 198H, January 22, 2014.**

**Guest Presentation on Film Studies at UNL, English 100, Kelly Payne, November 6, 2013.**

**Guest Lecture, "Highlights on Creativity in the Sciences and Arts," UNL Honors Class 198H, January 30, 2013.**

**Guest Lecture on Film Studies at UNL, English 200 Introduction to English Studies, October 2, 2012.**

**Guest Lecture on Film Studies at UNL, English 200 Introduction to English Studies, April 17, 2012.**

**Guest Lecture, "Highlights on Creativity in the Sciences and Arts," UNL Honors Class 198H, January 18, 2012.**

**Guest Lecture, "Highlights on Creativity in the Sciences and Arts," UNL Honors Class 198H, March 30, 2011.**

**Lecture on Film Studies (as part of a panel) for English 200 with Tom Lynch, October 14, 2010.**

**Book Signing and Reading, UNL Bookstore, October 6, 2010.**

**Guest Lecture, "Film Studies in the 21st Century," English 990 Class with Amanda Gailey, September 9, 2010.**

**Participant and Advisor, English and Film Studies Majors Welcome Back Event, August 25, 2010.**

**Guest Lecture, "Highlights on Creativity in the Sciences and Arts," UNL Honors Class 198H, January 13, 2010.**

**Guest Lecture, "Highlights on Creativity in the Sciences and Arts," UNL Honors Class 198H, February 25, 2009.**

**Panelist, Job Placement Workshop for Graduate Students, September 24, 2008, UNL.**

**Guest Lecture, "Highlights on Creativity in the Sciences and Arts," UNL Honors Class 198H, April 9, 2008.**

**Panelist, "History and Historicity in English Studies," UNL Department of English, September 12, 2007.**

**Guest Lecture on "Creativity in the Sciences and the Arts," UNL Honors Class 198H, March 21, 2007.**

**"Publication Strategies for Graduate Students," guest lecture in English 990 class, August 29, 2006.**

**Moderator, "From Fiction to Film: How Bad Jews Became King of the Corner," panel discussion with Gerald Shapiro and Peter Riegert, Bailey Library, UNL, March 4, 2005.**

**Lecture for English 990 class on "Publishing in Academe," December 8, 2003.**

**Interviewed on Hollywood's reaction to the 9/11 disaster for series "Our New America," KOLN TV, November 9, 2001.**

**Paper: "The Poet of Despair: Jim Thompson," Prairie Schooner 75th Anniversary Conference, October 12, 2001.**

**Bookmark Presentation on Disaster and Memory: Celebrity Culture and the Crisis of Hollywood Cinema, Dudley Bailey Library, UNL, March 9, 1999.**

**Two lectures on What Can I Do?, Spring, 1997, in Dr. Gwendolyn Audrey Foster's class on Postmodern Cinema, UNL, March 4, 1998.**

**Discussion of The Exploding Eye: A Re-Visionary History of 1960s American Experimental Cinema and The Films of Jean-Luc Godard as part of the Booknotes series, Department of English, UNL, November 19, 1997.**

**"Scholarship and Publication Strategies in Film/Video Research," guest lecture in English 990, March 30, 1995.**

**"A Blast from the Past: Films of the 1950s," Nebraska State Museum, Nebraska Historical Society. Guest Commentator on John Huston's The Asphalt Jungle, March 5, 1995.**

**Guest Commentator, "The Future of Hollywood Cinema," KKAR Radio 1290 (Omaha), October 18, 1994.**

**Guest Commentator, "University Edition with Jim Ballard," on The Nebraska Public Radio Network (three programs); topics: 1. Violence on television and in the cinema; 2. Making television shows into movies; 3. The making of Squatters. Broadcast September/October, 1994.**

**Interview with UNL Chancellor Graham Spanier, live radio program on KFOR, July 27, 1994, on television and film violence in the 1990s.**

**"The Making of What Can I Do?," in conjunction with the screening of What Can I Do?, April 22, 1994, Mary Riepma Ross Film Theater, Lincoln, Nebraska. (Invited).**

**"How to Obtain an Internship Within The Motion Picture Industry in Hollywood," lecture for the members of the Crete High School Drama Club, February 7, 1994. (Invited).**

**"The Making of What Can I Do?," First Friday English Department Colloquium, UNL, November 5, 1993. (Invited).**

**"F. Scott Fitzgerald in Hollywood," English Course 333B, October 22, 1993. (Invited).**

**Guest Speaker on "Cinematic Style in Film/Video Productions of Shakespeare" for English Course 430/830, June 17, 1993. (Invited).**

**Panelist on "Stress and Professional Survival," UNL Department of English, March 13, 1991.**

**Guest Speaker, The Lied Center, on Alexander Nevsky, January 26, 1991. (Invited).**

**Guest Speaker, UNL Foundations Class, on "The Films of Sergei Eisenstein," January 22, 1991. (Invited).**

**Guest Speaker, KLIN AM 1400 Radio, December 29, 1989: "Motion Pictures in the 1980s." (Invited).**

**Moderator, Interview with Reginald Le Borg, April 7, 1988, UNL, Lincoln, NE. (Invited).**

**Panelist on Roman Polanski's Chinatown, March 5, 1987, Architecture Symposium, University of Nebraska-Lincoln, Lincoln, NE. (Invited).**

**"The European Cinema: Directors and Directions," 1986, UNO, European Studies Conference, Omaha, NE. (Refereed).**

**Moderator, Interview with Roger Corman, April 21, 1986, UNL, Lincoln, NE. (Invited).**

**Panelist on Jacques Tati's Mon Oncle, February 13, 1986, UNL, Lincoln, NE. (Invited).**

**"An Approach to The New Visual Media," 1985 European Studies Convention, UNO. (Refereed).**

**Panelist on Fritz Lang's Metropolis, February 20, 1985, UNL, Lincoln, NE. (Invited).**

**UNIVERSITY AND DEPARTMENT SERVICE:**

**Panel Member, "UNL Monthly Content Convergence: Breaking News! Panel," moderated by Steve Smith, with Mekita Rivas, Molly Brummond and Vicki Miller, UNL Union, February 26, 2014 viewable at <https://www.youtube.com/watch?v=Rq2S_h0WmKQ&feature=youtu.be>.**

**Participant, Peer Review, Johnny Carson School of Theatre and Film, November 8, 2013.**

**Recertification of Film Studies Courses for ACE 7 Outcome, 2012.**

**Programmatic Assessment of Film Studies Program, 2012.**

**Participant, Lincoln Honor Students Reception, September 9, 2012.**

**Member, UNL Bookstore Advisory Committee, 2012.**

**Created Strategic Plan for A&S College for Film Studies Program, 2010-2015.**

**Peer Review Panelist for the NEH Summer Stipends Program, 2010 – 2011.**

**Participant, Chinese Partnership Degree Program, Summer, 2009.**

**Proposal Reviewer, The Nebraska Humanities Council, 2009, 2011, 2013, 2014.**

**Proposal Reviewer, Government of Ireland IRCHSS Postdoctoral Fellowships, Peer Review Process, 2009-2010.**

**Member, Executive Council, Society for Cinema and Media Studies Planning Session for Spring 2006 SCMS International Conference in Vancouver BC, Canada; October 27-30, 2005; Vancouver BC.**

**Member, Executive Council, Society for Cinema and Media Studies for Spring 2005 SCMS International Conference in London, England; March 31 – April 3, 2005.**

**Member, Executive Council, Society for Cinema and Media Studies Planning Session for Spring 2004 SCMS International Conference in London, England; October 14-17, 2004, New York City.**

**Member, Faculty Development Fellowship Committee, 2004.**

**Member, Executive Council, Society for Cinema and Media Studies, 2004-2006.**

**Essays written for Homevision DVD releases, 2004-2005.**

**Member, Film Studies Search Committee, December 2003, MLA.**

**Coordinator, Film Studies Major, 2000 – 2005.**

**Organizer, Geske Lecture by Dr. Tom Conley, Harvard University, March 24, 2003, on "Les Mistons and the Undercurrents of French New Wave Cinema."**

**Member, Robinson Prize Committee, 2001, 2005.**

**Juror, Student Academy Awards, 2001.**

**Member, Faculty Development Fellowship Committee, 1999 – 2002.**

**Outside Reviewer, University of Colorado, Boulder, Film Studies Program, Fall, 2000.**

**Juror, Telluride Film Festival Filmmakers of Tomorrow Program, 2000.**

**Juror, National Division, 3rd Annual Kansas City Filmmakers Jubilee; February 26-28, 1999.**

**Member, Geske Lecture Series Committee, 1998 – 2003.**

**Juror, Comité consultatif des Bourses Chateaubriand, French Cultural Service, 1998, 1999.**

**Member, Planning Committee, Mary Riepma Ross Film Theater, 1997 - present.**

**Juror, Great Plains Film Festival, Summer 1995.**

**Chair, Faculty Development Fellowship Committee, 1994, 1995.**

**Chair, Robinson Prize Committee, 1994, 1995.**

**Member, Faculty Development Fellowship Committee, 1992- 1995.**

**Juror, Great Plains Film Festival, Spring 1993.**

**Member, Faculty Search Committee, Film Studies Program, Fall 1992-Spring 1993.**

**Member, FDL Committee, Department of English, 1992.**

**Member, Ad Hoc Curriculum Review Committee, Department of English, 1992.**

**Juror, Regional Emmy Awards, 1992; NETV, Nebraska.**

**Member, Graduate Committee, Department of English, 1989 - 1992.**

**Member, Convocations Committee, University of Nebraska-Lincoln, 1987 - 1992.**

**Member, Mary Riepma Ross Film Theater Advisory Committee, 1988 - present.**

**Member, Board of Directors, Friends of the Sheldon Film Theater, 1989 - 1990; 1991 - 92.**

**Participant, "FIPSE" Rewarding Teaching Program, 1989-1992.**

**Member, Board of Directors, Friends of the Sheldon Film Theater, 1989 - 1990; 1991 - present.**

**Participant, Directors Guild of America Educators Workshop; Los Angeles, August 1989.**

**Member, Mayor's Committee on Film Production, Lincoln, NE, 1988 - 89.**

**Juror, Southwest Alternate Media Project Film/Video Fellowship Awards, August 20-24, 1987.**

**Juror, National Student Academy Awards, 1978, 1979 (New York State Division), 1985, 1986, 1987, 1988, 1999, 2000, 2001 (Midwest Division).**

