

Richard Abel

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 University of Michigan, Ann Arbor, Michigan 48109-1285
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Professional Positions

2013- : Emeritus Professor of International Cinema and Media Studies, University of Michigan
 2002-2013: Robert Altman Collegiate Professor of Film Studies, University of Michigan
 2000-2002: Ellis and Nelle Levitt Distinguished Professor of English, Drake University
 1999 : Visiting Professor, Communication Studies and Comparative Literature, University of Iowa
 1989-2002: Humanities Endowment Professor of English, Drake University
 1980-1989: Professor, Department of English, Drake University
 1975-1980: Associate Professor, Department of English, Drake University
 1970-1975: Assistant Professor, Department of English, Drake University

Education

1970 Ph.D., Comparative Literature, University of Southern California
 1965 M.A. Comparative Literature, University of Southern California
 1963 B.A. English, Utah State University

Administration

Chair, Screen Arts & Cultures, University of Michigan, 2005-2009
 Director, Graduate Program, Screen Arts & Cultures, University of Michigan, 2003-2006, Winter 2008,
 2010-2011
 Director, Center for the Humanities, Drake University, 1996-2000
 Director, Cultural Studies Program, Drake University, 1990-1993

Dissertation committees:

Nancy McVittie, "Elder Kitsch: The Development of a Comedic and Cultural Trope in Postwar America,"
 Chair, Screen Arts & Cultures, University of Michigan, May 2013..
 Peter Alilunas, "From Public to Private: The Adult Film Industry and the Transition to Home Video, 1976-
 1986," Screen Arts & Cultures, University of Michigan, May 2013.
 Ken Garner, "Seeing Is Knowing: 'Objectivity' and the Creation of Visual Culture in France, 1870-1930,"
 History, University of Michigan, September 2012.
 Angela Berkley, "American Realist Fiction and New Technologies," English, University of Michigan,
 December 2011.
 Sarah Delahousse, "Early French and American Detective/Crime Films," Wayne State University, August
 2010
 Canan Balan, "Changing Pleasures of Spectatorship: Early and Silent Cinema in Istanbul," External
 Examiner, Film Studies, University of St. Andrews, Scotland, June 2010.
 Joel Frykholm, "Framing the Feature Film: Multie-Reel Feature Film and American Film Culture in the
 1910s," Opponent, Cinema Studies, Stockholm University, Sweden, October 2009.
 Amy Rodgers, "Spectatorship in the Early Modern Theatre," English, University of Michigan, July 2009.
 Peter Soppelsa, "The Fragility of Modernity: Infrastructure and Everyday Life in Paris, 1870-1914,"
 History, University of Michigan, December 2008.
 Colin Roust, "The Film Scores of Georges Auric, 1930-1948," Musicology, University of Michigan,
 June 2007.
 Jennifer Wild, "L'Imagination cinématique: Cinematic Intervention in the French Avant-Garde, 1913-
 1929," Cinema Studies/Comparative Literature, University of Iowa, May 2006.
 Paul Moore, "A Rendezvous for Particular People: Showmanship, Regulation, and Promotion of Early

- Film-Going in Toronto,” Sociology, York University, Canada, August 2004.
 Sheila Skaff, “The Transition from Silent to Sound Film in Poland,” Chair, Comparative Literature, University of Michigan (chair), June 2004.
 Per Persson, “Understanding Cinema: Constructivism and Spectator Psychology,” Cinema Studies, Stockholm University, Sweden, 2000.
 Alison McMahan, *Madam a des envies: A Critical Analysis of the Short Films of Alice Guy Blaché, the First Woman Filmmaker*, Union Institute Graduate School, 1997.

Honors and Awards

- 2006 Theatre Library Association Award: *Americanizing the Movies and “Movie-Mad” Audiences*: Finalist for Best Book in Film, Broadcasting, or Other Recorded Performance.
 2005 Theatre Library Association Award for *The Encyclopedia of Early Cinema* (Routledge 2005): Best Book in Film, Broadcasting, or Other Recorded Performance.
 1999 Kraszna-Krausz Moving Image Book Award: finalist and special commendation for *The Red Rooster Scare: Making Cinema American, 1900-1910*.
 1998 SCS Katherine Singer Kovács Award for Best Essay in Cinema Studies, 1995-1997.
 1995 Theatre Library Association Award for *The Ciné Goes to Town: French Cinema, 1896-1914* (California 1994): Best Book in Film, Broadcasting, or Other Recorded Performance.
 1989 Jay Leyda Prize in Cinema Studies, for *French Film Theory and Criticism, 1907-1939: A History/Anthology* (Princeton, 1988)
 1986 Centennial Scholar, Drake University
 1985 *Cinema Journal* Essay Award for Scholarly Writing
 1985 Theatre Library Association Award, for *French Cinema: The First Wave, 1915-1929* (Princeton, 1984): Best Book in Film, Broadcasting, or Other Recorded Performance
 1985 *Choice* selection of *French Cinema: The First Wave, 1915-1929* (Princeton, 1984) as one of “the best academic books of 1984”
 1983 *Cinema Journal* Essay Award for Scholarly Writing

National Grants

- National Endowment for the Humanities Fellowship, 2011-2012
 National Endowment for the Humanities Fellowship for College Teachers, 2001-2002
 John Simon Memorial Guggenheim Foundation Fellowship, 1993-1994
 National Humanities Center Fellowship, 1988-1989
 American Council of Learned Societies Fellowship, 1987
 National Endowment for the Humanities Fellowship for College Teachers, 1983-84

Publications

Books

- Americanizing the Movies and “Movie Mad” Audiences, 1910-1914*, University of California Press, 2006.
The Red Rooster Scare: Making Cinema American, University of California Press, 1999.
 --Chapter reprinted in Grieveson and Krämer, eds., *The Silent Cinema Reader* (Routledge 2004), 103-118.
The Ciné Goes to Town: French Cinema, 1896-1914, University of California Press, 1994.
 --Revised edition in paperback, June 1998.
 --Chapter reprinted in Grieveson and Krämer, eds., *The Silent Cinema Reader* (Routledge 2004), 63-75.
French Film Theory and Criticism, 1907-1939: A History/Anthology, two volumes, Princeton University Press, 1988.
 --Reprinted in paperback, September 1993.
 --Reprinted sections in Italian translation, in *Cinema & Cinema* 64 (August 1992), 15-38.
French Cinema: The First Wave, 1915-1929, Princeton University Press, 1984.
 --Reprinted in paperback, August 1987.

