

September 15, 2025

Curriculum Vitae: Bruce F. Kawin

Professor Emeritus of English
University of Colorado at Boulder
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Education:

Ph.D.: Cornell University, September 1970
Major: 20th Century British and American Literature
Minor: Film History and Aesthetics
Thesis: Telling It Again and Again: The Aesthetics of Repetition
M.F.A.: Cornell University, June 1969
Major: Creative Writing
Minor: Filmmaking
Thesis: Slides
Summer program in Documentary Film Production, UCLA, August 1968
B.A. cum laude: Columbia College, Columbia University, June 1967
Major: English and Comparative Literature

Teaching Experience:

Professor of English: English Department, University of Colorado at Boulder, 1975-2015. (Professor Emeritus of English, 2015-present; Full Professor, 1980-2015; tenure awarded, 1979; Associate Professor, 1977-80; Assistant Professor, 1975-77.) Taught half-time in Film Studies Program 1975-2006 (two Film Studies courses/year), then one Film Studies course/year through 2014; other film courses after 2006 taught in English Dept. Fields: Modern Literature, Film History and Theory, Creative Writing.

Visiting Fellow: Theater Arts Board, College 5, University of California at Santa Cruz, 1980-81. Fields: Film History and Theory.

Specialist in Film Analysis: Center for Advanced Film Studies, American Film Institute, 1974.

Lecturer in English and Film: English Department, University of California at Riverside, 1973-75. Fields: Modern Literature, Film History, Composition, Women Studies.

Assistant Professor of English: English Department, Wells College, 1970-73. (Part-time Instructor, 1969-70.) Founder and Director of Film Program, 1970-73. Director of Creative Writing Program, 1971-73. Fields: Modern Literature, Creative Writing, Film History, Filmmaking, Victorian Literature, Composition.

Teaching Fellow: English Department, Cornell University, 1967-70. Fields: Modern Drama, Creative Writing.

Books:

- Find Me (Brooklyn and Boulder: PB&J Books, 2024). Paper and e-book, 130 + viii pages. Stories.
- Starting Over (San Francisco: Omerta Publications, 2015). Paper, 21 pages. Poems.
- Selected Film Essays and Interviews (London and New York: Anthem Press, 2013). Hardcover, paper, and e-book, 229 pages.
- Love If We Can Stand It (London: Thames River Press, 2012). Paper and e-book, 96 pages. Poems.
- Horror and the Horror Film (London and New York: Anthem Press, 2012). Hardcover, paper, and e-book, 267 pages.
- Co-author: A Short History of the Movies, 5th-11th editions. The first four editions were written by the late Gerald Mast; we never collaborated. Mast's 4th ed., published by Macmillan in 1986, was 562 + xxvii pages.
- A Short History of the Movies, 5th edition (New York: Macmillan, 1992). Hardcover and paper, 669 + xxix pages.
- A Short History of the Movies, 6th edition (Needham Heights, MA: Allyn and Bacon, 1996). Paper, 724 + xxvii pages. Also in a trade edition: The Movies: A Short History (Needham Heights, MA: Allyn and Bacon, 1996).
- A Short History of the Movies, 7th edition (Needham Heights, MA: Allyn and Bacon, 1999, ©2000). Paper, 702 + xxvi pages.
- A Short History of the Movies, 8th edition (New York: Longman, 2002, ©2003). Paper, 738 + xxvii pages.
- A Short History of the Movies, 9th edition (New York: Pearson Longman, 2005, ©2006). Paper, 772 + xxviii pages.
- A Short History of the Movies: Abridged Ninth Edition (New York: Pearson Longman, 2006). Paper, 516 pages. Abridged under my supervision by Prof. William Costanzo (this edition only).
- A Short History of the Movies, 10th edition (New York: Pearson Longman, 2007, ©2008). Paper, 772 + xxviii pages.
- A Short History of the Movies: Abridged Tenth Edition (New York: Pearson Longman, 2008, ©2009). Paper, 495 pages.
- A Short History of the Movies, 11th edition (New York: Pearson Education/Longman, 2010, ©2011). Paper, 770 + xxx pages.
- A Short History of the Movies: Abridged Eleventh Edition (New York: Pearson Education, 2011, ©2012). Paper, 465 pages.
- How Movies Work (New York: Macmillan, 1987). Original version. Paper, 590 + xvi pages.
- How Movies Work (Berkeley: University of California Press, 1992). Revised reprint. Further minor revisions in 1996, 1997, 1999 printings. Paper, 590 + xvi pages.
- How Movies Work (Taiwan: Yuan-Liou Publishing Co., Ltd., 1996). Chinese translation of 1992 edition. Paper, 722 + xxiv pages.
- Faulkner's MGM Screenplays (Knoxville: University of Tennessee Press, 1982). Hardcover and paper, 559 pages.
- The Mind of the Novel: Reflexive Fiction and the Ineffable (Princeton: Princeton University Press, 1982). Hardcover, 391 pages.
- The Mind of the Novel: Reflexive Fiction and the Ineffable (McLean, IL and London: Dalkey Archive Press, 2006). Paper, 391 pages.

Books, cont'd:

- To Have and Have Not (Madison: University of Wisconsin Press, 1980). Wisconsin/Warner Screenplay Library. Hardcover and paper, 229 pages.
- To Have and Have Not (Japan: UNI, 1984). Japanese translation. Hardcover, 215 pages.
- Mindscreen: Bergman, Godard, and First-Person Film (Princeton: Princeton University Press, 1978). Hardcover and paper, 253 pages.
- Mindscreen: Bergman, Godard, and First-Person Film (McLean, IL and London: Dalkey Archive Press, 2006). Paper, 253 pages.
- Faulkner and Film (New York: Frederick Ungar, 1977). Hardcover and paper, 207 pages.
- Telling It Again and Again: Repetition in Literature and Film (Ithaca: Cornell University Press, 1972). Original version, hardcover, 205 pages.
- Telling It Again and Again: Repetition in Literature and Film (Niwot: University Press of Colorado, 1989). Corrected reprint, with a Foreword by Frank McConnell. Paper, 215 pages.
- Telling It Again and Again: Repetition in Literature and Film (McLean, IL and London: Dalkey Archive Press, 2015). Reprint of Colorado version. Paper, 215 pages.

