RESUME

John Belton

EDUCATION:

Ph.D. Harvard University (June 1975) in Classical Philology.
A.M. Harvard University (June 1969) in Classical Philology.
B.A. Columbia University (June 1967) in Greek and Latin.

TEACHING EXPERIENCE:

1995-on	Rutgers University, English Department, Professor of Film
1992-95	Rutgers University, English Department, Associate Professor of Film
1988-92	Rutgers University, English Department, Assistant Professor of Film.
1988	New York University, Cinema Studies, Adjunct Assistant Professor of Film.
1986	Yale University, Visiting Lecturer in Film Studies.
1978-86	Columbia University, Film Division, School of the Arts: Assistant Professor of Film.
1978-80	The New School for Social Research, Cinematic Arts and Television Department: Member of the Faculty.
1975-78	Brooklyn College, Film Program: Adjunct Assistant Professor in Film.
1976-77	William Paterson College of New Jersey, Art Department: Adjunct Assistant Professor in Film.
1973-74	Brooklyn College, Film Program: Adjunct Instructor in Film.
1971	Orson Welles Film School (Cambridge, MA): Lecturer in Film.
1968-71	Harvard University: Teaching Fellow in Drama and Film.

HONORS AND AWARDS:

2008	Academy Film Scholar Fellowship, Academy of Motion Picture Arts and Sciences.
2005-06	Fellowship, John Simon Guggenheim Memorial Foundation.
2005-06	Faculty Fellow, Center for the Critical Analysis of Contemporary Culture, Rutgers University (declined).
2000	Member, Grand Order of Bradford Film Festival (for exceptional service to widescreen cinema)
1997	Board of Trustees Award for Excellence in Research, Rutgers University.
1994	Summer Stipend, National Endowment for the Humanities.
1994	Kraszna-Krausz Award for Books on the Moving Image (Widescreen Cinema).
1993-94	Presidential Award for Distinguished Public Service, Rutgers University.

1992-93 Trustees Research Fellowship, Rutgers University.
1991-92 Faculty Fellow, Center for the Critical Analysis of Contemporary Culture, Rutgers University.
1987 Fellowship for Independent Study and Research, National Endowment for the Humanities (CinemaScope: Technique and Technology).

PROFESSIONAL ASSOCIATIONS:

2005-09 Member, Public Policy Committee, Society for Cinema and Media Studies.
1996-99 Member, Archival Papers and Historical Committee, Society of Motion Picture and Television Engineers.
1992 Acting Secretary, Film Division, Modern Language Association.
1991-96 Member, Executive Committee, Film Division, Modern Language Association.
1991-92 Chair, Preservation and Access Committee, Society for Cinema Studies.
1989-96 Member, National Film Preservation Board, Library of Congress.
1987-91 Chair, Task Force on Film Integrity, Society for Cinema Studies.
1989-95 Member, Edison Motion Picture Centennial Committee
1989 Member, Advisory Group on Creative Issues of the Planning Subcommittee of the FCC Committee on Advanced Television Service.
1985-88 Member, Executive Council, Society for Cinema Studies.
1985-96 Chair, Archival Papers and Historical Committee, Society of Motion Picture and Television Engineers.
1984-87 Member, Eastman Kodak Gold Medal Award Committee, Society of Motion Picture and Television Engineers.
1984-87 Member, Dissertation Award Committee, Society for Cinema Studies.
1985-86 Chair, Dissertation Award Committee, Society for Cinema Studies.
1984-85 Vice President, Society for Cinema Studies.
1984-85 Chair, Conference Program Committee, Society for Cinema Studies.

PROFESSIONAL ACTIVITY

2006 Member, External Review Committee, reviewing film studies at Dickinson College, Carlisle, PA.
2005 Member, Review Panel for NEH Grant Applications, National Endowment for the Humanities, January 25, 2005.
2005-09 Member, Public Policy Committee, Society for Cinema and Media Studies.
2004 Member, External Review Committee, reviewing film and video studies at the University of Michigan at Ann Arbor.
2003 Co-curator, "50 Years of Widescreen Moviemaking," Film Society at Lincoln Center Retrospective, Walter Reade Theater, August 15-September 4, 2003.
2002 Member, Dissertation Defense Committee of Mademoiselle Kira Kitsopanidou, "L'innovation technologique dans l'industrie cinematographique hollywoodienne. Le cinema-spectacle des annees 50: une mise en prespective des strategies liees a l'Eidophor et au CinemaScope," Paris III Sorbonne Nouvelle, December 16,

2002.