Edited Books

Early Cinema and the 'National', co-edited with Giorgio Bertellini and Rob King, John Libbey, 2008.
Encyclopedia of Early Cinema, general editor, Routledge, 2005.
 --revised and corrected paperback edition, January 2010
The Sounds of Early Cinema, co-edited with Rick Altman, Indiana University Press, 2001.
Silent Film, editor of volume in *Depth of Field* series for Rutgers University Press, 1996.

Edited Journal Issues

Co-editor with Rick Altman, special issue on "Global Experiments in Early Synchronous Sound,"
Film History 11.4 (1999).
 Co-editor with Lorenzo Codelli of twelve essays devoted to Eclair, *Griffithiana* 47 (May 1993).

Articles for Book Collections

- "Early Motion Picture Programs: An Overture, Five Acts, and an Interlude," in André Gaudreault et al., ed.,
A Companion to Early Cinema (Blackwell 2012), 334-358.
- "Reclaiming Jean Epstein," in Sarah Keller, ed., *Jean Epstein: Critical Essays and Translations* (Amsterdam
 2012), 405-412.
- "From Peep Show to Picture Palace: The Early Exhibition of Motion Pictures," in Cynthia Lucia, Roy
 Grundmann, and Art Simon, eds., *Blackwell's History of American Film*, volume 1 (Blackwell,
 2012), 87-108.
- "Motion pictures and popular print culture," co-authored with Amy Rodgers, in Christine Bold, ed., *US
 Popular Print Culture, 1860-1920* (Oxford, 2011), 191-209.
- "G.W. Anderson: 'Broncho Billy' Among the 'Early Picture Personalities'," in Jennifer M. Bean, ed., *Flickers
 of Desire: Movie Stars of the 1910s* (Rutgers, 2011), 22-42.
- "A Trip to the Moon as an 'American' Attraction," in Matthew Solomon, ed., *Fantastic Voyages of the
 Cinematic Imagination: Méliès and A Trip to the Moon* (SUNY, 2011), 129-142.
- "1912: Innovative Nostalgia and Real-Life Threats," in Charlie Keil and Ben Singer, eds., *The Decade of
 the 1910s* (Rutgers, 2009), 69-91.
- "The Movies in a 'Not So Visible' Place: Des Moines, Iowa, 1911-1914," in Kathryn Fuller-Seeley, ed.,
Hollywood in the Neighborhood: Historical Case Studies of Local Moviegoing (University of
 California Press, 2008), 107-129.
- "Patchwork Maps of Movie-Going, 1911-1913," in Robert Allen, Richard Maltby, and Melvin Stokes,
 eds., *Going to the Movies: Hollywood and the Social Experience of Cinema* (Exeter University
 Press, 2007), 94-113.
- "Early and Pre-Sound Cinema," in Pam Cook, ed., *The Cinema Book*, 3rd ed. (British Film Institute, 2007),
 3-11.
- "The 'backbone' of the business: Scanning signs of US film distribution in the newspapers, 1911-1914," in
 Frank Kessler, ed., *Networks of Entertainment: Early Film Distribution, 1895-1915* (John Libbey
 2007), 85-93.
- "The Long Fade: French Actors in Silent Hollywood," in Alastair Phillips and Ginette Vincendeau, eds.,
Journeys of Desire: European Actors in Hollywood: A Critical Companion (British Film Institute,
 2006), 21-29.
- "The 'Culture War' of Sensational Melodrama, 1910-1914," in Yvonne Tasker, ed., *Action and Adventure
 Cinema* (Routledge 2004), 31-51.
- "The passing (picture) show in the industrial heartland: the early 1910s," in John Fullerton and Jan
 Olsson, eds., *Allegories of Communication* (Rome: John Libbey 2004), 321-332.
- "The 'Imagined Community' of the Western, 1910-1913," in Charlie Keil and Shelley Stamp, eds.,
American Cinema's Transitional Era: Audiences, Institutions, Practices (Berkeley: University of
 California Press 2004), 131-170.
- "People, 1890-1930," in Michael Temple and Michael Witt, eds., *The French Cinema Book*, (British Film
 Institute 2004), 18-33.
- "Going to the Movies in the USA: Pathé and the Trade Press," in Michel Marie and Laurent Le Forestier,
 eds., *La Firme Pathé, 1896-1914* (Paris: AFRHC, 2004), 331-348.
- "Finding the French on American Screens, 1910-1914," in John Fullerton, ed., *Screen Culture: History and
 Textuality* (John Libbey, 2004), 137-157.
- "A 'Nation' for Export: the American Western, 1911-1912," in Martin Barnier and Raphaëlle Moine, eds,

