CURRICULUM VITAE

Jon Lewis

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EDUCATION:

PhD, University of California, Los Angeles, 1983. Dissertation: *The Comedy Films of Marilyn Monroe and Jerry Lewis: A Narratological Study and An Introduction to the Social/Ideological Project.*

MAH, State University of New York at Buffalo, 1979. Thesis: *The Flash in the Pan*.

BA with High Honors in English, Hobart College, 1977.

EMPLOYMENT:

2021 - : University Distinguished Professor of Film Studies, School of Writing, Literature and Film, Oregon State University

2015-2021: Distinguished Professor of Film, School of Writing, Literature and

Film, Oregon State University

1996-2014: Professor, English Department, Oregon State University.

1988-96: Associate Professor, English Department, Oregon State University.

1983-88: Assistant Professor, English Department, Oregon State University.

1982-83: Instructor, English Department, Hobart and William Smith Colleges.

1981-82: Teaching Fellow, Motion Pictures and Television Department, University of California, Los Angeles.

1980-81: Teaching Associate, Motion Pictures and Television Department, University of California, Los Angeles.

1979-80: Teaching Assistant, Motion Pictures and Television Department, University of California, Los Angeles.

1981-82: Script Reader, Story Department, the Samuel Z. Arkoff Company, Los Angeles, California.

1980-82: Market Researcher, Lieberman Research West/Columbia Pictures, Century City, California.

1979-80: English Instructor and Resident Counselor, The Grove School (for emotionally disturbed boys), Madison, Connecticut.

1976-77: Production Assistant, the *New England Journal of Medicine*, Boston, Massachusetts.

HONORS, GRANTS & FELLOWSHIPS:

2019: Writing-In-the-Curriculum (WIC) Silver Anniversary Award, Oregon State University.

2016: Phi Kappa Phi, elected membership.

2015: *Cinema Journal* Classics selection, "We Do Not Ask You to Condone This ... How the Blacklist Saved Hollywood," posted on AcaMedia.

2015: elected Distinguished Professor, Oregon State University.

2015: elected University Honors College Eminent Professor, Oregon State University.

2014: Center for the Humanities Research Fellowship, Oregon State University, awarded for research on Transition-era Hollywood.

2006-2008: Judge, Ashland Independent Film Festival.

2006: Center for the Humanities Research Fellowship, Oregon State University, awarded for research on file sharing and the MPAA.

2005: Post-tenure Review Award, Oregon State University.

2003: Named Editor of *Cinema Journal*.

2002: New York Times “New and Noteworthy in Paperback,” for *Hollywood v. Hard Core*.

2001: Center for the Humanities Research Fellowship, Oregon State University, awarded for research on blacklist memoirs.

2000: College of Liberal Arts Research Fellowship, Oregon State University, awarded for research on blacklist memoirs.

1996: Center for the Humanities Research Fellowship, Oregon State University, awarded for research on the industrial impact of the 1968 MPAA Ratings Code.

1995: Booklist Medal, *Booklist Magazine*, for *Whom God Wishes to Destroy ... Francis Coppola and the New Hollywood*.

1995: College of Liberal Arts Researcher of the Year, Oregon State University

1994: “Outstanding Academic Book,” awarded by *Choice Magazine* for *The Road to Romance and Ruin: Teen Films and Youth Culture*.

1992: College of Liberal Arts Research Fellowship, Oregon State University, awarded for research on Walt Disney Productions, January-April, 1992.

1991: Corporation for Public Broadcasting/Annenberg Foundation Grant, awarded for the development of "distance learning" courses, June 1991-June 1993.

1990: Center for the Humanities Research Fellowship, Oregon State University, awarded for research on youth culture and teen films, September-December 1990.

1990: Oregon Committee for the Humanities Summer Research Fellowship, awarded for research on youth culture and teen films, June-September 1990.

1989: Judge, Academy of Motion Picture Arts and Sciences, Student Film Awards, April, 1989.

1988: Visiting Academic Director, Northwest Inter-institutional Council on Study Abroad, Bath, England, September-December 1988.

1987: Center for the Humanities Research Fellowship, Oregon State University, awarded for research on Francis Coppola's Zoetrope Studios, April-June 1987.

1985: College of Liberal Arts Research Fellowship, Oregon State University, awarded in support of the video production, "Fat Boy Prince of Darkness," January-March 1985.

1984: College of Liberal Arts Research Grant, Oregon State University, awarded for research on 1950's American film comedy, April-June 1984.

1981-82: Candidate-in-Philosophy Grant, Department of Motion Pictures and Television, University of California, Los Angeles, in support of dissertation research.

1980-81: Lenard Fellowship, Department of Motion Pictures and Television, University of California, Los Angeles, for graduate study.

1979-80: Theater Arts Fellowship, Department of Theater Arts, University of California, Los Angeles, for graduate study.

1977-79: New York State TAP Grant for graduate study.

1973-77: New York State Regents Scholarship for undergraduate study.

1977: Alice Brandt Deeds Award, Hobart College, for the novel, *The Projects*.

PROFESSIONAL ACTIVITIES:

Memberships and positions held:

Society for Cinema and Media Studies

Advisory Editor, *Cinema Journal* (2008-2012)

Executive Council (2003-2007)

Editor, *Cinema Journal* (2003-2007)

Student Writing Award Committee (1996-1998)

University Film and Video Association (1984-1991)

Conference Committee (1991)

Popular Culture Association (1985-1995)

Pacific Northwest American Studies Association

Vice-President (1987-1989), President (1990-1992), Conference

Coordinator (1988-1992)

Visual Studies Workshop (1988-1992, 1996, 1998, 2003)

Modern Language Association (1996-1998; 2011-2012)

Pacific Northwest Popular Culture Association (1997)

Journals:

*Cinema Journal* (Editor, 2003-2007; Advisory Editor, 2008-2012)

*Scope* (Editorial Board, 2000-2002)

Manuscript Reader:

New York University Press

Harvard University Press

University of Michigan Press

Duke University Press

Routledge (UK and US)

Columbia University Press

University of California Press

University of Minnesota Press

WW Norton

Prentice Hall

Blackwell

University of Kentucky Press

University of Kansas Press

*Cinema Journal*

*Scope*

*Journal of Film and Video*

Consultant:

The Free Expression Policy Project

PUBLICATIONS, VIDEO PRODUCTIONS AND PAPERS

Books:

*The Godfather, Part II* (BFI Film Classics/Bloomsbury 2022)

*Road Trip to Nowhere: Hollywood Encounters the Counterculture* (University of

California Press, 2022)

*The Godfather*, 2nd edition (BFI Film Classics/Bloomsbury, 2022)

*American Film: A History, 2nd edition* (W.W. Norton, 2018)

*Hard-Boiled Hollywood: Crime and Punishment in Post-war Los Angeles* (University of

California Press, 2017)

*Essential Cinema: An Introduction to Film Analysis* (Wadsworth/Cengage, 2013).

