

CURRICULUM VITAE

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(updated November 2011)

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Birth: October 10, 1944
Marital Status: Married (Odette); son (Philip 9/30/74)
son (Samuel 3/29/85)
& daughter (Caroline 1/17/90).

Current Position **The Jeanne H Smith Professor of Film Studies
& Director of Film & Video Studies**
The University of Oklahoma (Norman)
tenured, 7/1998—present.

Previous Positions

: Professor of film & literature,
tenured, English Department, Loyola
University, New Orleans, 70118: 1990-1998.

Professor of Film and Literature,
Tenured & graduate faculty status,
English Department, University of New
Orleans, New Orleans, Louisiana, 70148
(1977-89; professor since 1985; Research
Professor, 1989);

Chairman, Film Department, Brooklyn
College, Brooklyn, NY (Associate Professor)
1980-82;

Assistant Professor of English & Film,
Deree College, Athens, Greece, 1974-76;

Cinema Editor, The Athenian, Athens, Greece
editor, 4/1976 -8/1980;

Teaching Assistant in Humanities, Dept. of
Classics University of Illinois, Champaign-
Urbana. 1971-74

Drama director & English teacher, Brighton High School, Rochester, NY, 1969-71;

Teaching Fellow (1966-67) & English Teacher (ESL, 1967-68) Athens College, Athens, Greece.

**Visiting
Professorships:**

Professor of Screenwriting & Film Studies
Victoria University, Wellington, New Zealand
1/1998-6/1998.

Professor of screenwriting & film,
University of Michigan, 9/91-12/91;
Professor of film/literature,

Loyola University, New Orleans, Spring, 1988;

Professor of Screenwriting, Louisiana State University, Baton Rouge, Spring, 1995, 1989, 1987;

Professor of Film & Literature, Southern University, New Orleans, Fall 1986;

Assistant Professor of English & Film,
George Mason University, Fairfax,
Virginia, 1976-77;

**Screenwriting
Workshops:**

Norway, Switzerland, New Zealand, Czech Republic, Hungary, Greece, Russia, Yugoslavia, Germany, Great Britain, U of Oklahoma, England, LSU, UCLA, Brooklyn College, U. of Texas (Austin), U. of Colorado, U of California at Long Beach, U. of Hawaii (Honolulu), Ohio University, etc.

Education:

University of Illinois, Urbana, PhD, 1973:
Comparative Literature & Film Studies

Colgate University, MA, 1969: English Literature

Hamilton College, BA 1966: English Literature

Amherst High School, Amherst, Mass., 1962.

**Dissertation:
(PhD)**

"The Oedipus Tyrannus Theme in Western Literature" Director: A. Owen Aldridge,
University of Illinois.

Publications:

A. Books:

Make a Joyful Noise: Essays on Comparative Cinema, Literature & Culture.
St. Louis, MO: Lightning Source, 2011)

Ernie Kovacs & Early TV Comedy: Nothing In Moderation. Austin, TX: U of Texas Press, 2010.

Antonis Samarakis: The Passport and other Selected Short Stories.
Translated by Andrew Horton. River Vale, N.J.: Cosmos Press, 2007.

O Kinimatographos Tou Aprooptou (The Filmmaker of the Unexpected: Renos Haralambidis Athens, Greece: Marathia Publishers, 2005.

The Films of George Roy Hill, revised 2nd edition. McFarland Publishers, 2005.

Screenwriting for a Global Market. University of California Press.
Spring 2004.

_____ ***Likovi Osnova Scenarija.*** Belgrade, Serbia: Clio Press, 2004. Serbian translation of Writing the Character Centered Screenplay, translation by Aleksandar Todorovic.

Bones in the Sea, revised edition of the 1996 publication. Smyrna Press, 2004.

Henry Bumstead and the World of Hollywood Art Direction
University of Texas Press, 2003.

Writing the Character Centered Screenplay.
Berkeley: U. of California Press, 1994. 2nd edition with a new chapter, Feb., 2000
The first full study of character and screenwriting, based on my 12 years of teaching screenwriting and writing screenplays for Hollywood & Europe.
One of U of Cal Press's best selling books ever.
Korean edition published in 2001.

Life Without A Zip Code: Travels of An American Family in Greece And New Zealand. Smyrna Press, Aug. 2000.

Laughing Out Loud: Writing the Comedy Centered Screenplay.
University of California Press, Jan, 2000.

Three More Screenplays by Preston Sturges, edited and introductions.
University of California Press, 1998.

Play It Again, Sam: Retakes on Remakes, edited with Stuart McDougal.
University of California Press, 1998.

Buster Keaton's SHERLOCK JR. (edited collection)
Cambridge U. Press Film Handbook Series.
(May, 1997)

The Films of Theo Angelopoulos: A Cinema of Contemplation
Princeton U. Press. (May, 1997). 2nd edition with a new
chapter, 1999. Spanish edition published in 2001.
Korean edition published in 2004.

The Last Modernist: The Films of Angelopoulos,
editor. An anthology for Flicks Books, London, England. (June, 1997)

Bones In The Sea: Time Apart on a Greek Island.
Smyrna Press, New Jersey. 1996, reprinted, 2004.

Russian Critics on a Cinema of Glasnost,
edited with Michael Brashinsky. New York: Cambridge U.
Press, 1994. The first gathering in English of Russian film
criticism of the past ten years with a critical introduction,
filmographies, bibliography, etc.

Inside Soviet Film Satire: Laughter With a Lash. New York:
Cambridge U. Press, 1993. I edited and contributed an
essay (12 essays).

The Zero Hour: Glasnost and Soviet Cinema in Transition,
with Michael Brashinsky. Princeton U. Press, 1992.

Comedy/Cinema/Theory.
I am editor and a contributor to this collection of 13
original essays. Berkeley: University of California Press, 1991.

The Films of George Roy Hill: Columbia University Press, 1985.

Modern European Filmmakers and the Art of Adaptation,
co-edited with Joan Magretta. New York. Ungar, 1981.

Selected Short Plays of Costas Mourselas,
translated from the modern Greek with
a critical introduction. Athens: Anglo-Hellenic Press, 1975.

****NOTE: I was Series Editor for Cambridge U. Press, Film Handbooks,**
1993.—2006. 15 titles were published in this series.

EDITORIAL BOARDS

I serve on the editorial boards of the following film and literature journals:
Cineaste, Film Criticism, World Literature Today, Illusions (New Zealand), and of
The New Zealand film and cultural series for the London
Publisher: Kakapo Press.

BOOK CHAPTERS & JOURNAL ARTICLES (selected)

****= Essays is referred journals:**

**Horton, Andrew, "We All Live Two Lives: Serbian Cinema & Changing Values in Post Yugoslavia," *Civic And Uncivic Values: Serbia in the Post-Milosevic Era*, edited by Ola Listhaug, Sabrina Ramet, & Dragana Dulic. Budapest: Central East European Press, 2011. pp 195-220.

**Horton, Andrew, "The Master of Slow Cinema: Space and Time—Actual, Historical and Mythical—In the Films of Theo Angelopoulos," Cineaste (Vol. XXXVI No 1) pp. 23—27.

**Horton, Andrew, "We All Live Two Lives: Serbian Cinema & Changing Values in Post Yugoslavia," *Civic And Uncivic Values: Serbia in the Post-Milosevic Era*, edited by Ola Listhaug, Sabrina Ramet, & Dragana Dulic. Budapest: Central East European Press, 2011. pp 195-220.

Horton, Andrew, "The Master of Slow Cinema: Space and Time—Actual, Historical and Mythical—In the Films of Theo Angelopoulos," Cineaste (Vol. XXXVI No 1: Winter 2010) pp. 23—27.

Horton, Andrew, "Rajko Grlic: Make Movies, Not Wars," in The Films of Rajko Grlic, edited by Ruth Bradley. Athens, Ohio: U of Ohio Press, 2010.

Horton, Andrew. "Report from the Fourth Annual Screenwriters Festival, Cheltenham, UK." SCRIPT 1.1. <http://scriptjournal.studiohyperset.com/issues/1.1/cheltenham-festival-report-2009.php> (January 10, 2010).

***"Indigenous Stories Reaching Out to The World: New Zealand Maori & Native American Cinemas," World Literature Today (May, 2009).

Two previously published interviews: "Creating a Reality That Doesn't Exist: An Interview with Louis Malle," *Literature/Film Quarterly*, 7, no. 2 (April 1979) & "We Are Losing Our Identity: An Interview with Marcela Fernandez Violante," *Literature/Film Quarterly*, 15, no.1 (January 1987) in Conversations with Directors, edited by Elsie M. Walker & David T Johnson. Lanham, Maryland: The Scarecrow Press, 2008.

**"We All Live Two Lives: Serbian Cinema & Changing Values in Post Yugoslavia," Civic and Uncivic Values in Serbia Since the Fall of Milosevic edited by Sabrina P. Ramet. 2011 publication.

***"Is it a Wonderful Life?: Families and Laughter in American Film Comedies," A Family Affair, edited by Murray Pomerance. London: Wallflower Press, 2008

***"Cinema Haunts My Memory: Filmmaking in the Former Yugoslavia," a chapter in Cinema in Transition: PostSocialist Filmmaking in East—Central Europe, edited by Catherine Portuges and Peter Hames. Philadelphia: Temple University Press. 2011

•
**Film review of ODGROBADOGROBA (GRAVE HOPPING 1995 Slovenia) in a special iBalkan Cinema issue of Cineaste film journal (New York) Spring 2007.

"Myth, History and the Present in Theo Angelopoulos's Cinema," a 20 minute

presentation on the DVD of Theo Angelopoulos's ETERNITY AND A DAY released by New Yorker Films (NY), 2006.

**"Screenwriting," "Paddy Chayefsky," "Dudley Nichols," Schirmer's Encyclopedia of Film, Vol. 4, edited by Barry Grant. New York:; Thompson-Gale, 2006. pp. 33-41.

***"My Casting Couch Is Too Short: An Interview with Marion Dougherty," World Literature Today (March-April 2006) pp. 14-18.

***"How Many Borders Do We Have to Cross to Get Home?": The films of Theo Angelopoulos and the Themes of Emigration and Return," Immigration in Greek Cinema 1956-2006: (Se Xeno Topo), edited by Athena Kartalou, etc. Thessaloniki, Greece: Ekdoseis Aigoskeros: The Greek Ministry of Culture. (November 2006) Pp. 43-45.

"The Greek and Balkan Spirit of Comedy in the Films of Theo Angelopoulos," Greece in Print , No. 196/197 (September 2005) pp. 14-18

***"Film Festival Fever in the Balkans: Report from Sarajevo and Motovun, " Cineaste, XXX, No. 1 (Winter 2004-05) pp. 70-72.

**"Global Screenwriting Updated: A Big Fat Greek Cherokee Romantic Road Comedy Set In Oklahoma," Screentalk, Vol. 4, No. No. 5 (September-October 2004) pp. 28-29.

**Eurotrip From Script to Screen in Prague," Screentalk, Vol. 4, No. 3 (March/April 2004) pp. 16-18.

** "Jerry Lewis in Emir Kusturica's Arizona Dream: 'Nobody Drives the Big Models Any More'", in Murray Pomerance's anthology (editor) Enfant Terrible: The Films of Jerry Lewis. New York University Press 2003..

**Co editor with Dan Georgakas, "Special Greek Cinema Issue", Film Criticism Vol XXVII No. 2 (2002) & contributed one essay, "Desperately Seeking Screenplays: Five Contemporary Greek Films Considered." Pp 31-42.

** "Reel Landscapes: Cinematic Environments Documented and Created," in Penny Richards & I Robertson's Studying Landscapes. London, 2002.