**Member, Dean's Ad Hoc Study Group on College Curriculum, 1985, UNL.**

**EDITORIAL BOARD MEMBERSHIPS:**

**Co-Editor-in-Chief, Quarterly Review of Film and Video; 1999 – present.**

**Member, Editorial Board, Film Criticism; 1991 – present.**

**Member, Editorial Board, Literature / Film Quarterly; 1997 – 2003.**

**Member, Editorial Board, Popular Culture Review; 1997 – 2003.**

**Member, Editorial Board, Cinema Journal; 1997 – 2003.**

**Member, Advisory Board, The Journal of Popular British Cinema; 1996 – 2002.**

**Member, Editorial Board, Journal of Film and Video; 1996 – 2000.**

**Member, Editorial Board, Journal of the History of Sexuality; 1991 – 1993.**

**PROPOSAL REVIEWER:**

**National Endowment for the Humanities, Cinema Studies, July 1993-present. Review proposals for the NEH relating to archival preservation, education, and public programming.**

**MANUSCRIPT REVIEWER:**

**Manuscript Reviewer, Adaptation (Oxford UP), 2014 –present.**

**Manuscript Reviewer, Oxford University Press, 2014**

**Manuscript Reviewer, Indiana University Press, 2014**

**Manuscript Reviewer, University of Texas Press, 2013**

**Manuscript Reviewer, Canadian Journal of Film Studies, 2012 – present.**

**Manuscript Reviewer, Cambria Press, 2011 – present.**

**Manuscript Reviewer, Johns Hopkins University Press, 2011 – present.**

**Manuscript Reviewer and Series Editor, New Perspectives on World Cinema, Anthem Press, London, 2011 – present.**

**Manuscript Reviewer, Journal of Historical Biography, 2010 – present.**

**Manuscript Reviewer, Palgrave Macmillan, 2010 – present.**

**Manuscript Reviewer, Wayne State University Press, 2010 – present.**

**Manuscript Reviewer, Ohio University Press, 2009 – present.**

**Manuscript Reviewer, Mosaic, 2009 – present.**

**Manuscript Reviewer, Film Criticism, 1991 - present.**

**Manuscript Reviewer, PMLA, 1995 – present.**

**Manuscript Reviewer, University Press of Kentucky, 2009 – present.**

**Manuscript Reviewer, University Press of Mississippi, 2009 – present.**

**Manuscript Reviewer, State University of New York Press, 1993 - present.**

**Manuscript Reviewer, Men and Masculinities, 2008 – present.**

**Manuscript Reviewer, Wallflower Press, 2003 – present.**

**Manuscript Reviewer, Cambridge University Press, 1999 – present.**

**Manuscript Reviewer, Scope: An Online Journal of Film Studies, 2008 – present.**

**Manuscript Reviewer, Adaptation (film journal from Oxford UP), 2007 – present.**

**Manuscript Reviewer, Edinburgh University Press, 2004 – present.**

**Manuscript Reviewer, Routledge Press, 2003 – present.**

**Manuscript Reviewer, Rutgers University Press, 2002 – present.**

**Manuscript Reviewer, University of Nebraska Press, 2004.**

**Manuscript Reviewer, Journal of Nineteenth-Century French Studies, 2002.**

**Manuscript Reviewer, Pluto Press (London), 2002.**

**Manuscript Reviewer, Literature/Film Quarterly, 1997 – 2005.**

**Manuscript Reviewer, Yale University Press, 2000.**

**Manuscript Reviewer, Papers on Language and Literature, 2000.**

**Manuscript Reviewer, Popular Culture Review, 1997 - 2007.**

**Manuscript Reviewer, Cinema Journal, 1993 – 2006.**

**Manuscript Reviewer, Journal of the History of Sexuality, 1991 - 1993.**

**THESIS, DISSERTATION, AND ORALS COMMITTEES:**

**Advisor, Undergraduate Honors Thesis, "Injustice Portrayed by Spanish Film Directors," Matthew Mejstrik, 2012 – 2013.**

**Director, Undergraduate Honors Thesis, "Gender Constructions in Film Noir and Neo-Noir from 1940 to 1990," Mitchell Allen, 2010 – 2012.**

**Advisor, Undergraduate Honors Thesis, "The Films of Wes Anderson," Steven Speicher, 2010 – 2012.**

**Advisor, Undergraduate Honors Thesis, "Their Generation: The Development of Mod Culture in Great Britain," Zachary Butz, 2009.**

**Director, Honors Program Thesis, "Minorities within the Minority: The Lives and Messages of Three Female Directors," Danielle P. Smith, 2007.**

**U-Care Mentor, Michael Andersen, Spring 2006.**

**Advisor, Undergraduate Honors Thesis in Film Studies, Clint Eckstein, 2002.**

**Member and Reader, Ph.D. Dissertation Committee, Alexander Ian Olney, Department of English, 1999 - 2003.**

**Member and Reader, Ph.D. Dissertation Committee, Barbara Williamson, Department of English, 1994 - 2001.**

**Member and Reader, Ph.D. Dissertation Committee, Domino Perez, Department of English, 1995 – 1998.**

**Member and Reader, MA Orals Committee, Kathy Wakeley, Department of Museum Studies, 1995.**

**Member and Reader, Ph.D. Dissertation Committee, Brigitte Formentin-Humbert, Department of Modern Languages, 1993 – 1995.**

**Member and Reader, Ph.D. Dissertation Committee, Lisa Spaulding, Department of English, 1992 - 1998.**

**Member, Ph.D. Dissertation Committee, Samuel J. Umland, Department of English, 1987.**

**FILMS WRITTEN, PRODUCED AND DIRECTED:**

| | |
|---|---|
| **2002** | **Women Who Made The Movies signed exclusively for international distribution to Women Make Movies, Inc., New York.** |

**1995** **Squatters, photographed on location in France, in French. Shooting completed June 30, 1994. World Premiere: MIPCOM Festival, Cannes, Oct. 10-14, 1994.**

**1993** **What Can I Do?, feature film starring Anna Lee. January, 1993. 16mm, color, sound, 80 minutes.**

**1988-1990** **The Women Who Made the Movies (60 min.) (with Gwendolyn Foster); a co-production with Nebraska Educational Television.**

**The Women Who Made The Movies is in the permanent collection of Queens College, Northwestern University, Columbia University, Barnard College, George Mason University, University of Washington, New York University, Harvard University, San Diego State University, Rice University, California Institute of the Arts, Indiana University, University of Oklahoma, The African-American Institute, Forum Yokohama (Japan), Duke University, University of Texas at Austin, California State University at Bakersfield, University of Delaware, Avila College, Goucher College, Boston Public Library, Speed Art Museum, The University of Evansville, The University of Wisconsin-Madison, The University of Washington, The Nederlands Filmmuseum, The University of British Columbia, Dartmouth College, The Australian National Film School, Vanderbilt University, and numerous other colleges and universities. Reviewed in Booklist, Library Journal, Women Library Workers Journal, USA Today, and on Entertainment Tonight.**

**1986-1988** **Coming Attractions: An Informal History of the Motion Picture Trailer (with Gwendolyn Audrey Foster). 60 minutes, 16mm, color, sound.**

**1979** **Producer/Director/Writer, The Gamma Chronicles, 10 96-minute television features for Gold Key Entertainment.**

**1976-1977** **Editor, The TVTV Show (NBC Comedy Special).**
**Co-Editor, The Bob Dylan Hard Rain Special (NBC-TVTV)**
**Editor, Supervision (Episodes 7-12; a series of shorts for TVTV/PBS).**

**1974** **Editor, The Choreometrics Series; six anthropological documentaries directed by Alan Lomax; also photography for some sections. Completed films archived by The Library of Congress, Washington, DC, in April, 2006, as part of the American Folklife Center collection.**

**FILM SCREENINGS (NATIONAL AND INTERNATIONAL):**

**Early Films by Wheeler Winston Dixon, The Microscope Gallery, Brooklyn, NY May 4, 2014.**

**Serial Metaphysics (1972)**
**The DC Five Memorial Film (1969)**
**Quick Constant and Solid Instant (1969)**
**Wedding (1969)**
**London Clouds (1970)**
**Tightrope (1974)**
**Dana Can Deal (1974)**
**Gaze (1974)**