*The Godfather* (BFI Film Classics, Palgrave/MacMillan, 2010; translated into Turkish and

published by Alfa Publishing Group, 2014; translated into Mandarin and published by

Peking University Press, 2015; translated into French and published by Editions

Akileos, 2017).

*American Film: A History* (W.W. Norton, 2008)

# Hollywood v. Hard-Core: How the Struggle over Censorship Created the Modern Film

*Industry* (NYU Press, 2000).

*Whom God Wishes to Destroy ... Francis Coppola and the New Hollywood*  (Duke

University, 1995; Athlone Press, 1995).

*The Road to Romance and Ruin: Teen Films and Youth Culture* (NY: Routledge, 1992).

Re-issue: (NY: Routledge Library Edition: Cinema, 2013).

Books (edited):

*Oxford Handbook of American Film History* (Oxford University Press, forthcoming)

*When the Movies Mattered: The New Hollywood Revisited*, with Jonathan Kirshner,

(Cornell University Press, 2019).

*Behind the Silver Screen: Producers* (Rutgers University Press, 2015; IB Tauris, 2015).

*The American Film History Reader* (with Eric Smoodin) (Routledge, 2014).

*Looking Past the Screen: Case Studies in American Film History and Method* (with Eric

Smoodin) (Duke University Press, 2007).

*The End of Cinema As We Know It ... American Film in the Nineties* (NYU, 2001).

*The New American Cinema* (Duke University Press, 1998).

Book series (edited):

*Behind the Silver Screen* (Rutgers University Press and IB Tauris), 10 books, including:

*Behind the Silver Screen: Animation*, edited by ScottCurtis (2019).

*Behind the Silver Screen: Directing*, edited by Virginia Wright Wexman (2017)

*Behind the Silver Screen: Costume, Make-up and Hair*, edited by Adrienne MacLean

(2016)

*Behind the Silver Screen: Editing and Special Effects*, edited by Charlie Keil and Kristin

Whissel (2016)

*Behind the Silver Screen: Producing*, edited by Jon Lewis (2015).

*Behind the Silver Screen: Sound*, edited by Kay Kalinack (2015).

*Behind the Silver Screen: Acting,* edited by Claudia Springer and Julie Levinson (2015).

*Behind the Silver Screen: Art Direction,* edited by Lucy Fischer (2015).

*Behind the Silver Screen: Cinematography,* edited by Patrick Keating, (2014).

*Behind the Silver Screen: Screenwriting*, edited by Andrew Horton and Julian Hoxter,

(2014).

Chapters in Books:

“Introduction,” *Oxford Handbook of American Film History* (Oxford University Press,

2023)

“Hollywood Gangsters: Crime, Punishment, and Movieland Celebrity,” *Oxford Handbook*

*of American Film History* (Oxford University Press, 2023)

“Antonioni’s America: *Blow-Up*, *Zabriskie Point* and the Making of a New American

Cinema,” in *The New Hollywood Revisited*, edited by Jonathan Kirshner and Jon Lewis

(Cornell University Press, 2019).

“Introduction: The New Hollywood Revisited,” with Jonathan Kirshner, in *The New*

*Hollywood Revisited*, edited by Jonathan Kirshner and Jon Lewis (Cornell University

Press, 2019).

“Slouching towards Chicago in Search of Peace and Love: *Medium Cool* and Chicago

1968,” in *Architectures of Revolt: The Cinematic City Circa 1968*, edited by Mark Shiel

(Temple University, 2018).

“The Height of Power” (“O Auge do Poder”), in *Francis Ford Coppola: O Cronista da*

*America*, edited by Ana Rebel Barros and Paulo Ricardo G. de Almeida (Rio de

Janeiro: VOA, 2015).

“Zoetrope Studios and *One from the Heart*” (“O Zoetrope Studios e Do Fundo do

Coracao”), in *Francis Ford Coppola: O Cronista da America*, edited by Ana Rebel

Barros and Paulo Ricardo G. de Almeida (Rio de Janeiro: VOA, 2015).

“One from the Heart,” (“Do Fundo do Coracao”), in *Francis Ford Coppola: O Cronista da*

*America*, edited by Ana Rebel Barros and Paulo Ricardo G. de Almeida (Rio de

Janeiro: VOA, 2015).

“The Auteur Renaissance: 1968-1980,” in *Behind the Silver Screen: Producing*, edited by

Jon Lewis (Rutgers and I.B. Tauris, 2015).

"We Do Not Ask You to Condone This ... How the Blacklist Saved Hollywood," in *The*

*American Film History Reader*, edited by Jon Lewis and Eric Smoodin (Routledge,

2014).

“Screenwriting in Transition Era Hollywood: 1947-1967,” in *Behind the Silver Screen:*

*Screenwriting*, edited by Andrew Horton and Julian Hoxter, Rutgers University Press

(2014).

“American morality is not to be trifled with … Content Regulation in Hollywood After

1968,” in *Silencing Cinema*, edited by Daniel Biltereyst and Roel vande Winkel

(Palgrave/MacMillan, 2013).

“The End of Cinema as We Know It: New Technologies, New Media,” in *American Film*

(volume IV), edited by Arthur Simon, Roy Grundmann, and Cindy Lucia (Blackwell,

2012).

"The Perfect Money Machine(s): George Lucas, Steven Spielberg and Auteurism in the

New Hollywood," in *Looking Past the Screen: Case Studies in American Film History*

*and Method*, edited by Eric Smoodin and Jon Lewis (Duke, 2007).

“Independent Film,” in the *Schirmer Film Encyclopedia* (Thompson and Gale,

2006).

“John Sayles,” in the *Schirmer Film Encyclopedia* (Thompson and Gale, 2006).

“Sam Arkoff,” in the *Schirmer Film Encyclopedia* (Thompson and Gale, 2006).

“Film Censorship,” in *Potentially Harmful: The Art of American Censorship*, edited by

Cathy Byrd, (Georgia State Art Museum, 2006)

“1955: Growing up Absurd,” in *American Cinema of the 1950s: Themes and Variations*,

edited by Murray Pomerance (Rutgers University Press, 2005).

“*Rebel Without a Cause*: Growing Up Male in Jim’s Mom’s World,” in *Rebel Without a*

*Cause: Legacies and Histories of a Maverick Masterwork*, edited by J. David Slocum

(State University of New York Press, 2005).

"*The Godfather*," in *Film Analysis: A Norton Reader*, edited by Jeffrey Geiger and RL

Rutsky (Norton, 2005).