In Press or in Progress:

- Lighting the Corners (film history essays), in progress for Anthem.
- All Inclusive (fiction), in progress.
- A Short History of the Movies (film history), 12th edition contract is at sea, research is in progress.

Screenplays and Selected Treatments:

- The Gold Tiberius. Screenplay based on Arthur Machen's The Three Impostors and "The Inmost Light," 1987-2002. New treatment, 2020. Not yet sold.
- The Grifters. Treatment and screenplay based on Jim Thompson's The Grifters, 1986-87. Sold to DAVNOR Productions, Ltd. and Scorsese Productions, Inc. Released 1990 by Miramax Films. Produced by Martin Scorsese, Robert A. Harris, and Jim Painten; directed by Stephen Frears; final screenplay (AA nominee, WGA winner) written by Donald Westlake. Full-frame screen credit: "Special Thanks." See p. 9.
- The Godfather Part III. Three treatments (solicited) submitted to Ricardo Mestres at Paramount, 1983. See p. 9. Part IV story outline completed and available.
- ALSO SEE Professional Film and TV Work, p. 9-10.

Articles in Books and Refereed Journals:

- "Hollywood, La fabrique de souvenirs de l'Europe," (translation of "Hollywood and Europe, Memory and Film") in Europa: notre histoire, ed. Étienne François and Thomas Serrier [dir.] (Paris: éditions Les Arènes, 2017), pp. 1235-49.
- REPRINTED IN: Europa: Notre histoire/Édition abrégée, ed. Étienne François and Thomas Serrier (Paris: Champs histoire, 2019), pp. 91-113.
- ENGLISH TRANSLATION: "Hollywood and Europe, memory and film," in The European Way Since Homer: History, Memory, Identity, ed. Étienne François and Thomas Serrier, trans. Augusta Dórr. Vol. 3: Europe and the World in History, ed. Jakob Vogel (London and New York: Bloomsbury Academic, 2021), pp. 228-39.
- "Faulkner and Film: An Update," in Faulkner at Fifty: Tutors and Tyros. Eds. Marie Liénard-Yeterian and Gérald Préher (Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2014), pp. 89-102.
- "Three Endings," Film Quarterly 65, 1 (Fall 2011), pp. 14-16.
- "Dorothy's Dream: Mindscreen in The Wizard of Oz," in Film Moments: Criticism, History, Theory, ed. Tom Brown and James Walters (London: Palgrave Macmillan/British Film Institute, 2010), pp. 149-51.
- "Video Frame Enlargements," Film Quarterly 61, 3 (Spring 2008), pp. 52-57.
- "The Auteur Theory" (excerpt from How Movies Work), in Film Studies: The Essential Resource, ed. Peter Bennett, Andrew Hickman, and Peter Watt (London and New York: Routledge, 2007), pp. 173-75.
- "Hawks on Faulkner: Excerpts from an Interview," Post Script XXII, 1 (Fall 2002, printed 2003), pp. 3-22.
- "The Mind's Eye" (excerpt from Mindscreen), in Post-War Cinema and Modernity: A Film Reader, ed. John Orr and Olga Taxidou (Edinburgh: Edinburgh University Press, 2000), pp. 76-88.
- "Violent Genres," in Violence in America: An Encyclopedia, ed. Ronald Gottesman (New York: Scribner's, 1999), vol. I, pp. 529-37.
- "Film Industry" and "History of Film" in the American Academic Encyclopedia (Danbury: Grolier, 1997); ALSO ON the Grolier Multimedia Encyclopedia CD-ROM (1998-2001).
UPDATED VERSION (2000) OF "History of Film" on Grolier Multimedia Encyclopedia CD-ROM (2001-?); print version discontinued, 2000.
- "Citizen Kane: The Boarding-House Scene," in Perspectives on Citizen Kane, ed. Ronald Gottesman (New York: G. K. Hall, 1996), pp. 465-503.
- "William Faulkner's Revolt in the Earth" (excerpt from Faulkner and Film), in Critical Essays on William Faulkner: The Sutpen Family, ed. Arthur F. Kinney (New York: G. K. Hall, 1996), pp. 77-82.
- "Motion Pictures: Film History," in Collier's Encyclopedia (New York: Collier's, 1996), vol. XVI, pp. 595-619. ALSO ON CD-ROM (1996-98).
- "Motion Pictures: Film Personalities," in Collier's Encyclopedia (New York: Collier's, 1996), vol. XVI, pp. 628-32. ALSO ON CD-ROM (1996-98).
- "Film Production," in the American Academic Encyclopedia (Danbury: Grolier, 1995) and the New Grolier Multimedia Encyclopedia CD-ROM (1996-97).
UPDATED VERSION (1997) IN: the Academic American Encyclopedia (1997) and the Grolier Multimedia Encyclopedia CD-ROM (1998-2001).
ORIGINAL VERSION (1987) IN: the Academic American Encyclopedia and the Grolier CD-ROMs, The Electronic Encyclopedia, The Grolier Encyclopedia, The Software Toolworks Multimedia Encyclopedia, etc. (Danbury: Grolier and others, 1987-95 editions).

Articles in Books and Refereed Journals, cont'd:

- [co-author:] "Film History" (originally by Gerald Mast), revised for the American Academic Encyclopedia (Danbury: Grolier, 1995) and the New Grolier Multimedia Encyclopedia CD-ROM (1996-97).
- "Wild Blueberry Muffins," in Interpretation, Inc.: Issues in Contemporary Film Studies, ed. Lloyd Michaels, Film Criticism XVII, 2-3 (Winter-Spring 1993), pp. 53-55.
- "Gertrude Stein" (excerpt from Telling It Again and Again), in World Literature Criticism, 1500 to the Present: A Selection of Major Authors from Gale's Literary Criticism Series, ed. James P. Draper, 6 vols. (Detroit: Gale Research, 1992), pp. 3365-67.
- ALSO IN: Twentieth-Century Literary Criticism, Vol. 28 (Detroit: Gale Research, 1988), pp. 325-26.
- "After Midnight," in The Cult Film Experience: Beyond All Reason, ed. J. P. Telotte (Austin: University of Texas Press, 1991), pp. 18-25.
- "Sharecropping in the Golden Land," in Faulkner and Popular Culture: Faulkner and Yoknapatawpha, 1988, ed. Doreen Fowler and Ann J. Abadie (Jackson and London: University Press of Mississippi, 1990), pp. 196-206.
- "Forum," PMLA 105, 3 (May 1990), p. 535.
- "William Faulkner and Film," in Encyclopedia of Southern Culture, ed. Charles Reagan Wilson and William Ferris (Chapel Hill and London: University of North Carolina Press, 1989), pp. 955-56.
- "Late Show on the Telescreen: Film Studies and the Bottom Line," Film Quarterly XLII, 2 (Winter 1988-89), pp. 56-60.
- "The Reflexive Dream," Dreamworks V, 3-4 (1988), pp. 139-46.
- "The Whole World is Watching," American Book Review IX, 5 (November-December 1987), pp. 3-5.
- "United States," in World Cinema Since 1945, ed. William Luhr (New York: Ungar/Continuum, 1987), pp. 587-638.
- "The Funhouse and The Howling" [revised], in American Horrors: Essays on the Modern American Horror Film, ed. Greg Waller (Urbana: University of Illinois Press, 1987), pp. 102-113.
- "William Faulkner," in Dictionary of Literary Biography, Vol. 44: American Screenwriters, Second Series (Detroit: Gale Research, 1986), pp. 123-31.
- "Children of the Light" [revised], in Film Genre Reader, ed. Barry K. Grant (Austin: University of Texas Press, 1986), pp. 236-57.
- REPRINTED IN: Film Genre Reader II, ed. Barry K. Grant (Austin: University of Texas Press, 1995), pp. 308-29.
- REPRINTED IN: Film Genre Reader III, ed. Barry K. Grant (Austin: University of Texas Press, 2003), pp. 324-45.
- REPRINTED IN: Film Genre Reader IV, ed. Barry K. Grant (Austin: University of Texas Press, 2012), pp. 360-81.
- ORIGINAL VERSION IN: Shadows of the Magic Lamp: Fantasy and Science Fiction in Film, ed. George Slusser and Eric S. Rabkin (Carbondale: Southern Illinois University Press, 1985), pp. 14-29.
- "War Birds and the Politics of Refusal," in Critical Essays on William Faulkner: The Sartoris Family, ed. Arthur F. Kinney (Boston: G. K. Hall, 1985), pp. 274-89.
- "An Outline of Film Voices," Film Quarterly XXXVIII, 2 (Winter 1984-85), pp. 38-46.

Articles in Books and Refereed Journals, cont'd:

- "Coppola, Stallone e i seguiti" [translation of "Coppola, Stallone, and Sequels"], in L'immagine al plurale: serialità e ripetizione nel cinema e nella televisione, ed. Francesco Casetti (Milan: Marsilio Editori, 1984), pp. 163-84.
- "The Mummy's Pool" [revised] in Planks of Reason: Essays on the Horror Film, ed. Barry K. Grant (Metuchen, N.J. and London: Scarecrow Press, 1984), pp. 3-20.
 REPRINTED IN: Planks of Reason: Essays on the Horror Film, rev. ed., ed. Barry Keith Grant and Christopher Sharrett (Lanham, Md.: Scarecrow Press, 2004), pp. 3-19.
 ORIGINAL VERSION IN: Dreamworks I, 4 (Summer 1981), pp. 291-301.
 ORIGINAL VERSION REPRINTED IN: Film Theory and Criticism, 3rd edition, ed. Gerald Mast and Marshall Cohen (New York: Oxford University Press, 1985), pp. 466-81.
 ALSO IN: Film Theory and Criticism, 4th edition, ed. Gerald Mast, Marshall Cohen, and Leo Braudy (New York: Oxford University Press, 1992), pp. 549-60.
 ALSO IN: Film Theory and Criticism, 5th edition, ed. Leo Braudy and Marshall Cohen (New York: Oxford University Press, 1998), pp. 679-90.
- "On Not Having the Last Word," in Ineffability: Naming the Unnamable from Dante to Beckett, ed. Peter S. Hawkins and Anne H. Schotter (New York: AMS Press, 1984), 189-202.
- "Time and Stasis in La Jetée," Film Quarterly XXXVI, 1 (Fall 1982), 15-20.
- "Authorial and Systemic Self-Consciousness in Literature and Film," in Literature/Film Quarterly X, 1 (January 1982), 3-12; also see p. 68.
- "Out: The Novelist's Perspective/The Filmmaker's Perspective," Arts at Santa Cruz I, 1 (Spring 1981), unpagged.
- [co-author:] "Reading at the Movies: Subtitles, Silence, and the Structure of the Brain," Post Script I, 1 (Fall 1981), pp. 25-32; co-author, Virgil Grillo.
- "Right-Hemisphere Processing in Dreams and Film," Dreamworks II, 1 (Fall 1981), pp. 13-17.
 Written up in Brain/Mind Bulletin V, 22 (October 1980), 1-2.
- "The Montage Element in Faulkner's Fiction" and "Faulkner's Film Career: The Years with Hawks," in Faulkner, Modernism, and Film: Faulkner and Yoknapatawpha, 1978, ed. Evans Harrington and Ann J. Abadie (Jackson: University Press of Mississippi, 1979), pp. 103-26 and 163-81.
- "Creative Remembering and Other Perils of Film Study," Film Quarterly XXXII, 1 (Fall 1978), 62-65.
- "Me Tarzan, You Junk: Violence and Moral Education in the Paranoia Film," Take One VI, 4 (March 1978), 29-33.
- "A Faulkner Filmography," Film Quarterly XXX, 4 (Summer 1977), 12-21.
- "Peter Watkins: Cameraman at World's End," Journal of Popular Film II, 3 (Summer 1973), 231-42.

Book Reviews:

- of Monsters and Mad Scientists, Film Quarterly XLIV, 2 (Winter 1990-91), 60-61.
- of Horror: A Connoisseur's Guide to Literature and Film, Film Quarterly XLIII, 4 (Summer 1990), 52-53.
- of The Book of Dialogue, American Book Review XI, 4 (Sept-Oct 1989), 11.
- of Deviant, Film Quarterly XLII, 4 (Summer 1989), 62-63.
- of Fiction, Film, and Faulkner, Film Quarterly XLII, 4 (Summer 1989), 43-44.
- of The Yoknapatawpha Chronicle of Gavin Stevens, American Literature LXI, 2 (May 1989), 313-14.

