

Charles Musser

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Education:

Yale University, B.A., 1975, Major: Film and Literature

New York University, Ph.D., October 1986, Dept. of Cinema Studies

Academic Experience:

2000-present: Professor:

Yale University. Film & Media Studies, American Studies and Theater Studies. Co-chair, Film Studies Program (to July 2008). Acting Chair, Theater Studies Program, Spring 2013; Director Yale Summer Film Institute.

Summer 2012: Visiting Professor:

Stockholm University.

1995-2000: Assoc. Prof.:

Yale University. American Studies and Film Studies. Director of Undergraduate Studies, Film Studies Program.

1992-1995: Asst. Prof.:

Yale University. American Studies and Film Studies. Director of Undergraduate Studies, Film Studies Program.

1985-1995: co-chair:

University Seminar, Columbia, on Cinema and Interdisciplinary Interpretation.

1991-1992: Visiting Asst. Prof.:

UCLA. Dept. of Film and Television.

1988-1992: Adjunct Asst. Prof.:

Columbia University. Film Division, School of the Arts.

Spring 1990: Visiting Asst. Prof.:

New York University. Department of Cinema Studies.

1987-Fall 89: Adjunct Asst. Prof.:

New York University. Department of Cinema Studies.

Fall 1988: Visiting Adjunct:

State University of New York-Purchase. Film Department.

Spring 1987: Visiting lecturer:

Yale University. College seminar.

Curatorial Experience:

2014-present: co-founder and co-director:

NHdocs: the New Haven Documentary Film Festival. Over the course of a long weekend, the festival features documentaries from the Greater New Haven Area. In 2015, we screened 23 shorts and features.

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Vita

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1980-present: film historian:

Thomas A. Edison Papers, at Rutgers University.

2007-present: curator

International Festival of Arts & Ideas (New Haven) including Family Matters: The Personal Cinema of Alan Berliner (June 2014); "Historical Verité: The Documentaries of Spike Lee and Sam Pollard," (June 2013); "Paradise Regained: Truth, Documentary and the Struggle for Innocence" (June 15-17, 2012); "The Iraq Experience: Four Films of Petra Epperlein and Mike Tucker" (2011), "A Weekend with Errol Morris and His Films" (2010), "The Future Will Be Possible: Documentary Films on Today's Refugees" (2009).

2006: co-curator

Giornate del Cinema Muto, Pordenone, Italy. "Rediscovered Treasures: British and American Films from the 1890s" (with Vanessa Toulmin).

2005: co-curator

Kino/Museum of Modern Art. Edison: The Invention of the Movies" 4 DVD set. With Stephen Higgins. "FASCINATING ...A REVELATION ...A SPLENDIDLY PRODUCED BOX SET produced by two of the leading scholars of early film" Dave Kehr, *New York Times*. Top DVD set of the year—Amazon.com

2001: co-curator

"Oscar Micheaux and His Circle: African American Filmmaking and Race Cinema of the Silent Period." With Pearl Bowser and Jane Gaines. A touring seven-part program with catalog, organized through Duke University, to be distributed by Museum of Modern Art. World premiere at the Giornate del Cinema Muto (Saclie Italy), October 2001.

1998-9: co-curator

Paul Robeson Cultural Center, Rutgers University. Film series with program notes, which accompanied the Centennial Exhibition "Paul Robeson: Artist and Citizen." "Paul Robeson: Star of Stage and Screen" at UCLA Film & Television Archives, October 1998 (with Ed Guerrero and Mark Reid). "Borderlines: Paul Robeson and Film" at MoMA, June-July 1999 (with Ed Guerrero).

1997: curator/programmer:

Giornate del Cinema Muto, Pordenone, Italy. Multi-part retrospective of Edison films from 1890 to 1900.

1978-9, 1990-1991, 1994:
programmer/freelance
editor, guest curator:

Museum of Modern Art, New York. guest "World Cinema to 1900," guest curated with Eileen Bowser; "A History of American Cinema: The Silent Years," co-curated with Eileen Bowser and Richard Koszarski; "A Tribute to Edwin S. Porter," a four-part retrospective with program

1989-1991: guest curator:

notes. Restored many of the Museum's Porter/Edison films. Worked on the restoration of other early Griffith/Biograph and Vitagraph shorts.

New-York Historical Society. The film series "American History/American Film" and "Race and Class in New York," including screenings with panels and program notes.

1983-1986: co-curator:

American Federation of the Arts.

"Before Hollywood: Turn of the Century American Films from American Archives." With Jay Leyda, Six programs of American films with 200 page catalog. Opened at the Whitney Museum, NYC in January-February 1987 and followed by an international tour.

Grants, Awards and Fellowships:

- The Frederick W. Hilles Publication Fund Grant, Yale University for *Errol Morris: A Lightning Sketch* (2014)
- Honorable Mention, Katherine Kovacs Prize for Outstanding Essay in Media Studies for "The Clash between Theater and Film: Germaine Dulac, André Bazin and *La Souriante Madame Beudet*," *New Review of Film and Television Studies* 5:2 (Summer 2007), pp 111-134.
- Clark Art Institute Residential Fellowship (Spring 2006)
- Academy Film Scholar, Academy of Motion Picture Arts and Sciences (for 2005).
- Katherine Kovacs Prize for Outstanding Essay in Media Studies (2000) for "To Redream the Dreams of White Playwrights: Resistance and Reappropriation in Oscar Micheaux's *Body and Soul*," in *Yale Journal of Criticism*, 12:2 (1999), 321-356.
- Honorable Mention, Katherine Kovacs Prize for Outstanding Book in Media Studies (1998) and Honorable Mention, Theater Library Book Award for Best Book on Motion Pictures, Radio and Television for *Edison Motion Pictures, 1890-1900: An Annotated Filmography* (1997)
- Prix Jean Mitry (Cineteca Friuli, Le Giornate del Cinema Muto) (October 1996)
- Morse Fellowship (for 1994-95 academic year)
- Griswold Research Grants, Yale University (1993,1994,1995,1996,1997,1998, 2000, 2001, 2002, 2011.
- George Eastman Society International Scholar Award (1992)
- Grants for *Edison Motion Pictures, 1890-1900: An Annotated Filmography*: New York State Council for the Arts, 1990; and New Jersey Historical Commission, 1991; University Seminars, 1992; Hilles Publication Fund, 1994.
- Jay Leyda Prize in Cinema Studies; the Theater Library Association Award for best book on motion pictures, radio and television; and the Katherine Singer Kovacs Prize for best book in Film, TV and Video Studies; Honorable Mention, MLA Prize for Independent Scholars for *The Emergence of Cinema: the American Screen to 1907*.
- National Endowment for the Humanities Fellowship (for 1990-1991 academic year).
- Selective/competitive festival screenings in 1982-83 for *Before the Nickelodeon*: New York Film Festival (world premiere), Berlin, London, Sydney, New Delhi, Florence (Festival dei Populi) film festivals.
- Film production grants for BEFORE THE NICKELODEON: THE EARLY CINEMA OF EDWIN S. PORTER: National Endowment for the Arts and New York State Council on the Arts, 1980-1982.
- SCS Student Award for Scholarly Writing, for "The Early Cinema of Edwin S. Porter," *Cinema Journal* 19:1(Fall 1979), 1-38.

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Vita

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- "Blue Ribbon," American Film Festival; "Best in Category --Fine Arts" S.F. Film Festival; CINE "Golden Eagle" for *An American Potter* (1976).
- Film production grants for AN AMERICAN POTTER: National Endowment for the Arts and New Hampshire Commission on the Arts, 1976.

-Honors for specific books, essays and films also listed under individual items.

Publications and Films:

Books:

The Emergence of Cinema: the American Screen to 1907 (New York: Scribner's Sons, 1990). Received the Jay Leyda Prize in Cinema Studies; the Theater Library Association Award for best book on motion pictures, radio and television; and the Katherine Singer Kovacs Prize for best book in Film, TV and Video Studies; Honorable Mention, MLA Prize for Independent Scholars. An Outstanding Academic Book of 1991—*Choice*; One of the Notable Books of 1991—*New York Times*. "Musser's work constitutes a revolution in the study of early American cinema" Stephen Bottomore, *Historical Journal of Film, Radio and Television*.

Before the Nickelodeon: Edwin S. Porter and the Edison Manufacturing Company (Berkeley: University of California Press, 1991). Part of a book/film project. Revision of dissertation that passed with distinction. "Musser enables us to understand Porter's adherence to what are neatly termed 'cinematic strategies outside the repertoire of later classical cinema,' and the way this was linked to his reluctance to go over to a hierarchical form of studio production. The book is lucidly written, well illustrated and beautifully laid out, with an abundance of frame stills and relevant non-filmic inserts, making it one of the most pleasurable of scholarly books to use." Charles Barr, *Sight and Sound*.