** "Laughter Dark & Joyous in Recent Films From the Former Yugoslavia," Film Quarterly (published by the U of California Press). Oct 2002.

***"Going For Both Laughter and Tears: The Craft of Mixing Humor and Pain," Screentalk (Sept/Oct 2002) pp 60-61.

****Editor of a special edition of Film Criticism, Vol. XXV, No. 3 (Spring 2001)**
"New Approaches to New Zealand Cinema" & contributed one essay: "Udderly Hilarious: Harry Sinclair's The Price of Milk & New Directions in New Zealand Film Comedy" pp. 59-69.

- ** "The World of Hollywood Art Design: An Interview with Henry Bumstead," **Cineaste**, Vol XXVI, No. 3 (Summer 2001)pp. 18-22.
- **"Harry Sinclair's The Price of Milk : Balkan Influences on New Zealand Comedy," **Illusions**, No. 32 (Winter 2001, Wellington, New Zealand) pp. 2-6.
- **"Global Comedy: Fish Out of Water Every Time!," **ScreenTalk** (July 2001) pp. 58-60.
- **"Renos Haralambidis' No Budget Story: Cinema and Manhood as Radical Carnival," **The Journal of Modern Greek Studies**. Vol. 18, No. 1 (May 2000) pp. 183-198.
- **"Greek Cinema Through The Years: Caught Between The Muses of Art and Commerce," **Anglo-Hellenic Journal** (London) Spring, 1999.pp. 12-13.
- ***"Kosovo: The Movie: Humanity and Humor in Balkan Cinema," **Film & History** Vol 29, Nos 3-4 (1999) pp 66-69.
- ***"Why Do You Laugh At Me?: Cabaret Balkan," **Cineaste** (Winter 1999) Vol. XXV No. 1 (Winter 1999) pp. 44-46.
- "But To Have Dreamed It All: The Balkans' Healing Irony," **The Chronicle of Higher Education**. July 2nd, 1999. B 11.
- ***"What Did You Do In The War, Hellas? The Blurred Borders of Greek Culture, History and Cinema," **The Journal of Modern Greek Studies** (Winter 1999/2000)
- "Dusk of an Era: Into the Horizon with Butch and Sundance," **American Movie Classics Magazine**. July, 1998. pp 4-6.
- ***"Themes of Loss and Resilience," **Illusions: New Zealand Moving Image and Performing Arts Criticism**. 23-25. Number 27 (Winter 1998).
- ***"Oh, I Wish I Were In Wellington: A Carnavalesque View of the Te Papa Opening," **Illusions: New Zealand Moving Image and Performing Arts Criticism**, 45-48. Number 27 (Winter 1998).
- ***"Post-Communist Cinema" a special issue of **Film Criticism** (Winter 1996-97), editor & intro.
- ***"Ulysses' Gaze," **Cineaste**, Vol. XXII, No. 1. (Spring 1996) pp. 43-45.
- ***"The Belgrade International Film Festival," **Cineaste**, Vol. XXII, No. 2 (Summer 1996) pp. 56-57.
- "Four Odysseys and a Funeral," chapter in **The Loyola Personal Reading List**, edited by Raymond Schroth, S.J.. Loyola U. Press, 1995.

- ***"Before the Rain," **Cineaste**, Vol. XXI, No. 2 (Summer 1995).45 -46.
- "Only Crooks Can Get Ahead: Yugoslav Film, TV & Video in the 1990's," book chapter for **Post Yugoslavia in the 1990's** edited by Sabrina Ramet. Westwood Press, 1995.
- "Political Assassination Films" & "American Road Movies", two chapters in **The Political Companion to Film**. Chicago:
- "Russia," **1995 Variety International Film Guide**, with Michael Brashinsky. Edited by Peter Cowie. Hollywood: Samuel French, 1994.
- "Russia," **1994 Variety International Film Guide**, ed. by Peter Cowie. Hollywood: Samuel French, 1993. pp. 291-296.
- ***"I Don't Want to Kill Anybody': The Moving Image in the Post-Yugoslav Republics, **Cineaste**, Vol. XIX, No. 4 (Spring, 1993) pp. 54-57.
- Antonis Samarakis:Autobiography**, translated from the modern Greek by myself and Penny Apostolidis as part of the 1992. pp. 245-270.
- ***"The 'How to Write the Best Ever Screenplay' Book Biz," **Cineaste**, Vol. XIX, No. 2-3. (Fall 1992) 12-14.
- ***"An Interview with Theodore Angelopoulos," **Cineaste** Vol. XIX, No. 2-3 (Fall 1992)pp.28-31.
- "Russia" **1993 Variety International Film Guide**, ed. by Peter Cowie. Hollywood: Samuel French,
- ***"Post New Wave Cinema in the Soviet Union and Eastern Europe," **East European Quarterly**. (Summer 1991) pp. 237-240.
- ***"Theory Considered: David Brodwell's **Making Meaning**, a review a review-article in **Film Criticism**, Vol. XV, No. 3 (Spring 1991) pp. 51-53.
- "Yugoslavia: A Country and Cinema Without a Name," **Equisite Corpse**. December, 1991.
- ***"Island of Saints and Souls," **Cineaste**, Vol. XVIII, No. 2 (1991) p. 32.
- ***"Preston Sturges by Preston Sturges," **Cineaste**, Vol. XVIII, No. 2 (1991) p. 58.
- "Moscow: On Gorbachev, Schwarzenegger, and the Christ Child," **Exquisite Corpse**, Vol. 9, Nos. 1-4 (Jan-Apr 1991) p. 28.
- "Filmmaking in the Middle: From Belgrade to Hills: A Cautionary Tale," a chapter in **Before The Wall Fell: Soviet & East European Filmmakers in the West**. Maryland: U. Press of America, 1990.

***"Nothing to Live For: Soviet Troubled Youth in the New Documentary Movement," Wide Angle Vol. 12, No 4 (October 1990) pp. 38-47.

"A Laughing Matter: American Comedy and Soviet Satire Today," Soviet Film (July 1990) pp. 30-31.

** "Nomad from Kazakhstan: An Interview with Rashid Nugmanov," Film Criticism, Vol. XIV, No. 2 (Winter 1989-90) pp. 33-38.

***"Lost and Found: Intergirl," Cineaste, Vol. XVIII No. 1 (Fall 1990) pp. 65 & 61-2.

"Dusan Makavejev: I Live At The Corner of Lenin Blvd. & J.F. Kennedy Street: An interview conducted with Michael Brashinsky, Iskustvo Kino, No. 3 (Spring 1990) pp. 148-154 (in Russian).

**Special Guest Editor, "Soviet Cinema Today: A Critical Overview," an introduction and four recent essays by Soviet film critics, The New Orleans Review (February 1990).

***"Little Vera," Film Quarterly, Vol. XLII, No. 4. (Summer, 1989) pp. 18-20.

"The Yugoslav Film Industry," chapter in The International Film Industry, edited by Anthony Slide. Greenwood Press, 1989.

***"American Comedy," guest editor of a special issue, Film Criticism, Vol. XII No. 1 (Fall, 1988)

***"Lost and Found: Nikos Perakis' Living Dangerously," Cineaste, Vol. XVI, No. 4 (Fall 1988) pp. 58 & 64.

***"Heaven Before He Dies: Les Blank's Cinema Vitalite,," New Orleans Review, Vol. 15, No. 2 (Summer 1988), pp. 30-36.

***"Twenty Years of Hungarian Experimental Film," East European Quarterly, Vol. XXII, No. 2 (June 1988), pp. 239-246.

***"The Rise and Fall of the Yugoslav Partisan Film: Cinematic Perceptions of a National Identity," Film Criticism, Vol. XII, No. 2 (Winter 1987-88), pp. 18-28. Reprinted in Serbo-Croatian in filmograf (Yugoslavia's leading film journal), Vol. XIII-XIV, No. 42 (Summer 1989) pp. 58-63.

***"Oedipus Unresolved: Overt and Covert Narrative Discourse in Kusturica's When Father Was Away On Business," Cinema Journal, Vol. 27, No. 4 (Summer 1988), pp. 64-81. Reprinted in Serbo-Croatian in filmograf (Yugoslavia's leading

film journal), Vol. XIII, No. 39-40 (Fall

***"Writings on Yugoslav Cinema Reviewed," **East European Quarterly**, Vol. 20 (January 1987) pp. 508-11.

***"The Lonesome Cowboy of Hungarian Comedy: An Interview with Gyorgy Szomjas" & "The Triumph of Comedy in Gyorgy Szomjas' **The Wall Driller**," **New Orleans Review**, Vol. XIV, No. 3 (Fall 1987), pp. 13-17 & 72-76.

***"The New Greek Cinema and Theodore Angelopoulos' **O Melissokomos**," **Modern Greek Studies Yearbook** (Vol. 3, 1987), pp. 624-627.

"Carnavalesque Parody: Bakhtin and Makavejev Considered," **Equisite Corpse**, Vol. 5, No. 6-8 (July/August, 1987), pp. 14-15. (Reviewed favorably in **The Nation** (October 17, 1987), p. 422.)

***"We Are Losing Our Identity: An Interview with Mexican Director Marcela Fernandez Violante," **Literature/Film Quarterly**, Vol. 15, No. 1 (1987), pp. 2-8.

***"From the Land of Jambalaya: **Belizaire the Cajun**," **Cineaste**, Vol. XV, No. 3 (Spring 1987), pp.34-36.

"The Whole Story: Yugoslavia's Multi-Faceted Cinema," **World Cinema Since 1945**. New York: Ungar, 1986.

"Schlondorf in Louisiana: Black Like Mich," **Film Comment**, Vol. 23, No. 2 (April 1987), pp. 24-25.

***"Theodore Angelopoulos, the New Greek Cinema and Byzantine Iconology," **Modern Greek Studies Yearbook** (Vol. 2, 1986), pp. 89-111.

***"Political Assassination and Cinema: Alan J. Pakula's **The Parallax View**," **Persistence of Vision**, Nos. 3/4 (Summer, 1986), pp. 61-70.

***"From Satire to Surrealism in Yugoslav Film Comedy," **East European Quarterly, Vol. XX**, No. 1 (Spring 1986), pp. 91-99. Reprinted in the Slovenian journal **Ekran**, Vol. 11, Nos. 1/2 (Summer 1986), pp. 35-37.

***"Britain's Angry Young Man in Hollywood: Alan Parker," **Cineaste**, Vol. XV, No. 2 (1986), pp. 30-33.

***"Central Europe Under Cover," **Quarterly Review of Film Studies**, Vol. 10 (Summer 1985) pp. 246-54.

***"Buses, Undertakers, and the Belgrade Strangler: An Interview with Slobodan Sijan ," **New Orleans Review**, Vol. 12, No. 2

(Summer 1985), pp. 77-93.

***"Filmmaking in the Middle: An Interview with Srdjan Karanovic and Rajko Grlic," **New Orleans Review**, Vol. 12, No. 1 (Spring 1984), pp. 101-116.

"The Relationship of Film to Literature" **Proceedings of the Illusion and Reality in the Arts Conference**. Belgrade, Winter, 1984.

***"Jules Dassin: A Multinational Filmmaker," **Film Criticism**, Vol. VIII, No. 3 (Spring 1984), pp. 21-35.

***"A Well Spent Life: Les Blank's Celebrations on Film," **Film Quarterly**, Vol. XXXV (Spring 1982), pp. 25-34.

***"Absence of Malice and the Press: An Interview With Paul

"American on the Road Films: A Preface," **Film Studies Proceedings of the Purdue University Conference on Film**. W. Lafayette, 1982. Pp 77-80.