2002 Member, External Review Committee, Film Studies Program, Wesleyan University, Middletown CT.

2001 Consultant, Satellite Media Tour, The Film Foundation.

1999 Consultant, The Story of Movies Project, The Film Foundation/Directors Guild of America.

1999-on Member, Film and Video Studies Advisory Board, University of Oklahoma.

1994-on Officer, New Jersey Media Arts Center.

1996-99 Member, Archive Committee, Society for Cinema Studies.

1994 Chair, Task Force on Public Access and Educational Use of Motion Pictures, National Film Preservation Board, Library of Congress.

1993 Member, External Review Committee, reviewing film and video studies at the University of Michigan at Ann Arbor.

1993 Member, Film Preservation Hearings Board, National Film Preservation Board, Library of Congress.

1992-on Associate Editor, Film History.

1990 Advisor, "Motion Picture and Television Technology: Machines at the Intersection of Art and Culture" Exhibit, American Museum of the Moving Image.

1990-93 Chair, Curriculum Committee, American cinema project, New York Center for Visual History.

1989-on Series Editor, Columbia University Press series of books on Film and Culture.

1989 Consultant for film noir and western programs, American cinema project, New York Center for Visual History.

1988-93 Member, Academic Advisory Committee, American cinema project, New York Center for Visual History.

1988 Co-author (with the New York Center for Visual History) of a grant proposal for a tele-course on the history of American cinema, submitted to and funded (for $2 million) by the Annenberg/CPB Project and ($1.3 million) by the National Endowment for the Humanities.

1988-93 Member, Editorial Board, Cinema Journal.

1987 Consultant for Film Forum's "Bigger Than Life: Movies in Scope" film festival.

1986-92 Member, Editorial Board, Film History.

1986-on Associate, Columbia University Film Seminar.

1983-86 Member, Editorial Board, Persistence of Vision.

PUBLICATIONS:

Books:

Alfred Hitchcock's "Rear Window" (editor). Cambridge Film Handbooks. New York: Cambridge University Press, 2000.

Movies and Mass Culture (editor). New Brunswick, N.J.: Rutgers University Press, 1996.

American Cinema\American Culture. New York: McGraw-Hill, 1994; second edition, 2004; third edition, 2008.

Widescreen Cinema. Cambridge: Harvard University Press, 1992.

Film Sound: Theory and Practice (co-edited with Elisabeth Weis). New York: Columbia University Press, 1985.

Cinema Stylists. Metuchen, NJ: Scarecrow Press, 1983.

Robert Mitchum. New York: Pyramid Publications, 1976.

The Hollywood Professionals (Hawks, Borzage, and Ulmer), Volume 3. London: Tantivy Press, 1974.

Contributions to Books:

"The Search for Community," Edgar G. Ulmer, ed. Bernd Herzogenrath. Metuchen, N.J.: Scarecrow Press (forthcoming).

"The Phenomenology of Film Sound: Robert Bresson's A Man Escaped," in Lowering the Boom: Critical Studies in Film Sound, ed. Jay Beck and Tony Grajeda. Urbana: Univeristy of Illinois Press, 2008.

"Hitchcock and the Classical Paradigm," After Hitchcock, ed. David Boyd and Barton Palmer. Austin: University of Texas Press, 2006.

"Chretien, Fox, and Franco-American Relations," Le CinemaScope entre Art et Industrie/CinemaScope between Art and Industry, ed. Jean-Jacques Meusy, Paris: AFRHC, 2003.

"Hollywood and the Cold War" from American Cinema/American Culture, reprinted in Movies and American Society, ed. Steven J. Ross. Oxford: Blackwell, 2002.