High-Class Moving Pictures: Lyman H. Howe and the Forgotten Era of Traveling Exhibition, 1880-1920 (Princeton: Princeton University Press, 1991). In collaboration with Carol Nelson. Funded in part by Pennsylvania Council for the Humanities. "An important contribution to American cultural history and film practice at the turn of the century." *American Historical Review*

Thomas A. Edison and His Kinetographic Motion Pictures (New Brunswick: Rutgers University Press for the Friends of Edison National Historic Site, 1995). A short account of information appearing in *Before the Nickelodeon* and *The Emergence of Cinema*, designed for a general audience. "This slim, attractively packaged volume is one of those rarities that speak to both scholars and general audiences. Academics will find it a handy guide to Edison's film-related career, while others will appreciate it as a refreshingly straightforward and entertaining history book unimpeded by obscure and ponderous references, jargon and footnotes. *Journal of Popular Film and Television*.

Edison Motion Pictures, 1890-1900: An Annotated Filmography. (Washington, D. C. and Friuli, Italy: Smithsonian Institution Press and Le Giornate del Cinema Muto, 1997); incorporates **Filmmaking for Edison's Kinetoscope, 1890-1895: A Filmography with Documentation** (New York: Center for Film and Historical Research, 1994). Honorable Mention, Katherine Singer Kovacs Prize in Film, TV and Video Studies. Honorable Mention, Theater Library Book Award. "A model for works of this sort, Musser's filmography not only includes detailed information on every Edison film (*Fred Ott's Sneeze* is already number nineteen), but frame enlargements when available, and extensive annotations and bibliographic interpolations. Clearly this is an invaluable labor of love from Musser and everyone connected with it..." *Film Comment*.

Moving Pictures: American Art and Early Film, 1890-1910. (New York: Hudson Hills Press, 2005) as second author; first author Nancy Mowll Mathews. Catalog for touring show. Grey Art Gallery, New York City: September-December 2006.

Politicking!: Emergent Media and US Presidential Elections of the 1890s (forthcoming from Indiana University Press, 2016)

Books in process

Media Shifts and the US Presidential Elections: Cinema/Television/Internet

Theater Transformed: Stage and Screen in the 1920s.

Crossing Boundaries: Paul Robeson, Performance and Film

Truth and Documentary in the Age of George W. Bush

May's Kiss: The 20-second Film that Changed American Culture

Films:

Errol Morris: A Lightning Sketch (New York: New York-Hollywood Feature Film Company, 2014). A 72-minute documentary that incorporates *Plan B: A Conversation with Errol Morris at the Globe Department Store*, which was shown as a work in progress as at the International Festival of Arts and Ideas (New Haven) as part of "A Weekend with Errol Morris and His Films." Premiere: Big Sky Documentary Film Festival, February 18, 2014.

Before the Nickelodeon: The Early Cinema of Edwin S. Porter (New York: New York-Hollywood Feature Film Company, 1982), 60-minute documentary funded in part by the NEA and NYSCA. Screenings at New York, Berlin, London, Los Angeles (Filmex), Sydney, New Delhi, Florence (Festival dei Populi) and Milan (American Independent) film festivals. Kino video release, 1998. "the rare document that enchants while it educates, bristling with social history, movie gossip, and all the fresh wonder of a pioneer smacking his lips at his newfoundland."—Carrie Rickey, *Village Voice*. One of the year's best documentaries—Rickey, *Village Voice*.

An American Potter (New York: New York-Hollywood Feature Film Company, 1976) 36-minute documentary on craftsman Gerry Williams. Funded in part by NEA. "Blue Ribbon," American Film Festival; "Best in Category --Fine Arts," S.F. Film Festival; CINE "Golden Eagle." "Stretches far beyond the confines of the studio into the philosophical and psychological regions in which all life thrives."—Denise Hare, *Crafts Horizon*.

Editor:

Black Representations, special issue of *Film History* 23:2 (2011).

Documentary Before Verite, special issue of *Film History* 18:4 (2006).

Oscar Micheaux and His Circle: African-American Filmmaking and Race Cinema of the Silent Period, co-edited with Pearl Bowser and Jane Gaines (Indiana University Press, Friuli-Germona, Giornate del Cinema Muto, 2001). "an informative,

interesting, and very important collection of essays...lively and readable, casting light on an underrepresented facet of American film history." *Library Journal*, August 2001, 112.

Resisting Images: Essays on Cinema and History co-edited with Robert Sklar (Philadelphia: Temple University Press, 1990). Expands a special issue on film and history in *Radical History Review*, Spring 1988 (No. 41). Special NYSCA grant for this issue. Part of the MARHO series.

Before Hollywood: Turn of the Century American Film (New York: American Federation for the Arts, 1987), with Jay Leyda. "A fascinating look at the cinema that flourished between 1895 and 1915 in America, before movies could be mentioned in family newspapers."—*New York Times*.

Motion Picture Catalogs by American Producers and Distributors 1894-1908: A Microfilm Edition. (Frederick, Maryland: University Publications of America, 1984.) With the Thomas Edison Papers. "Everything about this project is exemplary. All six reels of microfilm are easy to read. To accompany the microfilm reels, UPA has issued a splendid fifty-page booklet, with an informative text by Charles Musser, along with a detailed listing of each item on the microfilm. This project can be recommended for all libraries with extensive motion picture related holdings and should be a mandatory acquisition for any student or scholar studying the early years of the American film industry."—*Microfilm Review*.

General Editor, Smithsonian Institution Press. A book series focusing on History of American Film and Media. Published:

—Kyoko Hirano, *Mr. Smith Goes to Washington: Japanese Cinema Under the American Occupation, 1945-1952* (1992).

—Gaylyn Studlar and David Desser, eds., *Reflection in a Male Eye: John Huston and the American Experience* (1993).

—Gregory Waller, *Main Street Amusements: Movies and Commercial Entertainments in a Southern City, 1896-1930* (1995), winner of the Theater Library Association Award for best book on motion pictures, radio and television (1995) and the Katherine Singer Kovacs Prize for best book in Film, TV and Video Studies (1995-97).

—Frank Couvares, ed., *Cinema and Censorship* (1996)

—Jan Christopher Horak, *Making Images Move: Photographers and Avant-garde Cinema* (1997)

—Frank Krutnick, *Inventing Jerry Lewis* (2000)

Articles and Essays on Documentary Film and Photography:

—"Cameras at Coney, 1940-1953," in Robin Jaffee Frank, ed., *Coney Island: Visions of an American Dreamland* (Yale University Press, 2015), 228-247.

—"The Environmental Documentary and the Contemporary Moment," in Anil Narine, ed., *Eco-Trauma Cinema* (New York: Routledge, 2015), 46-71.

—"Problems in Historiography: The Documentary Tradition Before *Nanook of the North*," Brian Winston, ed., *The British Film Institute Companion to Documentary* (London: BFI/Palgrave MacMillan, 2013), 119-128.

--"Political Documentary, YouTube and the 2008 US Presidential Election: Focus on Robert Greenwald and David N. Bossie," *Studies in Documentary Film* 4:1 (2010), 199-210.

—"Truth and Rhetoric in Michael Moore's *Fahrenheit 9/11*," in Mathew Bernstein, ed., *Michael Moore: Filmmaker, Newsmaker, Cultural Icon* (University of Michigan Press, 2010), 167-201.

- “Carl Marzani & Union Films: Making Left-wing Documentaries during the Cold War, 1946-53” *The Moving Image*, 9:1 (Spring 2009): 104-160.
- “Film Truth in the Age of George W. Bush,” *Framework* 48:2 (Fall 2007), 9-35.
- “Introduction: Documentary Before Verité,” *Film History* 18:4 (2006), 355-360.
- “Presenting “a True Idea of the African of To-day”: Two Documentary Forays by Paul and Eslanda Robeson, in *Film History* 18:4 (2006), 412-439.
- “The Search for an Achievable Utopia: Robeson and Documentary” in *Paul Robeson: Portraits of the Artist* (Criterion DVD Set), pp 45-52.
- “Utopian Visions in Cold War Documentary: Paul Robeson, Joris Ivens & *Song of the Rivers* (1954),” in *Cinémas: Revue d'études Cinématographiques* vol.12, no 3 (Spring 2002/3), 109-153.
- “Changing Conceptions of Truth in Photography, Chronophotography and Cinematography, 1887-1900,” in François Albera, Marta Braun and Andre Gaudreault, eds., *Stop Motion, Fragmentation: Exploring the Roots of Modern Visual Culture* (Lausanne: Editions Payot, 2002), 69-90.
- Three chapters on the history of documentary 1) 1895-1930; 2) 1930-1960 and 3) 1960 to 1995) for Geoffrey Nowell-Smith, ed., *The Oxford History of World Cinema* (London: Oxford University Press, 1997), 86- 95, 322-333, 527-537. Book received the 1996 Theater Library Book Award.
- “Film Truth, Documentary and the Law: Justice at the Margins,” *University of San Francisco Law Review* 30:4 (Summer 1996), 963-984.
- “Documentary Filmmaking in New York,” in Ken Jackson, ed., *The Encyclopedia of New York City* (New Haven: Yale University Press, 1995), 337-338.
- “Locations, Fantasy, Response,” in Daan Hertogs and Nico de Klerk, eds., *NonFiction From the Teens* (Amsterdam: Amsterdam Workshop, 1995), 28-37.
- “Recent Soviet Documentaries,” *Cineaste* 17:2 (1989), 27-28.
- Dziga Vertov's ENTHUSIASM, in McGill's *Survey of Cinema: Foreign Language Films* (Los Angeles: Salem Press, 1985).