Book Reviews, cont'd:

of The Norton Anthology of Modern Poetry (2nd edition), Rolling Stock 15/16 (Fall 1988), 33-34.
of Them or Us, Film Quarterly XLI, 4 (Summer 1988), 38.
of Keep Watching the Skies!, Vol. II: 1958-1962, Film Quarterly XL, 4 (Summer 1987), 45-46.
of The Story of the Lost Reflection, Film Quarterly XL, 4 (Summer 1987), 27-28.
of 1987 film books, Bloomsbury Review VII, 6 (Nov-Dec 1987), 19.
of Film and Dreams, Dreamworks III, 3 (1983), 212-18.
The Future of Eternity + The Wine of Violence, American Book Review V, 6 (Sept-Oct 1983), 20-21.
of The Altering Eye, Film Quarterly XXXVI, 4 (Summer 1983), pp. 31-32.
of Raymond Chandler and Film, Film Quarterly XXXVI, 4 (Summer 1983), 32-33.
of Howard Hawks, Storyteller, Film Quarterly XXXVI, 4 (Summer 1983), 45-48.
of The Movies in Our Midst, Film Quarterly XXXVI, 4 (Summer 1983), 64, 67.
of A Short History of the Movies (3rd edition), Quarterly Review of Film Studies VI, 4 (Fall 1981), 385-90.
of The Right Promethean Fire, American Book Review III, 6 (November-December 1981), 12.
of Hemingway and Film + Hemingway and the Movies, Film Quarterly XXXIV, 4 (Summer 1981), 30-32.
of Film Noir: An Encyclopedic Reference, Film Quarterly XXXIV, 4 (Summer 1981), 36-37.
of The American Animated Cartoon, Film Quarterly XXXIV, 4 (Summer 1981), 39-40.
of Film and Fiction, Film Quarterly XXXIII, 4 (Summer 1980), 37-38.
of The Valiant Knights of Daguerre, Take One VII, 6 (May 1979), 50.
of How to Read a Film, Film Quarterly XXXI, 2 (Winter 1977-78), 60-61.
of Fiction and the Camera Eye, Film Quarterly XXX, 4 (Summer 1977), 44-46.

Film Reviews:

of Psycho III, Film Quarterly XL, 3 (Spring 1987), 59-60.
of My Dinner with Andre, Film Quarterly XXXV, 2 (Winter 1981-82), 61-64.
of The Funhouse and The Howling, Film Quarterly XXXV, 1 (Fall 1981), 25-31.
of The Elephant Man, Film Quarterly XXXIV, 4 (Summer 1981), 21-25.
of Nosferatu, Film Quarterly XXXIII, 3 (Spring 1980), 45-47.
of Piranha, Take One VI, 11 (November 1978), 9-11.
of The Fury, Take One VI, 6 (May 1978), 7-8.
of Welcome to L.A., Take One V, 10 (July-August 1977), 10-11.

Poems:

"Kawin to Gottesman," posted by The Best American Poetry on its Blog, July 27, 2024.
"The Sorcerer's Apprentice" in Spellbound: Poems of Magic and Enchantment, ed. Harold Schechter and Kimiko Hahn (Everyman's Library/Pocket Poets, 2024), 89-90.
"Out of Thin Air," posted by The Best American Poetry on its Blog, May 3, 2022.
"Balance," posted by The Best American Poetry on its Blog, March 26, 2022.
"Function" posted by The Best American Poetry on its Blog, December 17, 2021.

Poems, cont'd:

- "Decompose and," posted by [The Best American Poetry](#) on its [Blog](#), June 27, 2020.
- "Old Frankenstein," reprinted in [Reel Verse: Poems About the Movies](#), ed. Harold Schechter and Michael Waters (New York: Alfred A. Knopf, Everyman's Library/Pocket Poets, 2019), pp. 192-3.
- "Star," [Confrontation](#) 109 (Spring 2011), pp. 187-88.
- "Menu" and "Sestina: Lunch," [Hanging Loose](#) 97 (Fall 2010), pp. 50-55.
- "Buster and the Magic Tomb," [StudentFilmmakers](#) (May 2006), p. 51.
- "The Constant Lover" [revised], [StudentFilmmakers](#) (April 2006), p. 47.
- "I Was Weeping for Beautiful Japan," [Rolling Stock](#) 12 (Spring 1987), p. 30.
- Geometry of Dawn," [Dreamworks](#) III, 2 (1983), 94-96.
- "The Sorcerer's Apprentice," [New York Arts Journal](#) (1978). Reprinted 2024.
- "Perry Mason" and "The Lost Kingdom," [NEW: Arts and Letters \[Beyond Baroque\]](#) (1976).
- "A Piece of the Day Slides Away," "Song of the Jealous Father," "Poems for a California Divorce," "Secretive," and "Wash Your Mouth Out With Food," [CUCS Writers' Forum](#) (1976); contest winner.
- "The Astonished Spoon," "Fear and Trembling," "Just above you the varnish is drying on the leaves," "Dog Shit," "Asia's Invited Me Over," + two untitled poems, [The Green Horse for Poetry](#) I, 2 (1974), 37-45.
- "The Constant Lover," "Poem to Marcia," "There is Money on the Table," "The Radio Worried," and "Miriam," [Chronicle](#) (1972).
- "Edith in California" and "Slides," [Epoch](#) XX, 1 (Fall 1970), 49-56.
- "Five Weeks of Poems to Marilyn," [The Paris Review](#) 48 (Fall 1969), 156-57.
- "University Coffee Shop," [Epoch](#) XIX, 1 (Fall 1969), 14-15.
- "Homophony," [Columbia Review](#) XLV, 2 (Spring 1965), 27-29.
- "Three Sestinas," [Columbia Review](#) XLV, 1 (Winter 1964), 49-53.

Chapbooks:

- [Starting Over](#) (San Francisco: Omerta Publications, 2015), 21 pages. Poetry.
- [Slides](#) (Ithaca: Angelfish Press, 1970), 25 pages. Poetry,
- [Breakwater](#) (New York: Columbia Review Press, 1964), 50 pages. Poetry and prose.