***"Deconstructing the Oedipus Myth in Malcolm Lowry's Under the Volcano," **Proceedings of the 9th Congress of the International Literature Association**. Innsbruck, 1982. pp. 194-197.

***"America's First Sophoclon," **The Classical Outlook**. Vol. 59, No. 1 (1981), pp. 9-11.

"Wim Wenders' Alice in the Cities: Song of the Open Road," **Ideas of Order in Literature and Film**. Tallahassee: Florida State U. Press, 1981. pp. 84-93.

***"Theodore Angelopoulos and the New Greek Cinema," **Film Criticism**, Vol. VI, No.1 (Fall 1981), pp. 10-21.
Selected also as one of the best pieces of film special edition of **Film Criticism**, Vol. XI, Nos. 1/2 (1986-87), pp. 84-95.

***"Satire and Sympathy: A New Wave of Yugoslav Filmmakers," **Cineaste**, Vol. XI, No.2 (1981), pp. 18-
Yugoslav cultural journal, **Knjizhevne novine**.

***"Films From Appalshop," **Film Quarterly**, Vol. XXXIII,

***"Film as History and Myth in Bertolucci's 1900," **Film and History**, Vol. X, No. 1 (Spring 1980), pp.9-16.

***"Carnival Triumph in Bruno Barreto's Donna Flor and Her Two Husbands," Review: **Latin American Literature & Arts**, Vol. 25/26 (Spring 1980), pp. 122-127.

***"Oi Polles Maskes tou Frier," **Tomes**. Athens, Greece.

March 1980. pp. 31-53.

***Alain Tanner's Jonah Who Will Be Twenty-Five in the Year 2000: Echoes of Renoir's M. Lange," Film Criticism, Vol. IV, No.3 (Spring 1980), pp.25-

***"The Anti-Hero in Antonis Samarakis' Fiction," The Journal of the Hellenic Diaspora," Vol. VI, No.3 (December 1979), pp. 65-75.

***"The Aristophanic Spirit in Greece Today," Classical Outlook, Vol. VI, No. 3 (January/February 1979)

***"Festive Comedy and Sacred Clowns: Pueblo Indian Drama and Aristophanes," Thalia: Studies in Literary Humor, Vol. I, No.1 (Spring 1978), pp. 27-33.
Reprinted in The Classical Outlook, Vol. LV, No.5 (May/June 1978), pp. 88-92.

***"Hot Car Films and Cool Individualism," Cineaste, Vol. VIII, No.4 (Summer 1978), pp. 12-15.

***"The Bitter Humor of James Welche's Winter in the Blood," American Indian Quarterly, Vol. IV, No.2 (Summer 1978), pp. 131-139.

***"Godard's Le Mepris: Alberto Moravia Transformed," College Literature, Vol. V, No.3 (October 1978), pp. 205-218.

***"Turning on and Tuning Out at the Drive-In: An American Phenomenon Survives and Thrives," Journal of Popular Film, Vol. V, No. 3/4 (Spring 1977), pp. 233-241. Reprinted as a chapter in The Sociology of the Offbeat, edited by Michael Marsdan. Cambridge, Mass., 1980.

***"Thomas Jefferson and Adamatos Korais as Revolutionary Leaders," Comparative Literature Studies, Vol. XIII, No.4 (Winter 1976), pp. 323-329.

***"Ken Kesey, John Updike and the Lone Ranger," Journal of Popular Culture, Vol. VIII, No.3 (Winter 1974), pp. 570-578. Reprinted in Contemporary Literary Authors for a New Season: The Search for Standards in Popular Writing, edited by Louis Filler. Bowling Green, 1980. pp. 83-90.

C: OTHER PUBLICATIONS (selected):

"Global Screenwriting Today," ScreenTalk Vol 1, No. 1 (November 2000)

pp. 16-18.

Monthly column, "Script Ease", advice on screenwriting, **SHOT IN LA**
a Louisiana based film and video magazine. 1994-1997..

"Inside Serbia: War is Over But Where Is The Peace?" op ed page,
The Times Picayune, New Orleans. Friday, March 1st, 1996.

"Screen Balkan Movies for our Bosnian Deployed Troops," op ed page,
The Times Picayune, New Orleans: Thurs, December 21, 1995.

"Valerie Martin & Mary Reilly," **The Times Picayune**, New Orleans: Saturday,
Feb 24th, 1996.

"Ending the War in Bosnia Will Not Be A Simple Task," **The Loyola U.**
Maroon, Friday, Sept. 8, 1995.

"Oscar nominated **Rain** to Screen at Tulane," **The Times Picayune**
Wednesday, Feb. 22, 1995. E-5.

"Picture Perfect: The Toronto Film Fest," **The Times Picayune**
New Orleans: Saturday, September 26, 1992. Section E.

"Louisiana Story," **The Times Picayune**, New Orleans: Saturday, May
16. Section E.

Five selections from my book length manuscript, **Bones**
in the Sea, serialized in five consecutive issues
of **The Greek American** (New York: August-September,
1989).

"Soviet Films Shine Light on Path to Political Change,"
Ann Arbor News. October 2, 1991.

"Montreal Fest Tests Cinematic Waters," **The Times**
Picayune (September 7th, 1990) p. 20.

Three short articles on Soviet film in **Screen**
International (Moscow: July 1989);

"Soviets' Real World Gets Tougher," **The Times Picayune**
(August 4th, 1989) B-II.

"The Dark Side of Soviet Cinema," **The Times Picayune**
(July 29, 1989) B-I.

"Montreal: The World on Screen," **The Times Picayune**
(September 8, 1989) Lagniappe section, p. 23.

"Our Hearts Demand Change: Soviet Cinema Today,"
Hamilton Alumni Review (Winter 1989) pp. 22-24.

- "Movie Marathon: The Montreal Film Festival,"
The Times Picayune New Orleans(September 11, 1988), J-1.
- "Glasnost in Soviet Film," **The Times Picayune** New Orleans:
(July 19, 1988) J-1.
- "Greece's Booming Video Film Industry," **The Greek American** New York (March 8, 1988), pp. 12-14.
- "Report From Thessaloniki," **The Greek American**
New Orleans (February 6, 1988), pp. 11-14.
- "**Doxobus**: A Film Set in Middle Ages Cops The Greek
Oscars," **Hellenic Times** (February 3, 1988), pp.
3-4 & 14.
- "Filmmaker's Documentary Depicts Cyprus Experience,"
The Hellenic Chronicle (April 16, 1987) p. 31.
- "We Oughta Be in Pictures," **New Orleans Magazine**
(March 1987), pp. 52-57.
- "Alan Parker: the Cockney as Creole," **The Times Picayune** New Orleans (March 6, 1987), "Lagniappe," pp. 6-7.
- "Dreams Have an Outlet at Montreal Film Festival,"
The Times Picayune New Orleans(September 28, 1986) K-1.
- "The New Serbo-Creationism," **American Film**, Vol. XI,
No. 4 (January/February 1986), pp. 24-30.
- "Getting a Hold on Garp," **American Film**, Vol. VII, No.9
(July/ August 1982), pp. 38-45.
- "The Sculptures of Lou Efsthathiou," **Greek Accent**
(January 1982), pp. 43-45.
- "Odysseus in Louisiana: A Study of Greek Sailors in
New Orleans," **Perspectives on Ethnicity in New Orleans**. New Orleans: University of New Orleans, .
1979. pp. 84-93. Reprinted as "Souvlaki and
Jazz," **Greek Accent 1983**.

D: ENCYCLOPEDIA AND OTHER ARTICLES:

As ancient and modern Greek editor of McGraw Hill's
Encyclopedia of Drama (NY, 1981)
entries. including a 4,000 word essay: "Greek
Drama: Ancient, Tragedy and Comedy, and Modern."

For the **Encyclopedia of World Literature in the 20th Century**

(New York: Frederick Ungar, revised edition, 1982), I contributed essays on "Film and Literature" (4,000 words), as well as on Greek authors Kambenellis and Antonis Samarakis.

For **Magill's Survey of Cinema: Foreign Language Series** (Salem Press, Pasadena, CA, 1986), I contributed eleven essay reviews (1,500 words each) on Yugoslav films by S. Karanovic, E. Kusturica, R. Grlic, S. Sijan, L. Zafronovic, K. Papic, D. Makavejev and others.

As cinema editor and contributing editor of **The Athenian** (circulation 10,000) in Athens, Greece, I contributed over 20 articles on Greek cinema, art, television, architecture and theater (circulation: 10,000) between 1974-78.

Three essays on Greek film, art and culture in **Pilgrimage**, a Greek culture magazine. Chicago, 1975-76.

TRANSLATIONS:

I have translated eight short stories by modern Greek writer Antonis Samarakis appearing in **Short Story International** (1981 & 1982), **Phoebe** (1977), **New Orleans Review** (1979), **Greek World** (1980), **Pilgrimage** (1976).

BOOK & SHORT FILM REVIEWS:

Over seventy five book/drama/film reviews in journals including: **Cineaste**, **Latin American Studies**, **America in Books**, **Hellenic Chronicle**, **Slovene Studies**, **New Orleans Review**, **The Athenian**, **Film Criticism**, **Slavic Review**, **Film Quarterly**, etc.

ACADEMIC TOURS I HAVE CONDUCTED IN GREECE

1980 for the **University of New Orleans**
1985 " " " " " "
1986 " " " " " "
1990 for **Loyola University**
1993 " " "
1994 " " "
1996 " " " (one in Turkey in March & one in Greece, June)
1997 " " "
2000 for The University of Oklahoma
2001 for the University of Oklahoma
2002 for the University of Oklahoma
2003 for the University of Oklahoma
2004 for the University of Oklahoma
2005 for the University of Oklahoma

2006 for the University of Oklahoma
2007 for the University of Oklahoma
2008 for the University of Oklahoma
2009 for the University of Oklahoma to MOROCCO
2011 Greece for the U of Oklahoma

CREATIVE WRITING: FEATURE SCREENPLAYS PRODUCED & FILMMED:

THE DARK SIDE OF THE SUN. Co-writer on this feature film set in Yugoslavia today about a doomed young man and his love. For AKB Film of Chicago. Shot in September, 1988. **Brad Pitt's first feature film**. Released nationally by Fox Video during January, 1999.

VIRGINA. Voted one of the top ten films of 1991 in Europe, this film directed by Srdjan Karanovic is a timely story of a Serbian woman raised in Croatia as a man under a bizarre local custom. A French-Yugoslav co-production.(1991}
Winner of a 1991 European Oscar (Felix) and first prize at the Valencia Film Fest, November, 1992. Shown at many festivals including San Francisco, Berlin & Montreal.
The top box office film of 1991-92 in the former Yugoslavia.

SOMETHING IN BETWEEN. Co-written with Srdjan Karanovic. A feature Yugoslav Film released in over fourteen countries including Japan. 1983
The film concerns an American woman involved with two Yugoslav men in Yugoslavia today. The film has played at festivals including Cannes, Montreal, Valencia, Toronto, Los Angeles and San Remo and won awards at many of those.
The film also received five Yugoslav "Oscars" including one for "best dialogue." It has been released in the United States by Cannon Films. In addition, we wrote and shot a five hour, five part television series based on the film. Our movie has been seen by more than twelve million viewers. Retrospectives in Paris (Spring 1986) and London (British Film Institute, September 1986).

COMPLETED SCRIPTS

I Was Born Greek, a feature script on the life of Melina Mercouri.

Route 66, A Sac and Fox Indian & Greek feature romantic comedy.

The Eagle of the Comanches: Quanah Parker, The Last Comanche
a feature bio screenplay completed for producer Bill Neeley.