**Serial Metaphysics, The International Experimental Cinema Exhibition: 2008 Pike's Peak Edition, Denver, Colorado, December 27, 2008, curated by Christopher May.**

**Career Retrospective, The Museum of Modern Art (MoMA), New York, NY (Invited), "The Films of Wheeler Winston Dixon," April 11- 12, 2003, including:**

**Serial Metaphysics (1972),**
**The DC Five Memorial Film (1969),**
**Quick Constant and Solid Instant (1969),**
**Wedding (1969),**
**Damage (1974),**
**Numen Lumen (1974),**
**Dana Can Deal (1974),**
**Bits and Pieces (1969),**
**Madagascar, or, Caroline Kennedy's Sinful Life in London (1974),**
**The Warm Midwestern Bedroom Does Not Matter (1974),**
**Distance (1968),**
**Un Petit Examen, and Not So Damned Petit Either, or, The Light Shining Over the Dark (1974),**
**An Evening with Chris Jangaard (1974)**
**What Can I Do? (1994).**

**In Bleak Nebraska Midwinter (Premiere), The Electrical Retrospectacle Series #16, New York, New York, May 9th, 2002, curated by Owen Plotkin. (Invited)**

**Serial Metaphysics, March 16, 1995, College of William and Mary. (Invited)**

**What Can I Do? (All Invited Screenings).**

**Simon Fraser University, Burnaby, British Columbia, Canada, April 30, 1994.**
**The National Film Theater, London, England, March 23, 1994.**
**Society for Cinema Studies National Convention, Syracuse, NY, March 4, 1994.**
**The Museum of Modern Art, New York, New York, January 18, 1994.**
**Nelson - Atkins Museum of Art, Kansas City, MO, January 21, 1994.**
**Anthology Cinema Archives, New York, New York, November 18, 1993.**

**The Women Who Made The Movies (All Invited Screenings)**

**Loyola Marymount University, June 2014**
**Hong Kong Baptist University, June 2014**
**McDaniel College, Westminster, MD May 2014**
**Muhlenberg College, April 2014**
**University of Toronto, March 2014**
**Mount Holyoke College, February 2014**
**Northwestern University, January 2014**
**University of Alabama, December 2013**
**University of Applied Arts, Vienna, Austria, October 2013**
**University of Delaware, September 2013**
**Emory University, July 2013**
**Bibliotheque Cantonale, Lausanne, Switzerland, July 2013**
**Academy of Art University, San Francisco, June 2013**
**University of Lethbridge, England, May 2013**
**University of Alaska, Fairbanks, June 2013**
**University of Iowa, March 2013**
**University of Michigan, Ann Arbor, January 2013**
**University of California, Berkeley, January 2013**
**Stephens College, January 2013**

**Academy of Art, January 2013**
**State University of New York, Purchase, January 2013**
**University of Houston, 2012**
**Tufts University, Spring 2012**
**Indiana University, Spring 2012**
**California State University, Northridge, 2011**
**Queens College, Spring 2010**
**Northwestern University, Spring 2010**
**Columbia University, Spring 2010**
**Southern Methodist University, November, 2007**
**The Art Institute of Charlotte, NC, June 2007**
**The College of Santa Fe, NM, May 25, 2007**
**Western Michigan University, August 2006**
**University of Rochester, Summer 2005**
**Evergreen State College, Summer 2005**
**Swedish Cinematheque, Summer 1005**
**College of Wooster, Summer 2005**
**Art Institute of Atlanta, Summer 2005**
**National Museum of Women in the Arts, Washington DC, Winter 2005**
**University of Lethbridge, Alberta, Canada, Winter, 2005**
**Université Laval, Quebec, Winter, 2005**
**Indiana University South, Winter 2004**
**Indiana University, Winter 2003**
**University of Michigan, Ann Arbor, Winter 2003**
**Indiana University, Winter 2003**
**Connecticut State University, Summer 2003**
**Dartmouth College, Fall 2002**
**The Australian Film / TV/ Radio School, Fall 2002**
**Vanderbilt University, Fall 2002**
**Atlanta University, Fall 2002**
**Mount Holyoke College, Fall 2002**
**Central Michigan University, Fall 2002**
**University of Maryland, March 13, 2000.**
**Berkshire Conference '99, June 3-5, 1999.**
**City University of Hong Kong, Spring, 1999.**
**University of Montreal, Spring, 1999.**
**Michigan State University, Spring, 1999.**
**Metropolitan Museum of Art, New York, NY, March 20, 1999.**
**Portland State University, Portland, OR, February 26, 1999.**
**Vanier College (Quebec, Canada), May 21, 1998.**
**Minnesota College of Art and Design, April 24, 1998.**
**University of Akron, March 20, 1998.**
**Woodstock Artists Association, Woodstock, NY, March 14, 1998.**
**Lehigh University, February 19, 1998.**
**Santa Barbara Museum of Art, June 26, 1997.**
**University of Richmond, November, 1997.**
**University of Calgary, November, 1997.**
**City College of San Francisco, August, 1997.**
**Augustana College, April, 1997.**
**Texas A & M University, April, 1997.**
**Illinois Wesleyan University, April 16, 1997.**
**University of Oklahoma, March 28, 1997.**
**University of Kansas, March 5, 1997.**
**University of Wisconsin, Milwaukee, January 20, 1997.**
**University of New Orleans, March, 1996.**
**International Film Festival of Kerala, India; Spring, 1996.**

**State Library of Queensland, Australia, Fall 1996.**
**New York University, Fall, 1996.**
**Kyobo Center, Korea, Fall, 1996.**
**San Diego State University, March 14, 1995.**
**Rice University, March 19, 1995.**
**California Institute of the Arts, September 21, 1995.**
**The African American Institute, Alabama, July 22, 1995.**
**Outfest, Los Angeles, July 6-16, 1995.**
**Indiana University, November 1, 1995.**
**Women's Film Festival of Madrid, Spain; November 10-20, 1995.**
**Films de Femmes Festival, Créteil, France, Spring, 1995.**
**Films de Femmes Festival, Créteil, France, Spring, 1994**
**National Women's Studies 15th Annual Conference, June 18, 1994.**
**Women in Film 9th International Film Festival, Universal City, CA, March 5, 1994**
**Dallas Video Festival, November 13, 1993.**
**The University of Northern Florida, March 1, 1993.**
**University Film and Video Association National Conference, August 10, 1991**
**Nebraska Educational Television Network, November 23, 24 and December 31, 1990.**

**Coming Attractions and Serial Metaphysics, February 26, 1998; Kansas City Filmmakers Jubilee 1999. (Invited)**

**Four Films by Wheeler Winston Dixon, Columbia College, Chicago, Illinois, May 20, 1997.**

**Squatters televised for four screenings on DTH National Satellite Network, France; and four screenings on Antenna One Network, France; 1996- 1997. (Invited)**

**Career Retrospective, The Millennium Film Workshop, New York; May 24, 1997. (Invited).**

**Serial Metaphysics (1972)**
**The DC Five Memorial Film (1969)**
**Quick Constant and Solid Instant (1969)**
**Wedding (1969)**
**Damage (1974)**
**Numen Lumen (1974)**
**Stargrove (1974)**
**Balloon Sequence from Mounier's Syndrome (1970)**
**The Children of Light (1969)**
**Dana Can Deal (1974)**
**Cielio Drive (1969)**
**Waste Motion (1974)**
**Gaze (1974)**
**A Brief History of Japan 1939-1945 (1974)**
**Cutting Room Newsreel (1974)**

**Films by Wheeler Winston Dixon; the Fifth Annual Arvika Festivalen, Arvika, Sweden, July 19-20, l996, curated and with an introductory lecture by Bert Deivert (Invited).**

**Serial Metaphysics, March 16, 1995, College of William and Mary. (Invited)**

**Quick Constant and Solid Instant, Wedding, San Francisco Cinematheque, San Francisco Art Institute, February 21, 1993. (Invited)**

**Serial Metaphysics, McGill University, Montreal, Canada, October 19, 1992. (Invited)**

**Madagascar, San Francisco Cinematheque, San Francisco Art Institute, June 2, 1990. (Invited)**

**Damage, California Film Society, Pasadena, California; May 24, 1990. (Invited)**

**London Clouds, Tightrope, The Warm Midwestern Bedroom Does Not Matter, Distance, The University of Alaska, Anchorage; April 12, 1989. (Invited)**

**Serial Metaphysics, Bits and Pieces, The School 23 Art Center, Boulder, CO; October 25, 1988. (Invited)**

**Coming Attractions, (with Gwendolyn Audrey Foster), The Collective for Living Cinema, 41 White Street, NY; December 5-8, 1988. (Invited)**

**Coming Attractions, Rice Museum Media Center, Houston, TX; October 30, 1988. (Invited)**

**The Films of Wheeler Winston Dixon on The Territory (PBS), originating from Channel 8, KUHT, Houston, TX; October 25, 1987. (Invited)**

**Retrospective, The Films of Wheeler Winston Dixon, The Collective for Living Cinema, 41 White Street, NY; March 20, 1987. (Invited)**

**Encounter #2, as part of "TV Works," touring exhibition by the Chicago Video Data Bank Summer 1985. (Juried Exhibition)**