- France/Hollywood: allers-retours et échanges* (Paris: L'Harmattan, 2002), 147-173.
- "That Most American of Attractions, the Illustrated Song," in Richard Abel and Rick Altman, eds., *The Sounds of Early Cinema* (Indiana University Press, 2001), 143-155.
- Texts on six films, in Paolo Cherchi Usai, ed., *The Griffith Project*, vol. 5 [1911] (BFI/Le Gironate del cinema muto, 2001), 56-69.
- "Reframing the Vaudeville/Moving Pictures Debate, with Illustrated Songs," in Leonardo Quaresima and Laura Vichi, eds., *The Tenth Muse: Cinema and Other Arts* (Udine: Forum, 2001), 473-490.
- "Toward a Paradigm Shift in the History of 1920s French Cinema" [in Italian translation], in Gian Piero Brunetta, ed., *Storia del cinema mondiale*, vol. 3.1 (Giulio Einaudi editore, 2000), 279-321.
- "Early Cinema, After Brighton," in Pam Cook and Mieke Bernink, 2nd. ed., *The Cinema Book* (British Film Institute, 1999), 93-98.
- "Foreign Bodies on American Stages: French Films Create a Market for the Nickelodeon" [in French translation], in André Gaudreault, Claire Dupré la Tour, and Roberta Pearson, eds., *Cinema at the Turn of the Century* (Québec: Nota Bene, 1999), 231-248.
- "Guarding the Borders in Early Cinema: The Shifting Ground of French-American Relations," in John Fullerton, ed., *Celebrating 1895: The Centenary of Cinema* (London: John Libbey, 1998), 45-54.
- "From Riches to Rags: French Cinema, 1907-1918" [in Spanish translation], *Historia General del Cine*, volume 3, ed., Jerano Talens (Madrid: Ediciones Cátedra, 1998), 11-39.
- "Our Country/Whose Country?: The 'Americanization' Project of Early Westerns," in Edward Buscombe and Roberta Pearson, eds., *Back in the Saddle Again: New Writings on the Western* (London: British Film Institute 1998), 77-95.
- "The Guarantees of Pleasure and Quality in Early American Cinema," in *Prima dell'autore or Before the Author*, eds., Anja Franceschetti and Leonardo Quaresima (Udine: Edizioni Forum, 1997), 85-97.
- "*Les Années Folles: The Reinvention of a French Cinema*" [in Spanish translation], *Historia General del Cine*, volume 5, ed. Manuel Palacio (Madrid: Ediciones Cátedra, 1997), 61-94.
- "Louis Feuillade" and "French Silent Cinema," *The Oxford History of World Cinema*, ed. Geoffrey Nowell-Smith (Oxford: Oxford University Press, 1996), 108-109, 112-123.
- "Intérêt(s) de l'historiographie du cinéma des premiers temps," [in French translation] in Thierry Lefebvre and Laurent Mannoni, eds., *Théorème: Cinéma des premiers temps: Nouvelles contributions françaises* (La Sorbonne nouvelle, 1996), 113-130.
- "The Perils of Pathé, or the Americanization of Early American Cinema," in Leo Charney and Vanessa Schwartz, eds., *Cinema and the Invention of Modern Life* (Berkeley: University of California Press, 1995), 183-223.
- reprinted in Paul Grainge, Mark Jancovich, and Sharon Monteith, eds., *Film Histories: An Introduction and Reader* (Edinburgh: University of Edinburgh Press, 2007), 54-66.
- "A Crisis in Crossing Borders, or How to Account for French 'Bad Taste'," in Roland Cosandey and François Albera, eds., *Images Across Borders* (Lausanne: Editions Payot, 1995), 299-313.
- "Survivre à un 'nouvel ordre mondial'," [in French translation] in Jacques Kermabon, ed., *Pathé Premier Empire du Cinéma*, (Paris: Centre Georges Pompidou, 1994), 158-189.
- "French Film Melodrama, Before and After the Great War," in *Imitations of Life: A Reader on Film and Television Melodrama*, ed. Marcia Landy (Detroit: Wayne State University Press, 1991), 542-568.
- "Discourse, Narrative, and the Subject of Capital: Marcel L'Herbier's *L'Argent* (1929)," in *French Film: An Anthology*, ed. Susan Hayward & Ginette Vincendeau (London: Routledge, 1990), 37-50.
- reprinted for *L'Argent* DVD, Eureka, 2008.
- "Maurice Tourneur's *The Wishing Ring* (1914): An Intertext for Early French and American Cinema," *Sulla Via di Hollywood, 1911-1920*, ed. Lorenzo Codelli and Paolo Cherchi Usai (Pordenone: Edizioni Biblioteca dell'Immagine, 1988), 318-341.
- "The Point-of-View Shot: From Spectacle to Story in Several Early Pathé Films," *Ce que je vois de mon ciné...*, ed. André Gaudreault (Paris: Méridiens-Klincksieck, 1988), 73-76.

Articles for Journals:

- "The Pleasures and Perils of 'Big Data' in Digitalized Newspapers," *Film History* 25.1/2 (Spring 2013): 1-10.
- "Capellani Before Griffith, 1906-1908" [translated into French] *1895* 68 (hiver 2012): 15-29.
- "Regulating a Risky Business: Film, Censorship and Public Safety in Pre-War France, 1909-1914," co-authored with Ken Garner," *Yale French Studies* 122 (2012): 160-185.