MELIA: THE DARK SIDE OF PASSION for Cultural Action Productions,
Athens, Greece f

MAKE A JOYFUL NOISE, co-written with Russell Campbell for
Plumb Productions, Wellington, New Zealand.

A SKELETON IN GOD'S CLOSET, co written with Woody Keim
For Tobias Productions of New Orleans

SIX STAGES OF A DEAD MAN, co-written with Greek comedian
Lakis Lazopoulos Greek Film Centre Production.

BLUES. A Norwegian-New Orleans story written for the company of
Norwegian director Hans Niccolayssen, Bergen, Norway.

DANCE HOUSE ROMANCE. written for Hungarian director
Gyorgy Szomjas, Goess Films, Budapest.

LAND OF DREAMS. A story of a Bosnian girl who comes from war-torn Sarajevo to
find her grandparents in New Orleans.

NO HARD FEELINGS Based on a story by
Srdjan Karanovic. A story about love
today for those over 65. A romantic tale
set in Greece and Southern Louisiana today.

VENDETTA, co-written with Willard Manus, is a
to Greece to investigate her father's murder.

NO FRIES ON ME. Feature film about two teenagers in Greece today.

QUIMBY. Written for a New York producer, Fehmi Gerceker in 1986. Based on the life
of America's first female pilot, Harriet Quimby.

BEVERLY HILLS DOC. Written for California
producer Rob Feinfield in 1986. This
social comedy concerns a psychiatrist who has a
breakdown and eventually regains his perspective
by spending time a medical doctor.

BLACK LAMB GREY FALCON A pilot feature
docu-drama series based on
Rebecca West's classic travel epic on Yugoslavia
in the 1930's.

UPSIDE DOWN, co-written with Srdjan Karanovic.
A social satire about the new immigrants in
convenience. Semi-finalist script in the 1987
Robert Redford-Sundance Institute Screenwriting
Competition (one of ten out of 500).

FAT TUESDAY, co-written with Willard Manus, A
trying to form lasting relationships
in New Orleans today amidst changing
times.

Narration for a Feature Documentary:

I have done the voice-over narration for two documentaries from Yugoslavia, **The Vanishing World(87)** and **The Last Oasis**, a nature film seen in over 20 nations.

CREATIVE WRITING: OPERA LIBRETTO

I wrote with Willard Manus the libretto for the opera CONGO SQUARE about Walt Whitman's stay in New Orleans in 1848. A modified version of the opera was performed December 5th, 1998 at Cal State in Los Angeles with very favorable reviews including the LOS ANGELES TIMES which wrote, "a success, especially in an age when new American opera is almost unthinkable." (Dec 7th, 1998, Section F, page 23).

TELEVISION FILM REVIEWING

I was the **CBS** Film Critic/Commentator for **WWL TV** Ch. 4 in New Orleans doing regular reviews and commentary on "The Morning Show". Spring 1994 –1998..

TELEVISION DOCUMENTARIES

I completed three short documentaries for New Orleans Ch. 32. One on the Yugoslav Oyster Fishermen of Southern Louisiana, one on the New Orleans neighborhood of Marigny and one on the neighborhood of Bywater. 1986-87.

PROFESSIONAL MEETINGS & SPEECHES (selected):

"Make A Joyful Noise: The Spirit and Multi-National Reality of New Orleans on Film Through the Years" speech given at the Society for Cinema & Media Studies Conference, New Orleans, March 11th, 2011.

"The Films of Rajko Grlic: Make Movies, Not Wars," an invited speech at the University of Ohio in honor of filmmaker Rajko Grlic, February 19th, 2010.

At the 2010 Puterbaugh Festival of World Literature & Culture honoring Native American writer Sherman Alexie, March 24th and 25th, he was the introducer for the screening of Alexie's *The Business of Fancy Dancing* and OU former film student Sterlin Harjo's award winning *Barking Water* and moderator for the World Literature Today Roundtable on Native American Cinema • With Chad Burris, Casey Camp-Horinek, Sterlin Harjo, N. Bird Runningwater, and Richard Ray Whitman.

"Ernie Kovacs' Cinematic Roles on the Big Screen," a speech given at the 50th Society for Cinema and Media Studies Conference in Los Angeles, March 24—27th, 2010.

"Earn Your OU Degree and Then Travel the World For A Year!", invited final speaker for the OU President's Community Scholars Group (110 students), OU Memorial Union, April 22nd, 2009, April 20th, 2010.

"Beyond *No Man's Land*: Comic Tragedy & Tearful Laughter in the Cinemas of

the Balkans,” Department of Slavic Languages and Literatures Princeton University Conference on “Totalitarian Laughter: Cultures of the Comic under Socialism”, May 8-9, 2009.

“Ernie Kovacs’ Cinematic Roles on the Big Screen,” The SCMS (Society for Cinema and Media Studies Conference), Tokyo, Japan, May 21-24, 2009.

**CONFERENCE CANCELLED BECAUSE OF SWINE FLU EPIDEMIC

“Writing & Shooting Your First Feature Film for Under 25,000 Euros: Workshop”
The Hellenic American Union, Athens, Greece, July 6th 6—9:30pm 2009

“Using Cinema & visual Media to Increase “Native” (Indigenous) Understanding and Appreciation,” the 4th International Conference on Interdisciplinary Social Sciences, University of Athens, Athens, Greece, July 8—11, 2009.

“Teaching Maori & Native American Cinemas: Increasing Indigenous Media Appreciation,” The UFVA (University Film & Video Association) Conference, New Orleans, August 4-8th, 2009

“So You Want to Be A Screenwriter,” a 3 hour presentation to students & the public at A Columbia University Class at Fort Sill in Lawton, Oklahoma, August 19th 5-8pm; 2009

“Thank, Andy Horton, Co-Founder of the New Orleans Film Fest,” invited special guest to the 20th New Orleans Film Fest Gala Celebration to speak as co-founder of the Festival in 1989, October 9th; 2009

“FORGET HOLLYWOOD! *From Cheltenham to Sundance, Greece & New Zealand and Beyond: Writing & Making Your First Award Winning Film For Less than 10,000 British pounds,*” a one hour workshop presentation at the International Screenwriters’ Festival, Cheltenham, Gloucestershire, UK, Oct. 28th.2009

“*Imagine It on the Silver Screen – the art and craft of screenwriting,*” invited speaker at the Red Dirt Book Festival, Shawnee, Oklahoma, November 6th 2009

“So You Want to Be a Screenwriter: The Craft of Writing the Character Centered Screenplay,” invited workshop presentation for the Oklahoma Writers Association at the Oklahoma City University on Saturday, April 7th. 2008, With 65 attending.

“Warriors, Whales and Wise Women: Perspectives on Maori Cinema,” an invited presentation for the Denver University Film Conference April 20-21, 2007

“The Comic Spirit in the Cinema of Greece and the Balkans,” invited speech to the University of Thessaloniki, Greece, Film Department & Students, Thessaloniki, May 29th, 2007.

“Writing the Comedy Centered Screenplay,” a 3 hour workshop

sponsored by the US Embassy Cultural office, Athens,
Greece at the Hellenic American Union in Athens,
June 15th, 2007

“Transforming Shakespeare from Stage to Screen,” invited lecture
Louisiana Endowment for the Humanities Summer Workshop
For High School Teachers, Loyola University, July 2007

“Writing the Character Centered Screenplay” a one day workshop
Cinemapolis Theater, Ithaca, New York, Saturday, October 27th.

“Theo Angelopoulos’s ETERNITY AND A DAY (1998): A Poetic Documentary
of the New Transnational Balkans,” speech given at the XIII Biennial
Conference of the Film and History Association of Australia and New Zealand,
RMIT University campus, Melbourne, Australia, November 16th, 2006

“Writing the Character Centered Screenplay for Film and Television” a Script
Workshop for Greeks, The Hellenic American Union, Athens, Greece,
October 6 & 7, 2006 (210 participants)

“Laughing Out Loud: Writing film comedy”, a Script workshop, Moondance Film
Festival, Los Angeles, June 6-8, 2006

“Screenwriting From Idea to Finished Script,” a script workshop, The Cyprus
International Film Festival, March 24-30, 2006;

Society for Cinema and Media Studies, Vancouver, British Columbia, March 2-5,
2006

Paper, “Henry Bumstead and Hollywood Production Design,”
The New Zealand and Australian Film & History Conference,
Canberra, Australia. December 1-5, 2004.

Invited Paper, “Comedy Outside the Frame: Ernie Kovacs/Television &
Buster Keaton/Film” speech at the 12th Buster Keaton
Festival, Iola, Kansas, Sept 23-25th, 2004.

Invited Paper, “The Greek and Balkan Comic Spirit in Angelopoulos’ Films,”
at the Finland Conference of “Myths and Poetics of Voyage
in the Films of Theo Angelopoulos,” Jyväskylä Polytechnic University,
Jyväskylä, Finland. May 5-9, 2004;

Paper, “Homer Meets Preston Sturges in the Coen Brothers’ O Brother
Where Art Thou?” Society for Cinema and Media Conference, Atlanta,
Georgia. March 2004

Keynote Speaker, 39th Annual Comparative Literature & Film Conference,
California State University at Long Beach. March 18, 2004.
My speech was “Cinemas of History, Horror and Healing

Humor in the Balkans”;

Paper, “Dark & Joyous Laughter in the Balkans: No Man’s Land,”
The Australian-New Zealand Film & History Conference,
Flinders University, Australia, November 2002

Invited Speech: “How Many Borders Do I Have to Cross to Get Home?:
Searching for Identity and Community in Recent Balkan Films,”
The University of Michigan Balkan Film Festival, Ann Arbor
September 18th, 2002.

Paper, “History as Myth and Myth as History in the Cinema of Theo
Angelopoulos,” The 1st Film & History Conference, University
Of Cape Town, South Africa, August 2002

Panel Chair, “Adaptation with a Difference”, The Society for Cinema
Studies Conference, Denver, Colorado, May 2002

Presentation & screening, “Little Vera and Cinematic Glasnost in
The Soviet Union, “ Symposium on Russia and Eastern
Europe, University of Oklahoma, Feb 22, 2002

“Humor and Horror in Recent Cinema,” an invited paper for the South
Central Modern Language Association Conference. Tulsa, OK
November 2nd, 2001.

“Wildcat Romance in Stanley Kubrick’s Oklahoma Crude,” an invited
paper delivered at the Stars Fell On Texas Symposium of Popular
Culture & History at Lamar University (Beaumont, Texas) Feb. 28,
2001.

“The Timeliness of Andrei Tarkovsky’s Ivan’s Childhood,” an invited talk at
New York University’s Conference on Russian Cinema, June 22-24, 2001

Jury Member for the Nombro D’Or Film Award at the International Broadcasting
Conference in Amsterdam, September 12-15th, 2001.

Organizing director of the world’s first Global Screenwriting Conference,
University of Oklahoma, November 2-4, 2000.

“The Possibility of Peace in the Balkans: Angelopoulos’ Hopeful Images Beyond the
Confines of Ideology in SUSPENDED STEP OF THE STORK, ULYSSES GAZE and
ETERNITY AND A DAY,” invited speaker for the Symposium on the Cinema of Theo
Angelopoulos, Thessaloniki International Film Festival, Salonika, Greece, November
2000.

“Balkan Cinematic Comedy,” an invited speech at the Australian and New Zealand
Film and History Conference, Wellington, New Zealand, November 30-Dec 3, 2000.