**Serial Metaphysics, Video Viewing Room, The Kitchen Center for Film and Video, New York; November 6-December 1, 1984. (Invited)**

**Serial Metaphysics, Dana Can Deal, Madagascar, New Jersey Art Institute, Rutgers University, New Brunswick, NJ; September 30-November 4, 1984. (Invited)**

**An Evening With Chris Jangaard, Rutgers University, November 15, 1982. (Invited)**

**Dana Can Deal, Un Petit Examen, Madagascar, Theta Television Series, Los Angeles, CA; Summer 1976. (Refereed)**

**Quick Constant and Solid Instant, Experimental Film Series, Madison Art Center, Madison, WI; March 4, 1976. (Invited)**

**Un Petit Examen, Madagascar, Dana Can Deal, Pittsburgh Filmmakers Cooperative, University of Pittsburgh, Pittsburgh, PA, 1976. (Invited)**

**Tightrope, Yale Film Society Festival, Yale University, New Haven, CT; November 18, 1975. (Invited).**

**Damage, (Jury Award), Follies Child, 5th Annual Sinking Creek Film Celebration, Sinking Creek, TN; April 25-June 24, 1974. (Juried Exhibition)**

**Damage, Massachusetts Institute of Technology, Boston, MA; 1974. (Invited)**

**Damage, Serial Metaphysics, Follies Child, Numen Lumen. SUNY Purchase Film Studies Program, SUNY Purchase, NY; 1974. (Invited)**

**Follies Child, Damage, Mounier's Syndrome, Brussels Film Festival, Belgium; August 16, 1974. (Juried Exhibition)**

**Serial Metaphysics, The Whitney Museum of American Art, New York, NY; July 12-15, 1974. (Invited)**

**Selected Works, Amos Eno Gallery, New York, NY; February 27, 1974. (Invited)**

**Gaze, Follies Child, Stargrove, Damage, Ritual TV Destruction, Numen Lumen, London Clouds, Serial Metaphysics, Rutgers University, New Brunswick, NJ; April 19-21, 1974. (Invited)**

**Serial Metaphysics, as part of "Five Expansions of Vision," Whitney Museum of American Art, New York, NY; April 10-11, 1973. (Refereed)**

**Follies Child, The Gallery of Modern Art, New York, NY; 1973. (Invited)**

**The Visionaries, Wedding, Three Films, Ritual TV Destruction, Clear Light, Hitherto Unsuspected Speech Defect Accidentally Brought to Light, Perfectly Normal, Serial Metaphysics, Damage, Film Forum, New York, NY; March 30, 1972. (Invited)**

**Serial Metaphysics, Oberhausen Film Festival, 1972. (Invited)**

**Serial Metaphysics, Dallas Film Festival 1972. (Invited)**

**The Visionaries, New York Avant Garde Festival, New York, NY; 1971. (Invited)**

**The DC Five Memorial Film, The National Film Theater, London, England; 1971. (Invited)**

**A Devotion for Travelers, Sonbert/Gehr/Malanga, Brecht West Playhouse, New Brunswick, NJ, December 7, 1971. (Invited)**

**Sonbert/Gehr/Malanga, The University of New Hampshire, Durham, NH; November 3-6, 1971. (Invited)**

**Our National Anthem, Jon, Sacrament I, II, III, The Filmmakers' Cinematheque, 80 Wooster Street, New York, NY; 1970. (Invited)**

**In Crystal Towers, Canyon Cinematheque, San Francisco, CA; May 29-June 6, 1969. (Invited)**

**Sonbert/Gehr/Malanga, The Jewish Museum, New York, NY; August 8-20, 1969. (Invited)**

**Sacrament I, II, III, Cinema Kenmore Square, Boston, MA; August 15, 1969. (Invited)**

**Selected Works, The 8-1/2 New York Film Festival, Elgin Theater, New York, NY; December 1969. (Invited)**

**Numbers Racket, Candix Plane, Sacrament I, II, III, The Dick Arthur Show, Distance, Arts Lab, London, England; November 15-16, 1968 (Invited)**

**Dave's Fantastic Fifties Rock Group, Anastasia Orange, Three Day Night, A Devotion for Travelers, Wedding, The Filmmakers Cinematheque, New York, NY; June 20-22, 1968. (Invited)**

**Numbers Racket, Bellevue Film Festival, Bellevue, WA; Spring, 1968. (Juried Exhibition)**

**FILM SCREENINGS (LOCAL AND STATE):**

**Serial Metaphysics, with a brief lecture, January 14, 2009, as part of The International Experimental Cinema Exhibition, curated by Christopher May, Mary Riepma Ross Film Theater.**

**Coming Attractions, November 2-3, 1999 (Three Screenings), Mary Riepma Ross Film Theater.**

**Serial Metaphysics, April 14-15, 1998 (Three Screenings), Mary Riepma Ross Film Theater.**

**What Can I Do?, March 3-4, 1998 (Three Screenings), Mary Riepma Ross Film Theater.**

**The Films of Wheeler Winston Dixon, April 9-10, 1996, (Three Screenings) Mary Riepma Ross Film Theater.**

**The Women Who Made The Movies, Nebraska ETV Network, March 4, 1995.**

**What Can I Do? April 22, 1994, Mary Riepma Ross Film Theater, Lincoln, Nebraska, with lecture. (Invited)**

**The Women Who Made the Movies at The Mary Riepma Ross Theater, Oct. 23, Oct. 28 and Oct. 31, 1992. (Invited)**

**Coming Attractions, Sheldon Film Theater, January-March 1989.**

**COMPLETE FILMS ARCHIVED:**

**Videos: Dixon Poems, plus two episodes in The Modern American Poets series (Rod Townley, Gerard Malanga), directed by Wheeler Winston Dixon, archived by The Museum of Modern Art, June, 2014.**

**The original 16mm printing materials and screening prints for the films of Wheeler Winston Dixon were acquired by the Museum of Modern Art for their permanent collection in April, 2003. The print materials are now held at MoMA's Film Preservation Center in Hamlin, PA.**

**Selected 16mm prints of films by Wheeler Winston Dixon are also deposited in: Rutgers University Film Collection, Alexander Library, Rutgers University, New Brunswick, NJ, 08903.**

**COMPLETE FILMS DIGITALLY REMASTERED:**

**The complete films of Wheeler Winston Dixon were digitally remastered in Digibeta format at NETV, Nebraska, in January 2004. The digital masters were then archived by The Museum of Modern Art, New York, in April, 2006.**

**GRAPHIC ART SHOWS:**

| | |
|---|---|
| **1989-1990** | **UNL Faculty Touring Exhibition.** |
| **1989** | **Creighton University Art Gallery, Omaha, NE. September 16-October 13, 1989.** |
| **1989** | **Group Show, Lincolnshire College of Art, Lincoln, England. November 21, 1988-January 10, 1989.** |

**1987-1988** **Faculty Exhibition, University of Nebraska-Lincoln**

**1986** **Syracuse University, Works on Paper Exhibition.**

**PERFORMANCES:**

**That's Different: Tales of Nebraska," (created with Gwendolyn Audrey Foster) at Blue Mountain Gallery, 121 Wooster Street, New York City, November 23, 1987. Sponsored by The Rockefeller Foundation, the National Endowment for the Arts, and DiverseWorks.**

**ON-LINE VIDEO SERIES:**

**Creator/Host, "Frame by Frame": episodes on The Hollywood Blacklist, Ridley Scott, Commercials in Movie Theaters, Inception, 3-D, Film Critics, War Movies, Film Composers, Buster Keaton, Charlie Chaplin, Subtitles vs. Dubbing, The Aura, John Ford, Joan Rivers: A Piece of Work, The Kids Are All Right, Remakes, Special Effects, John Huston, Ridley Scott, Fritz Lang, Howard Hawks, Alice Guy Blaché, Oscar Micheaux, Horror Movies, Deep Focus, Pan and Scan, Jean-Luc Godard, Camera Movement, Metropolis, Movie Trailers, Laurel and Hardy, The Three Stooges, Minorities in American Film, The King's Speech, Alfred Hitchcock, Paranormal Activity, The Great Gatsby in 3-D, Digital Cinema, Special Effects, John Huston, Manoel de Oliveira, Orson Welles, Martin Scorsese, Westerns, Nicholas Ray, Busby Berkeley, Claire Denis, Woody Allen, Film Archives, George Cukor, Roger Corman, Billy Wilder, trailers, the Hollywood Ratings System, and other episodes forthcoming; a series of short video segments for UNL Information Services, directed by Curt Bright, 2010 – 2014.**

**FOOTAGE CONTRIBUTED TO FEATURE DOCUMENTARY:**

**Footage of the Fluxmass at Voorhees Chapel, Rutgers University, Winter 1969, archived at the Museum of Modern Art, and used by permission in the documentary feature film George, on the life and work of the Fluxus artist George Maciunas; Jeffrey Perkins, director.**

**CAREER INTERVIEWS:**

**"'Every Frame Was Precious': An Interview with Wheeler Winston Dixon," by Gwendolyn Audrey Foster, Film Criticism 18.1 (Fall 2003): 53-79.**

**"Community, Loss and Regeneration: An Interview with Wheeler Winston Dixon" by Gwendolyn Audrey Foster in Senses of Cinema 27 (2003), <http://www.sensesofcinema .com/contents/03/27/wheeler_winston_dixon.html>.**