Stories:

- [Find Me](#) (Brooklyn and Boulder: PB&J Books, 2024). Paper and e-book, 130 + viii pages. Stories.
- "FBI," [Columbia Review](#) 87 (March 2006), pp. 2-5.
- "Form 5640A: report of a malfunction," [Data Processing Magazine](#), April 1967, pp. 52-54; honorable mention, computer fiction contest.
- "The Nature Man," [Columbia Review](#) 46, 2 (Spring 1966), pp. 10-19.
- "Deetjen's Inn," [Columbia Review](#) 46, 1 (Winter 1965), pp. 13-29.

DVDs and Other Publications:

“The doorknob came off in my hand!” (on Les Gottesman),” The Best American Poetry on its Blog, July 27, 2024. Poem, “Kawin to Gottesman,” and remembrance, “The Doorknob: Les Gottesman, Columbia Review, and the 1968 Student Protest.”

“Grand Illusion: Why and How It Matters,” The Best American Poetry on its Blog, January 31, 2022.

“Borges and the Camels” reposted, The Best American Poetry Blog, May and June 2020.

“Borges and the Camels” and four other guest blogs, Best American Poetry Web site, posted April 21-26, 2013.

Kawin Reads Kawin (Boulder: 2011; on Web site for Love If We Can Stand It, 2012). Director, writer, reader. Videos shot and mastered by Victor Jendras. Readings of eight poems.

by Brakhage: an anthology (New York: Criterion, 2003; Blu-ray, 2010). Credits: Production consultant, interviewer. With Bob Harris, conceived the project (for laserdisc, then for DVD); with Marilyn Brakhage, selected and arranged the films; interviewed Stan Brakhage for the audio commentary tracks.

Stan Brakhage Film Exhibition in Japan (Japan: Brakhage Eyes Organizing Committee, 2003), pp. 36-48. Excerpts from interviews done for by Brakhage, in English and Japanese; others' interviews included in chapter.

“Fiend Without a Face” (New York: Criterion, 2001). DVD liner essay.

“The Blob” (New York: Criterion, 2000). DVD liner essay.

“Sisters” (New York: Criterion, 2000). DVD liner essay.

“Carnival of Souls” (New York: Criterion, 2000). DVD liner essay.

“The Most Dangerous Game” (New York: Criterion, 1999). DVD liner essay.

“Eulogy,” Sniper Logic VII (Spring/Fall 1999), pp. 118-19.

REPRINTED AS “Frank McConnell, May 20, 1942–January 17, 1999,” in Frank McConnell, The Science of Fiction and the Fiction of Science: Collected Essays on SF Storytelling and the Gnostic Imagination, ed. Gary Westfahl (Jefferson, N.C.: McFarland, 2009), pp. 172-73.

Telluride Film Festival, August-September 1997:

“Tribute to Horton Foote.” Two essays.

“The Mind’s Eye” (excerpt from Mindscreen), in USC multimedia educational project, The Language of Cinema (1996).

ALSO IN: several xeroxed and online course packets in UK and US (1995-2005).

[minor contributor:] “Report of the Ad Hoc Committee of the Society for Cinema Studies, ‘Fair Usage Publication of Film Stills,’” Cinema Journal 32, 2 (Winter 1993), pp. 3-20; principal author, Kristin Thompson.

Class materials in Film History, ed. Erik S. Lunde and Douglas A. Noverr (New York: Markus Wiener, 1989). “Film History I” and “D. W. Griffith” in Vol I: Film Studies and Resources, pp. 65-69; “Silent and Early Sound Film” and “Film History II” in Vol. II: Film History and Film Genres, pp. 90-96.

Other Creative Work:

The Writings of Dziga Vertov, performance text for Sunday Associates, performed at Art Cinema, Boulder, 1984.

Play directed: Kenneth Koch’s George Washington Crossing the Delaware, Wells College, 1972.

Professional Societies:

Society for Cinema and Media Studies
Modern Language Association (MLA)

Elected Office in Professional Organization:

Executive Council, Society for Cinema Studies (now SCMS), 1988-91.

Professional Film and TV Work:

Screenwriter: The Gold Tiberius, based on fiction by Arthur Machen; 105 pages, 1998. First draft, 1987. New treatment, 2020, currently being considered by producer Robert Harris.

Treatment: The Godfather Part IV; 72 pages, 1997. Unsolicited but represented by AEI. Unsold. Shelved in 1999 when Coppola (who did not read the treatment) declared he would never make a Part IV.

Co-screenwriter, with Howie Movshovitz: The Starters; 130 pages, 1996. First draft, 1993. Sold 1996, but unproduced.

Treatment writer: The Life and Times of Allen Ginsberg; 20 pages, 1987. Donated. Directed by Jerry Aronson. Released 1994. Televised as an episode of American Masters (Sept 17, 1997. Screen credit: Thanks.

Screenwriter and project originator: The Grifters, based on the novel by Jim Thompson; 86 pages, 1987; treatment and three previous drafts, 1986. Sold 1987 but not given a writing credit; released 1990. See p. 3.

Consultant to Robert A. Harris on theatrical restoration of Lawrence of Arabia, 1986-89; released 1989.

Project Consultant: European Golden Silents (five-part TV series, hosted by Peter Bogdanovich), 1987-88. Produced by KBDI, Ch. 12, Denver, CO (PBS); broadcast 1988.

Project Consultant: Golden Silents (five-part TV series), 1985-86. Produced by KBDI, Ch. 12, Broomfield, CO (PBS); broadcast 1986.

Project Consultant: Women in Media: Portrayal or Betrayal? (three-part TV series), 1983-84. Produced by KBDI (PBS); broadcast 1984.

Treatments: The Godfather Part III; 14, 11, and 15 pages, 1983. Unsold. Paramount Pictures approved my original story, then shelved it when the designated director (Stallone) opted to make Rhinestone instead.

Script Evaluator: Enormous Changes at the Last Minute, 1982. Script by John Sayles; released 1985.

Other Film and Public TV Work:

by Brakhage: an anthology. See DVDs, p. 7.

Under my direction, the University Film Alliance organized tribute to Dalton Trumbo and dedication of UMC fountain at University of Colorado, 1993 (see Grants, p. 10, and Other Addresses, p. 12).