- "Charge and Counter-Charge: War 'Documentaries' in the USA, 1914-1916," *Film History* 22.4 (2010): 366-388.
- "Zip! Zam! Zowie!: A New Take on US Cinema's Institutionalization," *Historical Journal of Film, Radio, and Television* 20.4 (December 2009): 421-432.
- "Wonder Cabinets and Writing Cinema History," *Cinema Journal* 49.1 (Fall 2009): 177-180.
- "Fan discourse in the heartland: the early 1910s," *Film History* 18.2 (2006), 140-153.
- "Memory Work: French Historical Epics, 1926-1927," *Film History* 17.2/3 (2005), 352-362.
- "History can work for you, you know how to use it," *Cinema Journal* 44.1 (Fall 2004), 107-112.
[part of "In Focus: Film History, or a Baedeker Guide to the Historical Turn"]
- "Frame Stories for Writing the History of French Silent Cinema," *Studies in French Cinema* 2.1 (2002), 5-13.
- "A Marriage of Ephemeral Discourses: Newspapers and Moving Pictures, 1910-1914," *Cinema et cie* 1 (Fall 2001), 59-83.
- "Frame Stories: French Cinema of the 1920s," *Cinegrafie* 14 (2001), 152-160.
- "Urban Legends: Paris, Peak Practice," *Sight & Sound* 11.5 (May 2001), 24-27.
- "The Phantom of Louis Feuillade in the USA" [in French translation], in a special issue of *1895* (October 2000), 291-314.
- "Introduction" to and English translation of Léon Moussinac's "Cinéma: expression sociale [1927]," *Screening the Past* 4 (July – October 1998).
<http://chiron.latrobe.edu.au/www/screeningthepast/classics/class998/LMcr4b.html>
- "Early Nonfiction Now and Then: 'Phantom' Viewing in the Archives," *Aura* 2.3 (1996), 4-11.
[Swedish Film Studies Journal]
- "Wraakzuchtige moraal: *Nuit de Noël*" [in Dutch translation] for "Nederlands Filmmuseum 50 jaar," *Skrien* 211 (December/January 1996/1997), 64.
- "The Thrills of *Grande Peur*: Crime Series and Serials in the Belle Epoque," *The Velvet Light Trap* 37 (Spring 1996), 3-9.
--Reprinted in Italian translation, in Monica Dall'Asta, ed., *Fantômas: La vita plurale di un antieroe* (Il principe costante, 2004), 61-8-.
- "Pathé Goes to Town': French Films Create a Market for the Nickelodeon," *Cinema Journal* 35.1 (Fall 1995), 3-26.
--Reprinted in German translation, in *KINtop* 10 (2001).
- "Pathé's 'Heavenly Billboards'," [in Italian translation] *Fotogenia* 1 (1995), 39-60.
--Reprinted in English, in Monica Dall'Asta, Guglielmo Pescatore, and Leonardo Quaresima, eds., *Il Colore nel Cinema Muto*, Bologna: Mano Edizioni, 1996.
- "French Cinema in 'The Year of Grace or Disgrace': 1913," *Griffithiana*, 50 (May 1994), 59-73.
- "Don't Know Much About History,' or The (In)Vested Interests of Doing Cinema History," *Film History*, 6.1 (Spring 1994), 110-115.
- "In the Belly of the Beast: The Early Years of Pathé-Frères," *Film History*, 5.4 (December 1993), 363-384.
- "Misteri e paradossi di *Maudite soit la guerre*" [in Italian translation], *Cinegrafie* 6 (1993), 119-121.
- "The Eclair Trademark: From Nick Carter to Zigomar," *Griffithiana*, 47 (May 1993), 89-109.
- "Eclair: The Other French Film Company," *Griffithiana*, 44/45 (September 1992), 5-14.
- "The 'Magnetic Eyes' of Ivan Mozzhukhin," *Cinefocus*, 2 (Fall 1991), 27-34.
- "Pathé's Stake in Early Russian Cinema," *Griffithiana*, 38/39 (October 1990), 242-247.
- "The 'Blank Screen of Reception' in Early French Cinema," for a special issue on early cinema audiences, *Iris*, 11 (1990), 27-47.
- "Booming the Film Business: The Historical Specificity of Early French Cinema," *French Cultural Studies*, 1.2 (1990), 79-94.
--Reprinted in *Silent Film*, Rutgers University Press, 1996.
- "Scenes from Domestic Life in Early French Cinema," *Screen*, 30.2 (Summer 1989), 4-28.
- "Before *Fantômas* (1913): Louis Feuillade and the Development of Early French Cinema," *Post Script*, 7.1 (Fall 1987), 4-26.
- "Exploring the Discursive Field of the Surrealist Film Scenario Text," *Dada/Surrealism*, 15 (December 1986), 58-71.
--Reprinted in *Dada and Surrealist Film*, Willis, Locker, and Owens, 1987.
- "Yhcam Discoursing on Cinema: France: 1912," *Framework*, 32/33 (December 1986), 150-170.
- "On the Threshold of French Film Theory and Criticism, 1915-1919," *Cinema Journal*, 25.1 (1985), 12-33.

- "*Stage Fright: The Knowing Performance*," *Film Criticism*, 9.2 (1984-85), 41-50.
 --Reprinted in the special tenth anniversary issue of *Film Criticism* (1986).
- "Abel Gance's Other Neglected Masterwork: *La Roue* (1922)," *Cinema Journal*, 22.2 (1983), 26-41.
- "Charge and Countercharge: Coherence and Incoherence in Abel Gance's *Napoléon* (1927)," *Film Quarterly*, 25.3 (1982), 2-13.
- "*Notorious*: Perversion par excellence," *Wide Angle*, 1 [special added attraction essay in first issue reprint] (1979), 66-71.
 --Reprinted in *A Hitchcock Reader*, ed. Leland Poague and Marshall Deutelbaum, Iowa State University Press, 1986.
- "Jean Epstein's *La Chute de la Maison Usher* (1928): Reversal and Liberation," *Wide Angle*, 3.1 (1979), 38-44.
- "Paradigmatic Structures in John Ford's *Young Mr. Lincoln*," *Wide Angle*, 2.4 (1978), 20-26.
- "*Cry of the City* (1949): Re-Viewing Film Noir," *Film Library Quarterly*, 11. 1-2 (1978), 19-27.
- "Reconsidering Louis Delluc," *Quarterly Review of Film Studies*, 2.3 (1977), 388-393.
- "Louis Delluc: The Critic as Cinéaste," *Quarterly Review of Film Studies*, 1.2 (1976), 205-244.
- "American Film and the French Literary Avant-Garde, 1914-1924," *Contemporary Literature*, 17.1 (1976), 84-109.
- "Saint-John Perse Encounters T.S. Eliot," *Revue de la littérature comparée*, 49 (1975), 423-427.
- "The Contribution of the French Avant-Garde Poets to Film Theory and Criticism, 1907-1924," *Cinema Journal*, 14.3 (1975), 18-40.
- "Collapsing Columns: Mise-en-scene in Renoir's *Boudu Saved from Drowning* (1932)," *Jump Cut*, 5 (1975), 20-22.
- "The Influence of Saint-John Perse on T.S. Eliot," *Contemporary Literature*, 14.2 (1973), 213-239.

DVD essays

- "Notes on the Film," *The Late Mathias Pascal*, Flicker Alley and Film Preservation Associates, 2013.
- "Albert Capellani, cineaste Pathé, 1906," *Coffret Albert Capellani*, La Cinémathèque française and La Fondation Jérôme Seydoux-Pathé, 2011 [French translation].

DVD Audio Commentaries:

- Audio commentary for *Treasures V: Visions of the West*, Scott Simmon, ed., NFPF, 2011.
- Audio commentary for *Treasures III: Social Issues in American Film, 1900-1934*, Scott Simmon, ed., NFPF, 2007.