Articles and Reviews on Ethnicity and Race in American Cinema

- “Paul Robeson and the Cinema of Empire” in Lee Grieveson and Colin McCabe, eds. *Empire and Film* (London: Palgrave, 2011), 261-280.
- “Why Did Negroes Love Al Jolson and *The Jazz Singer*?: Melodrama, Blackface and Cosmopolitan Theatrical Culture” in *Film History*, 23:2 (2011) 198-222.
- “Paul Robeson and the End of His ‘Movie’ Career,” *Cinémas* 19:1 (2009), 147-179. Expanded version in Mia Mask, ed. *Contemporary Black American Cinema: Race, Gender and Sexuality at the Movies* (New York: Routledge, 2012), 14-39.
- “Despite All Barriers: Paul Robeson & *Song of the Rivers*,” in André Stufkens, ed., *Cinema Without Borders: The Films of Joris Ivens: A Catalog* (Nijmegen, The Netherlands: European Foundation Joris Ivens, 2002), 62-71.
- “African Americans and Film, 1894-1914” in Phyllis Klotman, ed., *African Americans and the Cinema*, CD (Black Film archive/University of Indiana, 2002).
- “The Colored Players Film Corporation, An Alternative to Micheaux” in Pearl Bowser, Jane Gaines and Charles Musser eds., *Oscar Micheaux and His Circle: African-American Filmmaking and Race Cinema of the Silent Era* (Bloomington: Indiana University Press, 2001), 178-187.
- “Richard D. Maurice and the Maurice Film Company” (with Pearl Bowser) in Bowser, Gaines and Musser eds., *Oscar Micheaux and His Circle*, 190-194.
- “To Redream the Dreams of White Playwrights: Resistance and Reappropriation in Oscar Micheaux’s *Body and Soul*,” in *Yale Journal of Criticism*, 12:2 (1999), 321-356; reprinted in Charlene Regester, *Blacks in Film* (Kendall/Hunt Publishing Company, 2003), Revised and expanded version in Pearl Bowser, Jane Gaines and Charles Musser eds., *Oscar Micheaux and His Circle: African-American Filmmaking and Race*

- Cinema of the Silent Era* (Bloomington: Indiana University Press, 2001), 97-131.
Winner of the Katherine Kovacs Prize for Outstanding Scholarship (essay) published in 1999-2000.
- "Troubled Relations: Paul Robeson, Eugene O'Neill and Oscar Micheaux," in Jeffrey Stewart, ed., *Paul Robeson: Artist and Citizen* (New Brunswick, N.J.: Rutgers University Press, 1998), 81-102+.
 - "William Greaves: Chronicler of the Afro-American Experience," *Film Quarterly* 45:3 (Spring 1992), 513-25, reprinted in Michael T. Martin, ed., *Cinemas of the Black Diaspora: Diversity, Dependence & Oppositionality* (Detroit: Wayne State Press, 1995), 389-404 (with Adam Knee).
 - "Ethnicity, Roleplaying and Film Comedy," in Lester Friedman, ed., *Unspeakable Images: Ethnicity and the American Cinema* (Carbondale: University of Illinois: 1991), 41-81.
 - "L-O-V-E and H-A-T-E: Spike Lee's DO THE RIGHT THING," *Cineaste* 17:4 (1990), 37-38.

Articles on American Film, Adaptation and Intermediality

- "The Devil's Parody: Horace McCoy's Appropriation and Refiguration of Two Hollywood Musicals," in Robert Stam and Alessandra Raengo, eds., *A Companion to Literature and Film* (Malden, MA: Blackwell Publishing, 2004), 229-257.
- "The Hidden and the Unspeakable: On Theatrical Culture, Oscar Wilde and Ernst Lubitsch's *Lady Windermere's Fan* (1925)," *Film Studies* 4 (Summer 2004), 12-47.
- "Towards a History of Theatrical Culture: imagining an integrated history of stage and screen," in John Fullerton, ed., *Screen Culture: History and Textuality* (Eastleigh: England: John Libbey Publishing, 2004), 3-20.
- "DeMille, Divorce and the Comedy of Remarriage," and "DeMille, Il Divorzio, e Le Commedie Coniugali," in Paolo Cherchi-Usai and Lorenzo Cordelli, ed., *L'Eredità DeMille/The DeMille Legacy* (Pordenone: Edizioni Biblioteca dell'Immagine, 1991), 262-283; an expanded and revised version of the above appears in Henry Jenkins and Kristine Karnick, eds., *Classical Film Comedy: Narrative/Performance/ Ideology* (New York: Routledge/AFI, 1994), 282-313.

Articles and Essays on French cinema (Lumières, Sarah Bernhardt, Germaine Dulac, Jean Renoir):

- "Conversions and Convergences: Sarah Bernhardt in the Era of Technological Reproducibility, 1910-1913," *Film History* (Special Issue) 25: nos 1-2, 154-174.
- "The Clash between Theater and Film: Germaine Dulac, André Bazin and *La Souriante Madame Beudet*," *New Review of Film and Television Studies* (5:2 (August 2007), 111-134. Honorable Mention, Katherine Kovacs Award for Best Essay in Media Studies.
- "The Senses and Subjectivity: Germaine Dulac's *La Souriante Madame Beudet* (1923) in *The Five Senses of Cinema* (Udine: 9th Congress of the Study of the Film, 2005), 127-129.
- "At the Beginning: Motion Picture Production, Representation and Ideology at the Edison and Lumière companies." In Lee Grieveson, ed., *Silent Cinema Reader* (London: Routledge, 2003), 25-56.
- "L'industrie du cinéma en France et aux États-Unis entre 1900 et 1920: l'évolution du mode de production," in Pierre-Jean Benghoizi et Christian Delage, eds., *Une Histoire Économique du Cinéma Français, 1895-1995: Regards franco-américains* (Paris: Editions L'Harmattan, 1997), 63-80.
- "Social Roles/Political Responsibilities: The Role of the Artist in the French Films of Jean Renoir, 1928-1939," *Film Historia*, 4:1 (February 1994) 3-30.
- Jean Renoir's LA CHIENNE, in McGill's *Survey of Cinema: Foreign Language Films*.
- Jean Renoir's LE CRIME DE M. LANGE in McGill's *Survey of Cinema: Foreign Language Films*.

Articles on Pre-1920 Cinema, Media & Culture:

- “When Did Cinema Become Cinema?: Problems in Historiography and Theory,” André Gaudreault and Santiago Hidalgo, eds. *Technology and Film Scholarship: Experience, Study, History* (forthcoming).
- “Early Advertising and Promotional Films, 1893-1900: Edison Motion Picture Production as a Case Study,” Nico de Klerk, ed., *Selling to the Senses* (forthcoming).
- “Nationalism, Contradiction, and Identity: or, A Reconsideration of Early Cinema in the Philippines,” in Nick Deocampo, ed., *Origins of Cinema in Asia: Anthology of Writings on Early Cinema in Asia* (forthcoming, Indiana University Press)
- “The Media Reconfigured: The US Presidential Elections of 1892 and 1896,” in Jeff Menne and Christian Long, eds., *Film and the American Presidency* (NY: Routledge, 2015), 19-38.
- “Twins of the Amusement World: the Amusement Park and Coney Island, 1895-1920,” in Robin Jaffee Frank, ed., *Coney Island: Visions of an American Dreamland* (Yale University Press, 2015), 203-215.
- “The Stereopticon and Cinema: Media Form or Platform?” in François Albera and Maria Tortajada, eds. *Cine-Dispositives. Essays in Epistemology Across Media* (University of Amsterdam Press, 2104), 129-160; French translation in François Albera and Maria Tortajada, eds. *Ciné-dispositifs: spectacles, cinéma, télévision, littérature* (Lausanne, Suisse: L’age de Homme, 2011) as “Le Stereopticon et le Cinema: Forme de Media Form or Plate-forme de Medias?” 133-168, xxiii-xxiv.
- “1913: A Feminist Moment in the Arts,” Marilyn Kushner, *Kimberly Orcutt* and Casey Blake, eds., *The Armory Show at 100: Modernism and Revolution* (New-York Historical Society, 2013), 169-179. Catalog for the New York Historical Society Exhibition, opening in October 2013.
- “Cinema, Newspapers and the U.S. Presidential Election of 1896,” in A. Quintana and J. Pons, eds., *The Construction of News in Early Cinema* (Girona, Spain: Museo del Cinema, 2012), 65-84.
- “The Wages of Feminism: Alice Guy Blaché’s Late Feature Films,” in Joan Simon, ed., *The Great Adventure: Alice Guy Blaché, Cinema Pioneer* (Yale University Press, Fall 2009), 81-100.
- “1896-1897: Movies and the Beginnings of Cinema” in Andre Gaudreault, eds. *American Cinema 1890-1909: Themes and Variations* (New Brunswick, NJ, Rutgers University Press, 2009), 45-65.
- “A Cinema of Contemplation, A Cinema of Discernment: Spectatorship, Intertextuality and Attractions in the 1890s,” in Wanda Stauven, ed. *Cinema of Attractions Reloaded* (Amsterdam: Amsterdam University Press, 2006), 159-179.
- “The Spectacle of Space,” in Melik Ohanian and Jean-Christophe Royoux, *Cosmograms* (New York: Lukas and Sternberg, 2005), 27-36. Also appeared in Portuguese as *Cosmograms* (Sao Paulo, Brazil: Kristale, 2005), pp 5-6.
- “The May Irwin Kiss: Performance and Early Cinema,” in Vanessa Toulmin and Simon Popple, eds., *Visual Delights-two: Exhibition and Reception* (Eastleigh, UK: John Libbey, 2005), 96-115.
- “A Cornucopia of Images: Comparison and Judgment across Theater, Film, and the Visual Arts during the Late Nineteenth Century,” in Nancy Mathews with Charles Musser, *Moving Pictures: American Art and Early Film, 1890-1910* (New York: Hudson Hills Press, 2005), 5-37.
- “‘A Personality So Marked’: Eugen Sandow and Visual Culture,” in Nancy Mathews with Charles Musser, *Moving Pictures: American Art and Early Film, 1890-1910* (New York: Hudson Hills Press, 2005), 104-110.
- “Historiographic Method and the Study of Early Cinema,” *Cinema Journal* 44:1 (Fall 2004), 101-107.
- “Movies, the Media and the War of 1898,” in *The War of 1898* (in preparation)