Consultant to NY Center for Visual History on 13-part series, Talking Pictures: 50 Years of American Cinema (PBS and BBC), 1990-92; broadcast 1994 (BBC), 1995 (PBS); tapes released 1995.

NEH Panel, Humanities Projects in Media, 1987.

Cable TV program: The Movie Score, for Denver Public Library's series The Screening Room; producer, Tom Christiansen; broadcast 1987.

Script Consultant on numerous projects: DAVNOR Productions, 1985-90.

Consultant to Images Video & Film Archive on non-th. catalog, laserdisc of Napoleon, etc., 1985-87.

Script Consultant: As I Lay Dying. Script by Robert Clem; unproduced. Center for the Study of Southern Culture and NEH, 1984-87.

Script Consultant: Out, 1981-82. Directed by Eli Hollander, script by Hollander and Ron Sukenick; released 1983.

NEH Fellowship Applications Evaluation Board (Category B), Summer 1979.

Interviews:

In Boulder: Jennifer Dorn (2019).

In Boulder: Stan Brakhage (2002).

At Telluride Film Festival: Horton Foote (1997).

In Hollywood, for How Movies Work: executives at MGM and Paramount; heads of Costume, Estimating, Laboratory, Legal, Research, Story, and other departments at MGM; sound expert at Dolby; numerous archivists, assistants, camera operators, collectors, film editors, sound editors, technicians, writers, and others (1984-85).

In Hollywood, for Faulkner's MGM Screenplays: Samuel Marx, Herbert Nusbaum, and others (1976, 1980).

In Hollywood: Meta D. Wilde (1978, 1981, 1993).

In New York: Lillian Gish (1978).

In Palm Springs: Howard Hawks (1976).

As producer and anchor for WKCR-FM's weekly program Literary Workshop, interviewed John Ashbery, Ted Berrigan, Kenward Elmslie, Aaron Fogel, Dick Gallup, Allen Ginsberg, David Henderson, Kenneth Koch, Ron Padgett, Ayn Rand (not recorded), David Shapiro, and many others (1964-66).

Editorial Boards:

Books to Film: Cinematic Adaptations of Literary Works, ed. Barry Keith Grant. Gale: Farmington Hills, MI. Vol. 1: 2018. Vols. 2-x outlined but vol. 2 cancelled midway by publisher. Advisory Editorial Board with David Desser and Hilary Radner, 2017-2019.

Cinema Journal (now Journal of Cinema and Media Studies), 1983-87, 1999-2002.

Post Script: Essays in Film and the Humanities, no duties, 1980-2020.

Genders, 1989-95.

Columbia Review, 1963-67; editor, 1966-67.

Honors and Awards:

Boulder Faculty Assembly (BFA) Award for Excellence in Research and Creative Work, University of Colorado, March 2014.

Film History course that I taught at UC Santa Cruz discussed by cinematographer Amy Vincent (former student), American Cinematographer Vol. 85, No. 2 (Feb 2004), p. 111.

Listed in Marquis Who's Who in America, Contemporary Authors, Directory of American Scholars, Dictionary of International Biography, etc.

Nominated for Hazel Barnes Award (for integrating research and teaching), University of Colorado, 1995 and 1996.

Best of Boulder (community service award), 1995, Best Film-Restoring Professor.

Best of Boulder Awards (2), 1994, to the University Film Alliance for Best Conference and Best Dedication (the Dalton Trumbo Fountain Court, a permanent free-speech forum, 1993).

Van Ek Teaching Award, University of Colorado, 1977 and 1982.

Faculty Book Prize, University of Colorado, 1980, for Mindscreen. (First person to win both the book and the essay awards.)

Faculty Essay Prize, University of Colorado, 1979, for "The Montage Element in Faulkner's Fiction."

Nominated for Distinguished Teaching Award, University of Colorado, 1976-77, 1978-79, 1979-80.

Telling It Again and Again selected for MLA Scholars' Library, 1972.

Honorable Mention, Academy of American Poets Prize, 1969.

Grants:

Kayden Research grant of \$2,400 to help subsidize the publishing costs of Horror and the Horror Film, University of Colorado, 2011.

Dean's grant in response to post-tenure review, \$7,000 research account, 1995.

Dean's Faculty Excellence Grant, \$500 for research materials, 1994.

Award of \$1,800 from the University of Colorado President's Fund for the Humanities for "The Hollywood Ten: A Blacklist Retrospective," a conference and a ceremony to honor Dalton Trumbo, 1993. Conference participants included Paul Jarrico, Ring Lardner, Jr., Jean Butler, the Trumbo family, Victor Navasky, Steven Englund, Larry Ceplair, and Alan Wald; Kirk Douglas spoke at the closing ceremony. A series of blacklist-era films was coordinated with the Denver Film Festival. Organized by the students of the University Film Alliance under my direction, the conference was held October 15-17, 1993.

Award of \$1,800 from the University of Colorado President's Fund for the Humanities for "The Hollywood Ten: A Blacklist Retrospective," a conference and a ceremony to honor Dalton Trumbo, 1993. Conference participants included Paul Jarrico, Ring Lardner, Jr., Jean Butler, the Trumbo family, Victor Navasky, Steven Englund, Larry Ceplair, and Alan Wald; Kirk Douglas spoke at the closing ceremony. A series of blacklist-era films was coordinated with the Denver Film Festival. Organized by the students of the University Film Alliance under my direction, the conference was held October 15-17, 1993.

Faculty Fellowship (one year) and \$1,800 Grant-in-Aid to work on Faulkner's MGM Screenplays, University of Colorado Council on Research and Creative Work (CRCW), 1980-81.

Grant of \$350 to help pay studios for stills in Mindscreen, CRCW, 1978.

Grant-in-Aid of \$1,704 for research materials for Faulkner and Film, CRCW, 1976-77.