Reviews:

- "Review of Giorgio Bertellini's *Italy in Early American Cinema: Race, Landscape, and the Picturesque*," *Film History* 22.3 (2010): 265-266.
- "Review of Ivo Blom's *Jean Desmet and the Early Dutch Film Trade*," *Modernism/Modernity* 12.2 (April 2005), 344-346.
- "Review of Mark Cooper's *Love Rules: Silent Hollywood and the Rise of the Managerial Class*," *Cinéma et cie* 5 (Fall 2004), 124-126.
- "Review of Ben Singer's *Melodrama and Modernity: Early Sensational Cinema and Its Contexts*," *Cinéma et cie* 2 (Spring 2003), 169-170.
- "Review of Jan Christopher Horak's *Lovers of Cinema*," *American Studies* (1997), 175-177.
- "An Incomparably Incoherent Cinema: Donald Crafton's *Emile Cohl, Caricature and Film*," *Persistence of Vision*, 9 (1991), 103-106.
- "*Cahiers du cinéma, 1969-1972: The Politics of Representation*," *Film Quarterly*, 44 (Summer 1991), 58-61.
- "Split Decision [review of two books on modes of production, style, and technology in the American cinema]," *Quarterly Review of Film Studies*, 11.2 (1989), 43-57.
- "A Year or More of the French [review of a half dozen French books on French silent cinema]," *Framework*, 34 (1987), 120-131.
- "History as Resurrection [review of three books on Abel Gance]," *Quarterly Review of Film Studies*, 10.1 (1985), 62-70.

Catalogue entries:

Le miracle des loups (1924), in "The Canon Revisited," *Le Giornate del cinema muto*, 2010.
J'Accuse (1919), in "The Canon Revisited," *Le Giornate del cinema muto*, 2009.
La Terre, L'Atre, and *La Belle Nivernaise*, in "André Antoine and French Realism," *Le Giornate del cinema muto* 2005.
 "L'Atre (1923)" [and nine other films], *Les Restaurations de la Cinémathèque française* (Paris: Cinémathèque française, 1986).

Publications Forthcoming:

"Asta Nielsen's Flickering Stradom in the USA, 1912-1914," in Martin Loiperdinger, ed., *Asta Nielsen on the World Stage*, (2013), 279-288.
 Editor, *Critical Concepts in Media and Cultural Studies: Early Cinema* (4 volumes), Routledge, 2013.

Work in Progress

Four lectures on early cinema history, Brazilian Film Archive, 12-15 August 2013
 Keynote address, Women and the Silent Screen conference, Melbourne, 30 September 2013
 "'House Organs' and the Detroit *Weekly Film News* in the 1910s"
Menus for Movie Land: Newspapers and the Emergence of American Film Culture, 1913-1916, 2014.

Invited lectures

"Fantomax, the Mutable Phantom,"
 Centenary Celebration of *Fantomax*, Yale University, 12 February 2011.
 Medium to Medium Conference, National Library of Sweden, Stockholm, 12 May 2011.
 "Zip! Zam! Zowie!: A New Take on US Cinema's Institutionalization," Birkbeck College, University of London, 22 May 2007 and King's College, University of London, 23 May 2007
 "Fan Discourse in the Heartland: The Early 1910s," Inaugural Robert Altman Collegiate Professorship Lecture, University of Michigan, 14 April 2004.
 "Patchwork: Mapping Weekly Movie-Going, 1911-1913, Chicago Film Seminar, 4 December 2003.
 "Patching Together a Map of Early Weekly Movie-Going, 1911-1913," Commonwealth Fund Speaker, American Cinema and Everyday Life conference, University College of London, London, 26 June 2003.
 Speaker and discussant, Rethinking French Cinema series, National Film Theater, London, 21 June 2003.
 "Frame Stories for Writing the History of Early French Cinema," Symposium: Writing the History of French Cinema, UCLA, 12 May 2001.
 "The 'Imagined Community' of the Western, 1911-1912," American Studies Lecture Series, California Institute of Technology, 2 October 2000.
 "Finding the French on American Screens, 1910-1914," Research Seminar on Reception, University of Stockholm, 5 June 2000.
 "What's Missing in Early American Cinema at MoMA," End of the Century Film Series Events, Museum of Modern Art, New York, 21 January 2000.
 "The Other Half of the Nickelodeon Program," MIT Comparative Media Studies Colloquium, 18 November, 1999.
 "The Serial Shocks of Modernity for French Cinema, 1915-1925" and "The Paradoxical Pleasures of Modernism for French Cinema, 1915-1925," Seminar: Revolutionary Images, Era of Innovation in Cinema, 1915-1925, Oulu University, 11-13 December 1997.
 "The Early Western, An Uneasy American 'Regulator'," *Back in the Saddle Again* Conference, Utrecht, 26 July 1997.
 "The 'Red Rooster' Scare, or the Americanization of Early American Cinema," Seminaire: Histoire et représentations: l'image au XXème siècle, Institut d'histoire du temps présent, Paris, 11 January 1995.
 "Recent Trends in Dissertation Research," Ph.D. Seminar, University of Utrecht, Netherlands, 8 April