- "Story Films Become the Dominant Product, 1903-1904," in Lee Grievson, ed., *Silent Cinema Reader* (London: Routledge, 2003), 200-233.
- "Introducing Cinema to the American Public: The Vitascope in the United States, 1896-1897," in Gregory Waller, ed., *Moviegoing in America* (Oxford, UK: Blackwell Publishers, 2002), 13-27.
- "Nationalism and the Beginnings of Cinema: The Lumière Cinématographe in the United States, 1896-1897," *Historical Journal of Film, Radio, & Television* 19: 2 (June 1999), 149-176.
- "Reading Local Histories of Early Film Exhibition, Part II: Roger William Warren's 'History of the Motion Picture Exhibition in Denver, 1896-1911,'" *Historical Journal of Film, Radio, & Television* 19:2 (June 1999), 247--253.
- "Respektabilität und Aktualität. Gedanken zum kulturellen Stellenwert von Edisons Filmen in der Kinetoscope-Ära," in *KINtop, Jahrbuch zur Erforschung des frühen Films* 6 (Basel; Frankfurt am Main: Stroemfeld/Roter Stern, 1997), special issue on Aktualitäten, 67-79.
- "Filmer Buffalo Bill et Les Indiens. Commentaires sur deux films Edison pour le kinetoscope, réalisés le 24 September 1894," *1895* (May 1996), 63-65.
- "Reading Local Histories of Early Film Exhibition: Sylvester Quinn Breard's 'A History of the Motion Picture in New Orleans, 1896-1908,'" *Historical Journal of Film, Radio, & Television* 15:4 (1995) 581-585.
- "Film Propaganda and World War I: Images of War During the First Months of Neutrality," Roland Cosandey and François Albera, eds. *Images Across Borders, 1896-1918: Internationality in World Cinema: Representations, Markets, Influences, and Reception* (Lausanne: Editions Payot, 1995), 261-271.
- "Rethinking Early Cinema: Cinema of Attractions and Narrativity," *Yale Journal of Criticism* 7:2 (1994): 203-232; reprinted in Wanda Stauven, ed. *Cinema of Attractions Reloaded* (Amsterdam: Amsterdam University Press, 2006), 389-416. French version: "Pour une approche du cinéma des premiers temps: Le cinéma d'attractions et la narrativité," in Michele Lagney, Michel Marie, Jean A Gili and Vincent Pinel, eds., *Les vingt Premières années du cinéma français* (Paris: Presses de la Sorbonne Nouvelle, 1996), 147-175.
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- Hommage:** 'Noel Burch, *Film Practice* und das Studium des frühen Kinos - eine persönliche Erinnerung', in: *KINtop. Jahrbuch zur Erforschung des frühen Films - 12: Theorien zum frfhen Kino*, Frankfurt am Main, Basel: Stroemfeld Verlag, 2003, pp. 87-90.
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- Homage:** "That Crazy Italian!: Angelo Humouda," *Griffithiana* (April 1995), 50-51.
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- Book Review:** Douglas Gomery's *Shared Pleasures*, in *Journal of American History* 80:2 (September 1993), 711.
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- Book Review:** John Barnes's *Filming the Boer War*, in *Film Quarterly* 46: 3 (Spring 1993), 62.
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- Foreword:** for Kyoko Hirano's *Mr. Smith Goes to Washington: Japanese Cinema Under the American Occupation, 1945-1952* (Washington, D. C.: Smithsonian Institution Press, 1992)

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- Book Review:** Roy Rosenzweig's Eight Hours for What We Will, in Film Quarterly (Summer 1985), 45.
- Book Review:** Gorham Kindem, ed., The American Movie Industry in Cineaste 14:2 (1985), 49-50.
- Book Review:** Richard Koszarski's The Man You Love to Hate, in Film Quarterly (Summer 1984), 56-7.
- Symposium:** "The Humanities and the Moving Image Media: Institutional Self-study for the Moving Image Museum at Astoria": participant and presented paper: "The Astoria Museum: Making an Intervention."
- Short article:** "The London Film Fest: Making a Deal," The Independent (July-August 1984), 28.
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- Debate:** "An Exchange with Douglas Gomery," Cinema Journal (Summer 1983), 58-64.
- Translation:** from the French: article by André Gaudreault, "Detours of Film Narrative," Cinema Journal 19: 1(Fall 1979), 39-59.
- Short article:** "Bob the Fireman: Une Presentation pour lanterne magique," Cahiers de la Cinémathèque (Winter 1979), 147-151.
- Translation:** from the Russian: Vladamir Mayakovsky's poem, "Film and Film," The Independent (1976).
- Short Article:** "The Pottery Film," Studio Potter (1974).
- Film Reviews:** Yale Daily News (1971-2).

My Website publications

Note: in the later part of 2011, I began to build a website: www.charlesmusser.com. Among its features are the Internet publication of materials—usually delivered at conferences or written for other occasions—which might not otherwise find their way into print. These include the following "Short Pieces":

- Remarks delivered a symposium "Public Humanities, Documentary Filmmaking and the Academe," Yale University, November 28th, 2011.
- My introductory remarks for the festival/conference *Remnants of Utopia: European Film, ca. 1975*, held at Yale University on December 2-3, 2011, were revised as "Agnès Varda, *Daguerréotypes* (1975), and *Réponses de femmes* (1975)."
- "On the Creative Side: A History of Film and Media Production Courses at Yale."

And the following and "Recent Posts" on www.charles.musser.com

- Wu Wenguang at NYU, December 4, 2011
- Documentary Symposium@Stockholm University: A Response to: *Palpable Realities: Documentary Practices from Brodsky to Morris*, December 9-11, 2011
- "Stranger Than Fiction: Wenders' PINA in 3-D"

Selected Lectures and Presentations:

- “Weegee’s NY: Seeing the City Through Photography and Film,” Johns Hopkins University, 17 October 2015.
- Reconstituting a Forgotten Documentary Community: Yale and University Based Film Cultures,” Visible Evidence Conference (Toronto, Canada), 19 August 2015.
- “Robert Gardner’s *Dead Birds* (1963): A Reassessment,” SCMS Conference (Montreal, Canada), 27 March 2015.
- “Four presentations/lectures/seminars on Errol Morris,” Universidad Carlos III de Madrid (Madrid), 9-12 March 2015.
- “Weegee’s New York,” Wadsworth Atheneum Museum of Art (Hartford, CT.), 7 March 2015
- “Photography to Film: Weegee and Morris Engel,” Coney Island Symposium: An Intersection of Art & Identity, Wadsworth Atheneum Museum of Art (Hartford, CT.), 28 February 2015
- “From Film Studies to Media Studies: A Historian’s Dilemma,” Film Division, Columbia University (NY, NY), 26 February 2015.
- “From Film Studies to Media Studies: A Historian’s Dilemma,” Rough Cut Colloquium, Film & Media Program, Yale University (New Haven, Ct.), 20 November 2014.
- “Sound Money & Luscious Osculations: Cinema and Visual Culture in the late 19th Century, 18th- and 19th-Century Art and Visual Culture Colloquium in the Yale History of Art Department, Yale (New Haven, CT), 13 November 2014.
- “Documentary as Scholarship: Theory, Practice, Context: Codes and Modes Conference (Hunter College, NYC) 8 November 2104
- “Alan Berliner: Artist * & Filmmaker,” Family Matters: The Personal Cinema of Alan Berliner Conference, International Festival of Arts & Ideas (New Haven, Ct), 14 June 2014.
- “Obsolete Format, Obsolete Film and Obsolete People: The Case of *Industry’s Disinherited* (1949), Orphan Film Symposium (Amsterdam, NL), 2 April 2014.
- “Weegee at Coney Island,” Society for Cinema Studies Conference (Seattle, WA), 21 March 2014.
- “A Feminist Moment in the Arts,” *Keywords in Gender and Sexuality Conference*, Yale University (New Haven, Ct), 4 October 2013.
- “A Reconsideration of Early Cinema in the Philippines,” University of the Philippines-Dilman (Quezon City, Philippines), 6 August 2013.
- “A Reconsideration of Early Cinema in the Philippines,” University of San Carlos (Cebu, Philippines), 31 July 2013.
- Radical Documentary in the Post-WWII America: Carl Marzani & Union Films, 1946-1953. Light Industry (Brooklyn, NY), 27 June 2013.
- “The *Paradise Lost* Project and the Courtroom Documentary,” Society for Cinema and Media Studies Conference (Chicago, Ill), 8 March 2013.
- Guest Filmmaker, presenting Errol Morris: A Lightning Sketch, *Harvard University* (Documentary Film Workshop, Robb Moss), 25 February 2013.
- Participant, Alice Guy Blache Roundtable @ National Gallery of Art (Washington, D.C.) 10 November 2012.
- “Alice Guy Blaché & A Feminist Moment in the Arts,” for conference: *Alice Guy-Blaché: TransAtlantic Sites of Cinema Nouveau, 1896-1920*, University of Maryland (College Park, MD), 9 November 2012.
- “Conversions and Convergences: Sarah Bernhardt in the Era of Technological Reproducibility, 1910-1913; or, Why We Need to do Media Studies,” *Rough Cut* (Yale University), 18 October 2012.
- Screening of *Errol Morris: A Lightning Sketch* (2012), Brigham Young University (Provo, UT) 26 October 2012.
- “Media and Presidential Elections, 1892 & 1896,” Brigham Young University (Provo, UT) 25 October 2012.
- “1936 Chaplin’s ‘Modern Times’ Debuts,” Action Speaks, Underappreciated Dates that Changed America, AS220 (Providence, Rhode Island), panel discussion for Radio Program, 17 October 2012)

- Panel chair and participant, "Hidden History: the forgotten studios—Selig, Thanouser and the others," Giornate del Cinema Muto Collegium (Pordenone, Italy; 12 October 2012).
- “The *Paradise Lost* Project and the Courtroom Documentary,” International Festival of Arts and Ideas (New Haven, Ct.) 16 June 2012
- “*Media Shift: Film, Radio and Television in The US Presidential Election of 1948*,” Orphans Film Symposium, Museum of the Moving Image (Queens, NY), 13 April 2012.
- “Al Jolson and BlackFace: Performing on Stage and Screen from *Big Boy* (1925) to *The Jazz Singer* (1927),
- Screening with Introduction and Q & A of *Errol Morris: A Lightning Sketch*, -Test screening of *Errol Morris: A Lightning Sketch* (Dec 9) and talk “Virtual Binaries: The Documentaries of Errol Morris,” (Dec 10) Conference: *Palpable Realities: Documentary Practices from Brodsky to Morris*, Stockholm University (Stockholm, Sweden), December 2011.
- “Agnès Varda, *Daguerréotypes* (1975), and *Réponses de femmes* (1975).,” introductory remarks for the festival/conference *Remnants of Utopia: European Film, ca. 1975*, Yale University 2 December 2011.
- Remarks delivered a symposium “Public Humanities, Documentary Filmmaking and the Academe,” Yale University, 28 November 2011.
- “When Did Cinema Become Cinema?: Problems in Historiography and Theory,” Conference on *The Impact of Technological Innovations on the Historiography and Theory of Cinema*, Cinémathèque Québécoise (Montreal), 5 November 2011.
- “The Unstable Text, Variable Spectators and Interpretation: Al Jolson, Blackface and *The Jazz Singer*” lecture in class on Theory of Media, Yale University, 13 October 2011.
- Presentation of *An American Potter*, “Gerry Williams Retrospective,” Colby-Sawyer College (New London, NH), 15 September 2011.
- Presentation of *Errol Morris: A Lightning Sketch*, Visible Evidence 18 (New York University), 13 August 2011.
- “The Prisoner and Other Documentaries on Abu Ghraib,” The Iraq Experience Weekend, International Festival of Arts and Ideas (New Haven, CT.) 19 June 2011.
- “The Stereopticon and Cinema: Media Form or Platform?” University of Lausanne (Switzerland), 5 May 2011.
- “Shifting the Historical Paradigm from Film Studies to Media Studies: Audio-Visual Media in the Presidential Campaigns of 1892 and 1896,” American Studies Symposium, Yale University (New Haven, CT), 29 April 2011.
- Presentation of *Errol Morris: A Lightning Sketch*, Brooklyn College, 7 April 2011.
- ““Cinema, Newspapers and the US Presidential Election of 1896,” 8th Seminar on the Origins and History of Cinema (Girona Spain), 1 April 2011.
- “Shifting the Historical Paradigm from Film Studies to Media Studies: Audio-Visual Media in The Presidential Campaigns of 1892 and 1896,” SCMS Conference (New Orleans), 12 March 2011.
- “Why Did Negroes Love *The Jazz Singer* (1927),” presentation for English 327 (John Williams), Yale University, 2 March 2011.
- “La Via del Petrolio (Bernardo Bertolucci, 1966), Seminar on “Controversial Modernity: Cinema, Industry and Society in Italian Documentaries from ENI Archives Yale University, 24 February 2011.
- Presentation of *Errol Morris: A Lightning Sketch*, SUNY-Purchase, 16 February 2011.
- “Some Thoughts on *Fantomas*,” *Fantomas Conference*, Yale University, 12 February 2011.
- Presentation of *Errol Morris: A Lightning Sketch*, Yale University, 13 January 2011.
- Orphans Redux: Presenting *The Investigators*,” Anthology Film Archives (New York, NY), 12 January 2011.
- “Comments on British Documentaries, 1942-43,” *Films From the Darkest Hour: Europe 1942-43* (Yale University, 4 December 2010).
- Screening & Discussion of *Errol Morris: A Lightning Sketch* (a work in progress), Queens Theatre, Belfast, Ireland, 22 November 2010.

- “Demons of Representations; Al Jolson and *The Jazz Singer* (1927),” (Research and Postgraduate Seminar, Queens University, Belfast Ireland, 22 November 2010)
- “Orphans of NYC: *People’s Congressman* (1948), DOC NYC (IFC Center, NY; 7 November 2010)
- “The Transformative Powers of Newspaper Research —and Serendipitous Film Viewing: The Case of *The Jazz Singer* (Tecnológico de Monterrey, Mexico, 5 November 2010).
- Film Presentation: *Plan B: A Conversation with Errol Morris at the Globe Department Store* (Tecnológico de Monterrey, Mexico, 4 November 2010)
- “Film Studies-Media Studies” History and Theory of Media Seminar, Yale University, 9 November 2010.
- “Documentary and the Public Humanities,” for AMST903a, Introduction to Public Humanities (Yale University, 1 November 2010).
- “Demons of Racial Representation: Al Jolson and *The Jazz Singer*,” guest lecture, English 127a Yale University (13 October 2010).
- “Robeson and Colonial Cinema,” Colonial Film Conference, Bierbeck College (London, UK; 7 July 2010)
- “Virtual Binaries: The Documentaries of Errol Morris,” International Festival of Arts and Ideas (New Haven, CT, 19 June 2010)
- “The Environmental Documentary and the Contemporary Moment,” SCMS Conference (Los Angeles, CA, 19 March 2010).
- “How Alice Guy Blache: Worked Through her Anxieties on Film,” Alice Guy Blache: After the Exhibition, Maison Française, Columbia University (New York, 13 March 2010)
- Comments on *Native Land*,” Leo Hurwitz Retrospective, Anthology Film Archive (New York, 12 March 2010).
- Respondent, Graduate Student Conference on Exhibition, Yale University (New Haven, CT., 28 January 2010).
- Panelist, Roundtable “Alice Guy Blaché’: Cinema Pioneer,” in conjunction with the opening of the Alice Guy Blaché Retrospective @ the Whitney Museum, Fall and Winter Readings, 192 Books (New York City, 5 November 2009).
- “The Beginnings of Cinema/The Rise of YouTube,” Film Studies Program Colloquium on the Discipline, Yale University, 30 October 2009.
- ““The Historical and Theoretical Framework of Cinema Verité,” Visible Evidence Conference, USC (Los Angeles, CA, 17 August 2009).
- “The Politics of Depicting Motion,” Planning Seminar for Edward Muybridge Exhibition, Corcoran Gallery of Art (Washington, D.C., 9 June 2009).
- “Nationalism, Contradiction and Identity: Reassessing the Origins of Filipino Cinema,” *Kritika Kultura Lecture Series*, Ateneo de Manila University (Quezon City, Philippines, 8 May 2009).
- “Looking for Cinema Verité’s Theoretical Roots,” Cinema Verité Then, Cinema Verité Now Conference, Yale University, 2 May 2009.
- “The Beginnings of Cinema/The Rise of YouTube: Audio-Visual Media and the US Presidential Elections of 1892-1896 and 2004-2008,” Conference on the History of Film Theory (Udine, 25 March 2009).
- “The Documentaries of Abu Ghraib,” St. Paul’s School, 27 February 2009.
- Oscar Micheaux and Cecil B. DeMille: From Within Our Gates to Symbol of the Unconquered,” Faded Glory: Oscar Micheaux and the Pre-War Black Independent Cinema Conference (Columbia University, Feb 6-7, 2009)
- “Victorian Film,” Material Study Sessions (with Vanessa Toulmin), Annual meeting, North American Victorian Studies Association, Yale University) 14 and 15 November 2008.
- “*Le Retour de la Vie* and *La Vie est a Nous*,” *1936: Film Fronts*, Yale University, 16 October 2008.
- “The Brighton Conference, 30 Years Later,” panel, Giornate del Cinema Muto (Pordenone, Italy), 7 October 2008.