"Spectator and Screen," Moviegoing in America, ed. Gregory Waller. Malden, MA: Blackwell, 2002.

"Color: From Novelty to Norm," Storia del Cinema, vol. IV, ed. Gian Piero Brunetta. Turin: Einaudi, 2001.

"Introduction: Spectacle and Narrative," Alfred Hitchcock's "Rear Window", ed. John Belton. Cambridge Film Handbooks. New York: Cambridge University Press, 2000 (released September, 1999).

"William Fox" and "Spyros Skouras" entries for American National Biography, ed. John A. Garraty and Mark C. Carnes. New York: Oxford University Press, 1999.

"American Cinema and Film History," in The Oxford Guide to Film Studies, ed. John Hill and Pamela Church Gibson. New York: Oxford University Press, 1998.

"Looking Through Video: The Psychology of Video and Film," in Resolutions: Essays on Contemporary Video Practices, ed. Michael Renov and Erica Suderberg. Minnesota University Press, 1996.

"Technology and Esthetics During the Transition Period from the Silent to the Sound Film" in Historia General del Cine, vol. 6, ed. Manuel Palacio. Madrid: Catedra Publishing, 1995.

"Technology and Innovation (1930-1960)" and "New Technologies (1960-present)" chapters and "Frank Borzage," "Howard Hawks" entries for the Oxford History of World Cinema, ed. Geoffrey Nowell-Smith. Oxford: Oxford University Press, 1996. Winner of National Theater Library Award.

"The Frozen Revolution: Motion Picture Sound in the 1950s," for Sound Theory/Sound Practice, ed. Rick Altman. New York: Routledge/AFI, 1992.

"Glorious Technicolor, Breathtaking CinemaScope, and Stereophonic Sound" for Hollywood in the Age of Television, ed. Tino Balio. Boston: Unwin Hyman, 1990.

"The Space of Rear Window" for Hitchcock's Rereleased Films: From Rope to Vertigo, ed. Walter Raubicheck and Walter Srebnick. Detroit: Wayne State University Press, 1990.

"Hawks, Ford, and Walsh" entries for The BFI Companion to the Western, ed. Edward Buscombe. London: British Film Institute, 1988.

"Sound and Zoom Lens" entries for The American Film Industry: A Historical Dictionary, ed. Anthony Slide. New York: Greenwood Press, 1986.

"The Aesthetics and Technology of Film Sound" for Film Sound: Theory and Practice, ed. Elisabeth Weis and John Belton. New York: Columbia University Press, 1985. Reprinted in Film Theory and Criticism: Introductory Readings, Fourth Edition, ed. Gerald Mast, Marshall Cohen, and Leo Braudy. New York: Oxford University Press, 1992.

"History is Made at Night" for Magill's Cinema Annual: 1984, ed. Frank N. Magill. Englewood Cliffs, NJ: Salem Press, 1984.

"Siegel, Mulligan, and Ulmer" entries for American Directors, Volumes 1 and 2, ed. Jean-Pierre Coursodon with Pierre Sauvage. New York: McGraw-Hill, 1983.

"James Stewart" entry for Close Ups, ed. Danny Peary. New York: Workman, 1978.

"The American Comedy of Harold Lloyd" for Harold Lloyd: The Daredevil Comedian, ed. Adam Reilly. New York: Macmillan, 1977.

"True Heart Susie" for The Films of D.W. Griffith by Anthony Slide and Edward Wagenknecht. New York: Crown, 1975.

"Orphans of the Storm" for American Film Directors, ed. Stanley Hochman. New York: Ungar, 1974.

"Hawks & Co." for Focus on Howard Hawks, ed. Joseph McBride. Englewood Cliffs, NJ: Prentice-Hall, 1972.

Articles:

"Re-Imagining American Communities: Hollywood, Hawks and Ford in 1939," MLN 122, No. 5 (December 2007): 1166-1179.

"Painting by the Numbers: The Digital Intermediate," Film Quarterly 61, No. 3 (Spring 2008): 58-65.

"The Curved Screen," Film History 16, No. 3 (2004).