“A Cinematic Comedy of Healing in the Balkans,” invited keynote speaker for a film
and literature conference at the University of Denver, April, 2000

"Balkan Cinema Today," Chair of a panel at the Society for Cinema Studies conference, Chicago, March, 2000

Invited speaker for the Columbia University Seminar on Cinema and Interdisciplinary Interpretations, "The Serious Biz of Writing Film Comedy: Observations from the New Zealand, Balkan and American Front" Columbia University, Feb 17th, 2000

"So You Wish To Write Comedy For the Big Screen!" a lecture given to the MFA students in screenwriting at the London School of Media Studies, London, England, November 26th, 1999.

Comedy Screenwriting Workshop for Sources 2 Euro Script Development Program, London School of Media Studies, London, Nov. 25-28th, 1999. I directed this workshop with five screenwriters from four countries.

Writing for the Screen, a script seminar for OU affiliate grad program, The International Academy of Broadcasting in Montreux, Switzerland Oct. 3-10th and December 13-17th, 1999. For the December week, I brought OU student Leighton Strout.

"Laughing Out Loud: Approaches to Writing Comedy," UCLA Screenwriting Program talk open to the public (full house attending: 65) March 4th, 1999

"100 Years of Preston Sturges: Gains and Losses for Hollywood Screenwriters since 1940," The Society for Cinema Studies Conference, West Palm Beach, Florida. April 16th, 1999.

"Writing the Comedy Centered Script," a half day workshop, The University of Massachusetts (Amherst). April 29th, 1999.

"Before The Rain: Narrative Structure and Social/Political Conflict in the Balkans," speech for the Film Program students, Victoria University, Wellington, New Zealand, May 20th, 1999.

"Elements of Screenwriting," a lecture to the creative writing class of Norman High School, October, 1999.

"Violence and Dark Humor in Recent Balkan Cinema," paper delivered for a panel on Violence and Comedy in Cinema at the Florida State University Film and Literature Conference on Violence in Film and Literature, January 26-28th, 1999;

Speech, "Preston Sturges's The Power and the Glory and Orson Welles's Citizen Kane," The Writers Guild of America Centennial Celebration Film Series for Preston Sturges at the Los Angeles Country Museum of Art, August 29th, 1998.

Public introductions given to three Preston Sturges films during

an OU weekend Festival of Preston Sturges films, "As Funny As It Gets", Sept. 11-13th, 1998

Keynote speaker for the first ever conference on Greek cinema, Cambridge University, England, Sept 16-18th.98 My speech was, "What Did You Do In the War, Ellas? The Blurred Boundaries of Greek Culture, Identity and Cinema";

Speech, "A Fresh Look at Writing Travel Literature about Greece" for a panel on Greek Travel Literature at the Greece in Print Conference at Hellenic College, Boston, October 2-4th 98.

Speech, "Eisenstein's Cinematic Laughter With A Lash" for a panel on Eisenstein's Cinema, SCMLA Conference, New Orleans, Nov. 14.. 1998

Interview on Norwegian Radio (Bergen), "Comedy and Woody Allen", live, October 15., 1998

"Putting More New Zealand Films on New Zealand Screens," keynote address at the annual meeting of the New Zealand Association of Motion Picture Exhibitors. Christchurch, New Zealand, June 10, 1998.

"The Cinema of Theo Angelopoulos", Panel Chair, The Society for Cinema Studies Conference. Ottawa, Canada, May, 1997. & delivering a paper, "Angelopoulos' Reconstruction: Greek Tragedy, Myth and Film Noir".

"Writing Screenplays But Living in Louisiana," featured speaker, the Acadiana Writers Conference, Lafayette, Louisiana, March 22, 1996.

Special Guest, Belgrade International Film Festival, Jan 29th-Feb 4th, 1996
Belgrade, Yugoslavia, "New Trends in Independent American Cinema"

Keynote Speaker for the Conference of 25 Midwestern Universities, Oct. 19th, 1995 (The Indiana Consortium for International Programs), Ball State U., "War, Cinema, and the Balkans Today"

"The Circle Is Not Round: Images from Post-Yugoslav Cinema" invited paper given at the 5th World Congress of East European Studies, University of Warsaw, Poland, August, 1995.

Host organizer of an international conference, New Directions in Post -Communist Cinema, Loyola University, March, 1995 with 35 participants from seven countries.

"New Approaches to Teaching the Screenplay", Chair of a panel at the Society for Cinema Studies Conference, New York: March, 1995.

"Preserving the Cinematic Text from Former Communist

Countries," Panel Member, AAASS (American Association for the Advancement of Slavic Studies) Philadelphia. November 18, 1994;

"Theo Angelopoulos and Italian Cinema," speech at SCMLA, New Orleans, October, 1994.

"Slavko Vorkapich and Hollywood Montage," AAASS Conference (American Association for the Advancement of Slavic Studies), Hawaii, November 22, 1993;

The only American scholar invited to the Council of Europe Conference on Popular Culture in Post Socialist European Countries held in Moscow, July 1-3rd, 1993. My paper was "The Dominance of Hollywood in Europe: Changing Myths and Facts with Greece as a Case Study."

Invited speaker at the New School Conference on East European Cinema in Transition, New York City, April, 1993. My presentation was "Optimistic Notes on East European Film Production during a Pessimistic Time."

Host Chairman & Organizer for the 1993 Society for Cinema Studies Conference, New Orleans, Feb. 11-14 for 600+ participants from around the world (Marriott Hotel).

"Recent Trends in Post-Soviet Cinema," Panel Chair, Society for Cinema Studies Conference, New Orleans, Feb. 11, 1993;

"Nationalism in Socialist and Post Socialist Cinemas," Panel member, Society for Cinema Studies Conference New Orleans, Feb. 12, 1993;

"Retakes on Remakes," Chair of a panel at the Modern Language Association Convention, New York, December 29th, 1992;

"Picking up the Pieces: Aspects of Post Yugoslav Cinema," a paper delivered at the American Association for Slavic Teachers in New York, December 28th, 1992.

Host Chairman and Organizer for a national conference, "Retakes on Cinematic Remakes," Loyola U., New Orleans, September, 1992;

"Popular Culture in the Soviet Union and the USA,"
Conference Organizer for this Loyola University
and Institute for Cultural Research, Moscow
Conference held in late May and early June,
1992, the first ever conference in Russia on
popular culture. I presented the paper,
"Slaughterhouse Five From Novel to Screen:
Aspects of Pop Fiction & Cinema."

Respondent, "Soviet Cinema Today," panel, AAASS
Conference, Miami, November, 1991;

"Yugoslav Cinema in the 1990's," AAASS Conference,
Miami, November, 1991;

"The World of Casting Directors: Marion Dougherty,"
speech given at the Society for Cinema Studies
1991;

"Hard Currency & Soft Porno: Images of Women in
Recent Soviet Cinema," invited speech
given to the University of Michigan Film
& Video Studies program. April 18, 1991;

Chair, "Glasnost and Gender" panel, Florida State
University Conference on Film/Literature,
January, 1991; (paper delivered was "Where Do
I Begin?": Women in and on Soviet glasnost Film")'

Special invited guest screenwriter/speaker at the
Moscow Festival of European Cinema Unknown in the
USSR, held by the Institute for Cultural Studies
together with ASK (Soviet American Film

Host organizer for the International Conference on
Soviet Film Satire, Loyola University, New
Orleans, October, 1990. (I brought twenty
scholars from the USA, USSR <six> and Canada
including leading satire filmmaker Yuri Mamin
with an American premiere of Whiskers);

Co-Chair, panel on "Soviet Cinema Under Glasnost",
Society for Cinema Studies Conference,
Washington, D.C., May, 1990;

Invited speaker for the Society for Narrative Study
Conference, Tulane U., New Orleans, April, 1990
to deliver, "'What Degenerate Produced This
Abortion?': Sex, Lies, and Cinema in Confederacy
of Dunces";

Invited speaker at the North East Conference of the
Slavic Studies), March, 1990, on "Fathers and Sons
in Contemporary Soviet Cinema";

Host Organizer for the conference, "The Screenwriter
and the Academy: Challenges to Contemporary
Writing", Loyola U., New Orleans, March, 1990;

Invited as one of nine American speakers at the
first Soviet-American Film Studies Conference,
Moscow (VNIK), October 28-November 8th, 1989.
Delivered a paper, "Soviet Radical Satire and
American Neo Conservative Comedy in the 1990's."

Invited as a main speaker at the 1st International
Conference on Mikhail Bakhtin's Theories of the
Carnavalesque, Dubrovnik, Yugoslavia, May 1989.

Invited as a main speaker at a conference on the
"Screenwriter and the Academy" in Toronto, March 1989.
Invited as a main speaker at a conference, "Soviet and
East European Filmmakers Working in the West."
McMaster University, Hamilton, Ontario, March 1989.

Panel Chairman on "Recent Theories in Film
Comedy" at the Society for Cinema Studies Conference,
U. of Iowa, April, 1989.

One of few American writers invited to speak
at the Association of Serbian Writers Conference
on Exile and Literature, Belgrade, October 1988.
My talk, "Ernest Gaines and Walker Percy: Louisiana
Writers Lost in the Cosmos" is to be translated and
published in a leading Yugoslav literary journal.
Invited speaker on "The Rise and Fall of the
Partisan Film in Yugoslavia," at the Images of
War in Culture conference at the University of
Massachusetts, Boston, March 1988.

Chair of Panel on "The Screenwriter in Academia,"
Society for Cinema Studies Conference, Montreal,
May 22, 1987.

Invited speaker for the Florida State University
Film/Literature Conference on Politics and Film,
speaking on "Les Blank, Bakhtin and the Carnavalesque
in Documentary Film," January 1987.

Chair and organizer for Film/Literature Panel,
"Novelizations: Art or Trash?"

South Central Modern Language Association,
New Orleans, October 1986.

"Bakhtin and Makavejev Considered: Carnavalesque
Cinema Studies Conference, New Orleans, April 4,
"Woman's Place in Man's Life Cycle in the Top Ten
Box Office Films of All Time," Florida State Univer-
sity Conference on Gender in Film and Literature,
students and faculty as the keynote presentation for
program, September 6, 1985.

"Comic Surrealism in Yugoslav Cinema," delivered for
Western European Cinema," at the 25th Society for Cinema Studies Conference,
New York University, June 1985

"Louis Malle and the New Immigrants in Southern
Films," delivered at the Contemporary Arts Center
Conference, "The Southern Film: Film and the Second
Reconstruction," in New Orleans, April 14, 1985.

"Contemporary Yugoslav Cinema," delivered to the
Film Department of the University of Connecticut by
invitation as guest speaker/filmmaker, April, 1985.

"Images of Women in European Cinema," three speeches
at The New Orleans Museum of Art, April-May 1985.

"Greek Tragedy on Film: Cacoyannis's Iphigenia," a
speech delivered as part of a three evening series I
received a Louisiana Endowment for the Humanities grant
for, September 1984.

"Comic Triumph in George Roy Hill's The World According
to Garp," South Central Modern Language Association
Meeting, Biloxi, October 1984.

"Byzantine Influences on the Yugoslav Kosovo Epic
Poems," a speech delivered to the Harvard University
Dumbarton Oaks Institute for Byzantine Studies, August
6, 1984.

Moderator, Session on Media Arts, National Arts Con-
ference, Arts in Transition: Creative Responses.
Brooklyn College, April 1982.

"Opportunities in Film Criticism Today," Columbia
University Graduate Program, April 1982.

"Yugoslav Cinema and Handcuffs," Ethnic Folk Arts

Chairperson and organizer of a session, "American On
The Road Films," Purdue University Conference on Film,

April 1982.