- “Demons of Representation: Al Jolson and *The Jazz Singer*,” Colgate University, 22 September 2008.
- “The Documentaries of Abu Ghraib,” Hamilton College, 21 September 2008.
- “Clyde Taylor, Cinema and “to be Underdeveloped,” A Celebration of Professor Clyde Taylor, New York University, 20 September 2008.
- “Documentary and Abu Ghraib,” Visible Evidence Conference, University of Lincoln, (Lincoln, UK; August 6, 2008)
- “John Szwed and Film Studies,” Conference in Honor of John Szwed, Yale University 9 May 2008.
- “Revisiting the Touchy Subject of Race: Al Jolson and *The Jazz Singer*,” Emory University (Atlanta, April 7, 2008)
- “*People’s Congressman* & Union Films: Progressive/Left Wing Filmmaking Immediately After World War II,” Orphans 6; A Film Symposium, New York University (29 March 2008).
- “Joris Ivens’s *A Tale of the Wind*,” conference on 1989: Film Culture and the Fall of the Wall, Yale University (February 9, 2008)
- “Writing and Research: Everyday Habits and Exceptional Moments,” Comparative Literature Dept, Yale University, October 29, 2007.
- “On Charles Burnett,” Introductory talk for a conversation with Charles Burnett, “The Films of Charles Burnett,” Cinema at the Whitney (Yale University, 20 October 2007)
- “Early Cinema in Asia, India & the Philippines,” Conference on Origins of Cinema in Asia, 9th Osian’s Cinefan, The Festival of Asian and Arab Cinema (New Delhi, India; 22 July 2007)
- “New Tricks for Old Dogs: Film Historical Research and the Internet,” Symposium: “Open Collections: Exploring Online Cultural Resources,” American Museum of the Moving Image (NYC), 18 June 2007.
- “Edison and Lumière: Early Cinema, Fine Art and the Clash of Cultures,” Phillips Collection (Washington, D.C.), 19 April 2007.
- “Moving Pictures: American Art and Early Cinema, 1880-1910: A Film Scholar’s Viewpoint,” *Film & Video Within the Gallery Walls Round Table*, SCMS Conference (Chicago, IL, 8 March 2007).
- “Long Live Titay Molina, Edward Meyer Gross and Filipino Film Culture; or, a Reconsideration of Early Cinema in the Philippines,” SCMS Conference (Chicago, IL, 8 March 2007).
- “Film Truth in the Age of George W. Bush,” War, Documentary and Iraq: A Conference at Yale University (New Haven, Ct.), 2 February 2007.
- “The Dawn of Cinema and the Transformation of American Culture,” One Day University (Purchase, New York), 18 November 2006.
- “Truth and Documentary in the Age of George W. Bush,” F. Ross Johnson Distinguished Speaker Series, Centre for the Study of the United States, University of Toronto (Toronto, Canada) 11 November 2006.
- Moderator of Panel: “Moving Pictures: Fine Art, Early Cinema and the Politics of Culture,” Center for Media and Religion (NYU, New York), 20 October 2006
- Panelist, “New Trends in Film Studies,” Giornate del Cinema Muto (Sacle, Italy), 12 October 2006.
- “Lumiere and Edison: The Beginnings of Cinema and the Clash of Culture” *La Maison Française* (NYU, New York), 3 October 2006
- “The Thread of Destiny: New York and the Origins of the Cinema,” with Deac Rossell, New York Film/Video Council (Eastman Kodak Company, New York), 5 May 2006.
- Colloquium: “May Irwin’s Kiss: The Beginnings of Cinema and the Transformation of American Culture,” Colloquium, Comparative Media Program, MIT (Cambridge, Ma.), 4 May 2006.
- Testimonial for Don Krim,” Anthology Film Archives Awards, New York City, 27 March 2006.

- “ May Irwin’s Kiss: Film and the Transformation of Culture,” Clark Art Institute, (Williamstown, MA), 28 February 2006.
- Joris Ivens at a Crossroads: La Seine Meets Paris (1957) Europe at the Crossroads: Cinema circa 1956 Conference, Yale University (New Haven, Ct, 9 February 2006).
- May Irwin’s Kiss: Film and the Transformation of Culture, “Lookalikeness” Conference, Duke University (Durham, NC), 13 January 2006.
- The Clash between Theater and Film: Germaine Dulac in the 1920s,” “What is Theater in *What is Cinema?: A Symposium around André Bazin*, Yale University 3 December 2005.
- “Art and Cinema: Challenges and Questions Posed by the *Moving Pictures Exhibition*,” Conference on Moving Pictures: Art and Early Cinema, 1880-1910, Williams College Museum of Art (Williamstown, Mass.: 21 October 2005) (keynote)
- Participant, Panel Discussion Francesco Casetti’s *The Eye of the 20th Century*,” Giornate del Cinema Muto (9 October 2005)
- “The New Film Truth: Documentary after 9/11,” Visible Evidence Conference XII (Montreal, Canada), 23 August 2005 (plenary)
- “Edison and Lumière: a Comparison,” Appreciating Early Film History, University of Philippines-Dilman (Quezon City), 29 July 2005
- “Early Film History; Its Subject and Its Writing,” Origins of Cinema in South East Asia Conference (Mowelfund Film Institute, Quezon City, Philippines) 27 July 2005.
- Edison: the Invention of the Movies” Con Edison (Queens, New York) 9 June 2005
- “Film Truth/Legal Truth: Documentaries versus the Courts,” Documentary and the Law Conference, Hofstra University (New York; 5 May 2005).
- “ Documentary and the War in Iraq: The Emergence of a New Film Truth,” Humanities Institute SUNY-Stoney Brook (Stoney Brook, NY; 2 May 2005).
- Views of a Filmmaker turned Scholar and Administrator,” on panel “*FILM EDUCATORS: CAN CREATIVITY BE TAUGHT?*” Yale in Cinema, Newport Beach Film Festival (Newport Beach, Ca., 23 April 2005)
- “Jay Leyda as a Teacher,” for Jay Leyda: His Life, Work and Legacy Conference (NYU, 9 April 2005)
- “Robeson’s Core Films,” Paul Robeson International Conference (Lafayette College, 8 April 2005)
- “The Uncertain Future: Humphrey Jennings’s *Diary for Timothy* (1945),” *Somewhere in Europe Circa 1945* (Yale University, 17 February 2005)
- “Film and Night,” presentation for Shelia de Brettville’s course “Night,” (Yale University, 9 February 2005)
- “Film Truth and *The Think Blue Line*,” invited talk, Documentary and the Law course (Prof Regina Austin), University of Pennsylvania Law School, 27 October 2004.
- Invited Participant and session co-chair, Re-Assembling the Programme Conference (Amsterdam, Netherlands Filmmuseum, 21-24 July 2004)
- Gallery Talk (with Toni Dorfman), “Stage Struck in America: Artists, Entertainers & Audiences, 1906-1956,” Yale Art Gallery, 16 April 2004.
- Panel Member, “The Strange Case of *The Fall of Jerusalem*,” (Columbia, South Carolina; Orphan Film Symposium, 26 March 2004)
- “Versions and Variations: Two Films by Germaine Dulac,” (Gradisca, Italy; International Film Studies Spring School; Topic: Multiple Versions at the Beginning of the Sound Era: Film and Other Media; 19 March 2004)
- “The Senses and Subjectivity: Germaine Dulac’s *La Sourinate Madame Beudet* (1923),” (Udine, Italy; The Five Sense of Cinema Conference (XI Convegno Internazionale di Studi sul Cinema, 17 March 2004,)
- “Virtual Binaries: The Documentaries of Errol Morris,” SCMS Conference (Atlanta, March 5, 2004)-chaired session on Film Truth, Memory and the Films of Errol Morris