"The Body's in the Trunk: (Re)-Presenting Generation X," in *American Youth Cultures*,

edited by Neil Campbell (Edinburgh University Press, 2004).

"Following the Money in America's Sunniest Company Town: Some Notes on the

Political Economy of the Hollywood Blockbuster“ in *Movie Blockbusters*, edited by

Julian Stringer (Routledge, 2003).

"The Coen Brothers: Some Notes on Independence and Independents in the New

Hollywood," in *Contemporary American Filmmakers*, edited by Yvonne Tasker,

(Routledge, 2002).

"Those Who Disagree Can Kiss Jack Valenti's Ass," in *The End of Cinema As We Know It*

*... American Film in the Nineties*, edited by Jon Lewis (NYU and Pluto Press, 2001).

"The Body's in the Trunk: (Re)-Presenting Generation X," in *The Radiant Hour: Versions*

*of Youth in American Culture*, edited by Neil Campbell, (University of Exeter Press,

2000).

“Punks in LA: It’s Kiss or Kill,” in *Common Culture: Reading and Writing about*

*American Popular Culture*, edited by Michael Petracca and Madeleine Sorapure

(Prentice Hall, 2000).

"If History Has Taught Us Anything ... Coppola, Paramount and *The Godfather,* Parts I,

II and III," in *Francis Ford Coppola's The Godfather Trilogy*, edited by Nick Browne

(Cambridge University Press, 1999).

"Money Matters: Hollywood in the Corporate Era," in *The New American Cinema*,

edited by Jon Lewis (Duke University Press, 1998).

"Disney After Disney: Family Business and the Business of Family," in *Disney*

*Discourses*, edited by Eric Smoodin (Routledge, 1994).

"The Crisis of Authority in Francis Coppola's *Rumble Fish"* in *Crisis Cinema*, edited by

Christopher Sharrett (Maisonneuve Press, 1992).

"City/Cinema/Dream," in *City Images*, edited by Mary Ann Caws (Gordon and Breach,

1991).

Articles:

“Roundtable: The Top-1000 Most Taught Films,” with Joe Karaganis, Jane Gaines, and

Daisuke Miyao, *Public Books*, forthcoming.

“Phil Spector,” *Journal of American History*, forthcoming.

“Triumph over Containment: American Film in the 1950s,” *American Literary History*,

forthcoming.

“Pam and Tommy,” *Journal of American History*, December 2022.

“Helter Skelter: An American Myth,” *Journal of American History*, June 2021.

“*Woodstock: Three Days That Defined a Generation*,” *Journal of American*

*History*, December 2019.

“*Smutty Little Movies: The Creation and Regulation of Adult Video*,” (book review)

*Journal of American History*, December 2017.

“Disney’s World Cup: ESPN and the Un-Americanization of World Football,” *Film*

*Studies* 13 (2016).

“The Black Dahlia: A Los Angeles Slideshow,” *Contrapasso* (April 2015).

“*CJ* Classics: How the Blacklist Saved Hollywood,” a conversation with Bill Kirkpatrick,

*AcaMedia/Cinema Journal* (posted on line plus podcast), 2015.

“An Introduction to the *American Film History Reader*,” *Film Quarterly*, 68:2 (on-line

edition, 2014)

“Writing, Reading, and Appreciating Film Histories: A Conversation with Eric Smoodin

and Jon Lewis on *The American Film Reader*,” interview conducted by Regina Longo,

*Film Quarterly*, 68:2 (2014).

“Hedda Hopper’s Hollywood: Celebrity Gossip and American Conservatism,” *Journal of*

*American History* (December 2011).

“In Memoriam: Peter Brunette,” *Cinema Journal* 50:4 (2011).

“Introducing Film Studies,” *Cinema Journal* 50:3 (2011).

“Interview with Jon Lewis,” *Television and New Media*, 20:10 (2010).

“Exile Cinema,” (book review), *Quarterly Review of Film and Video* 27:3 (2010).

“Hollywood’s Blacklists,” (book review) *Journal of American History* (September 2009).

“Real Sex: The Aesthetics and Economics of Art-House Porn,” *JumpCut* 51 (2009).

“High Noon,” (book review), *Cinema Journal*, 48:2 (2009)

“Presumed Effects of Erotica: Some Notes on the *Report of the Commission on Obscenity*

*and Pornography*,” *Film International*, 16 (2008).

“The Final Victim of the Blacklist: John Howard Lawson, Dean of the Hollywood Ten,”

(book review), *Journalism History*, 33:1 (2007).

"If You Can't Protect What You Own, You Don't Own Anything”: Piracy, Privacy and

Public Relations in 21st Century Hollywood,” *Cinema Journal* 46:2 (2007).

“The Crisis in Academic Employment: A Local Story,” *Cinema Journal*, 45:4 (2006).

“Parting Glances,” *Cinema Journal*, 43:3 (2004).

“The Utah Version: Some Notes on the Relative Integrity of the Hollywood Product,” *Film*

*International*, 4 (2003/4).

"The Perfect Money Machine(s): George Lucas, Steven Spielberg and Auteurism in the

New Hollywood," *Film International*, 1 (2003).

“Public Pedagogy,” *Afterimage*, Winter (2003).

"The Last Vaudevillian," (film review), *American Folklore Review*, 6:4 (2003).

"Interview with Jon Lewis,” conducted by Noel King, *Otrocampo* 7 (2002).

"Class Struggle in Hollywood" (book review), *Film Quarterly* 56:1 (2002).

"Hollywood Modernism" (book review), *Journal of American History*, (September 2002).

"A Cinema of Loneliness" (book review), *Scope* (August, 2002).

"Film Culture 101," *Metro*, no. 131/132 (2002).

"In Hollywood, When They Say It's Not About the Money, It's About the Money," *Metro*

no. 131/132, (2002).

"We Do Not Ask You to Condone This ... How the Blacklist Saved Hollywood," *Cinema*

*Journal*, vol. 39, no. 3 (2000).

"Breakthrough Books," *Lingua Franca*, (February 1999).

"Labor Crisis," *Afterimage*, 26:3 (1998).

"Modern Times," *UCLA Magazine*, (Spring 1998).

"In Memoriam: Richard deCordova (1956-1996), *Cinema Journal*, 36:3 (1997).

"The Movies in Our Lives," *UCLA Magazine*, (Spring 1996).

"Practice What You Teach," *Afterimage*, 25:4 (1996).

"Trust and Anti-Trust in the New New Hollywood," *Michigan Quarterly*, 35:1 (1995).

"*Walt Disney: Hollywood's Dark Prince*" (book review), *Cineaste,* 20:3 (1994).

"*Men, Women and Chainsaws: Gender in the Modern Horror Film*" (book review)

*Journal of Film and Video*, 45:4 (1993).