**Interviewed by Sarah Baker, "Reel History," The Omaha Weekly Reader 10.23 (August 7, 2003 – August 13, 2003): 12-13.**

**Interviewed by Kelly Bartling for Nebraska Magazine (cover story), Fall 2003: 22-23.**

**NEWSPAPER, RADIO, WEB AND TELEVISION INTERVIEWS:**

**Interviewed for article "The Met Averts Shutdown: Does Opera Have to be Grand to Survive?" by Harry Bruinius, Christian Science Monitor August 19, 2014,<http://www.csmonitor.com/ USA/Society/2014/0819/The-Met-averts-shutdown-Does-opera-have-to-be-grand-to-survive>.**

**Interviewed for article "Robin Williams: His Unscripted Riffs Were Not Merely Funny, But Observant" by Gloria Goodale, Christian Science Monitor August 12, 2014, <http://news.yahoo.com/robin-williams-unscripted-riffs-were-not-merely-funny-204219035.html>.**

**Interviewed for article "Into the 4th Dimension - Museum of Science, Others Offer 4-D" by Ethan Gilsdorf, The Boston Globe July 31, 2014, <http://www.bostonglobe.com/arts/movies/2014/07/31/into-dimension/BDEU3NnLx7QKDNxn5mFuHO/story.html>.**

**Interviewed for article "Why Can't You Stop Watching Netflix?" by Todd Leopold, CNN.com July 22, 2014, <http://www.cnn.com/2014/07/22/showbiz/tv/netflix-lessons/index.html>.**

**Interviewed for article "Approved for All Audiences: A Brief History of the Modern Movie Trailer" by Gary Susman, Yahoo! Movies July 16, 2014, <https://www.yahoo.com/movies/approved-for-all-audiences-a-brief-history-of-the-91800184247.html>.**

**Interviewed for article "After Jersey Boys: Can the Movie Musical Come Back?" by Tom Brook, BBC.com July 1, 2014, <http://www.bbc.com/culture/story/20140701-can-the-movie-musical-come-back>.**

**Interviewed for article "When Irreplaceable History Lives on Obsolete Tech" by John Wenz, Popular Mechanics July 2, 2014, <http://www.popularmechanics.com/technology/digital/home-entertainment/when-irreplaceable-history-lives-on-obsolete-tech-16945602>.**

**Interviewed for article "Girl Power? Hollywood Remains Firmly in the Boys Club" by Scott Bowles, USA Today June 8, 2014, <http://www.usatoday.com/story/life/movies/2014/06/08/girls-box-office-maleficent-fault-stars-divergent-hunger-games/9899949/>.**

**Interviewed for article "30 Years On, Ghostbusters Still Matters" by Bill Goodykoontz, The Arizona Republic May 24, 2014, <http://www.azcentral.com/story/entertainment /movies /2014/05/25/years-ghostbusters-still-matters/9465621/>.**

**Interviewed for article "Pulp Fiction at 20: How a Phenomenon was Born" by Tom Brook, BBC.com, May 14, 2014, <http://www.bbc.com/culture/story/20140514-how-pulp-fiction-shook-up-film>.**

**Interviewed for article "Godzilla: Summer 2014's Big Monster at the Movies," by Duane Dudek, Milwaukee Journal Sentinel May 1, 2014 <http://www.jsonline.com/entertainment/movies /godzilla-summer-2014s-big-monster-at-the-movies-b99256389z1-257525301.html>.**

**Interviewed for article "Google Glass: Who Pays $1,500 to be an 'Explorer' and Why?" by Gloria Goodale, The Christian Science Monitor April 15, 2014, <http://www.csmonitor.com/Business /2014/0415/Google-Glass-Who-pays-1-500-to-be-an-explorer-and-why>.**

**Interviewed for article "Superheroes Riding a Marvel-ous Wave at the Box Office" by Scott Bowles and Brian Truitt, USA Today April 13, 2014, <http://www.usatoday.com/story/life/movies /2014/04/13/marvel-studios-comic-book-movies/7512685/>.**

**Interviewed for article "Why Video Games Don't Make Good Movies" by Scott Bowles, USA Today April 13, 2014, <http://www.usatoday.com/story/life/movies/2014/04/13/video-game-movies-need-for-speed/7451827/>.**

**Interviewed for article "Banned Films: Box-Office Gold?" by Tom Brook, BBC.com March 26, 2014, <http://www.bbc.com/culture/story/20140326-banned-films-box-office-gold>.**

**Interviewed for article "Beleaguered Producer of Martial Arts Movies Hopes to Strike Gold Again" by Ryan Faughnder, Los Angeles Times March 18, 2014, <http://www.latimes.com/entertainment /envelope/cotown/la-et-ct-julius-nasso-20140318,0,6695059,full.story#axzz2wh4Yoky5>.**

**Interviewed for article "Why Twelve Years A Slave and Gravity Both Won Big" by Daniel B. Wood, Christian Science Monitor March 3, 2014, <http://www.csmonitor.com/USA /Society/2014/0303/Oscars-2014-Why-12-Years-a-Slave-Gravity-both-won-big>.**

**Interviewed for article "Most Top Oscar Nominations Based on True Stories by Bill Goodykoontz, The Arizona Republic March 2, 2014, <http://www.azcentral.com/ thingstodo /movies/articles/20140301oscar-nominations-based-true-stories.html>.**

**Interviewed for article "2014 Academy Awards: Why Hollywood is Taking a Walk on the Dark Side" by Gloria Goodale, Christian Science Monitor March 2, 2014, <http://www.csmonitor .com/USA/Society/2014/0302/2014-Academy-Awards-Why-Hollywood-is-taking-a-walk-on-the-dark-side-video>.**

**Interviewed as part of online panel, "The Life and Legacy of Shirley Temple," moderated by Ruth Dunley, with Paul Levinson, Postmedia, Canada, February 12, 2014.**

**Interviewed for article "For Hollywood, 2013 Was The Year of the Franchise" by Dan B. Wood, Christian Science Monitor December 30, 2013, <http://www.csmonitor.com/The-Culture/2013/1230/For-Hollywood-2013-was-the-year-of-the-franchise>.**

**Interviewed for article "Sequels, Remakes Offer More Security Than Originality" by Gabriella Martinez-Garro, Daily Nebraskan December 9, 2013, <www.dailynebraskan.com/arts_ and_entertainment/sequels-remakes-offer-more-security-than-originality/article_be62509e-6087-11e3-9c3d-0019bb30f31a.html>.**

**Interviewed for article "TV, Film Mediums Offer Different Experiences for Audiences" by Zach Fulciniti, Daily Nebraskan December 5, 2013, <http://www.dailynebraskan.com /arts_and_entertainment/tv-film-mediums-offer-different-experiences-for-audiences/article_8eadac3c-5d6b-11e3-a480-0019bb30f31a.html>.**

**Interviewed for article "Online Streaming Sites' Bulk Uploads, Choices Change TV Dynamics" by Zach Fulciniti, Daily Nebraskan November 25, 2013, <http://www.dailynebraskan.com /arts_and_entertainment/article_04b70062-5589-11e3-95a8-001a4bcf6878.html>.**

**Interviewed for article "Fifty Shades of Bland: Hollywood's Leading Man Shortage" by Tom Brook, BBC.com November 15, 2013, <http://www.bbc.com/culture/story/20131115-hollywood-lacking-manpower>.**

**Interviewed for article "Formulaic TV is Less Popular as Dramas Become More Complex" by Zach Fulciniti, Daily Nebraskan November 13, 2013, <http://www.dailynebraskan.com/arts_and_ entertainment/article_04b70062-5589-11e3-95a8-001a4bcf6878.html**

**Interviewed for article "U.S. Drive-Ins Face Obstacles, Maryland's Lone Theater Stays Afloat" by Colleen Wilson, CNS Maryland November 1, 2013, <http://cnsmaryland.org/2013/11/01/u-s-drive-ins-face-obstacles-marylands-lone-theater-stays-afloat/>.**

**Interviewed for article "Great Cast! Great Director! Why Did That Movie Flop?" by Todd Leopold, CNN.com October 28, 2013, <http://www.cnn.com/2013/10/28/showbiz/movies/movies-that-missed-flopped-and-failed/>.**

**Interviewed for article "Hollywood's 'Disappointing' Summer Sets Box Office Record" by Dan B. Wood, The Christian Science Monitor September 4, 2013, <http://www.csmonitor.com/USA /Society/2013/0904/Hollywood-s-disappointing-summer-sets-box-office-record>.**

**Interviewed for article "Woody Allen Continues to Amaze Despite his Age" by Vince Moran, The Daily Nebraskan August 30, 2013, <http://www.dailynebraskan.com/arts_and_ entertainment/article_340eaa5a-111d-11e3-97f1-0019bb30f31a.html>.**

**Interviewed on KNPR 88.9 Radio, NPR affiliate in Las Vegas, NV, on books made into films, for the special "Before They Were Movies," with Rebecca Romney of Bauman's Rare Books, August 12, 2013, <http://www.knpr.org/son/archive/detail2.cfm?SegmentID=10371&Program ID=2848>.**