"Impressions of an American Screenwriter on Yugoslav

Cultural Center, Belgrade, Yugoslavia, August, 15,

"Yugoslav Screenplays: A Plan for Improvement," a
speech delivered at the Vrnjacka Banja Screenwriters'

"Narrative Deconstruction as Comic Genre in the Fiction
of John Irving, Gabriel Garcia Marquez, and Italo Calvino
Literary Convention on Genre sponsored by the
Literature Faculty of the University of Belgrade, 1983.

"Film in the Classroom: A Practical Guide," a speech
delivered at the International Conference for Private School Teachers, the
International School. Belgrade, Yugoslavia, October 19, 1983.

"The Relationship of Film to Literature,"
paper delivered before the Serbian Conference on Illusion and Reality in the Arts,
The Serbian Writers' Union, Belgrade, Yugoslavia, November, 17, 1983.

"American Screwball Comedy," a speech delivered at the Yugoslava Kinoteka (83)

"An American View of the Development of Yugoslav Cinema," a speech
delivered to the faculty and students of the Akademija za Kazalisste, film (83)
Ljubljana, Yugoslavia, December 15, 1983.

Chairperson and organizer of the Film and Literature session, "Cross
Northeast Modern Language Association Convention. Hunter College,

"The Future of Greek Culture in America," A conference sponsored by the
Journal of the Hellenic Diaspora, the Graduate Center of CUNY. New
York, March 1982.

"The Art of Michael Cacoyannis Iphigenia," Queens College, April 1982.

"Zorba The Greek: From Fiction to Film" The George Edmands Merrill Lecture,
Colgate University, October 1981.

"Greek Tragedy on Film," Northeast Modern Language Convention, Quebec,
Canada, October 1981.

Panel member, a discussion of the BBC productions of Shakespeare's Twelfth
Night and Henry IV, Part I,
funded by a grant from the Louisiana Endowment for
the Humanities, University of New Orleans, March/April 1980.

Chairperson of a Special Section of the 1979 Modern
Language Association Convention on "European Filmmakers and the Art

of Adaptation," San Francisco, 1979.

"Robert Towne's Script for The Last Detail," South Central Modern Language Association Convention, New Orleans, October 1979.

Chairman of a seminar on "Opening Closed Forms: Genre Means to Non-Genre 1979.

"Aristophanes and the Marx Brothers," University of New Orleans History Club, November 1979.

Chairman of a seminar on "Contemporary Greek Cinema," Purdue Film Conference, March 1979, presenting a paper on "Angelopoulos" The Hunters."

"Deconstruction of the Oedipus Myth in Malcolm Lowry's Under the Volcano," International Comparative Literature Congress, Innsbruck, Austria, August

PUBLIC LECTURES:

Frequent talks to groups including Norman High School, special classes for gifted Norman school 8th graders, the Oklahoma City Psychiatric Association, and in New Orleans: the Hellenic Arts Society of New Orleans, the New Orleans Film & Video Festival, and clubs, organizations requesting speakers on film/Greek culture (over 20 such presentations in 1990-91, including the Fine Arts Club of New Orleans, etc.)

SERVICE ON NATIONAL JOURNAL EDITORIAL BOARDS

CINEASTE

SCREEN TALK

NEW ORLEANS REVIEW (1988-92)

FILM CRITICISM

JOURNAL OF FILM & VIDEO

referee reader for CINEMA JOURNAL

Executive Board Member of the Working Group in

Cinema & TV for Soviet/Russian/East European Studies

& **EDITOR** of the newsletter CLOSELY WATCHED FRAMES

(a quarterly published in 300 copies)

OTHER SCHOLARLY/CREATIVE ACTIVITIES & ORGANIZATIONS

Founding organizer and chair of The Oklahoma Film and Video Studies Association which has met at OU During November 2001 and November 2002 & was Chair of the 2007 Conference March 31 at the Oklahoma City Museum of Art

Treasurer for the SOCIETY FOR CINEMA STUDIES, a National organization of film scholars with 1,400 Members, 1998-2000.

Director of the Red Earth Oklahoma Native American Film

Festival, September, 1999—2000;

Organizing Director of the one day conference, Laughing Out Loud: Writing Film Comedy, held at Victoria University, Wellington, New Zealand, May, 1998.

Organizing Director of the Film Series, "100 Years of Jazz and Cinema" jointly sponsored by the New Orleans Jazz Centennial Committee (of which I am a member) and the Loyola Student Film Club, "Auteurs". All of 1995.

Panel member, NEH Collaborative Grants Review
Washington, DC, June, 1995.

Founding Creator/Director of the Louisiana Screenwriting Contest sponsored by the State Film Office, 1995-present.

Finalist Judge for the first American Screenwriting Festival, "The Heart of Film Festival", Austin Texas, October 1994;

Grants Panel Reader, 1994 for National Endowment for the Humanities Summer Stipends in Film/Drama;

Script Judge, 1994, for the National Endowment of the Arts for Film & TV grant proposals;

Chair, Fulbright Commission Panel on Media and Communication, Washington, DC, 1988-89;
Member, 1986-89.

Host Organizer, Society for Cinema Studies
National Conference, New Orleans, April
1986 (UNO supported); nominated for
executive board member, 1986-88.

Founding Director of the New Orleans Film & Video Festival, 1988-1991. This involved planning some 100 films to be screened at eight locations with more than seven workshops and special events including "A Week of New American Cinema" (American premieres of new films), "The Image of Blacks in Southern Films," "A Salute to the French Revolution," "A Celebration of Louisiana Jazz and Music Films," and more each year. A full year of work a week from September 1988 through April 1989. As of August, 1989, the Festival became a year round organization with continuous films and workshops. Major events in 1990 included the Spring Fest in April and the major Fest in November. In 1991 the Spring Fest was again

held in April.

Board of Directors, Hellenic Arts Society,
New Orleans, 1988-present; founding member,
1980 to 1998.

Board of Directors, Contemporary Arts Center,
New Orleans, 1986-87.

Member, Louisiana Endowment for the Humanities, Media Panel, 1982-1986.

Member, Society for Cinema Studies (Treasurer, 1998-2000)

Member, South Central Modern Language Association

Member, Yugoslav Screenwriters' Association 1983-88

Member, Society for the Study of Narrative

Member, The Modern Greek Studies Association

Member, Modern Language Association

Member, American Association for the Advancement of
Slavic Studies

AWARDS/PRIZES:

**The Jeanne H Smith Professorship in Film and Video
Studies, U of Oklahoma, 1998-present.**

“Women Filmmakers Up Close Dream Course Award,” \$20,000
from President David Boren of OU for a Spring 2005 class
and screening series, University of Oklahoma

Various travel awards at the University of Oklahoma from
The College of Arts & Sciences, The OU Presidential
Travel Grants, the VP for Research Travel Grants,
1999-the present.

Chosen KING OF NORMAN MARDI GRAS, Feb, 2001
(led the parade and festivities at the Sooner Theater with the
Queen, my wife, Odette Horton) Feb24th

ACLS Travel to International Conference Award (\$500)
to Warsaw, Poland (5th International East European
Conference, August, 1995).

Voted in as a member of PEN, the International
Writers' Association & placed on the
Translation Committee, Spring, 1991;

UNO Distinguished Research Professor, 1989.

This award meant teaching only one class per semester and having a research fund of \$2,500 per year;

Special Guest and Speaker at the Moscow Film Festival, Moscow, July, 1989 (four speeches given to different groups);

IREX Senior Research Travel Grant, Summer, 1989 to research "Soviet Cinema Under Glasnost" in Moscow (\$1,250);

UNO Summer Research Grant for Soviet Cinema Under Glasnost, 1989 (\$3,500);

Honored along with Yugoslav filmmaker Srdjan Karanovic with a special Film Evening at the Kennedy Center American Film Institute Theater in Washington, DC, December 1988 followed by a reception for us at the Yugoslav Ambassador's residence.

UNO Alumni Association Award for Career Excellence in Research & Teaching, December 1988

Invited by the Union of Soviet Filmmakers to speak at their Friends of Cinema Congress, November 18th -20th, 1988, Moscow, USSR; (declined due to lack of funding for ticket)

Invited by Soviet Screen and the Union of Soviet Film Critics in May 1988 to visit Moscow and Tashkent to view Soviet cinema and to be interviewed by Soviet critics. Simultaneously as a special guest of the Tashkent Festival, May 1988, I presented American independent documentary films. I was interviewed by Soviet Screen, The Art of Cinema, Soviet Film, national Soviet television and radio. I also helped further negotiations between the Soviet Academy of Film Art and the American Society for Cinema Studies for a joint agreement to be signed in November 1988.

"Travel to Archive" Grant, National Endowment for the Humanities, Summer 1987 (Yugoslavia: Film Comedy, \$700).

"Travel to Collection" Grant, South Central Modern

Language Association, Summer 1987 (Greece:
Screenwriting, \$500).

"Faculty Research Award," University of New Orleans,
Summer 1987.

Louisiana State University system wide Amoco Excellence
in Undergraduate Teaching Award, 1986. (\$750)

National Endowment for the Humanities Summer College
Washington, DC. Summer 1984.

Fulbright Research/Lecturship Award for Yugoslavia
(Contemporary Yugoslav Cinema) July-December
1983.

**National Endowment for the Humanities Year Long College
Teachers' Seminar, "Festive Comedy" at Hofstra
University, 1977-78.**

1983 Yugoslav "Oscar" for "Best Dialogue" for my film
feature screenplays for further awards)

GRANTS/Funding

Frequent OU College of Arts & Sciences 1/3 Coverage of expenses
To attend national and international conferences

OU College of Arts & Sciences Faculty Enrichment Grant, (\$635)
For Research on Ernie Kovacs (November 2002)

OU Presidential travel grant (\$1,000) for the Cape Town, South
Africa Film and History Conference, July , 2002

OU Presidential Travel Grant (\$1,000) for a Film & History Conference
In Wellington, New Zealand, Nov-December, 2000.

OU Research Office Grant to Prepare an NEH Grant Proposal
(\$1,000) for research on Hollywood art director H. Bumstead
October, 2000.

OU Research Office Travel Grant for the New Zealand Film &
History Conference, Nov-December, 2000 (\$685)

Jeanne H Smith OU Foundation Account Grant for a Global
Screenwriting Conference, OU, October, 2000 (\$5,000)

College of Arts & Sciences Grant for a Balkan Film Festival
October, 1999 (\$3,000)

OU Memorial Union grant for Hollywood producer & OU

graduate Mickey Lidell to appear and show his
hit film GO, Sept, 1999 (\$1,000)

Jeanne Hoffman Smith grant for special guest speakers,
Fall 1999 (\$5,000) for casting director Marion
Dougherty, Oscar winning set designer Henry
Bumstead & New Zealand filmmaker Gaylene
Preston

The Kalaidoscope Speakers Committee, College of
Arts and Sciences, U of Oklahoma, Grant
To bring New Zealand filmmaker Gaylene
Preston and scholar Ann Hardy to the U of O.
Granted Dec. 1998 (\$3,900)

New Zealand Film Commission Script Development grant
(\$3,000 NZ) to write MAKE A JOYFUL NOISE. Feb 98.

Numerous Grants from the Loyola University Speakers Fund
To bring speakers to campus such as Susan
Sarandon (1996) and roughly 15 others from
1990-97. Roughly a total of \$22,000 in grants (see below);

Louisiana Endowment for the Humanities Summer
Teachers Institute on COMEDY AND CULTURE
Summer, 1995. I am Director and the
Institute is for 21 area high school teachers.

Loyola University Faculty Course Development Grant
to develop a new course on COMEDY AND CULTURE.
Fall, 1995 (\$2,000)

Loyola University Faculty Research Grant to do
research on Buster Keaton's films at the
Academy of Motion Pictures Library, Los
Angeles, Spring, 1994 (\$650).