"Different Difference" (book review), *Afterimage*, 19:7 (1992).

"Silicon Ardor," *Afterimage*, 19:4 (1991).

"Film at the End of the Line," *Afterimage*, 18:1 (1990).

"Apocalypse When?" *Afterimage*, 17:7 (1990).

"It's Academic," *Afterimage*, 17:3 (1989).

"Voices From a Steeltown: Tony Buba's *Lightning Over Braddock,*" *Afterimage*, 17:2

(1989).

"The SCS Cinematheque/Videotheque," *Quarterly Review of Film and Video*, 10:4 (1989).

"The Paper Chase," *Afterimage*, 16:3 (1988).

"Punks in LA: It's Kiss or Kill," *Journal of Popular Culture*, 22:2 (1988).

"The Independent Filmmaker as Tragic Hero: Francis Coppola and the New American

Cinema," *Persistence of Vision*, 6 (1988).

"North By Northwest," *Afterimage*, 16:1 (1988).

"Mass Appeal," *Afterimage*, 15:7 (1988).

"*Miami Vice*: Fun, Sun and Guns on America's Newest Mean Streets," *Sweet Reason*,

6 (1987).

"*The Political Language of Film and the Avant Garde* and *Power and Paranoia*" (book

reviews), *minnesota review*, 28 (1987).

"The Projects" (fiction), *Northwest Review*, 24:3 (1986).

*"The Making of Citizen Kane*" (book review), *minnesota review*, 27 (1986).

"Postmod Squad," *Afterimage*, 14:5 (1986).

"*Purple Rain*: Music Video Comes of Age," *Jump Cut*, 30 (1985).

"Society of the Jedi: A Situationist Perspective," *Jump Cut*, 30 (1985).

"Readings and Writings" (book review), *minnesota review*, 23 (1984).

"1984: Were We Ever Really Talking About the Future?" *Sweet Reason*, 3 (1984).

"Complex Narrative and Social Structure in Fassbinder's *Effi Briest*," *On Film*, 11 (1983).

"Looking at *Lady from Shanghai*," *Double Vision*, 2:2 (1983).

"*An Officer and a Gentleman*: Male Bonding and Self-Abuse," *Jump Cut*, 28 (1983).

"The Shifting Camera Point of View and Model of Language in Wiseman's *High School*,

*Quarterly Review of Film Studies*, 7:1 (1982).

Video Productions:

As executive producer:

“An Interview with (Documentary Filmmaker) Kirby Dick,” Cengage Learning.

“An Interview with (Music Editor) Ken Wannberg,” Cengage Learning.

“An Interview with (Film Editor) Carol Littleton,” Cengage Learning.

“An Interview with (Screenwriter) Jeb Stuart,” Cengage Learning.

“An Interview with (Production Designer/Art Director) Mark Friedberg,” Cengage

Learning.

“An Interview with (Cinematographer) Ed Lachman,” Cengage Learning.

As Consultant:

*Arthur Laurents on the Outside*, Transient Pictures/Lumiere Productions, 2012.

*This Film Is Not Yet Rated*, directed by Kirby Dick, produced by Eddie Schmidt (IFC

Films), 2006.

*Inside Deep Throat*, directed by Fenton Bailey, produced by Brian Grazer

(Universal Pictures), 2005.

As writer/director:

"A Lively Hole in the Sky," 20 minute docu-drama, 1990.

Screenings:

Video Corvallis, KBVR-TV, Corvallis, OR, February, 1993.

University Film and Video Association Formal Screening Sessions, Ithaca, NY,

June, 1990.

"Dead Nazi," 20 minute drama, 1986.

Screenings:

911 - Contemporary Arts Center, Seattle, Washington, April, 1989.

Art Institute of Chicago, Public Access Series, Chicago, Illinois, August, 1988.

University Film and Video Association Formal Screening Sessions, Bozeman,

Montana, June, 1988.

New Zone Gallery, Eugene, Oregon, January, 1987.

Athens Video Festival, Athens, Ohio, November, 1986.

Northwest Film and Video Association, Portland Art Museum, July, 1986.

"Baby You Were Great," 30 minute adaptation of a Kate Wilhelm short story, 1986.

Screenings:

Used annually in Films for the Future class.

"Fat Boy Prince of Darkness," 45 minute postmodern horror-comedy, 1985.

Screenings:

University Film and Video Association Formal Screening Sessions, Los Angeles,

California, August, 1987.

New Zone Gallery, Eugene, Oregon, January, 1987.

Athens Video Festival, Athens, Ohio, November, 1986.

Society for Cinema Studies Videotheque, New Orleans, Louisiana, April, 1986.

KBVR-TV, Corvallis, Oregon, May, 1985.

Corvallis Arts Center, Corvallis, Oregon, April, 1985.

"Interview Show," 15 minute interview with the cast of "Fat Boy Prince of Darkness,"

1985.

Screening:

KBVR-TV, Corvallis, Oregon, May, 1985.

"Regulation Terrors," 3 minute experimental work, 1982.

Screenings:

New Zone Gallery, Eugene, Oregon, January, 1987.

Papers and presentations (Invited):

“LA Noir,” with NYU Professor Dana Polan, delivered at the invitation of Noircon,

Philadelphia, October 2022.

“Hollywood Encounters the Counterculture,” delivered at the invitation of the College of

Liberal Arts, Oregon State University, November 2019.

“Hollywood Encounters the Counterculture,” delivered at the invitation of the Institute on

the Americas, University College, London, December 2018.

“Hard-Boiled Hollywood: Crime and Punishment in Postwar Los Angeles,” delivered at

the invitation of the 92nd Street Y, New York, May 2017.

“Hard-Boiled Hollywood: Crime and Punishment in Postwar Los Angeles,” delivered at

the invitation of the *Los Angeles Times* Festival of Books, Los Angeles, California,

April, 2017.

“Censorship by Contract: Movies, Money and Morality,” delivered at the invitation of the

University of Kent, Canterbury, December, 2016.

“Mobsters and Movie Stars: Crime and Punishment in Postwar Los Angeles,” delivered at

the invitation of King’s College, London, December 2016.

“Editing American Film History,” delivered at the invitation of the Program in American

Studies, University of California, Davis, May 2016.

“Hollywood Confidential: Crime and Punishment in Postwar Los Angeles,” delivered at

the invitation of the Office of the Provost and Executive Vice-President, Oregon State

University, May 2015.

“Random Reviews: Five Came Back: A Story of Hollywood and the Second World War,”

delivered at the invitation of the Friends of Corvallis Library, Corvallis Public Library,

February 2015.