- 1994.
- "Writing the History of Early French Cinema," Graduate Student Colloquium, University of Amsterdam, Netherlands, 5 April 1994.
- "Recent Trends in Cinema/Television Studies in the USA: Research and Pedagogy," Faculty Seminar, University of Utrecht, Netherlands, 30 March 1994.
- "The Perils of Pathé, or the Americanization of Early American Cinema," Lecture Series, University of Utrecht, Netherlands, 6 April 1994.
Cultural Studies Colloquium, Drake University, 4 February 1994.
- "The Cultural Capital of 'Films d'Art'," University of Wisconsin-Madison, 26 March 1992.
- Stalnaker Lecture: "A 'Revolution in Early Cinema--Pathé Films, 1905-1906,'" Drake University, 27 September 1989.
- "Scenes from Domestic Life in Early French Cinema,"
Department of Romance Studies lecture, Duke University, 22 March 1989.
Department of Radio, Television, and Motion Pictures lecture, University of North Carolina, 29 March 1989.
- "Early French Film Theory and Criticism," Comparative Literature 177: Film Theory (Jane Gaines), Duke University, 1 February 1989.
- "From Spectacle to Story in Early Pathé Films,"
Department of Romance Languages lecture series, University of Tennessee, 27 January 1989.
Luncheon Seminar, National Humanities Center, 20 February 1989.
- "'Just Looking' in Early French Cinema," Cultural Studies Colloquium, Drake University, 8 April 1988.
- "Before *Fantômas*: Louis Feuillade and the Development of Early French Cinema," Columbia University Seminar on Cinema and Interdisciplinary Interpretation, at the Museum of Modern Art, New York, 19 March 1987.
- "French Cinema and Culture, 1910-1930," NEH Summer Seminar on French Cinema and Culture in the 1930s, University of Iowa, 10 July 1985.
- "French Cinema History," French Civilization Seminar for French Language Teachers (Iowa Humanities Board Project), Drake University, 10 November 1984.
- "Writing Cinema History," Colloquium of the Communications Department, University of Iowa, 17 October 1984. .
- "The French Historical Reconstruction Films in the 1920s," Film Studies/French Studies Lecture, University of Iowa, 31 October 1981.
- "Hitchcock's *Stage Fright* (1950): The Knowing Performance," Iowa State University English Department Lecture Series, 9 April 1981.

Conference presentations

- "'What Cinema Was' in the Newspapers, 1914-1915," SCMS Conference, Chicago, 8 March 2013.
- "The Pleasures and Perils of 'Big Data' in Digitized Newspapers [read by Paul Moore]," Digital Methodologies for Screen Histories: Performing Research in the 21st Century" Workshop, SCMS conference, Boston, 22 March 2012.
- "Asta Nielsen's Flickering Stardom in the USA, 1912-1914," Importing Asta Nielsen conference, Deutsches Filminstitut, Frankfurt, 28 September 2011.
- "Movie-Going in Detroit: the *Weekly Film News* (1916-1919)," SCMS Conference, New Orleans, March 2011.
- "Edna Vercoe's 'Romance with the Movies'," Women and Silent Screen Conference, Bologna, 24 June 2010.
- "A *Trip to the Moon* as an 'American' Phenomenon," Eleventh Annual Domitor Conference, Toronto, 16 June 2010.
- "Unexplored Margaret Herrick Library Resources, 1910-1915," Women and the Silent Screen conference, Stockholm, 6 June 2008.
- "Zip-Zam-Zowie!": A New Take on Institutional Cinema's History," SCMS Conference, Chicago, 11 March 2007.
- "'Tipping Points' in the Newspapers," Workshop on the Transitional Era, Society for Cinema and Media Studies Conference, London, 2 April 2005.
- "The 'Backbone' of the Business: Scanning Signs of US Film Distribution in the Newspapers, 1911-

- 1914," Eighth International Domitor Conference, Utrecht, 20 June 2004.
- "Getting the Habit: Picture Fans, Newspapers, and Other Print Sources, 1911-1913," Film Panel, MLA Convention, San Diego, 29 December 2003.
- Respondent, Panel on "Audienceship and 'Americanization' in US Cinema, 1912-1930," SCMS Conference, Minneapolis, 8 March 2003.
- "Getting in the Habit': Weekly Movie-Going, 1911-1913," Cinema-going and Everyday Life Panel, SCS Conference, Denver, 25 May 2002.
- "Fan Discourse in the Heartland: Gertrude Price and the *Des Moines News*, 1912-1914," Conference on Women and the Silent Screen, UC-Santa-Cruz, 2 November 2001.
- "A Marriage of Ephemeral Discourses: Moving Pictures and Newspapers," Society for Cinema Studies Conference, Washington D.C., 26 May 2001.
- "From *Zigomar* to *Fantomas*: The Phantom Presence of French Films on American Screens," Panel on France and America: Celluloid Exchanges, French Historical Society Conference, Chapel Hill, 9 March 2001.
- "The Passing [Picture] Show in the Industrial Heartland: The Early 1910s," panel on Nickelodeon Cultures, Conference on the Moving Image: Technologies, Transitions, Historiographies, Stockholm University, 3 December 2000.
- "Reframing the Vaudeville/Moving Picture Debate During the Nickelodeon Period," Sixth International Domitor Conference, Udine, Italy, 24 March 2000.
- "A 'Nation' for Export: The Western, 1911-1912," Panel: Film Genre and Nation, Society for Cinema Studies Conference, Chicago, 11 March 2000.
- "The Other Part of the Picture Show," Cinema and Popular Song conference, University of Iowa, 2 April 1999.
- "That Most 'American' of Attractions, the Illustrated Song," Fifth International Domitor Conference, Washington, D. C., 2 June 1998.
- "Movies in a 'Heartland' City: Des Moines, 1906-1913," Midwest Art History Society Conference, Chicago, 3 April 1998.
- "Look There! It's an 'American Subject'," Birth of Film Genres, Fifth International Film Conference, Udine, 27 March 1998.
- "Cinema During the 'Transition' in a 'Not So Visible Place': Des Moines, Iowa, 1907-1913," Society for Cinema Studies Conference, Ottawa, 18 May 1997.
- "Going to the Movies in the USA: Pathé vs. the Trade Press," Fourth International Domitor Conference, Paris, 16 December 1996.
- "Guaranteeing Pleasure/Authorizing Quality in Early American Cinema" [delivered by Monica Dall'Asta], Conference: Before the Auteur, Università di Udine, Italy, 21 March 1996.
- "Early Nonfiction Now and Then: 'Phantom' Viewing in the Archives, Society for Cinema Studies Conference, Dallas, 10 March 1996.
- "Trick or Treat, 1900: Showing French Pictures in the USA," Modern Language Association Conference, Chicago, 28 December 1995.
- "Mapping the Boundaries of Silent Cinema: One Great Divide or Several Continental Shifts," European Cinemas, European Societies, 1895-1995, Indiana University, 30 September 1995.
- "Guarding the Borders in Early Cinema: The Shifting Ground of French-American Relations," Symposium on Early European Cinema, Celebrating 1895 Conference, Bradford, England, 19 June 1995.
- "Pathé's 'Heavenly Billboards'," Color in Silent Cinema Conference, Università di Udine, Italy, 25 March 1995.
- "Americanizing the Cinema: The Ins and Outs of the Early Western," Society for Cinema Studies Conference, New York, 4 March 1995.
- "The Thrills of *Grande Peur*: Crime Series and Serials in the Belle Epoque," Feuillade and the Serial Conference, University of Wisconsin, 23 September 1994.
- "'Foreign Bodies' on American Stages: French Films Create a Market for the Nickelodeon," Conference on Early Cinema, University of Iowa, 22 October 1994.
- Third International Domitor Conference, New York, 17 June 1994.
- Chicago Film Seminar, Chicago Art Institute, 14 April 1994.
- "What's In the Box? The Pathé-Frères Scenario Collection" Society for Cinema Studies Conference, Syracuse, 5 March 1994.
- "The Promise, Problems, and Politics of 'Baby Theory'," [with Barbara Hodgdon and Deborah Jacobs]