"Can Hitchcock be Saved from Hitchcock Studies?" Cineaste XXVIII, No. 4 (September 2003).

"CinemaScope and the Widescreen Revolution, " "CinemaScope: Larger Than Life," Cinegrafie 16 (2003).

"Sound Technology, Movies, and Music," re-titled "Digital Utopi," Film Haftet 122, No. 4 (2002).

"Digital Cinema: A False Revolution," October 100 (Spring 2002); trans. into German and rep. in montage/av (12/1/03), Schuren; rep. in Film Theory and Criticism (sixth edition), ed. Marshall Cohen and Leo Braudy (New York: Oxford University Press, 2004). Translated in Russian and rep. in Illuminace 19, No. 4 (2007).

"Cinecolor," Film History 12, No. 4 (2001).

"Getting It Right: Robert Harris on Color Restoration (interview)," Film History 12, No. 4 (2001).

"The Rivoli," The 70mm Newsletter, Issue 59 (December 1999), vol. 12.

"Awkward Transitions: Hitchcock's Blackmail and the Dynamics of Early Film Sound," The Musical Quarterly 83, No. 2 (Summer 1999).

"Charles Bennett and the Typical Hitchcock Scenario," Film History 9, No. 3 (1997).

"Sound Technology and Film Style," Iconics 3 (Fall 1994).

"The Pre-CinemaScope Era: A History of the Anamorphic Lens, Stereo Magnetic Sound, and CinemaScope 55," The Perfect Vision 6, No. 21 (Spring 1994).

"Film Noir's Knights of the Road," Bright Lights No. 12 (Spring 1994).

"Language, Oedipus, and Chinatown," MLN 106, No. 5 (December 1991).

"The Origins of 35mm Film as a Standard," SMPTE Journal 99, No. 8 (August 1990). Reprinted in Photographica (April 1991).

"Todd-AO: A History," SMPTE Journal 99, No. 6 (June 1990).

"CinemaScope and Historical Methodology," Cinema Journal 28, no. 1 (Fall 1988).

"The Space of Rear Window," MLN 103, no. 5 (December 1988).

"The Development of CinemaScope by Twentieth Century-Fox," SMPTE Journal 97, No. 9 (September 1988).

"Cinerama: A New Era in the Cinema," The Perfect Vision No. 4 (Fall 1988).

"The Shape of Money," Sight and Sound 57, no. 1 (Winter 1987-88).

"Bazin is Dead! Long Live Bazin!," Wide Angle 9, No. 4 (1987).

"Pan and Scan Scandals," The Perfect Vision, No. 3 (Fall 1987).

"Bigger Is Definitely Better: Why CinemaScope and Video Don't Mix," Video Review (May 1987).

"CinemaScope: The Economics of Technology," The Velvet Light Trap, No. 21 (Summer 1985).

"Cinema and Language/Regarding Television," Field of Vision, No.13 (Spring 1985).

"Medieval Modernism: Bunuel's Autobiography," Millennium Film Journal, Nos. 14/15 (Fall/Winter 1985).

"Indecent Exposure: There's No Business Like Show Business," Persistence of Vision, No. 1 (Summer 1984).

"Montage Entranced by Mise-en-Scene: Under Capricorn," Quarterly Review of Film Studies, 6, No. 4 (Winter 1982).

"Film and the Arts: The Relationship of Representation to Understanding," Proceedings, 9 (1980-81).

"The Bionic Eye: Zoom Esthetics," Cineaste, 11, No. 1 (Winter 1980-81).

"Dexterity in a Void: The Formalist Esthetics of Alfred Hitchcock," Cineaste, 10, No. 3 (Summer 1980).

"Hitchcock in Britain," The Thousand Eyes, 2, No. 2 (Winter 1979).

"The Backstage Musical: 42nd Street and French Cancan," Movie, No. 24 (Spring 1977).

"Renoir Before Boudu," Bright Lights, 1, Nos. 5 & 7 (1977).

"Scarface," Bright Lights, 1, No. 4 (Summer 1976).