Papers at Academic Conferences:

- Oklahoma Film and Video Studies Assn., 2004, University of Central Oklahoma:
Keynote speaker: "Film Studies Today."
- Modernist Studies Assn., 2000, University of Pennsylvania:
"Early Modernist Films."
- Culture Agonistes: Text Against Text, 2000, University of Athens:
Plenary speaker: "The Spectacle in Revolt: The Paradox of Celebrity and the Semiotics of Class and Power on the Jerry Springer Show."
- Autonomy in Logos: Anatomies of Silence, 1996, University of Athens:
Plenary speaker: "Silence in Film."
- SCS, 1995: "Teaching Screenwriting."
- Reading the Moving Image in Eastern Europe and the Soviet Union Today, 1995, Loyola University:
"Reading Moving Images: A Crash Course."
- Novel of the Americas Conference, 1990, University of Colorado:
"Starting from Machado de Assis."
- SCS, 1989: "Cinema Studies and 'the Wave of the Future.'"
- Faulkner and Popular Culture, 1988, University of Mississippi:
"Sharecropping in the Golden Land."
- Ingmar Bergman Film Festival Symposium, 1986, Swarthmore College:
"The Reflexive Dream."
- The Dickens Conference, 1985, University of California at Santa Cruz:
"Dickens and Film," respondent.
- MLA, 1983:
"Film Has No Pronouns."
- Italian and American Film, 1983, Center for Linguistics and Semiotics, Urbino, Italy:
"Coppola, Stallone, and Sequels."
- Repetition and Seriality in Cinema and Television, 1983, Center for Linguistics and Semiotics, Urbino, Italy: Respondent to papers by Seymour Chatman and Umberto Eco.
- International Understanding Through Films, 1982, East-West Center, Hawaii:
"Consciousness and Self-Consciousness."
- Time in the Arts, 1982, University of Southern California:
"Time and Stasis in La Jetée."
- Eaton Conference, 1982, University of California at Riverside:
"Children of the Light."
- Writer's Week, 1982, University of California at Riverside:
"Another Look at the Ineffable"
AND a panel with Brian Moore on his novels and screenplays.
- Relativism in the Arts, 1981, University of Georgia at Athens:
Panelist and respondent.
- Faulkner and the Cinema, 1980, Boston College:
"Faulkner at MGM."
- PAPC, 1980:
Panel on graduate film education.
- MLA, 1980:
Chair, "Feminist Issues in American Film."

Papers at Academic Conferences, cont'd:

Cinema and Language, 1979, University of Wisconsin at Milwaukee:

"Mindscreen as Reflexive Device: A Look at Two Dreams."

Faulkner and Yoknapatawpha, 1978, University of Mississippi:

"The Montage Element in Faulkner's Fiction"

AND "Faulkner's Film Career: The Years with Hawks";

ALSO a panelist for "Faulkner and Film," with Horton Foote.

MLA, 1977:

"The Female Man: Structure and Self"

AND "Gertrude Stein's 'Identity A Poem'"

AND "Connection, Vision, and Fantasy Projection."

MLA, 1976:

"A Faulkner Filmography."

MLA, 1971:

"Some Notes on the Introduction of Film to English Courses."

Selected Other Addresses:

Boulder Bookstore, October 2024, "Find Me," reading with signing.

Boulder Bookstore, August 2012, "Horror." Reading with clips and book signing.

University of Denver, May 2005:

"Horror: Documentary to Digital." Lecture with clips.

University of Oklahoma, November 2004:

"Early Modernist Films." Lecture with clips.

University of Athens, May 2000:

"Structures of Unification, Thematic Energy, and Climax in American Films Concerned with Ethnicity." Lecture.

Directors Club, The Stanley Hotel, Estes Park, CO, March 1999:

"The Shining." Lecture.

Delphi, Greece, December 1998:

"ONE, or Words for Poetry." Poem read at seminar (including tribute to Gary Snyder) sponsored by University of Athens and USIS.

University of Oklahoma, October 1998:

"Hitchcock's Windows." Lecture, screening (Rear Window), discussion.

University of Pennsylvania, February 1997:

"Citizen Kane: A Look at the Boarding-House Scene." Lecture.

18th Denver International Film Festival, October 1995:

"The Movies Begin: The Movie." Lecture, screening, discussion.

The Aspen Institute, May 1994:

"Rebel Without a Cause." Lecture, screening, discussion.

Remembering Our Heroes: The First Annual Dalton Trumbo Memorial Conference, October 1993, University of Colorado at Boulder [below, "CU Boulder"]: "History of the Blacklist I: Who Was Dalton Trumbo?," panel chair.

ALSO introduced Ring Lardner, Jr. AND gave address at ceremony.

10th Annual International Colloquium on 20th Century French Studies, March 1993, CU

Boulder: panel with Agnès Varda.

Selected Other Addresses, cont'd:

"Madame la Guillotine" bicentennial exhibit, June 1989, CU Boulder:
 "Gance's Napoléon." Lecture.
"The Birth of a Nation," lecture to CU History Club, March 1989.
"La Belle Époque," July 1986, CU Boulder:
 film series with five lectures.
"Beyond 1984," community discussion series, September 1984, Cañon City Public Library:
 "Modern Times." Lecture and screening.
France Today conference, 1984, CU Boulder:
 "Contemporary French Cinema." Panel member.
World Affairs Conference, 1983, CU Boulder:
 "Creativity and Compromise." Panel chair.
Colorado Seminars in Literature, 1982, Colorado State University:
 "Literature and Film." Lecture.
Colorado Seminars in Literature, 1980, CU Boulder: "Reflexivity." Lecture.
1st Denver International Film Festival, 1978: "Docudrama." Panel member.
Poetry reading and film lecture, 1978, Lamar, CO. Sponsored by NEH.
Talk on creative writing, 1977, Sterling, CO. Sponsored by NEH.
Film Forum II, 1976: Toured Colorado with Ritchie's Smile, leading community discussions.
Poetry readings, 1964-present.

16mm Films:

Spotone (b/w, 3 min, 1971).
The Republican Convention in Color (color, 3 min, 1968); soundtrack.
Exhibitor (b/w, 6 min, 1968); writer, co-director, co-editor.