**Interviewed for article "Anatomy of a Bomb: What Went Wrong with Lone Ranger" by Bill Goodykoontz, The Arizona Republic August 9, 2013, <http://www.azcentral.com/thingstodo/movies/ articles/20130806lone-ranger-bomb-goodykoontz.html?nclick_check=1>.**

**Interviewed for article "Original Films Falling Flat with Summer Moviegoers" by Scott Bowles and Andrea Fuller, USA Today August 7, 2013, <http://www.usatoday.com/story/life /movies/2013/08/07/original-films-flopping-box-office/2610813/>.**

**Interviewed for article "How Do You Like to Watch a Movie? Studios May Offer Fewer Options" by Bob Fischbach, Omaha World Herald August 1, 2013, <http://www.omaha.com/article/ 20130801 /LIVING/130809997/1183>.**

**Interviewed for a half-hour discussion on the NPR radio program Inquiry with Mark Lynch, from affiliate station WICN in Worcester, MA, August 1, 2013, on the book Streaming: Movies, Media and Instant Access <http://www.wicn.org/podcasts/audio/wheeler-winston-dixon-streaming>.**

**Interviewed for article "Streaming Directly from the Cloud to Your Brain" by Peter Monaghan, Moving Image Archive News July 11, 2013, <http://www.movingimagearchivenews .org/streaming-directly-from-the-cloud-to-your-brain/>.**

**Interviewed for article "Miramax Chairman's Exit Adds Another Hurdle for Firm's Turnaround" by Daniel Miller, The Los Angeles Times July 8, 2013, <http://www.latimes.com/ entertainment/movies/moviesnow/la-fi-ct-nanula-miramax-20130709,0,2492650.story>.**

**Interviewed for article "The Internship: One Long Ad for Google?" by Tom Brook, BBC News, July 4, 2013, <http://www.bbc.com/culture/story/20130704-the-internship-a-movie-or-an-ad>.**

**Interviewed for article "Four Crazy Things Found in Drawers" by Paul Collins, about my discovery of the end of F. Scott Fitzgerald's screenplay Infidelity at MGM, Mental Floss June 28, 2013, <http://mentalfloss.com/article/51345/4-crazy-things-found-drawers>.**

**Interviewed for article "What's the Best Trailer Ever? Film Maestros Weigh In, and You Can Too" by Jason Kehe, Wired June 18, 2013, <http://www.wired.com/underwire/2013/06/best-trailer-of-all-time/>.**

**Interviewed for article "The Internship, now starring ... Google" by Jessica Guynn and Dawn C. Chmielewski, The Los Angeles Times May 25, 2013, <http://touch.latimes.com/#section/-1/article/p2p-76053200/>.**

**Interviewed for article "Film Versions of Gatsby Change With the Times" by Jim Beckerman, The North Jersey Record May 9, 2013, <http://www.northjersey.com/arts_entertainment/movies/206718361 _Film_versions_of__Gatsby__change_with_the_times.html>.**

**Interviewed for article "Blockbuster Runtime Trends Inundate Audiences, Pigeonhole Storytellers" by Cameron Mount, The Daily Nebraskan April 19, 2013, <http://www.dailynebraskan.com /arts _and_entertainment/article_a1a3a6fe-a897-11e2-97c9-001a4bcf6878.html>.**

**Interviewed for a half-hour discussion on the NPR radio program Inquiry with Mark Lynch, from affiliate station WICN in Worcester, MA, April 12, 2013, on the book Death of The Moguls: The End of Classical Hollywood, Part Two, <http://www.wicn.org/podcasts/audio/wheeler-winston-dixon-death-moguls-part2>.**

**Cited extensively on director Ida Lupino in article "Tomorrow at the Portage, See One of the Few Female-Directed Hollywood Films of the 1950s" by Ben Sachs, The Chicago Reader April 9, 2013, <http://www.chicagoreader.com/Bleader/archives/2013/04/09/tomorrow-at-the-portage-see-one-of-the-few-female-directed-hollywood-films-of-the-1950s>.**

**Interviewed for article "What the Michael Lynton Contract Renewal Means for Sony" by Daniel Miller, The Los Angeles Times April 9, 2013, <http://www.latimes.com/entertainment/envelope/cotown/la-et-ct-lynton-contract-renewal-sony-20130409,0,4907810.story#tugs_story_display>.**

**Interviewed for article "Death of the Moguls: An Interview with Wheeler Winston Dixon" by Daniel Lindvall, Film International March 16, 2013, <http://filmint.nu/?p=7248>.**

**Interviewed for article "Participant Media Hopes More Filmgoers Will Get Its Messages" by Daniel Miller, The Los Angeles Times March 13, 2013, <http://www.latimes.com/entertainment /envelope/cotown/la-fi-ct-participant-media-20130313,0,5787794.story>.**

**Interviewed for article "Star Wars – A New Hope? Fans Wait Nervously for Disney's New Sequel" by Paul Harris, The Guardian March 9. 2013, <http://www.guardian.co.uk/film/2013/mar/09/star-wars-fans-nervously-new-sequel>.**

**Interviewed for article "Criterion Collection Maintains Mass Availability of 'Pristine' Cult, Popular Cinema" by Cameron Mount, The Daily Nebraskan March 1, 2013, <http://www. dailynebraskan.com/arts_and_entertainment/article_7849aaf0-8228-11e2-a047-0019bb30f31a.html>.**

**Interviewed for article "Academy Awards Behind-The-Scenes Chatter: Will Argo or Lincoln Win?" by Gloria Goodale, Christian Science Monitor February 24, 2013, <http://www.csmonitor.com/The-Culture/2013/0224/Academy-Awards-behind-the-scenes-chatter-Will-Argo-or-Lincoln-win-video>.**

**Interviewed for article "Movie Industry Insiders Pull for Their Favorites" by Bob Fischbach, Omaha World Herald February 24, 2013, <http://www.omaha.com/article/20130224/GO/702249939>.**

**Interviewed as part of panel, "Live Chat: Update on Oscar Nominations," with Jay Stone, Katherine Monk and Bob Thompson, moderated by Ruth Dunley, Postmedia, Canada, February 22, 2013.**

**Interviewed for article "Best Picture? According to Whom?" by Cindy Huang, PBS Newshour February 21, 2013, <http://www.pbs.org/newshour/art/blog/2013/02/do-the-academy-awards-represent-american-cinema.html>.**

**Interviewed for half-hour discussion on Film Buff's Forecast with Paul Harris on Triple R Radio, 102.7 FM, Melbourne, Australia, February 16, 2013, on Death of The Moguls: The End of Classical Hollywood, <http://www.rrr.org.au/playlist/11748/>.**

**Interviewed for article "Bergman Series is Great Opportunity" by Bob Fischbach, Omaha World Herald January 31, 2013, <http://www.omaha.com/article/20130131/GO/701319992>.**

**Interviewed for a half-hour discussion on the NPR radio program Inquiry with Mark Lynch, from affiliate station WICN in Worcester, MA, January 23, 2013, on the book Death of The Moguls: The End of Classical Hollywood, Part One <http://www.wicn.org/podcasts/audio/wheeler-winston-dixon-death-moguls>.**

**Interviewed for article "In Spite of Violent National Tragedies, Horror Films Endure" by Sarah McBride, Reuters News Service January 11, 2013, <http://www.reuters.com/article/2013/01/11/movies-horror-chainsaw-idUSL1E9C50I520130111>.**

**Interviewed as part of panel, "Live Chat: Oscar Nominations," with Jay Stone, Katherine Monk and Bob Thompson, moderated by Ruth Dunley, Postmedia, Canada, January 10, 2013.**

**Interviewed for article "Hollywood's Record Haul: Why 2012 Was A Great Year for Movies" by Daniel B. Wood, Christian Science Monitor January 2, 2013, <http://www.csmonitor.com/The-Culture/2013/0102/Hollywood-s-record-haul-why-2012-was-a-great-year-for-movies>.**

**Interviewed for article "Defining Tarantino: Filmmaker's Works, Style Difficult to Label" by Bill Goodykoontz, The Arizona Republic December 20, 2012, <http://www.azcentral.com/arizonarepublic/ae/articles/2012/12/18/20121218defining-tarantino-filmmakers-works-style-difficult-label.html>.**

**Interviewed for article "Wheeler Winston Dixon Tolls the Death of the Moguls" by Peter Monaghan, Moving Image Archive News December 19, 2012, <http://www.movingimagearchivenews.org/wheeler-winston-dixon-tolls-the-death-of-the-moguls/>.**

**Interviewed for article "The Best Road Trip Movies" by Bob Fischbach, Omaha World Herald December 13, 2012, < http://www.omaha.com/article/20121213/GO/712139983>.**

**Interviewed for article "UNL Professor Wheeler Winston Dixon Unearths Realities of Pre-1950s Hollywood Contracts, Corporate Egos in New Book," by Cameron Mount, Daily Nebraskan October 5, 2012, <http://www.dailynebraskan.com/arts_and_entertainment/article_9afac260-0ea0-11e2-8a2b-001a4bcf6878.html>.**

**Interviewed for article "Time to Come Clean as Soon as Possible," by Stephanie Steinberg, The Boston Globe August 2, 2012, <http://www.boston.com/lifestyle/relationships/articles /2012/08/02/pr_crisis_teams_tell_public_figures_under_fire_to_come_clean_asap/>.**