“Paths of Glory,” delivered at the Invitation of the School of Writing, Literature, and Film;

the School of History, Philosophy, and Religion and the Northwest Film Center,

“Citizenship and Crisis” series, Portland Art Museum, January 2015.

“Few Things Sadder than the Truly Monstrous: The Black Dahlia Murder and Transition

Era Hollywood,” delivered at the invitation of the School of Communication and Multi-

Media Studies, Comparative Studies Colloquia on Interdisciplinarity, Florida Atlantic

University, November 2014.

“A Simple Visual Figure in the Horror Film,” delivered at the invitation of the Center for

the Humanities, “A Night of the Uncanny,” October 2014.

“Few Things Sadder than the Truly Monstrous: The Black Dahlia Murder and Transition

Era Hollywood,” delivered at the invitation of the Center for the Humanities, Oregon

State University, October 2014.

“A Short History of the Short Subject,” delivered at the invitation of the McMinnville

Short Film Festival, October 2014.

“Bombing Crazy People and Retards is Bad P.R.: The Aesthetics and Politics of the

American War Film,” Peace Studies Program and the School of Communication and

Multi-Media Studies at Florida Atlantic University, October, 2013.

“Mapping the Hollywood Transition,” delivered at the invitation of the Institute on the

Americas, University College, London, January 2013.

“Hating Heather Donahue,” delivered at invitation of the Magic Barrel: A Reading to Fight

Hunger, October 2011.

“The *Voluntary* Movie Ratings System,” delivered at the invitation of the Corvallis Public

Library, October 2011.

“How the Blacklist Saved Hollywood,” delivered at the invitation of the University of

Oklahoma, April, 2011.

“Kiss, Slap, Kiss,” delivered at the invitation of the Oregon State University Folk Club,

February 2011.

“Movies and the First Amendment,” delivered at the invitation of the Benton County

Historical Society, April 2010.

“Hedging Your Bets at the Oscars,” delivered at the invitation of the Professional Faculty

Leadership Association, Oregon State University, February 2010.

“Independents and Independence,” delivered at the invitation of the Oregon State

University Business Round Table, Portland, Oregon, December 2009.

“Real Sex: The Aesthetics and Economics of Art-House Porn,” delivered at the invitation

of Wayne State University (Turner lecture series), April 2008.

“Movies and the First Amendment,” delivered at the invitation of the Office of

Advancement, Oregon State University, brown-bag lunch series, April 2007.

"'If You Can't Protect What You Own, You Don't Own Anything': Piracy, Privacy and

Public Relations in 21st Century Hollywood,” delivered at the invitation of the

University of Pennsylvania, November 2006.

"'If You Can't Protect What You Own, You Don't Own Anything': “Piracy, Privacy and

Public Relations in 21st Century Hollywood,” delivered at the invitation of the Center

for the Humanities, Oregon State University, October 2006.

“Movies and Me,” delivered at the invitation of the College of Liberal Arts, October 2006.

“This Film Is Not Yet Rated,” introduction and Q&A, Cinema 21, Portland Oregon,

September 2006.

“The Business of Scholarship: Some Practical Advice on Academic Publishing,” delivered

at the invitation of the Cultural Studies program at the University of California, Davis,

January 2006.

“Intellectual Property and Public Policy in 21st Century Hollywood,” delivered at the

invitation of the University of Oregon, Eugene, Oregon, November 2004.

“Movies and the Political Process,” delivered at the invitation of the Academy of Life-

Long Learning, Corvallis, Oregon, October 2004.

“Piracy, Privacy and Public Relations in 21st Century Hollywood,” delivered at the

invitation of the Department of English, Penn State University, September 2004.

“Hollywood and the First Amendment,” delivered at the invitation of the Department of

Philosophy, “Ideas Matter” series, Oregon State University, October 2003.

“Hollywood and American Militarism,” delivered at the invitation of Faculty for Peace and

Justice, Oregon State University, December 2002.

"'If You Can't Protect What You Own, You Don't Own Anything': Content Regulation in

the Hollywood that Jack Built," delivered at the invitation of the Department of Cinema

Studies, University of California, Santa Barbara, April 2002.

"Naming Names and Telling Stories: Historical Fictions on the Blacklist," delivered at the

invitation of the Center for the Humanities, Oregon State University, November 2001.

"Hollywood v. Hard Core," delivered at the invitation of the Oregon State University

Department of Distance and Continuing Education and the Oregon State University

Alumni Association, CH2M Hill Alumni Center, Corvallis, Oregon, October 2001.

"Hollywood v. Hard Core," delivered at the invitation of the Pacific Northwest Library

Association, CH2M Hill Alumni Center, Corvallis, Oregon, July 2001.

"Hollywood v. Hard Core," delivered at the invitation of Powell's City of Books, Portland,

Oregon, July 2001.

"If History Has Taught Us Anything ... Coppola, Paramount and *The Godfather,* Parts I, II

and III," delivered at the invitation of the Department of English, Portland State

University, November 2000.

"The Coen Brothers: Some Notes on Independence and Independents in the New

Hollywood," delivered at the invitation of the English Department, University of

Pittsburgh, November 1999.

"We Do Not Ask You to Condone This ... How the Blacklist Saved Hollywood," delivered

at the invitation of the USC Film School, November 1998.

"Robert Altman's *McCabe and Mrs. Miller*," delivered at the invitation of the Salem Public

Library, March 1998.

"If History Has Taught Us Anything ... Coppola, Paramount and *The Godfather,* Parts I, II

and III," delivered at the invitation of the Department of Radio, TV and Film, the

University of North Texas, February 1997.

"Money Matters: Hollywood in the Corporate Era," delivered at the invitation of the Center

for the Humanities, Oregon State University, November, 1996.

"Movies and Me / Movies, Money, Mike and Me," delivered at the invitation of the Center

for Teaching Excellence, Oregon State University, November, 1996.

"Bruce Gilbert's *An American Family*," panel discussion organized by the Center for the

Humanities, Oregon State University, November 1995.

"Disney After Disney: From Family Business to the Business of Family," delivered at the

invitiation of the Department of English, Portland State University, Portland, Oregon,

May, 1994.

"No Room for Fear: On Re-presenting the Urban Scene," delivered at the invitation of the

Department of Architecture, University of Oregon, February 1994.

"*The Road to Romance and Ruin*," a reading delivered at the invitation of Conant and

Conant Bookstore, Portland, Oregon, October 1992.

"*The Road to Romance and Ruin*," a reading delivered at the invitation of Modern Times

Bookstore, San Francisco, California, September 1992.

"*The Road to Romance and Ruin*," a reading delivered at the invitation of Kepler's

Bookstore, Menlo Park, California, September 1992.

"From Romance to Ruin," delivered at the invitation of the Center for the Humanities,

Working Papers Series, Oregon State University, November 1990.