Loyola University Faculty Research Grant to study
the films of Slvako Vorkopitch at Lincoln
Center & the Museum of Modern Art, New York,
Fall, 1993 (\$650)

National Endowment for the Humanities Summer
Senior Fellowship, 1993. (\$4,750) Used to
do research on a book about Greek filmmaker
Theo Angelopoulos in Greece (Princeton U. Press)

Loyola University Faculty Research Grant with
Professor John Biguenet to work on a book
about NEW ORLEANS ON FILM (\$500 to buy tapes)
Spring, 1993.

Loyola University Faculty Research Grant to complete my U. of California book, Writing the Character Centered Screenplay: travel to Hollywood and Seattle, WASHINGTON to conduct interviews with writers, especially on Northern Exposure December, 1992. (\$1,200)

LEH (Louisiana Endowment for the Humanities) grant as "academic humanist" for a Storytelling Library series, Jefferson Parish, Louisiana, Oct & Nov 1992 (for fifty ghetto children and their parents with a professional storyteller)

LEH (Louisiana Endowment for the Humanities) Summer Teachers Institute, Director, Summer 1991: "Shattered Innocence: Cinema/ Youth/Changing Values." Choosing and teaching 20 Louisiana secondary school teachers in visual literacy (\$23,000);

LEH Mini Grant, Fall 1990 (\$1,500) Soviet Film Satire: American Premiere of Yuri Mamin's Whiskers with Yuri Mamin;

Loyola University Faculty Research Awards for Fall 1990-91: to complete research on Yugoslav cinema in the 1990's (trip to Beograd, 2/91); to develop a new course in Greek culture;

"A Celebration of Soviet Asian Women Filmmakers: Two Events of Discussion and Screenings," Feb. 3 (UNO) & Feb. 8 (Loyola U), 1989, co-sponsored by the UNO Student Government Association (\$850) and Film Buffs Inst. of Loyola (\$726 including in kind services).

"New Soviet Documentary Films Since Glasnost: Two Evenings of Screenings and a Talk with Forrest Ceisol and Dr. Andrew Horton," a grant from the Louisiana Endowment for the Humanities, November, 1988. (\$1,100)

"Byzantium in Flux," a grant from the Greek National Television development fund to write a pilot script for a projected six part, six hour mini series on the Byzantine Empire in conjunction with Harvard University's Byzantine Studies Center, Dumbarton Oaks, 1988-89. (\$2,500)

"Independent Filmmaking in America Today," a grant
from The Louisiana Endowment for the Humanities,
April 1986. (\$1,400)

"An Evening with Kryzstof Zanussi," a grant from the
Louisiana Endowment for the Humanities, February
1985. (\$790)

"Greek Tragedy on Film," A grant from the Louisiana
Endowment for the Humanities, September 1984.
(\$1,400)

University of New Orleans Summer Research Grant 1985.

University of New Orleans Research Grant, 1979-80.

University of Illinois Fellowship, Summer 1972.

**University of New Orleans Grants from the Lecturers
and Artists Committee:**

Grygory Szomjas, filmmaker	Fall 1988
Les Blank, filmmaker	May 1987
Andre Bennett, film distrib.	April 1987
Ken Brown, cartoonist	Oct. 1986
Srdjan Karanovic, filmmaker	Sept. 1986
Alexander Kazhdan, Harvard Professor of Byzantine Studies	April, 1986
John Rexine, Colgate U. Professor of Classics	Oct. 1985
Slobodan Sijan, filmmaker	March 1985
Ernest Callenbach, environmental author	Sept. 1984
Les Blank, filmmaker	Oct. 1982

**Guest speakers brought to the University of Oklahoma,
Sept. 98 –present (partial list)**

Ken Sherman, Hollywood agent
Adela Peeva, Filmmaker from Bulgaria
Roger Gonin, Director of the Clermont France International Short Film
Festival
Douglas Rogers, production designer on SHREK
Milcho Manchevski, Macedonian filmmaker of BEFORE THE RAIN
Lila Oliver, screenwriter and producer for JUDGING AMY
Janet Staiger, film scholar, U of Texas, Austin
Alex Smith, Sundance independent filmmaker
Jeff Van Hanken, independent filmmaker
Avni Abazi, Kosovo filmmaker
David Bordwell, film scholar, U of Wisconsin
Nick Harding, Hollywood television writer

Renos Haralambidis, award winning Greek filmmaker
 Gaylene Preston, award winning New Zealand filmmaker
 Ann Hardy, New Zealand film scholar
 Bill Manhire, New Zealand's poet laureate
 Micky Liddell, Hollywood Producer
 Sandy Gordon, author & media professional
 Chris Eyre, native American filmmaker
 Rachid Nougmanov, Khazakh filmmaker
 Phil Parker, British screenwriter
 Laura Coranaou, Romanian screenwriter
 Laura Pasquale, University of California film book editor
 Constantine Nasr, documentary filmmaker
 Slobodan Sijan, Yugoslav filmmaker
 Karen Hall, author and television writer, JUDGING AMY
 Andrea Bosshard, New Zealand screenwriter
 Ed Harris, American actor & former OU student
 Marion Dougherty, Head of Casting, Warner Brothers
 Paul Lucey, USC script professor & author
 Henry Bumstead, Hollywood Set Designer
 Peter Langs, Hollywood Producer
 Dr. Cathy Portuges, Head of Film Studies, U of Mass.
 Rajko Grlic, Croatian filmmaker & Ohio U professor
 Kathy Randells, performance artist
 Helen Papanikolas, author and historian from Salt Lake City

Guest Speakers Brought to Loyola University(partial list
"Biever" is a Lecture Series award at Loyola U):

Susan Sarandon & Sister Hellen
 Prejan, "Live Women Talkin' About
Dead Men Walking" March 1996
 Jacek Fuksewicz, Polish Film Critic
 (Biever) Feb. 1996
 Ivana Doslenova, Czech Film Critic
 (Student Gov. funding) April 1996
 Dr. Cathy Portuges, Chair, Film Studies
 U. of Mass (Student Gov funding) May 1996
 Dr. Louis Todorovic, Dean, International Academy
 of Broadcast (Switzerland) April 1996
 Paul Lucey, Script Professor USC, April 1996
 Jay Craven, independent filmmaker April 1996
 Russell Campbell, filmmaker & film professor,
 Victoria U. (New Zealand: Biever) Oct. 1996
 Rajko Grlic, Croatian filmmaker Nov 1996
 (Student Gov funding)
 Michael Lang Sept. 1995
 Homeric Lecture (ABC executive)
 Lew Hunter, Screenwriting April 1995
 Chair, Screenwriting, UCLA
 Dr. Ann Cacoullos Feb. 1995
 Greek philosopher (Biever)

Harriet & Sam Robbins	Feb. 1995
Los Angeles based film critics (SGA)	
Dr. Joost Smiers	Nov. 1994
Dutch professor of Media Studies	
Sergei Bodrov	Sept. 1994
Russian filmmaker (Biever Grant)	
Henry Bumstead	Oct. 1994
Hollywood set designer (Oscar: THE STING)	
Barbara Hall	June 1994
Hollywood tv writer (NORTHERN EXPOSURE)	
Darren Star	April 1994
Hollywood TV Writer (MELROSE PLACE)	
Katerina Zarocosta	Feb. 1994
Greek novelist	
Dr. Penny Apostolidis	November 1993
Greek poetry specialist	
Gyorgy Szomjas, Hungarian	April 1993
filmmaker	
Andy Schneider & Diane Frolov	April 1993
writers of NORTHERN EXPOSURE	
Dr. Tanya Yakovleva, Russian	Feb. 1993
film professor	
Marina Drozdova, Russian	Feb. 1993
film critic	
Michael Brashinsky, Russian	Sept. 1992
film critic	
Srdjan Karanovic, Yugoslav	Oct. 1992
film director	
Tanya Yakovleva, Russian	Sept. 1992
film professor	
Bill Coveny, CBS Producer	March 1992
Peter Lehman, film scholar	Feb. 1992
Vance Bourjaily, novelist	Dec. 1990
Kirill Razlogov, Russian	Oct. 1991
film scholar	
Eileen Lottman, novelist	April 1991
Evan Lottman, film editor	April 1991
Louis Alvarez, Andy Kolker,	
Paul Stekler, documentary film	April 1991
Nijole Adomenaite, leading	
Soviet filmmaker	June 1991
six Soviet film experts	Oct. 1990
Gerry Peary, film critic	Nov. 1990
George Roy Hill, film director	Nov. 1990
(Biever grant)	
Marion Dougherty, casting	Nov. 1990
Bob Crawford, producer	Nov. 1990
Rick Delaup/Sandy Quinn	
video filmmakers	Feb 1991
Raissa Fomina, director of	
Kinocenter, USSR	May 1991

NUMBER OF MA THESISES DIRECTED: 6

NUMBER OF LOYOLA HONORS THESISES DIRECTED: 4

MAJOR RESEARCH AREAS OF INTEREST

Film Studies and Theory
Screenwriting
Comedy: Theory and Practice
Soviet and East European (& Yugoslav) Cinema
Ancient, Byzantine, and Modern Greek Literature
Narrative Theory
Comparative Literature: Fiction and Film

COURSES TAUGHT

UNDERGRADUATE LEVEL

University of Oklahoma:

Introduction to Film
Feature Screenwriting
Seminar in American Television Comedy
Honors Seminar on Masculinity & American Film
Senior Seminar
World Comedy
American Romantic comedy
Media Theories
Independent Study
Retakes on Remakes
Directing Internships

Elsewhere:

Freshman English (I & II)
Introduction to the Short Story/Novel
Classical Literature in Translation
World Classics Since 1500
Honors Freshman Class in Classics
History of American Cinema
American Film and Literature
European Film and Literature
The Comic Impulse from Aristophanes to Woody Allen
Contemporary American Fiction
Comparative Contemporary Fiction
The Oedipus Theme in Western Literature
Survey of American Literature (I & II)
Seminar in Film Theory
Seminar on the Films of John Ford & Howard Hawks
Introduction to Film
Screenwriting: The Short Script
Screenwriting: The Feature Script
Film Genres: Road Films
Professional Writing
The Emerging Self (a intro to lit)
Writing About Texts (for English majors)

The Greek Experience: classical to modern
How to Read a Film
American Film Comedy
Shooting the American Male: Images of Men
on the American Movie Screen

GRADUATE LEVEL

The Novel As Genre: Narrative Theory
War and Peace in the Balkans & Middle East As Seen in Cinema
Male Images in American film and Media
Global Comedy in Cinema
Theory of Film Narrative
The Ulysses Theme: Homer, Joyce, Kazantzakis
Modern Drama
18th Century Satire: France & England
Screenwriting

UNIVERSITY COMMITTEES/_SERVICE

UNIVERSITY OF OKLAHOMA

University wide:

Member, OU Faculty Senate, 1999-2001
Member, OU Foundation Student Scholarship Award Committee, 1999-present.
Member, Search Committee for the Director of WORLD LITERATURE TODAY, Presidential appointment, 1998-99.
Member, The Kalaidoscope Speakers Committee, College of Arts And Sciences 1998-present
Member, The Film Activity Committee (Presidential appointment) 1998-2000
Faculty Advisor, the Academic Team 1998-99

Departmental:

Director of Film & Video: July 1, 2000- present
Interim Director: Oct, 1999-June 2000
FVS student advising, Oct, 1998-present.
Curriculum Committee, 1998-present.
Faculty Advisor, the Student Film Club

LOYOLA UNIVERSITY

University wide:

Faculty Advisor: "Auteurs", the Student Film Club, 1995 to present.
Chair & Member, University Film Committee, 1993-94 (appointed by Academic VP)
Chair, The Biever Guest Lectures Committee (1993-94)
Member, 1994-present. Chair, 1996-98.
Member, Faculty Committee for Course Development 1994-present; Chair, 1995-96
The Father Carter Lecture Series Committee, Member, 1995-96

College of Arts & Sciences:

Film Studies Program Planning Committee (1991- present)

Departmental:

Protocol Committee, Chair (1992)

University of New Orleans

Departmental:

Advisory Committee (Vice Chair, 1986-87)
Faculty Awards Committee (Chair, 1986-87)
Freshman English Committee
Speakers' Committee (Chair, 1979-80)

College of Liberal Arts:

Tenure and Promotion Committee (1986-89)
Tenure Complaint Committee (1980)
Women's Studies Committee (1982-84)
Dance Program Studies Committee (1982)

University:

University Senate
Metro College Committee
Technology Transfer Committee

ADMINISTRATIVE EXPERIENCE

Director of Film & Video Studies at OU, July 1st, 2000--present

Interim Director, Film and Video Studies at OU Oct 99-June 2000
Chair of various committees (see above)

Coordinator of Undergraduate English, UNO, 1985-87

**Chairperson, Film Department, Brooklyn College,
1980-82.**

**Founding Director, New Orleans Film & Video Festival
1989-1991.**

Director, the Aegean Institute of Loyola U., 1990-97

ARTICLES ABOUT/ REFERENCES TO ANDREW HORTON:

****ACKNOWLEDGEMENTS**

Phelps, Robert, "Blame It On Kea," Screentalk Summer, 2004 issue.
Article by one of the participants in the FVS Greek Summer Script
workshop, June, 2004, writing about how much he got out of the seminar.