- Midwest Modern Language Association, Minneapolis, 5 November 1993.
- "French Family Melodramas during the Great War," Nederlands Filmmuseum Workshop, International Association for Media and History Conference, Amsterdam, 5-6 July 1993.
- "The Perils of Ignoring Pathé: Problems in Writing Early American Cinema History," Society for Cinema Studies Conference, New Orleans, 11 February 1993.
- "The Eclair Trademark: From Nick Carter to Zigomar," Pordenone Silent Film Festival Colloquium: Eclair Films, Pordenone, 18 October 1992.
- "An Economy of Framing: Photographs and Films in Early French Melodrama," British Film Institute Conference on Melodrama: Stage, Picture, Screen, London, 6 July 1992.
- "A Crisis in Crossing Borders, or How to Account for French 'Bad Taste'," Second International Domitor Conference, Lausanne, 1 July, 1992.
- "Pathé's Stake in Early Russian Cinema," Society for Cinema Studies Conference, Washington DC, 27 May 1990.
- "The 'Magnetic Eyes' of Ivan Mosjoukine," Midwest Slavic Studies Conference, University of Illinois, 1 April 1990.
- "Early French Cinema and the Law: The Shaping of an Industry and Art Form," American Historical Association Conference, San Francisco, 28 December 1989.
- "The Historical Specificity of Early French Cinema," Society for Cinema Studies Conference, University of Iowa, 15 April 1989.
- "Pathé's *Napoléon* (1903-1907): A Film for Five Seasons, or the Irrepressibly Multiple Film Text," Society for Cinema Studies Conference, Bozeman, 2 July 1988.
- "Melodrama/Realism in Early French Narrative Cinema," Society for Cinema Studies Conference, Montreal, 22 May 1987.
- "On the Threshold of French Film Theory and Criticism, 1907-1914," Society for Cinema Studies Conference, New York University, 13 June 1985.
- "French Counters to the American Cinema's Hegemony, 1918-1925," Ohio University Film Conference, 27 April 1984.
- "Roads Taken and Not Taken: The French Ciné-Club Movement of the Early 1920s," Society for Cinema Studies Conference, University of Wisconsin-Madison, 31 March 1984.
- "History as Spectacle: The French Period Spectacle Film of the 1920s," Society for Cinema Studies Conference, University of Pittsburgh, May 1983
- "Centrifugal and Centripetal Montage in Jean Epstein's Early Films," Surrealism and Film Section, MLA Convention, Houston, 28 December 1980.
- "Early French Film Theory and the 'Realist' Film," Ohio University Film Conference, 3 May 1980.
- "On Reflection: Discourse and Narrative in Jean Epstein's *La Glace à trois faces* (1927)," Purdue University Film Conference, April 1978.
- "Jean Epstein's *La Chute de la Maison Usher*: Discourse and Narrative," Society for Cinema Studies Conference, Temple University, March 1978.
- "Hitchcock's *Notorious*: Myth and Ritual," MMLA Convention, Chicago, October 1977.

Professional Service

- Editorial Board member, *Modernism/Modernity*, 2010-
- External Reviewer, Film Studies program, University of California-Berkeley, 15-16 April 2010.
- Editorial Board member, *Cinema Journal*, 2007-
- External Reviewer, Cinema Studies Program, Innis College, University of Toronto, 17-18 November 2005.
- NEH Fellowship panel evaluator, 4 August 2004.
- Editorial Board member, *Revue Cinémas*, 2004-2007.
- Editorial Board member, *1895*, 2003-.
- Advisory Committee, Commonwealth Fund Conference on American History: American Cinema and Everyday Life, University College, London, 26-28 June 2003.
- Advisory Board member: Women and the Silent Screen, 2001-.
- Advisory Board Member, *Studies in French Cinema*, 2001-.
- Society for Cinema Studies Honorary Life Membership Committee, 2001-2003. 2010-2012
- Advisory Board member, "Yesterday's Wonderlands: an interactive amusement park project, directors: Lauren Rabinovitz, Greg Easley, and Marty Christensen, 2000-2002.
- Editorial Board member, *Early Popular Visual Culture*, 1999-.

Society for Cinema Studies Chairperson, Kovács Essay Award Committee, 1999.
 Editor, "French Early and Silent Film," *Annotated Bibliography of English Studies* (Swets & Zeitlinger), 1998-2002.
 Domitor Vice-President, 1991-1999.
 Domitor, Executive Committee member, 1991-1999.
 Society for Cinema Studies Nominating Committee, 1994.
 Society for Cinema Studies Representative, Conference of Administrative Officers, American Council of Learned Societies, 1990-1992
 Editorial Board member, Society for Cinema Studies Translation Project, 1990-2000.
 Society for Cinema Studies President, 1987-1989.
 Coordinator [with Kevin Brownlow and John Gillett], Season of 1920s French Films, National Film Theater, London (January and April 1987).
 Society for Cinema Studies President-Elect and Conference Program Chairperson, 1985-1987.
 Editorial Board member, *Film History: An International Journal*, 1987- .
 Editorial Board member, *Cinema Journal*, 1984-1991.
 Film Program Coordinator/Consultant, Des Moines Art Center, 1985-86, 1987-88, 1998-99, 2001.