"The Birth of a Nation," Sight and Sound, 45, No. 2 (Spring 1976).

"Touch of Evil: Removing the Evidence," Movietone News, No. 48 (February 1976).

"A New Map of the Labyrinth: The Unretouched Touch of Evil," Movietone News, No. 47 (January 1976).

"Samuel Fuller's Shark!," Bright Lights, 1, No. 2 (Spring 1975).

"Robert Mulligan: Direction by Indirection," The Velvet Light Trap, No. 13 (Fall 1974).

"Chaplin's A King in New York," The Velvet Light Trap, No. 11 (Winter 1974).

"I've Always Loved You," Focus! (Spring 1973).

"True Heart Susie," The Silent Picture, No. 17 (Spring 1973).

"As Sure as the Turnin' O' the Earth (John Wayne)," The Velvet Light Trap, No. 7 (Winter 1972-73).

"Frank Borzage: Souls Made Great by Love and Adversity," Monogram, No. 4 (Fall 1972). Reprinted in Focus! (Spring 1973). Anthologized in Imitations of Life: A Reader on Film and Television Melodrama, ed. Marcia Landy (Detroit: Wayne State University Press, 1990).

"D.W. Griffith's Melodrama and Orphans of the Storm," The Silent Picture, No. 16 (Fall 1972).

"Le Boucher," Cinema (USA), 7, No. 2 (Spring 1972).

"Prisoners of Paranoia (Edgar G. Ulmer)," The Velvet Light Trap, No. 5 (Summer 1972). Reprinted in The Velvet Light Trap, No. 17 (Winter 1977).

"Are You Waving the Flag at Me? (Samuel Fuller)," The Velvet Light Trap, No. 4 (Spring 1972).

"I Was a Male War Bride," The Velvet Light Trap, No. 3 (Winter 1972). Reprinted in Howard Hawks: American Artist, ed. Jim Hillier and Peter Wollen. London: BFI Publishing, 1996.

"Hawks & Co.," Cinema (UK), No. 9 (Fall 1971).

"The Crucified Lovers of Mizoguchi," Film Quarterly, 25, No. 1 (Fall 1971).

"Monkey Business," Film Heritage, 6, No. 2 (Winter 1970-71).

"Reply to Charles Samuels' `Hitchcock'," The American Scholar, 39, No. 4 (Autumn 1970).

Lectures, Television Commentary, and Conference Activity:

"Silent Color," Columbia Film Seminars, Columbia University, October 23, 2008.

"What It Means to be Human: Horror and Science Fiction," Vanderbilt University, October 13, 2008.

"Exploring Difference: Race, Region, and Class in John Ford's Stagecoach," Cultural Studies Association Conference, New York University, May 24, 2008.

Co-chair, Workshop on "Authors and Copyright," Society for Cinema and Media Studies Conference, Philadelphia, PA., March 9, 2008.

Respondent, Samuel Fuller panel, Society for Cinema and Media Studies Conference, Philadelphia, PA., March 9, 2008.

"Commentary on Regeneration," City Cinematheque, City University Television, Sept. 22, 2007.

"An Astronomer's Dream: Henri Chretien, Cylindrical Lenses and the Development of CinemaScope," Nice Observatory, Nice, France, June 6, 2006.

"The World in the Palm of Your Hand: Varda, Trinh, and the Digital Documentary," University of Zurich, Switzerland, June 1, 2006.

"Technological Delay in the Innovation and Diffusion of Digital Cinema," Bauhaus University, Weimar, Germany, May 30, 2006.

"Reimagining American Communities: Hollywood, Hawks and Ford in 1939," Free University, Berlin, Germany, May 29, 2006.

"Hollywood and Ideological Discourse: The Scientific Status of the Cinematic Apparatus," Imagining American Communities Conference, Potsdam, Germany, May 27, 2006.

"Reimagining American Communities: Hollywood, Hawks and Ford in 1939," Imagining American Communities Conference, Potsdam, Germany, May 26, 2006.

"Technological Delay in the Innovation and Diffusion of Digital Cinema," University of Hamburg, Hamburg, Germany, May 24, 2006.