"Films for the Future," delivered at the Invitation of the Hillsboro Public Library,

November 1989.

"Films for the Future," delivered at the invitation of the Lake Oswego Public Library,

October 1989.

"Films for the Future," delivered at the invitation of the Multnomah Public Library,

November 1989.

"Francis Coppola's Zoetrope Films," delivered at the invitation of the Center for the

Humanities, Working Papers series, Oregon State University, June 1987.

"*Miami Vice*: Advertising And Social Realism," delivered at the invitation of the

Multnomah Public Library, Portland Oregon, February 1987.

"*Miami Vice*: Artistic and Cultural Production in Postmodern Society," delivered at the

invitation of the Oregon Committee for the Humanities, Portland, Oregon, November

1986.

"Ronald Reagan and the American Film Western: A Response," invited presentation

delivered at the Pacific Northwest American History Conference, Oregon State

University, May 1986.

"*Miami Vice*: Fun, Sun and Guns on America's Newest Mean Streets," invited

presentation at Liberal Arts Day, sponsored by the College of Liberal Arts, Oregon

State University, Portland Art Museum, March, 1986.

"The Politics of Paranoia: Hitchcock's *North By Northwest*," delivered at the invitation of

the Communications Department, Ithaca College, July, 1983.

"Style and Politics: Authority in Welles' *Touch of Evil*," delivered at the

invitation of the Communications Department, Ithaca College, April, 1983.

"Critical Studies: Teaching Film in a University English Department," delivered at the

invitation of the English Department, Oregon State University, January, 1983.

Colloquia and Workshops (invited):

“New Developments in Film Marketing and Distribution,” conducted as part of the “What

is Film?: Change and Continuity in the 21st Century” conference, Portland, Oregon,

November 2009.

“Academic Publishing, 2006,” conducted at the invitation of the University of

Pennsylvania, November 2006.

“Academic Publishing, 2004,” conducted at the invitation of the University of Oregon,

Eugene, Oregon, November 2004.

“How the Blacklist Saved Hollywood,” conducted at the invitation of Penn State

University, State College, Pennsylvania, September 2004.

Papers Delivered at Professional Conferences:

“The Object of Performance in *The Godfather, Part II*: Pacino and DeNiro In

Coppola’s Movie of Meetings,” delivered to the Society for Cinema Studies,

remote-delivery conference, March 2022.

“Christopher Jones Does Not Want to Be a Movie Star,” delivered to the Society for

Cinema Studies, remote-delivery conference, March 2021.

“Antonioni’s America: the American Counterculture and Hollywood in Transition,”

delivered to the Society or Cinema Studies, Seattle, March 2019.

“Frank Sinatra and Surviving Celebrity in the 20th Century,” delivered to the Society

for Cinema Studies, Toronto, Canada, March 2018.

“Turning Kids into Killers: Theater Violence and Movie Promotion in Modern

Hollywood,” delivered to the Society for Cinema Studies, Chicago, Illinois, April

2017.

“Fly Straight and Live Right (Fly Right and Live Straight): Westbrook Pegler and the

Politics of Gossip,” delivered to the Society for Cinema Studies, Atlanta, Georgia,

April 2016.

“Disney’s World Cup: ESPN and the Un-Americanization of Global Football,”

delivered to the Society for Cinema Studies, Montreal, Canada, March 2015.

“The Dahlia and Transition-era Hollywood … An Epigram on Transient Lives,”

delivered to the Society for Cinema and Media Studies, Seattle, March, 2014.

“Mapping the Hollywood Transition,” delivered to the Society for Cinema and

Media Studies, Chicago, March, 2013.

“Pornography, Murder, Mergers and Acquisitions, and Presidential Politics: The Short

Strange Story of Artisan Entertainment,” delivered to the Society for Cinema and

Media Studies, Boston, Massachusetts, March 2012.

“Talk is Cheap, Action is Expensive: Positioning, Platforming and Presenting American

Independent Cinema,” delivered to the Society for Cinema and Media Studies, New

Orleans Louisiana, California, 2011.

"The End of Cinema, Otra Vez … the American Movies (and the Movie Business)

1999-2010," delivered to the Society for Cinema and Media Studies, Los Angeles,

California, March 2010.

“Teaching the Introduction to Film Studies class,” delivered to the Society for Cinema and

Media Studies, Los Angeles, California, March 2010

“*Medium Cool* and Chicago 1968,” delivered to the Society for Cinema and Media

Studies, Philadelphia, March 2008.

“Presumed Effects of Erotica: Some Notes on the Report of the Commission on Obscenity

and Pornography,” delivered to the Society for Cinema and Media Studies, Chicago,

March 2007.

“Publishing a Print Journal in the Age of Open Access,” delivered to the Society for

Cinema and Media Studies, Vancouver, BC, March 2006.

“Publishing in/an Academic Journal,” delivered to the Society for Cinema and Media

Studies, London, England, March 2005.

“1955,” delivered to the Society for Cinema and Media Studies, Atlanta, March, 2004.

"Security Standards, Intellectual Property and Public Policy: Some Notes on the Integrity

of the Copyright Industries," delivered to the Society for Cinema Studies, Minneapolis,

March 2003.

"Real Sex Imports and the American Film Market," delivered to the Society for Cinema

Studies, Denver, May 2002.

"Turning Kids into Killers: Joseph Lieberman's Not So Brave New Hollywood," delivered

to the Society for Cinema Studies, Denver, May 2002.

"Naming Names and Telling Stories: Historical Fictions on the Blacklist," delivered to the

Society for Cinema Studies, Washington, DC, May 2001.

"Distance Education and the Politics of Academic Labor," delivered to the Society for

Cinema Studies, Washington, DC, May 2001.

"The Body's in the Trunk and Some Other *Very Bad Things*: Generation-X on Film,"

delivered to the Pacific Northwest American Studies Conference, Lincoln City, Oregon,

April 2001.

"The Killing of *The Killing of Sister George*: The Political Economy of X-Rated

Filmmaking," delivered to the Society for Cinema Studies, Chicago, Illinois, April

2000.

"Independence and Independents in the New Hollywood," delivered to the Society for

Cinema Studies, Chicago, Illinois, April 2000.

"Blacklist Memoirs and the Re-construction of Hollywood History," delivered to the

Society for Cinema Studies, West Palm Beach, Florida, April 1999.

"What We Talk About When We Talk About Hollywood," delivered to the Pacific

Northwest American Studies Conference, Lincoln City, Oregon, April 1999.

"We Do Not Ask You to Condone This ... How the Blacklist Saved Hollywood," delivered

to the Modern Language Association, San Francisco, California, December, 1998.