Grant Proposal readings: John Simon Guggenheim Memorial Fellowship, National Endowment for the Humanities, National Humanities Center, Canadian Council for Research in the Social Sciences and Humanities, Killiam Program: The Canada Council, FCAR Canada, Leverhulme Trust (London), British Academy, Library of Congress Kluge Staff Fellowship, City University of New York.

Manuscript readings: Routledge, Wiley-Blackwell, Princeton University Press, Harvard University Press, University of California Press, Duke University Press, Oxford University Press, Columbia University Press, Indiana University Press, University of Texas Press, University of Illinois Press, Rutgers University Press, Cornell University Press, Wayne State University Press, Iowa State University Press.

Professional Membership

Society for Cinema and Media Studies
 Domitor [International Organization for the Study of Early Cinema]

Conference organizer/coordinator

Chairperson, Conference Program Committee, Ninth International Domitor Conference, University of Michigan, 29 May – 2 June 2006.
 Co-organizer, Symposium on Modernity and Early Cinema, University of Michigan, 16 April 2005.
 Chairperson, Conference Program Committee, Fifth International Domitor Conference, Library of Congress, Washington, D. C., 1-5 June 1998.
 Conference on the Humanities in an Electronic Environment, Drake University, 26-27 September 1997 (guests: Laura Gasaway, David Green, Robert Oakman).
 Conference on Critical Pedagogy: Cultural Studies/Gender Studies, Drake University, 12-13 March 1993 (guests: Donna Gaines, Frinde Maher, Richard Ohmann).
 Organizer and Chair, Pordenone Silent Film Festival Colloquium: Eclair Films, Pordenone, Italy, 18 October 1992.
 Conference on the Gulf War in Media Discourse, Drake University, 15-16 November 1991 (guests: Susan Jeffords, Lauren Rabinovitz, Norman Solomon).
 Conference on Gender and Reception, Drake University, 5-6 April 1991 (guests: Jacqueline Bobo, Jane Feuer, Janice Radway)
 Conference on the Vietnam War: Contradictions in Cultural Representation, Drake University, 4-6 November 1990 (guests: Rick Berg, Lynda Boose, Barry Romo).
 Forum on Central America," Documentary Film Project, Drake University, 2-6 December 1985 (guest: Holly Sklar).
 "Radical Politics in the USA, 1930-1960," Documentary Film Project, Drake University, 30 April - 1 May 1985 (guest: John Rossen).

- "Documenting Society on Film: Mary Lampson," Drake University, April 1982.
 "Documenting Society on Film: John Hanson, Howard Becker," Drake University, April 1981.
 "Documentary Film with Albert Maysles, Susumu Tokunow," Drake University, April 1978.
 "Documentary Film with Albert Maysles," Drake University, September 1977.
 "Recent Soviet Films," Spring Film Festival, Drake University, April-May 1975 (guest: Jacob Sklansky).
 "The French New Wave Ten Years After," Spring Film Festival, Drake University, April 1974 (guests: Peter Wollen, David Bordwell).
 "The Czech New Wave," Spring Film Festival, Drake University, March 1973 (guests: Ivan Passer, Arnost Lustig, Mira Liehm).

Conference panel chair

- Chairperson, Latin American Film Industries Panel, Society for Cinema Studies Conference, West Palm Beach, 18 April 1999.
 Chairperson, Narrating, Remaking, and the 'Real' panel, Society for Cinema Studies Conference, San Diego, 4 April 1998.
 Chairperson, "Archaeologies of Cinema," Society for Cinema Studies, Syracuse, 5 March 1994.
 Chairperson, "Film Marketing and Exhibition Contexts," Society for Cinema Studies Conference, Pittsburgh, 3 May 1992.
 Chairperson, "The Transition from a Cinema of Attractions to a Narrative Cinema," Society for Cinema Studies Conference, Los Angeles, 24 May 1991.
 Chairperson, Session on *Passion Plays*, First International Domitor Conference, Québec, 10 June 1990.
 Chairperson, Session on French Film Theory of the Silent Period, Ohio University Film Conference, May 1980.
 Chairperson, French Cinema Session, Purdue Film Conference, March 1979.
 Chairperson, Film and Literature Session: "D.W. Griffith--A Centenary Celebration," MMLA Convention, Chicago, November 1975.

Courses Taught:

University of Michigan

- Graduate Seminar: Introduction to Screen Studies
- Graduate Seminar: Cinema Historiography
- Graduate Seminar: Exhibition and Reception: Theatrical and Non-Theatrical
- Graduate Seminar: Case Studies in Exhibition and Reception
- Graduate Seminar: Early Cinema and the Emergence of Mass Culture
- Graduate Seminar: French Cinema and Culture
- National Cinema: French Cinema
- Silent Cinema
- Film Theory and Criticism
- Topics in Film: From Dime Novels to Nickel Dumps
- Topics in Film, TV, and Popular Culture: From Vietnam to Iraq—Documentary Films

University of Iowa

- Graduate Seminar: Film Historiography

Drake University

Studies in Film History and Criticism:

- Vietnam War/Persian Gulf War on Film/Television, French Film History, The Last of the Silents, Recent Film Theory and Criticism, Recent American Cinema, Detective Films, Documentary Film Theory and Criticism, American Family Melodrama, The Films of Alfred Hitchcock, History of Film Comedy, Auteur Criticism: Ford and Bergman
- Introduction to Film Study

- Topics in Cultural History: From Dime Novels to Nickel Dumps
- The American Cultural Crisis of the Late 1960s and Early 1970s
- Introduction to Cultural Studies

First Year Seminar: Media Magic/Media Critique
Senior Seminars: The Culture Wars, In and Out of the University; Postmodernism

Graduate Seminar: Structuralism and Post-Structuralism, Realist Film Theory and Practice
Honors: Postmodernism--Image and Ideology
Recent Literary Theory and Criticism
Introduction to Literary Study
Modern Literature in Translation
Studies in Continental Literature: European Poetry, 1900-1930
Studies in a Literary Movement: Symbolism
Continental Fiction: Twentieth-Century Fiction

Faculty Summer Seminar: Film and Television Criticism