**Interviewed for article "Nora Ephron Had Rare, Crowd-Pleasing Ability to Mix Humor and Feminism," by Daniel B. Wood, Christian Science Monitor June 27, 2012, <http://www.csmonitor.com/The-Culture/2012/0627/Nora-Ephron-had-rare-crowd-pleasing-ability-to-mix-humor-and-feminism>.**

**Interviewed for article "George Lucas' Retirement: Is This the End of *Star Wars* and Indiana Jones!?" by Leslie Gornstein, E! Online.com, June 6, 2012, <http://www.eonline.com/ news/george_lucas_retirement _this_end_of/321093?cmpid=rss -000000-rssfeed-365-topstories &utm_source=eonline&utm_medium=rssfeeds&utm_campaign=rss_topstories>.**

**Interviewed on the MPAA Ratings System, "First at Four" with Jon and Taryn Vanderford, Channel 11 KOLN/KGIN Lincoln, NE, June 1, 2012.**

**Interviewed for article "Settle in For a Summer of 'Reboots' at the Box Office" by Bill Goodykoontz, Gannett Newspapers, May 4, 2012, <http://www.houmatoday.com /article/20120502/ WIRE/ 120509895/1026/news01?Title=Settle-in-for-a-summer-of-8216-reboots-8217-at-the-box-office>.**

**Interviewed for article "Sen. Coash's 'Film Bill' Heads to Governor's Desk" by Mekita Rivas, NewsNetNebraska April 9, 2012, <http://www.newsnetnebraska.org/news/sen-coashs-film-bill-heads-to-governors-desk/>.**

**Interviewed for article "Film Noir Subject of Retrospective Series at Film Streams" by Bob Fischbach, Omaha World Herald April 4, 2012, <http://www.omaha.com/article/20120404/GO/704059999>.**

**Interviewed for article "Angelina Jolie, Kristen Stewart and Julia Roberts: How Many Fairy-Tale Updates Do We Need Anyway?" by Leslie Gornstein, E! Online April 3, 2012, <http://www.eonline.com/news/ask_the_answer_bitch/angelina_jolie_kristen_stewart_julia/305872>.**

**Interviewed for article "Has Oscar Lightened Up?" by Bob Fischbach, Omaha World Herald February 26, 2012 <http://www.omaha.com/article/20120226/GO/702269969>.**

**Interviewed for article "Simon Oakes: 'It's a Welcome Return. We've Managed to Fire People's Imaginations'" by Nick Clark, The Independent (London), February 20, 2012, <http://www.independent.co.uk/arts-entertainment/films/features/simon-oakes-its-a-welcome-return-weve-managed-to-fire-peoples-imaginations-7216693.html>.**

**Cited in article "Hollywood Advertising Enters Its Rococo Phase" by David Haglund, Slate, January 27, 2012, <http://www.slate.com /blogs/browbeat/2012/01/27/trailer_with_commentary_ hollywood_film_promotion_enters_its_rococo_phase.html>.**

**Interviewed for the article "YouTV Sparks Intrigue; Experts Weigh In On Topic," by Cameron Mount, Daily Nebraskan January 19, 2012, <http://www.dailynebraskan.com/a-e/youtv-sparks-intrigue-experts-weigh-in-on-topic-1.2687683>.**

**Interviewed for radio essay on "The Art Of The Modern Movie Trailer" by Brent Baughman, for NPR's All Things Considered, January 15, 2012, <http://www.npr.org/blogs/monkeysee/2012/01/14/145227280/the-art-of-the-modern-movie-trailer>.**

**Interviewed for article "James Cameron Brings Titanic Back in 3-D – But Is It Just the Tip of the Iceberg?" by Guy Adams, The Independent (London), November 11, 2011, <http://www.independent.co.uk/arts-entertainment/films/news/james-cameron-brings-titanic-back-in-3d--but-is-it-just-the-tip-of-the-iceberg-6260452.html#>.**

**Interviewed for articles "3-D Makeover Coming to Aging Hollywood Blockbusters" and "What Classic Movie Would You Like to See in 3-D?" by Rebecca Keegan, Los Angeles Times September 26, 2011, <http://www.latimes.com/entertainment/news/la-et-3d-rereleases-20110925,0,2063864.story> and <http://latimesblogs.latimes.com/movies/2011/09/what-classic-movie-would-you-like-to-see-in-3-d-poll.html>.**

**Interviewed for Canadian Broadcast Corporation Television's show The National, on "9/11 Films," Sunday September 4, 2011, <http://www.cbc.ca/video/#/News/Arts _and_Entertainment/1244504193/ID=2117637688>.**

**Interviewed for article "Still Painful, Sept 11 Has Few Rewards for Hollywood" by Jill Serjeant, Reuters News Service, September 7, 2011, <http://www.reuters.com/article/2011/09/07/us-sept11-hollywood-idUSTRE7860PV20110907>.**

**Interviewed for article "Star Wars Still Rules Pop Culture Roost" by Tony Hicks, Contra Costa Times, August 17, 2011, <http://www.mercurynews.com/entertainment-headlines/ci_18694870?nclick_check=1>.**

**Interviewed for article "Post 9/11, Few Beside Superheroes Can Save the Day" by Jake Coyle, Associated Press, August 11, 2011, <http://abcnews.go.com/Entertainment/wireStory?id=14278183>.**

**Interviewed for article "Screwball Comedies Were Smart, Witty and Entertaining" by Bob Fischbach, Omaha World Herald July 21, 2011, <http://www.omaha.com/article/20110721/GO/707219949/-1>.**

**Interviewed for article "Footloose, Ghostbusters, and More: Risk-Averse Hollywood Remakes '80s Films" by Gloria Goodale, Christian Science Monitor June 22, 2011, <http://www.csmonitor.com/USA/Society/2011/0622/Footloose-Ghostbusters-and-more-Risk-averse-Hollywood-remakes-80s-films>.**

**Interviewed by Mark Lynch for NPR Program "Inquiry," half hour radio program on book A History of Horror, WICN Radio, July 6, 2011, <http://www.wicn.org/podcasts>.**

**Interviewed for article "Hollywood's Foreign Booty: New Pirates Film Earned Over $250 Million Abroad" by Gloria Goodale, Christian Science Monitor May 23, 2011, <http://www.csmonitor.com/USA/Society/2011/0523/Hollywood-s-foreign-booty-New-Pirates-film-earned-over-250-million-abroad>.**

**Interviewed for article "Film Noir Taps Our Dark Sides" by Bill Goodykoontz, Gannett Newspaper Group (Syndicated Nationally), March 26, 2011, <http://centralwisconsinhub.wausau dailyherald.com/article/20110326/WDH0503/110325015>.**

**Interviewed for article "For Four Top Films, Facts Feed the Fiction" by Amy Biancolli, Houston Chronicle, February 27, 2011, <http://www.chron.com/disp/story.mpl/chronicle/7447698.html>.**

**Interviewed for article "The Oscars: In King's Speech and Social Network, Media are the Message" by Gloria Goodale, Christian Science Monitor, February 25, 2011, <http://www.csmonitor.com/USA/Society/2011/0225/The-Oscars-In-King-s-Speech-and-Social-Network-media-are-the-message>.**

**Interviewed for article "Should Producer Convert R-Rated The King's Speech Into Family Fare?" by Daniel B. Wood, Christian Science Monitor, January 27, 2011, <http://www.csmonitor.com/USA/Society /2011/0127/Should-producer-convert-R-rated-The-King-s-Speech-into-family-fare>.**

**Interviewed for article "Oscar Nominations: Actor-Driven Movies Stand Out" by Daniel B. Wood, Christian Science Monitor, January 25, 2011, <http://www.csmonitor.com/The-Culture/Movies/Oscar-nominations-Actor-driven-movies-stand-out>.**

**Interviewed on KLIN 1400 Newsradio, "Jack and John in the Morning" on the MPAA Ratings System, January 21, 2011.**

**Interviewed for article "Mom.me: Movie Ratings Offer More Frustration Than Guidance" by Niesha Lofing, Sacramento Bee, January 18, 2011, <http://www.sacbee.com/2011/01/18/3330467/momme-movie-ratings-offer-more.html>.**

**Interviewed for article "New Green Hornet Has No Buzz: Are Minor League Superheroes Striking Out?" by Gloria Goodale, Christian Science Monitor, January 14, 2011, <http://www.csmonitor.com/USA/Society/2011/0114/New-Green-Hornet-has-no-buzz.-Are-minor-league-superheroes-striking-out>.**

**Interviewed for article "Screening of Epic Metropolis to Hearken Back to Traditional Silent Film Era With Live Orchestra" by Hilary Stohs-Krause, Star City Blog October 1, 2010, <http://www.starcityblog.com/2010/10/screening-of-epic-metropolis-to-hearken-back-to-traditional-silent-film-era-with-live-orchestra.html>.**

**"N the Know - What Is The Future of Vampire Movies?," July 22, 2010, short video segment for UNL Information Services, directed by Curt Bright, <http://www.unl.edu/unlpub/podcasts/ntheknow.xml>.**

**Book, A History of Horror discussed in "Taking a Slash at Horror," by Peter Monaghan, Chronicle of Higher Education July 22, 2010, <http://chronicle.com/blogPost/Taking-a-Slash-at-Horror/25717/>.**