- “Paul Robeson and the End of His Movie Career,” Black Cinema Reconsidered Conference (NYU, November 7, 2003)
- “ Alice Guy and *La Fee aux Choux*: A Response to Jane Gaines,” University Seminars, Columbia University (New York, Oct 23, 2003)
- “Ivan Mojuskin and Germain Dulac: Some Thoughts on French Cinema of the 1920s,” Collegia, Giornate del Cinema Muto (Sacile, Italy, Oct 18, 2003)
- “ The Soul of Cinema: Film, Theater, and Germaine Dulac,” Dulac Conference (University of California-Berkeley, Sept 25, 2003)
- “ Memory & History: The Documentary Films of Errol Morris,” University of Lugano/Italian Switzerland (Lacarno, August 7, 2003)
- “Memory & History: The Documentary Films of Paul Robeson,” University of Lugano/Italian Switzerland (Lacarno, August 6, 2003)
- “Insiders’ View of Yale,” Reunion Weekend, Yale University (May 29, 2003)
- “May Irwin’s Kiss: Film and the Transformation of Theatrical Culture,” University of Chicago (sponsored by Mass Culture Workshop, May 6, 2003).
- “Paul Robeson’s Documentary Forays,” University of Chicago (sponsored by the Race/Film Study Group, May 5, 2003).
- “Visual, Material and Performance Culture in American Studies,” Yale University (New Haven, Ct.) 11 April 2003.
- Chair and commentator, Oscar Micheaux and His Circle: One Year Later, *Africana Studies*, New York University, 9 November 2002
- Paul Robeson and *My Song Goes Forth* (1937): History & Context,” Margaret Mead Film Festival (New York) 8 November 2002
- Paul Robeson and Africa: *My Song Goes Forth* (1937), Orphans of the Storm Conference (Columbia, SC), 26 September 2002
- Edison and Motion Pictures,” Edison National Historic Site (West Orange, NJ), 18 August 2002
- “Film and Theatre: The Case of the May Irwin Kiss (1896),” *British Film Institute* (London), 16 July 2002.
- “May Irwin and Her Kiss,” Visual Delights: A Conference on Turn of the Century Visual Culture (Sheffield, England), 13 July 2002.
- “Introduction to American premiere of the restored *Emperor Jones* (1933), American Museum of the Moving Image, 18 May 2002.
- “Ivens, Pudovkin, Robeson: Rivers and Film,” Joris Ivens Retrospective, Walter Reade Theater, 23 March 2002.
- “Constructing Racial Identities in the Cinema: From D.W. Griffith to Oscar Micheaux’s *Symbol of the Unconquered* (1920), Rhode Island College, 14 November 2001.
- A Close Look at *La Souriante Madame Beudet*—Women and the Silent Screen Conference, 3 November 2001 (UC-Santa Cruz, ca)
- Oscar Micheaux and Race Cinema,” Giornate del Cinema Muto (Sacile, Italy), 13-21 October 2001 (several talks and presentations).
- “From Griffith and the Nickelodeons to Micheaux and Race Cinema: Constructing Identities, 1906-1920,” Plenary presentation, IAMHIST Conference, Universitat Leipzig (20 July 2001)
- “Presenting Africa: Two Documentary Forays by Paul and Eslanda Robeson,” Society For Cinema Studies Conference (Washington, D.C), 25 May 2001.
- “Robeson and Documentary Film,” American Studies Symposium, Yale University, 4 May 2001.
- “Dulac’s *La Souriante Madame Beudet*,” Cinema Studio, Trinity College (Hartford, Ct), 19 April 2001.
- “His Films Go Forth: The Orphaned Films of Paul Robeson,”
- Panel Member, “Boola Boola... Yale Goes Coed,” Yale University Centennial (New Haven), 20 March 2001.

- Commentator, Key Cinema Series on What's Cooking (2000), Madison, Ct., 5 November 2000.
- Discussant of Within Our Gates, "Screening Prejudice," Brooklyn Academy of Music, 3 November 2000.
- "The British Mutoscope and Biograph Company," Giornate del Cinema Muto (Sacile, Italy), 18 October 2000.
- "Reconceptions of Truth in Photography/Cinematography, 1887-1900," Stop Motion and Fragmentation of Time Conference (Montreal, 4-7 October 2000)
- "Theater and Film in the 1920s: Reception Among African-American Audiences," NorFA Research Seminar on Reception: Film, TV, Digital Culture (Stockholm University, Stockholm), 5 Jun 2000.
- "Actors and Spectators: The Dialectics of Imagination and Roleplaying," SCS Conference (Chicago, Ill), 12 March 2000.
- "Theater and Film 1894-1925: Some Reflections," Brown University, 8 December 1999.
- "Paul Robeson and the End of His Film Acting Career," American Studies Association Conference (Montreal, Canada), 28 October 1999.
- "Memory and the Silent Films of Oscar Micheaux," Giornate del Cinema Muto (Sacile, Italy), 19 October 1999.
- "A Symbol of the Unconquered: Oscar Micheaux and His Silent Films," Orphans of the Storm Conference, University of South Carolina (Columbia, SC), 24 September 1999.
- " Paul Robeson: From Fiction to Documentary: Some Theoretical Issues Raised by *Tales of Manhattan* (1942) " Museum of the City of New York (New York), 11 June 1999.
- "Jay Leyda et le projet historique des debuts du cinema americain," Université de Paris VIII (Paris, France), 11 May 1999.
- Nationalism and Cinema: An Historical Perspective," George Eastman House (Rochester, NY), 5 May 1999.
- "Movies and Media in the War of 1898," Society for Cinema Studies Conference (West Palm Beach, FL) 17 April 1999.
- "*They Shoot Horses Don't They*: Horace McCoy's Refiguration of Two Warner Brothers Musicals," University Seminar on Film and Interdisciplinary Interpretation, Columbia University (New York), January 1999.
- "Movies, the Media and the War of 1898," Duke University, 2 December 1998.
- "The Uses of Contradiction: Paul Robeson and Film," Paul Robeson: Star of Stage and Screen Symposium, UCLA, 11 October 1998.
- Paul Robeson and *Show Boat*," Academy of Motion Picture Arts & Sciences (Beverly Hills, Ca.), 11 September 1998.
- "A Separate Cinema," panel discussion, Apollo Theater (New York City), 7 July 1998.
- "Screening New York," Municipal Art Society (New York, NY), 17 and 24 June 1998.
- "Robert Townsend's *Hollywood Shuffle*," Landmarks of African-American Cinema, Rutgers University-Camden, 13 April 1998.
- "Paul Robeson: Ideological Entrapment and Contradiction," Society for Cinema Studies Conference (San Diego, Ca.), 6 April 1998.
- "Edison Films in the Year 1898," Guest Speaker, The War of 1898 Conference, Dartmouth College, 2 April 1998.
- "Resistance and Reappropriation: Critical Strategies in Oscar Micheaux's *Body and Soul*," American Studies Association Conference (Washington, D.C.), 1 November 1997.
- "On Early Cinema Filmographies," Roundtable discussion with Michele Aubert of the National Film Center, Giornate del Cinema Muto (Pordenone, Italy) October 1997.
- "Before the Rapid Firing Kinetograph: Representation and Exploitation in Edison Films of the 1890s," Thomas A. Edison Conference, Rutgers University (New Brunswick, N.J.) 26 June 1997.
- "Troubled Relations: Robeson, Eugene O'Neill and Oscar Micheaux," Society for Cinema Studies Conference (Ottawa, Canada), 17 May 1997.