"Digital Imaging: Indexicalilty, Iconicity, Ontology," Bocum University, Bochum, Germany, May 23, 2006.

"Digital Cinema," Forschungskolleg Medien un kulturelle Kommunikation, Cologne University, Cologne, Germany, May 22, 2006.

"Painting by the Numbers: Digital Intermediate and the Return of Colorization," Society for Cinema and Media Studies conference, Vancouver, British Columbia, Canada, April, 2006.

"Fair Use and Film Studies," Society for Cinema and Media Studies Conference, London, England, April 2005.

"A Return to Aesthetics: Robert Bresson's Un condamne a mort s'est echappe and the Phenomenology of Film Sound," Listen to Cinema Conference, Cineclub de Faro, Faro, Portugal December 3, 2004.

"King Vidor of Texas," Arts and Letters Texas Style Series, Galveston College, November 10, 2004, Galveston, Texas.

"Ideology and Film Form: Spike Lee's She's Gotta Have It, Florida State University, August 25, 2004.

"In the Meantime, What Should a Scholar Do?" Knowledge Held Hostage Conference, Annenberg School of Communications, University of Pennsylvania, June 18, 2004.

"Fox and 50mm Film," Keynote Lecture, Widescreen Cinema Conference, sponsored by Sheffied-Hallam University and the National Museum of Film and Television, Bradford, England, July 12, 2003.

"The National Film Preservation Board: An Insider's History," Sooner Theatre, University of Oklahoma, January 10, 2003.

"Chretien, Fox, and Franco-American Relations," CinemaScope, Its Origins and Its Legacy, International Conference at the Sorbonne, Paris, December 13, 2002.

"Ulmer Redux," Edgar G. Ulmer Conference, the New School Graduate Writing Program, New School for Social Research, November 1, 2002.

"Commentator on Frank Borzage's Street Angel. Cinema Then, Cinema Now, CUNY Television, aired December 2000.

"Spatial Fragmentation in the Opening Shot of Touch of Evil," Walter Murch Conference, Sound Studies Group, University of Iowa, April 2000.

"Digital Projection," Lumiere Lecture, Bradford Film Festival 2000, Bradford, England, 11 March, 2000.

"Stuck in the Groove: Sound in Scarlet St.," Cinema and Popular Song Conference, Sound Studies Group, University of Iowa, April 1999.

"What's Classical about Classical Hollywood Cinema: Hitchcock and the Greco-Roman Tradition," Pioneer Valley Classical Association, University of Massachusetts at Amherst, October 23, 1998.

"Teaching Film History," Society for Cinema Studies, Ottawa, Canada, May 1997.

"The Digital Revolution?" Milestones in Cinema conference, Madison, WI., November 1995.

"Technologies of Representation," Martin Walsh Memorial Lecture, L'association canadienne d'etudes cinematographiques, Montreal, June 1995.

"Cinema, Technology, Commodification," Conference on Stages of the Virtual, Rutgers and Princeton Universities, April 1995.

"Screenwriting," Society for Cinema Studies Conference, March 1995, New York City.

"Video as Sound," Society for Cinema Studies Conference, March 1994, Syracuse, New York.

"Widescreen Cinema and the Culture of Movie-Going," Westchester Community College, November 1993.

"Looking Through Video," Rutgers-Princeton Conference, March 1992.

"Historicizing Spectatorship (panel chair), Modern Language Association, San Francisco, December 1991.

"The Use and Misuse of Video in the Classroom," Modern Language Association, San Francisco, December 1991.

"Color and Realism," Society for Cinema Studies Conference, Los Angeles, May 1991.

Commentator on Alfred Hitchcock's Number 17, Cinema Then, Cinema Now, CUNY Television, aired March 9, 1991.

"Film and Cultural Studies (panel chair)," Modern Language Association, Chicago, December 1990.

Respondent to Richard Allen's "Representation and Illusion in the Cinema," Columbia University Seminar of Cinema and Interdisciplinary Interpretation, Museum of Modern Art, New York, November 15, 1990.