"We Do Not Ask You to Condone This ... How the Blacklist Saved Hollywood,"

delivered to the Society for Cinema Studies, San Diego, California, April, 1998.

"The Business of Rating Movies," delivered to the Marxist Literary Group, Corvallis,

Oregon, June 1997.

"Hollywood v. Hardcore," delivered to the Society for Cinema Studies, Ottawa, Canada,

May 1997.

"Private Parts and Community Standards," delivered to the Pacific Northwest American

Studies, Portland, Oregon, April 1997.

"Lost in Place: Generation-X on Film," delivered to the Modern Language Association,

Washington, DC, December 1996.

"Movies and Money," delivered to the Society for Cinema Studies, Dallas, Texas, March,

1996.

"'I Give You the End of a Golden String': Francis Coppola, Michael Cimino and the New

Hollywood," delivered to the Pacific Northwest American Studies Association, Lincoln

City, Oregon, April 1995.

"The New New Hollywood," delivered to the Society for Cinema Studies, New York,

March 1995.

"Documenting Masculinity: Male Performance in Bruce Weber's *Broken Noses* and *Let's*

*Get Lost,*" delivered to the Modern Language Association, San Diego, California,

December 1994.

"Dealing *The Cotton Club*," delivered to the Pacific Northwest American Studies

Association, Lincoln City, Oregon, April 1994.

"Trust and Anti-Trust in the New Hollywood," delivered to the Society for Cinema

Studies, Syracuse, New York, March, 1994.

"From Family Business to the Business of Family: Disney After Disney," delivered to the

Pacific Northwest American Studies Association, Bend, Oregon, April 1993.

"The Body is Elsewhere: Medical Imagery and Imagining the Body," delivered to the

Society for Cinema Studies, New Orleans, Louisiana, February 1993.

"Disney After Disney: Family Practice in the Reagan Era," delivered to the Society for

Cinema Studies, University of Pittsburgh, April, 1992.

"In the Absence of Community: The Politics of Suicide and Murder in American Youth

Culture," delivered to the Pacific Northwest American Studies Association, Seattle,

Washington, April 1992.

"The Cultural Politics of British Youth," delivered to the Northwest Conference on British

Studies, University of Oregon, October, 1991.

"The Struggle for Fun: Youth and Gender," delivered to the Pacific Northwest Popular

Culture Association, Portland, Oregon, April, 1991.

"Where the Girls Are ... Teeny Boppers in the Sexual Wilderness," delivered to the

Pacific Northwest American Studies Association, Coeur d'Alene, Idaho, April 1991.

"I Don't Stand a Ghost of a Chance With You: Bruce Weber and the New American

Realism," delivered to the University Film and Video Association, Ithaca College,

June 1990.

"The Road to Romance and Ruin: The Crisis of Authority in *Rumble Fish*," delivered to

the Society for Cinema Studies, Washington, DC, May, 1990.

"Some Notes on the Post-punk Pre-apocalypse Generation: On Revelations, the Rapture

and *Rumble Fish*," delivered to the Pacific Northwest American Studies Association,

Portland, Oregon, April 1990.

"No Room For Fear: On Re-Presenting the Urban Scene," delivered to the Society for

Cinema Studies, University of Iowa, April 1989.

"You Have An Instant Rapport Because You Have A Camera: Cinematic Realism in the

Eighties," delivered to the Pacific Northwest American Studies Association, Whitman

College, March 1989.

"Cinema Cities" delivered to the Pacific Northwest American Studies Association,

University of Washington, April 1988.

"The Road to Romance and Ruin: Trends in the Teen Film, 1980-1987," delivered to the

Popular Culture Association, New Orleans, Louisiana, March, 1988.

"Punks in LA : It's Kiss or Kill," delivered to the Pacific Northwest American Studies

Association, Warm Springs, Oregon, April 1987.

"Francis Coppola's Postmodern Cinema," delivered to the Popular Culture Association,

Montreal, Canada, March, 1987.

"*Alphaville*: The Very Strange (and Political) Adventures of a Pulp Film Detective in *La*

*Capitale de la Doleur* ," delivered to the Pacific Northwest Council on Foreign

Languages, University of British Columbia, May, 1986.

"Cease to Resist/Cease to Exist: Charles Manson and American Family Life in the 1960's,"

delivered to the Pacific Northwest American Studies Association, Otter Crest, Oregon,

April 1986.

"Jerry Lewis and the Mass Society," delivered to the Society for Cinema Studies, New

Orleans, Louisiana, April 1986.

"Learning to Live With Las Vegas: *One From the Heart* and the Political Form of

Postmodernism," delivered to the Society for Cinema Studies, New York University,

June 1985.

"Jerry Lewis and the Work Ethic," delivered to the Pacific Northwest American Studies

Association, Washington State University, April 1984.

"*Gentlemen Prefer Blondes* and *The Stooge*: Sexual Difference in the 1950's," delivered to

the Popular Culture Association, Toronto, Canada, April 1984.

"*Pillow Talk*: Formal and Social Significance," delivered to the Society for Cinema

Studies, the University of Pittsburgh, May, 1983.

Radio, Podcasts, Television and Film:

“Out of the Blank,” video podcast, December 2022.

“*The Godfather* at 50,” radio interview on “Overnights” on ABC-radio Australia.

“15 Minute Film Fanatics,” podcast on *The Godfather, Part III*, July 2020.

“Movie Geek Yearbook,” podcast episode 2: “Kubrick.” September 2020.

“The Film Programme: Francis Ford Coppola,” BBC-4, London, England, October 2018.

"We Do Not Ask You to Condone This ... How the Blacklist Saved Hollywood," *Cinema*

*Journal* Classics, AcaMedia (<http://www.aca-media.org/>), 2016.

“Hollywood’s Greatest Filmmakers,” Centre Communications Inc., directed by Ron

Meyer, on screen interviews, discs 2, 3, 4 and 5, 2013.

“The Great Directors: The Making of 21st Century Hollywood,” Centre Communications

Inc., directed by Ron Meyer, on screen interviews, discs 1-5, 2013.

“The Howl Radio Show,” CIUT-Canada, 2012.

“Bob Miller Show,” KPAM Portland, Oregon, radio interview to discuss *The Godfather*,

2011.

“The Watchmen,” KBVR-TV movie review show, guest, 2010.

“Justice Talking,” National Public Radio, featured guest to discuss American film

censorship, 2008.

“Soft Sell: *Emmanuelle* in America,” directed by David Naylor (DVD Group), on-screen

interview, 2007. (Telly Award winner, 2007)

“Quick-take Northwest,” Oregon Public Broadcasting (National Public Radio), 2006.

KOPT, KPNW radio interviews to discuss the opening of *This Film Is Not Yet Rated*,

2006.