"Loach Award Bids Croatian Fest a Fond Farewell", Screen International
August 20-26, 2004. p. 36. A photo and coverage of Andrew Horton's
screenwriting workshop at the Motovun Fest in Croatia in July.

-One in the main newspaper of Montenegro, Monitor on my
three day film and screenwriting workshop. July 16, 2004.

One in the main Serbian daily, POLITIKA (June 27, 2004) about the publication in Serbian of my screenwriting book, Writing The Character Centered Screenplay

Holly, Karen, "Funny Voices, Funny Business," in MovieMaker magazine, No. 54, Vol II (Spring 2004) p 48, quotes Andrew Horton from Laughing Out Loud.

Iordinovala, Dina. Cinema of Flames: Balkan Film, Culture and the Media. BFI Publishers: London, 2001. "Andrew Horton's persistent And enthusiastic involvement with the cinemas of the Balkans And particularly his long standing interest in Greece, resulted In a number of chapters, articles and screenwriting projects." p. 20.

Millard, Annie, "Laughing Out Loud: Any Horton Interviewed," Illusions New Zealand. Number 31 (Summer 2000/2001) pp. 17-19.

Miller, Rev Joe Tedd, "Reel Life: An Interview with Andrew Horton," The Norman Transcript. Sept. 2nd, 2000.

Wiginton, Michelle, "Dr. Andrew Horton: Taking Comedy Seriously," Norman Living. October, 2000. pp. 49-51.

Clark, John, "Laughing Matters, or In Praise of Folly," Encyclopedia Britannica On Line. July 18th, 2000. Clark studies comedy from A philosophical viewpoint and praises Horton's book, Laughing Out Loud: Writing the Comedy Centered Screenplay (U of California Press, 2000).

He was quoted on the nature of the new "gross" comedies in Hollywood in The LOS ANGELES TIMES (June 22nd) and THE LONDON SUNDAY TIMES (August 13th). 2000

White, Kathryn Jenson, "Life Through the Camera's Lens," Sooner Magazine University of Oklahoma Foundation, Vol 20, No. 2 (Winter 2000) An Article about Horton and the OU Film program. Pp. 2-6.

"Drehbuchautoren Ubtan "Comedy" im Komed," Kolnliche Rundschau. July 9th, 1999. p. 4. An article in the Cologne, Germany paper about Andrew Horton teaching comedy at the Media Center for the Euro Script program SOURCES 2.

Brunette, Peter, "A Poetic Director Becomes A Cause To Champion," The New York Times, Sunday May 30th, 1999. p.20. Quotes from Andrew Horton about the Greek filmmaker Theo Angelopoulos and his Cannes Festival winning film work.

"Dr. Andrew Horton From the University of Oklahoma Visited Recently," in Texel Marketing Group LTD. June, 1999. An article about my work on the New Zealand script, "Make A Joyful Noise" published

in this official newsletter of the New Zealand sheep farmers.

"Comedy Writing Seminar Scheduled on the Greek Islands," The Norman Transcript. Jan 24, 1999. A-9.

Dean, Bryan, "Forum Sparks Debate," The Oklahoma Daily. April 6th, 1999. Front page.

Grossman, Susan M., "Crisis in Yugoslavia 'First E-mail War'," The Norman Transcript. April, 6, 1999. Front page.

Ray, Jonathan, "OU Professor Worked on, Co-Wrote Early Brad Pitt Film," The Oklahoma Daily. Jan 13, 1999. p. 9.

Karanovic, Srdjan. Dnevnik Jednog Filma: VIRGINA 1981-91(Diary of a Film: VIRGINA: 1981-91). Beograd, 1998. Numerous pages about my work on this European Oscar winning film (1991) and actual publication of my screenplay for the film. In Serbo-Croatian.

I am frequently cited in scholarly books and textbooks on film. In 1998, for instance, my best selling book, Writing the Character Centered Screenplay (U Cal Press, 1994) is recommended reading in one of the most widely used film studies textbooks, Louis Giannetti's Understanding Movies, 8th edition. Prentice Hall: New York, 1998. Page 394.

Minty, Chip, "Horton Bringing Show Business to OU," The Daily Oklahoman Dec. 14, 1998.

Kellher, Sarah J., "Sturges Films To Be Shown," The Oklahoma Daily. Friday, Sept. 11th. p. 11.

Lowry, Elizabeth, "Quirky, nutty Sturges," Oklahoma Gazette. Sept 9.

"Sturges Films Featured in Weekend of Laughter", The Norman Transcript. Sept. 4th. p. 6.

White, Kathryn Jenson, "OU Fest Honoring Brilliant Filmmaker," The Sunday Oklahoman. Sept. 6. p. 5

"Screenwriter with Hollywood Links," Vic News (Victoria U, Welliington, monthly newsletter) Vol. 7, No. 4, 27 April, 1998.

"Screenwriting Students Told: Leave It Out," Massey News (Massey University. April 5, 1998.

"All That Jazz", Capital Times. June 17th, 1998. Wellington, New Zealand.

Fyfe, Anna, "Screen Passion," New Zealand Education Review. June, 1998.

Manus, Will, "The Greeks in Louisiana," The Hellenic Journal, Feb. 1996.

Rovito, Markkus, "Screenwriter Gives His View to Students," The Post (Ohio U newspaper). January 26, 1996.

Over a dozen Greek newspaper and magazine articles about my work with Greek comedian Lakis Lazopoulos, August and Sept., 1996.

Ryan, James, "What a Character!: Writing the Character-Driven Screenplay," The Independent: Film and Video Monthly. August/Sept. 1995.pp. 29-32.

Leptisis, Stephanos, "Enas Filos Tis Keas" ("A Friend of Kea") in modern Greek, E TSias Mas Summer, 1994, Greece.

Wolper, Roddy, "Faculty Profile: Film Devotee," Loyola Alumni Magazine. Summer 1993.

Lorando, Mark, "The Write Directions," The Times Picayune. April 27, 1993;

Hilden, Brandi. "Virginia" Makes Last Portrait of War-

Mark Sears, "Professor gets the big picture of USSR," The Loyola Maroon. (March 22, 1991).

Sergei Lavrentiev, "If You Wish to Understand Soviet (29th of November, 1990) p. 13.

Shari Fey, "Glasnost Ideas Open New Era in Soviet Films," Beaumont Enterprise. June 5, 1990.

James Gaffney, "Loyola Boasts Soviet Cinema, Music Studies," The Times Picayune. Aug 2, 1990 p. G2

Andrei Dementyev, "Glasnost & Gumbo," Zercalo Summer 1990 (Moscow, USSR).

Gerry Peary, "Preview: Film," Boston Review. (February 1991). A review of the 1990 New Orleans Film & Video Festival which singles out Andrew Horton's work.

Michael Brashinsky, "Six Hundred Filmmakers in Search of Subject Matter," Soviet Film. November, 1988.

"Cakam na slovenskega Woodyja Allena," Teleks (July 31, 1987), pp. 22-25 (interview article from

Juliana Harris, "The Renaissance People," New Orleans Magazine (September 1986), pp. 50-56.

James Poulson, "The Man in Black," Colgate Scene
(March 1987), p. 7.

M. Vljachic, "The Last Mochican: Andrew Horton,"
Politica, the leading Yugoslav daily paper,
(April 20, 1986).

Willard Manus, "Let the Good Times Roll," L.A. Weekly
(October 1985).

Emily Bernard, "A Toast to Those Ancients of Greece,"
The Times Picayune (August 11, 1985), C-14.

Mikan Marinovic, "There is a Dialogue Going on
Constantly," Yugoslav Film News (October 1984).

Millie Ball, "A Fine Fling With The Movies,"
The Times Picayune (September 23, 1984), C-6.

Barbara Delman Wolfson, "All Roads Lead to Greece,"
Humanities, Vol. 5, No. 5 (October 1984).

Sonya Zallubowski, "UNO Professor in Yugoslavia
Praises Film Industry There," Chicago Sun Times
(November 26, 1983). Also in The Times Picayune
that day.

**SPECIAL DONATIONS to Universities:
THE UNIVERSITY OF OKLAHOMA**

2006:

Over 50 videos/dvds and 40 books

2005:

Over 25 dvds & videos and 14 books.

2004:

Over 40 videos and 25 books

2001-2

1. Over 40 film books and 100 videos

2000

1. 200 t shirts for the FVS program (\$1,000)
2. Over 100 videos and 100 film books to the FVS library (\$3,000 approx)
3. airline ticket for guest speaker David Bordwell
4. Honorarium for speaker filmmaker Chris Eyre in New Zealand (\$1,000)

Fall 1998:

1. I donated Srdjan Karanovic's round trip ticket from Boston to Oklahoma City. (\$350 value)
2. I donated my flight round trip to Boston to deliver a speech at the annual Greek Literature Conference, October 2-4th (\$350 value).
3. I donated two bulletin boards which have become the official Film and Video Studies boards outside the office.
4. I donated most of my postage and all of my long distance phone calls since I'm told there is little money for these.

LOYOLA:

1990-1998: I donated approximately 100 videos and 100 books a year to the Loyola University Media Center and Library.

Summer, 1994, I donated a multi-system video monitor and player in the name of Loyola to the Greek Film Centre for their use when Loyola is not in Greece using it for Loyola study tours.

Summer, 1993, I donated a multi-system video monitor & player in the name of Loyola to the Greek island of Kea for use in their schools and town hall for community and study purposes.

Summer, 1993, I donated \$900 to Loyola to purchase a video 8 camera for use of the Loyola Film Studies Committee. The funds were the profits of a Script Writing workshop I conducted at Loyola, April, 1993.

Spring, 1993 I donated roughly \$8,500 worth of video, monitor, stands & screens to Loyola with funds from the Society for Cinema Studies Conference, Feb. 1993.

In the Fall of 1990, I donated my entire Soviet & East European film/video collection to Loyola University (over seventy titles). The University has agreed to create a special collection, complete with a multi system video machine for viewing/research purposes.