**Interviewed for article "Jolie Furthers the Role of Female Lone Wolf in Salt," by Tony Hicks, Contra Costa Times July 14, 2010, <http://www.contracostatimes.com/entertainment/ci_15514867>.**

**Interviewed for article "Will Spy Ring Story Help Jolie's Salt?," by Todd Leopold, CNN July 2, 2010, <http://edition.cnn.com/2010/SHOWBIZ/Movies/07/02/salt.jolie.spies/?fbid=5jmOd5Zlmo2>.**

**Interviewed for article "'Money Never Sleeps' Could Be the Motto of Sequels" by Todd Leopold, CNN May 13, 2010,<http://edition.cnn.com/2010/SHOWBIZ/Movies /05/07/movie.sequels/>.**

**Interviewed for article "Merry Men: Russell Crowe is the Latest to Inhabit the Evolving Role of Robin Hood" by Ethan Gilsdorf, The Boston Globe May 9, 2010, <http://www.boston.com/ae/movies/articles/2010/05/09/russell_crowe_is_the_latest_actor_to_inhabit_the_ever_evolving_role_of_robin_hood/?page=full>.**

**Interviewed for article "Anti-Heroes to the Rescue" by Duane Dudek, Milwaukee Journal Sentinel April 29, 2010, <http://www.jsonline.com/entertainment/movies/92354574.html>.**

**Article on Fellini's La Dolce Vita referenced in "What's the Big Deal?: La Dolce Vita (1960)" by Eric Snider, Film.com April 20, 2010, < http://www.film.com/features/story/whats-big-deal-dolce-vita/33130499?pcode=film&cpath=rss&rsrc=movierss_film>.**

**Interviewed for article "Conan O'Brien Finds Late-Night Home on TBS: Will He Get last Laugh?' by Gloria Goodale and Daniel B. Wood, Christian Science Monitor, April 12, 2010, <http://www.csmonitor.com/USA/Society/2010/0412/Conan-O-Brien-finds-late-night-home-on-TBS-Will-he-get-last-laugh>.**

**Interviewed for article "How to Watch Your Dragons: 10 Fire-Breathing Beasts on DVD" by Susan Wloszczyna, USA Today March 30, 2010, <http://www.usatoday.com/life/movies/news/2010-03-31-dragons31_ST_N.htm>.**

**Interviewed for article "I Still Know What You Did Last Era," by Mary Armstrong, Queen's Journal (Canada), March 12, 2010, <http://www.queensjournal.ca/story/2010-03-12/postscript/i-still-know-what-you-did-last-era/>.**

**Interviewed for television news story "UNL Professor's Film Expertise Tapped By National Media For Oscar Coverage," by Keller Russell, KOLN TV, February 21, 2010, <http://www.1011now.com/home/headlines/84927482.html>.**

**Interviewed for article "Orson Welles' Genius Flowered From His Earliest Work" by Bob Fischbach, Omaha World Herald, February 18, 2010, <http://www.omaha.com/article /20100218/ENTERTAINMENT/702189918>.**

**Interviewed for article "They Don't Make Romantic Comedies Like They Used To" by Tony Hicks, Contra Costa Times (California), February 12, 2010, <http://www.contracostatimes.com/ci_14376300?source=rss&nclick_check=1>.**

**Interviewed for article "Do We Have Real Superstars Anymore?" by Leslie Gornstein, E! Online, February 6, 2010, <http://www.eonline.com/uberblog/ ask_the_answer_ bitch/b165659 _do_we_have_real_superstars_anymore.html>.**

**Interviewed for article "Oscars Could see David vs. Goliath battle" by Todd Leopold, CNN, <http://www.cnn.com/2010/SHOWBIZ/Movies/02/02/oscar.analysis/index.html?iref=allsearch>. February 2, 2010.**

**Interviewed for article "Conan vs. Jay vs. David vs. Jimmy" by Bill Keveney, USA Today, January 22, 2010, <http://www.usatoday.com/life/television/news/2010-01-22-conanchart21_ST_N.htm>.**

**Interviewed for article "A Long Line of Actors Have Played the Iconic Detective Sherlock Holmes" by Julie Washington, Cleveland Plain Dealer, December 20, 2009, <http://www.cleveland.com/movies/index.ssf/2009/12/a_long_line_of_actors_have_pla.html>.**

**Interviewed for article "Sizzle Surrounds Avatar as Industry Anticipates New Phase for Movies" by Gloria Goodale, Christian Science Monitor, December 19, 2009, <http://www.csmonitor.com/The-Culture/Movies/2009/1218/Sizzle-surrounds-Avatar-as-industry-anticipates-new-phase-for-movies>.**

**Interviewed for article "Discovering a Classic: Fellini's 8½" by Tyler Foster, Boxoffice, December 18, 2009, <http://boxoffice.com/featured_stories/2009/12/discovering-a-classic.php>.**

**"N the Know," two short videos on the film 2012 and the history of the disaster film, directed by Curt Bright, November 12, 2009, <http://www1.unl.edu/mediahub/media/1155>.**

**Interviewed on the film 2012, "Waiting for the End of the World," by Todd Leupold, CNN.com, November 17, 2009, <http://edition.cnn.com/2009/SHOWBIZ/Movies/11/17/apocalyptic.movies/>.**

**Interviewed for article "Twilight Sequel New Moon Due in Theaters Friday" by Julie Washington, Cleveland Plain Dealer, November 13, 2009, <http://www.cleveland.com /movies/index.ssf/2009/11/twilight_sequel_new_moon_due_i.html>.**

**Interviewed on the film 2012, on Drive Time Lincoln with Coby Mach, KLIN Radio, November 13, 2009.**

**Book, The Cinematic Vision of F. Scott Fitzgerald, discussed in "Slow Fade: F. Scott Fitzgerald in Hollywood" by Arthur Krystal, New Yorker, November 16, 2009: 36-41.**

**Interviewed for article "Ten Ways to End the World – on Film," by Mark de la Vina, San Jose Mercury News (California), November 5, 2009, <http://www.mercurynews.com/entertainment-headlines/ci_13714866>.**

**Interviewed for article "Horror Films Reflect The Times" by Tony Hicks, Costa Contra Times, October 21, 2009, <http://www.contracostatimes.com/movies-dvd/ci_13612384?nclick_check=1>.**

**Interviewed for article "Emmys Try New Tactics to Grab, Keep Audience's Attention," by Bill Goodykoontz, Arizona Republic, September 19, 2009, <http://www.azcentral.com/ent/celeb/articles/2009/09/19/20090919emmys0920.html>.**

**Interviewed for article "Emmys Struggle to Entice Audience" by Bill Goodykoontz, Jacksonville Observer, September 17, 2009, <http://www.jaxobserver.com/2009/09/17/emmys-struggle-to-entice-audience/>.**

**Interviewed for article "Hughes Caught Teen Angst," by Dane Stickney, Omaha World Herald, August 8, 2009: E1.**

**Interviewed for article "Evil Children Subgenre Can Chill Moviegoers" by Dan Rowe, San Francisco Chronicle, July 22, 2009, <http://www.sfgate.com/cgi-bin/article.cgi?f=/n/a/2009/07/22/entertainment/e033114D47.DTL>.**

**Interviewed by Jerry Johnston on "Christmas Film Favorites" for All Things Considered on Nebraska NET Radio, December 22, 2008.**

**Interviewed by Ron Kuby on Air America Radio, on "Film and Television After 9/11," September 10, 2008.**

**Interviewed by Robert Fischbach for "Bob's Take on Cinema: Europe's Film Revolution at Film Streams," May 8, 2008, Omaha World-Herald, <http://www.omaha.com /index.php?u_page =2620 &u_sid=10329082>.**

**Interviewed on the Fifth Anniversary of the 9/11 attacks, "Remembering a Tragedy" by Derek J. Moore, Santa Rosa Press Democrat, September 10, 2006.**

**Interviewed on the film Flight 93, and the effect of 9/11 on films and television, on the PBS Newshour with Jim Lehrer, April 28, 2006.**

**Interviewed on social change in cinema, in "Now Showing: Crusading Films," by David Sterritt, Christian Science Monitor, June 13, 2003.**

**Interviewed on contemporary Hollywood cinema, "A Silver Lining in Hollywood's Lackluster Year," by David Sterritt, Christian Science Monitor, January 8, 2001, 3.**

**Interviewed on "The Future of Digital Filmmaking," KOLN/KLIN TV, October 25, 1999.**

**Interviewed on "The Future of the Horror Film," in the Hartford Courant, July 29, 1999.**

**BBC 3 program "Nightwaves," discussing Disaster and Memory, June 18, 1999, speaking from the studios of Nederlands Radio, Hilversum, Holland.**

**National Public Radio's Anthem series; panel discussion on digital filmmaking with Peter Broderick and Bennett Miller, director, syndicated nationally on NPR, May 4, 1999.**

**BIOGRAPHICAL INFORMATION:**

**Profiled in Contemporary Authors Volume 121, 1987, 134-135; Directory of American Scholars, 2000 (Gale Research Press); Marquis' Who's Who in America, 1995 – present; Marquis' Who's Who in The World 2010 – present; Wikipedia, <http://en.wikipedia.org/wiki/Wheeler_winston_dixon>.**

**BIBLIOGRAPHY:**

**Modern Language Association Bibliography; available as CD-ROM, and on-line database.**