Academic Consulting for Publishers:

Publisher's reader for Allyn and Bacon, Anthem Press, Duke University Press, Longman
 (poetry anthology), Oxford University Press, Palgrave Macmillan, Temple University Press,
 University of Oklahoma Press, University of Tennessee Press, University Press of
 Colorado, Wayne State University Press, Westview Press, etc.
Publisher's reader for University of California Press (The Making of Citizen Kane, Thinking in Pictures,
 books by Chatman on Antonioni, Carney on Cassavetes, Bordwell on Dreyer, Gallagher on Ford,
 etc.).
Consultant to W. W. Norton on Postmodern Poetry.
Consultant to David Cook and Norton for 2nd edition of A History of Narrative Film.
Publisher's reader for Princeton University Press (The Third Eye, etc.).
Publisher's reader for University of Illinois Press (Dreams of Darkness, The Living and the
 Undead, Persona, etc.).
Consultant to Gerald Mast and Macmillan for 4th edition of A Short History of the Movies;
 consultant to Bobbs-Merrill for 1st edition, 4th printing; unsolicited corrections of 1st
 printing.

Other Academic Consulting:

Consultant to Gerald Mast and Marshall Cohen for 3rd edition of Film Theory and Criticism; solicited corrections for 2nd edition.

Also consultant to Mast for Can't Help Singin'.

Unsolicited corrections of 1st edition of James Monaco's How to Read a Film; acknowledged in revised edition.

Occasional consultant to Joseph Blotner, Ronald Gottesman, Barry Grant, Dan Greenberg, William Hines, Frank McConnell, Gene Phillips, etc.

Selected Dissertations Advised:

Spirit Crossings, published 1991, Claudia Peck, M.A., Creative Writing, 1990; director.

Buñuel and Surrealism, subsequently published as Figures of Desire, Linda Williams, Ph.D. in Comparative Literature, 1977; reader.

Software Review:

of Cinemanía '94 CD-ROM, Film Quarterly XLVIII, 3 (Spring 1995), pp. 46-48.

Service at the University of Colorado at Boulder:

Department of English (full-time service, 1975-2015):

Advising Committee, 1992-93.

Budget Committee, 1978-79, 1982-86; Chair, 1985-86. Later renamed Salary Committee (below).

Executive Board, Creative Writing Program, 1976-84.

Faculty Committee, 1986-90; Chair, 1986-87.

Faculty Affairs Committee, 2006-08.

Graduate Committee, 1976-78, 1979-80, 2008-11.

Graduate Advisory and Examination Committee, 1975-77, 1977-79, 1982-84; examiner (new system), 1997-2001.

Promotion committees, 1991, 1993, 2004.

Reading committees for positions in Modern Literature, 1978-80; Creative Writing, 1978-80; Comparative Literature, 1981-82; and Literary Theory, 1983-84.

Salary Committee, 1994-96, 2011-13.

T.A. Evaluation subcommittee, 1977-80.

Tenure committees, 1980-83, 1990, 1993.

Film Studies Program (full-time service, 1975-2006):

Member of virtually all administrative committees in the Program, with special responsibilities in Critical Studies, 1975-2003. Also the first at CU Boulder to teach screenwriting, film theory, horror, director courses in Griffith and in Resnais, and the revised film history course (expanded from one semester to two).

Advising Committee, 1989-91, 1992-93.

Committees to design the Film Studies major (B.A. and B.F.A.), 1980-98.

Committee to design ATLAS media study center, 1998-99.

Film Studies Program (full-time service, 1975-2006), cont'd:

Executive Committee, 1998.
Hiring Committee, 1995-96, 1997-98, 2000-2003.
Reading committees for positions in Film History, Film Theory, Third World Cinema, and Filmmaking, 1987-2003.
Reappointment committees, chair of two, 1995.
Tenure and promotion committees, 1993, 1997, 1998-99, 2000.

College of Arts and Sciences:

Arts and Sciences Course Committee, 1989-90.
Boulder Faculty Assembly, Professional Responsibilities Committee, 1993-94.
College Futures Committee (designed faculty governance system), 1995.
Committee to design Women Studies graduate program, co-chair, 1983-84.
Dean's Committee to design Interdisciplinary Research and Teaching Center, 1978-79; opened as Center for the Humanities, 1980.
Graduate examiner in Comparative Literature, 1980-2000.
Search Committee for Director of Women Studies Program, 1988.

University:

Committee on Privilege and Tenure, 1979-80.
Critical Studies of the Americas, 1989-90.
Faculty advisor to student group, University Film Alliance, 1992-95. We dedicated the Dalton Trumbo Fountain Court; see pp. 10, 11.
Graduate Committee on Arts and Humanities, 1982-83.
University Film Committee, 1975-90.

Selected Community Service in Colorado:

Programming advisor and humanities consultant, KBDI, Ch. 12 (one of Denver's two PBS stations, formerly in Broomfield), 1983-95.
With Stan Brakhage, Jennifer Dorn, and others, advisor and founding member, Sunday Associates, Boulder. Weekly performances, 1984-85.

Selected Other Service:

Mile High Horror Film Festival: Member, Selection Committee, 2010-2015, 2019-2021.
Introduced and conducted discussions of movies at Boedecker Theatre, Dairy Center, Boulder, 2012, 2013, 2017, 2018, 2019, 2020.
Introduced movies at University of Colorado's International Film Series, 2020.
Juror, 3rd Louisiana Screenwriters' Competition, Loyola University, 1997.
Juror, Louisiana Screenwriters' Competition, Louisiana Film Commission, 1995.
Ad Hoc Committee on Fair Usage Publication of Film Stills, SCS, 1992-93.
External Review Team, Theatre Arts and Film Studies Program Evaluation, Emory University, 1991.
Distinguished Juror, SCS Student Writing Awards, 1984.
Nominating Committee, SCS, 1984-85, 1992-95.

Scholarly Specializations:

Modern American and British Literature (poetry, fiction, drama)
Creative Writing (poetry, fiction, screenplays)
Film History
Reflexivity and Narrative Structure
Genres (horror, pulp)
William Faulkner
Gertrude Stein

Courses Taught Most Often:

English:

Modern Novel
American Novel
Modern Poetry
American Literature
Creative Writing workshop (fiction)
Creative Writing workshop (poetry)
William Faulkner
Gertrude Stein
Pulp Fiction
The Literature of Consciousness
Time in Modern Literature
Narrative Complexity in Film
The World in the Year 1500

Film Studies:

Film History I: Silent
Film History II: Sound
Horror Film
Film Theory and Criticism
Creative Writing workshop (screenwriting)

Formerly Confidential Letters of Reference and Graduate Transcript:

Career Center
Cornell University
Ithaca, NY 14853