"Grandeur: A History, 1927-1930," Society of Motion Picture and Television Engineers, New York, October 1990.

Commentator on Ernst Lubitsch's The Marriage Circle, Cinema Then, Cinema Now, CUNY Television, Fall 1990.

"Participation," Society for Cinema Studies Conference, Washington, D.C., May 1990.

Respondent to William Uricchio's "Representations of German Television Broadcasting, 1934-

1944," Columbia University Seminar of Cinema and Interdisciplinary Interpretation, Museum of Modern Art, New York,

"The Shape of Things to Come," Society of Motion Picture and Television Engineers, Los Angeles, October 1989.

"The Discourses of CinemaScope," Society for Cinema Studies Conference, Iowa, April 1989.

"Listening to Films," American Museum of the Moving Image, December 1988.

"Todd-AO: A History," Society of Motion Picture and Television Engineers, New York, October 15, 1988.

"CinemaScope, Widescreen, and Beyond," Massachusetts Institute of Technology Communications Forum, Cambridge, October 14, 1988.

"Anamorphic Positioning," Society for Cinema Studies, Bozeman, June 1988.

"CinemaScope Opus," Columbia University Seminar on Cinema and Interdisciplinary Interpretation, Museum of Modern Art, New York, December 17, 1987.

Commentator on Fritz Lang's M, Cinema Then, Cinema Now, CUNY Television, recorded April 1987, aired November 21, 1987.

"The Development of CinemaScope, 1953-54," Society of Motion Picture and Television Engineers, Los Angeles, October 1987.

"Bazin and Comolli," Society for Cinema Studies, Montreal, May 1987.

"The Construction of Space in Rear Window," Hitchcock Conference, Pace University, June 1986.

"Phenomenology and Film (panel chair)," Society for Cinema Studies, New Orleans, April 1986.

Respondent to David Bordwell's "Norms and Codes," Columbia University Seminar of Cinema and Interdisciplinary Interpretation, Museum of Modern Art, New York, October17, 1985.

"Sound in Scarlet Street," Yale University, October 1985.

"Responses to Technology as History," Ohio University Film Conference, Athens, OH, October 1984.

"Classical Film Theory (panel chair)," Society for Cinema Studies, Madison, WI, April 1984.

"CinemaScopophilia," Society for Cinema Studies, Pittsburgh, PA, March 1983.

"The Formal Design of Godard's Pierrot le fou," Graduate Center Symposium, City University of New York, February 1983.

"Lola Montes," Queens College Film Symposium, January 1983.

"Film Noir's Knights of the Road," Purdue University's Sixth Annual Conference on Film, April 1982.

"Implied Author and Implied Reader in the Cinematographic Image," Society for Cinema Studies, New York 1981.

"Cinema/Literature/The Plastic Arts: Questions of Interdependence," General Education Seminar, Columbia University, November 1980.

"Film and Literature: The Magnificent Ambersons," National Endowment for the Humanities Film and Humanities Conference, Haverford College, July 1976.

I have also written film reviews and feature articles for The Village Voice and Rolling Stone and regularly reviewed film books for Filmmakers Monthly, Film Quarterly, and Choice.

I have written reader's reports on film studies manuscripts for British Film Institute Publishing, Cambridge University Press, Cinema Journal, Columbia University Press, Indiana University Press, Mosaic, Oxford University Press, PMLA, Princeton University Press, Rutgers University Press, the Smithsonian Institution Press, the University of Illinois Press, the University of Texas Press, and the Wallflower Press.

I have served as an outside evaluator for tenure review and promotion deliberations for Brooklyn College, Clark University, Emory University, Ithaca College, Indiana University, Massachusetts Institute of Technology (3), New York University (3), Notre Dame, Queens College, San Francisco State, Southern Methodist University, University of California at Santa Barbara (2), University of California at Santa Cruz, University of Hartford, University of Michigan at Ann Arbor (2), University of Oklahoma, University of Pittsburgh, University of Southern California, University of Wisconsin at Madison, Vanderbilt University, Washington University in St. Louis (2), Wayne State University, Wesleyan, and York University.

References:

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