*This Film Is Not Yet Rated*, directed by Kirby Dick, produced by Eddie Schmidt (IFC

Films), on-screen interview, 2006.

“Star Wars 2005,” featured guest on RadioActive, KRCL, 2005.

"On the Media," National Public Radio, featured guest to discuss *Inside Deep Throat*,

2005.

*Inside Deep Throat*, directed by Fenton Bailey, produced by Brian Grazer

(Universal Pictures), on-screen interview, 2005.

"Good Day Oregon," KPTV, featured guest to discuss *Hollywood v. Hard Core*, 2001.

"On the Media," National Public Radio, featured guest to discuss *Hollywood v. Hard Core*,

2001.

KEZI (ABC) TV news, interview to discuss *Hollywood v. Hard Core*, 2001.

KEX, KLOO, KGAL radio news, interviews to discuss *Hollywood v. Hard Core*, 2001.

"The Sheila Hamilton Show," KPAM-radio, featured guest to discuss *Hollywood v. Hard*

*Core*, 2001.

"Cine-Mania," guest, World Affairs Television, Montreal, Canada, 1997.

"New York Beat," interview to discuss *Whom God Wishes to Destroy ...*

*Francis Coppola and the New Hollywood*, WNYC, New York, New York, 1995.

Executive Producer, "Video Corvallis," KBVR-TV, Corvallis, Oregon, 1993.

Host, "The Horror Doctor," KBVR-TV, Corvallis, Oregon, 1992.

Host, Alfred Hitchcock film series, KBVR-TV, Corvallis, Oregon, 1992.

"Town Hall," talk show on sex and violence in the cinema, KATU (ABC), Portland,

Oregon, February, 1989.

"The Forbidden Show," interview following the screening of "Fat Boy Prince of

Darkness," "Dead Nazi" and "Regulation Terrors," KWAX-FM, Eugene, Oregon,

January, 1987.

"Getaway," interview during the production of "Fat Boy Prince of Darkness," KBVR-TV,

January, 1985.

SUMMARY OF UNIVERSITY SERVICE:

University:

Distinguished Professor Selection Committee, 2016-2018; 2020-2022

Associate Dean Search Committee, Honors College, 2012

Advisory Board, Center for the Humanities, 1993-1995; 2009-2011.

Oregon State University Screenwriting Club 2010-2011. (Advisor)

Center for the Humanities Review Committee, 1995, 2001.

Faculty Grievance Committee, 1993-1996.

International Film Series, 1983-1997. (Director)

The Summer Film Series, 1985-1987, 1995-2007. (Director)

Oregon State University Men's Tennis Club, 1983-1988. (Advisor)

College:

Personnel Committee, 1997-1999 (Chair, 1999); 2013-2014

Curriculum Committee, 2005-2007; 2008-2010. (Chair 2009-2010)

Promotion and Tenure Committee, Art Department, 2004-2006; 2013-2015

Promotion and Tenure Committee, Foreign Languages Department, 2004-2005

Research Fellowship Subcommittee, 2001

Faculty Council, 1999, 2009-2010

Summer Pre-college Program Subcommittee, 1999

Research Committee, 1997-1999

President's Committee, 1986

Department:

Graduate Committee, 2021, 2022

Critical Questions Program Committee, 2012-2013

Curriculum Committee, 1989-1996 (Chair), 2000-2002

English MAT Program Committee, 1989-1990.

English Students' Association, 1983-86, 1993 (Coordinator)

Executive Committee, 2004-2007 (Chair); 2010-2012; 2020-2021 (chair)

Film Program, 1983-present. (Coordinator)

MLA Interview Team, 1994, 1996

Personnel (Hiring) Committee, 1988, 1989, 1998-2001, 2003, 2004, 2011, 2012

(chair), 2015 (chair).

Personnel Subcommittee, Creative Writing, 1989-1990. (Chair)

Post-tenure Review Committee, (Chair) 2002-2007

Promotion and Tenure Committee, 1993, 1994, 1997-1999, 2001-2014, 2019-2020

(chair), 2021, 2022.

Scholarship Committee, 2004, 2013-2019

Student Essay Contest, 1991 (Judge)

Technology Committee, 2008.

Related Activities:

PhD Committees: Kings College, London; University of Oregon,

University of New Mexico, and McQuarrie University (Australia).

Judge, Ashland Film Festival, 2006-2008.

Guest Moderator, Key Theaters Cinema Club, Boca Raton, 2003, 2004-2010.

Guest Moderator, Key Theaters Cinema Club, San Francisco 2001

Moderator, Key Theaters Cinema Club, Portland, Oregon 1999-2002.

Guest Lecturer, *Jump Start*, 1995-2008.

Participant, Distance Learning (Ed-Net) Symposium, 1991 and 1992

Guest Lecturer, Foreign Student Orientation, 1989, 1990 and 1992-1994.

Participant, Statewide Committee on Film Education, 1990-1991.

Participant, Media and Education Symposium, Northwest Film and Video Center,

1989.

Participant, NICSA Study Abroad Conference, 1988 and 1989.

Faculty Speaker, Weatherford Students' Week, 1989.

Instructor, Elderhostel, 1985-1987.

Featured Speaker, College of Liberal Arts Day, 1986

Community Activities:

Mid-Valley Film and Video Festival judge, 2007.

DaVinci Days Film Festival judge, 2000-2010.

Avalon/Darkside Cinemas film booker, 1999-2000, 2007-2008.

Corvallis United Soccer Club, Coach, 2000-2003.

AYSO Soccer Coach, 1998-1999.

Boys and Girls Club Indoor Soccer Coach, 1999.

Guest speaker, Crescent Valley High School, TAG Humanities, 1999-2004.

Guest Speaker, Academy of Lifelong Learning, 2004-2022.

PARTIAL List of courses taught:

Cold War Hollywood

Documentary Film

Film and the New Wave

Film Censorship

Film Comedy

Film Criticism and Theory

Film Form

Film Noir

Films for the Future

From Romance to Ruin: Teen Films and Youth Culture

Hitchcock: Movies and Madness

Introduction to Film Studies I (Film History 1895-1941)

Introduction to Film Studies I (Film History 1942-1968)

Los Angeles: A Cultural History

Movie Stars: The Fundamental Thing

Narrative Theory and Film

Postmodernism

Soap Operas and Society

The Films of Francis Coppola

The New American Cinema (1968-present)

The Pleasure of Terror: the Horror Film

The Sixties: A Cultural History

The Wonderful World of Disney

Women in Cinema: Position, Presentation and Representation

Composition

Creative Writing (Fiction)

Screenwriting

Introduction to Fiction

Literature for Teachers

Survey of American Literature

The American Novel (1900-1945)

The American Novel (1945-present)