- "Documentary Film and the Rise of Multi-Culturalism, 1968-1975" Yale-New Haven Teachers' Institute (New Haven), 26 March 1996.
- "Film Truth and Legal Rights of Marginal Groups," Conference on Law and Lawyers in the Visual Media (San Francisco, Ca.), 21 March 1996.
- "Caught Comically Between Theater and Film: Ernst Lubitsch's *Lady Windermere's Fan*" Society for Cinema Studies Conference (Dallas, Texas), 7-10 March 1996.
- "American and French Cinema during the 1910s: World War I and Changing Modes of Production," Histoire du cinema français Conference (Paris, France), 15 February 1996.
- "Who Invented Cinema: A Debate," National Film Theatre (BFI, London), 26 October 1995.
- "Representations at a Historic Conjunction," Celebrating 1895: An International Conference on Cinema Before 1920, National Museum of Photography, Film and Television (Bradford, England), 16 June 1995.
- "Nationalism and Discourse: The Lumière Cinématographe in the United States, 1896-1898," Congres Lumière (Lyons, France), 7 June 1995.
- "Cinema's Beginnings in the United States," keynote speaker, Annual meeting of the Japanese Society of Image Arts and Science (Kobe, Japan), 2 June 1995.
- "Hollywood Cinema and Mass Production: Reconsidering the Factory System of Production," presentation at the Paris Center for Critical Studies (Paris France) 17 May 1995.
- "From Eugene O'Neill's *The Emperor Jones* to Oscar Micheaux's *Body and Soul*," Smith College, 25 April 1995.
- "African American Filmmaking and Race Cinema of the Silent Era," Yale-New Haven Teachers' Institute, 24 April 1995.
- "They'd Shoot Ruby Keeler, Wouldn't They?: Horace McCoy's Refiguration of Two Warner Brothers Musicals," Society for Cinema Studies (New York, NY), 6 March 1995.
- "Resistance, Collaboration, and Reappropriation: From Eugene O'Neill's *The Emperor Jones* to Oscar Micheaux's *Body and Soul*." Oscar Micheaux and His Circle Conference, Yale University, January 1995.
- "American Slapstick," Pordenone Silent Film Festival (Pordenone, Italy) October 1994.
- "Movie-making for Edison's Kinetoscope: Production, Representation and Exploitation." American Center (Paris, France), in conjunction with opening of the "Before Hollywood Series," October 1994.
- "Celebrating the Spirit of Collaboration," Thomas A. Edison Papers (Edison National Historic Site, West Orange, NJ), 8 September 1994.
- "The Significance of Locale in Early Documentary Film," Netherlands Film Museum (Amsterdam, June 1994).
- "Three-day Workshop on "Constructing the Hollywood Cinema: Considering the First 20 Years of American Film," Cinemateca Nacional (Caracas, Venezuela), 16-18 May 1999).
- "Movie-making for Edison's Kinetoscope: Production, Representation and Exploitation." Williams Center for the Arts (Rutherford, NJ), 23 April 1994.
- "French Cinema: History and Historiography. commentator, CUNY-Graduate Center, 5 April 1994.
- "Anxieties of Consumption: Advertising and Gender in American Film Comedies of the late 1950s." Society for Cinema Studies Conference (Syracuse, NY), 4-6 March 1994.
- "Rethinking Early Cinema: Cinema of Attractions and Narrativity," Conference on "Les 20 premières années du cinema français," Sorbonne (Paris), 4-6 November 1993.
- "Documentary and New York City," for NEH seminar, New York University, 21 June 1993.
- "Rethinking Film History: Primitive Cinema, Early Cinema, Cinema of Attractions," The Movies Begin Conference, Yale University, May 1993.
- "Documentary Film and the Rise of Multi-Culturalism, 1968-1975" presentation at the OAH (Anheim, Ca.), April 1993.
- "Power, Moving Images and the Los Angeles Riots," presentation at the Society for Cinema Studies (New Orleans), February 1993.

- "Documentary Film and the Ocean Hill-Brownsville Crisis of 1968," New York University, December 1992.
- "Reconsidering Cinema's Beginnings: Image, Projection, Editing," George Eastman House (Rochester, NY), September 1992.
- "Opposing and Reworking Melodrama: American Documentary and the Theater , 1960-1972," BFI melodrama Conference (London), July 1992.
- "Film and Propaganda in America during the Period of Neutrality, 1914-1917," Domitor Conference (Lausanne), June 1992.
- "Censorship and Film Comedy," Society for Cinema Studies Conference (Pittsburgh, Pa.) May 1992.
- Panel member for day long symposium discussing film JFK, "History as Fiction, Film as Truth," UCLA Film and Television Archive, April 1992.
- "War, Masculinity and Comedy: Preston Sturges Looks At Small Town America," New-York Historical Society, March 1992.
- "Documentary Film and the Rise of Multi-Culturalism, 1968-1975" Cal State-Fullerton, Feb 1992.
- "Ethnic Diversity and Documentary Practice in New York City," Society for Cinema Studies Conference (Los Angeles), May 1991.
- Respondent, Panel on Reviewing Historical Documentaries, American Historical Association Conference (New York, December 1990).
- "Film Truth: From *Kino Pravda* to THE THIN BLUE LINE" University of Wisconsin at Madison (November 1990)
- "The Challenge Posed by American Studies to Cinema Studies: The Cutting Off of Historical Perspective," American Studies Association Conference (New Orleans), November 1990.
- "Film Truth: The Challenge posed by THE THIN BLUE LINE and WHO KILLED VINCENT CHIN?" Conference on Representations of the State, New York University, October 1990.
- "Capitalism and Hollywood: The Movies as Corporate Product," Communication Forum, MIT Center for Technology, Policy and Industrial Development (Cambridge, Ma.), October 1990.
- "Film Truth and The Presentation of Self," Society for Cinema Studies Conference (Washington), May 1990.
- "From Lights and Shadows to City Symphonies," American Historical Association (San Francisco), December 1989.
- "Jean Renoir Investigates: The Artist's Role in Society," Renoir Conference, NYU, December 1989.
- "Memory, Narrative and RADIO BIKINI," Seminar on History and Culture on Film, New York University, September 1989.
- "Early Cinema and Its Modes of Production," Society for Cinema Studies (Iowa City, IA.) March 1989.
- "Film Comedy and the Coming of Sound," American Studies Association (), October 1988.
- "Ethnicity and Film Comedy in New York City," IREX Conference on New York/Budapest 1880-1930 (Budapest, Hungary), August 1988.
- "Early Film Adaptations of Stage Melodramas," New York Public Library, April 1988.
- "Nickels Count: The Nickelodeon Era Begins," Columbia University Seminar, October 1987.
- Panel member, Le Giornate del Cinema Muto (Pordenone, Italy), October 1987.
- Respondent on Early Cinema panel, Society for Cinema Studies (Montreal), spring 1987.
- Presentation in conjunction with opening of "Before Hollywood" show, Whitney Museum (New York, NY), January 1987.
- Presentation of current research, University of Wisconsin, Dept. of Speech (Madison) April 1986.

- Panel Chair: Biography as Historical Strategy: Its Uses/Abuses and Theory/Practice, Society for Cinema Studies Conference (New York), June 1985.
- "Chaplin and Slapstick Comedy," FIAF Conference at Museum of Modern Art (New York, NY), May 1985.
- Presentation of BEFORE THE NICKELODEON, Boston Museum of Fine Arts, April 1985.
- Japan Tour with BEFORE THE NICKELODEON, March 1985.
- Paper presentation, Modern Language Association Conference (Washington, D.C.), December 1984.
- "Toward a History of Screen Practice," Society for the History of Technology Conference (Boston, 2 November 1984).
- Paper presentation, Society for Cinema Studies (Madison, Wi.) April 1984.
- Presented several programs of films by Edwin Porter in conjunction with a screening of BEFORE THE NICKELODEON, Chicago Art Institute and Ohio State University.
- George Eastman House (December 1983) with BEFORE THE NICKELODEON (March 1983).
- Toured with BEFORE THE NICKELODEON to Pacific Film Archives, Kansas City Movie Center, Webster College, University of Nebraska and University of Iowa (September 1983).
- "The Suppressed Films of Edwin S. Porter," University of East Anglia (England), December 1983.
- Presentation of BEFORE THE NICKELODEON and a paper, Society for Cinema Studies Conference and Carnegie Institute, Museum of Art (Pittsburgh, March 1983).
- "Contra the Robert Allen Theories," Columbia University Seminar (New York), September 1983.
- Paper presentation, Society for Cinema Studies Conference (Los Angeles), July 1982.
- "The Exhibitor as Creator: Edwin Porter at the Eden Musee," Society for Cinema Studies Conference (New York, NY), April 1981.
- Discussed researching American cinema in Dissertation Seminar, Columbia University (Fall 1980).
- Lecture tour funded by NEH, New Jersey State Libraries (1979-80).
- Presented a group of early films (with Tom Gunning), Collective for Living Cinema (New York 1979).
- "The Early Cinema of Edwin S. Porter," FIAF Conference (Brighton, England, 1978).
- Presentation of AN AMERICAN POTTER, Boston Public Library (1977).
- Presented paper on Porter's LIFE OF AN AMERICAN FIREMAN arguing that the copyright version corresponded closely to the original release, American Seminar on Film (New York, 1977).

Screenings (from June 2010 and going forward): Note in recognition of my return as a filmmaker:

Filmmaking Experience:

- 2010-11: producer/director/editor **Errol Morris: A Lightning Sketch.** 70 min. documentary on Errol Morris.
- 1988-89: researcher: **In the Blood**, documentary feature film on the Roosevelt Family, directed by George Butler.
- 1985: creative consultant: **Hard Choices**, fictional feature directed by Rick King. Filmex. "It tells a riveting story and sucks the audience into its grip with wrenching force." Rex Reed, N.Y. Post. "One of the year's ten best." –Roger Ebert
- 1983-4: co-producer/editor: **1877: The Grand Army of Starvation**, 30 min. documentary about the 1877 general strike, the first general strike in the United States. Produced & directed by Stephen Brier. 2nd prize, American History, National Educational Film Fest; Silver Medal, Houston International Film Fest.
- 1982: producer/director co-writer/editor: **Before the Nickelodeon**, 60 min. documentary on Edwin Porter and early cinema. Funded in part by NEA and NYSCA. New York, Berlin, London, Los Angeles (Filmex), Sydney, New Delhi, Florence (Festival dei Populi) and Milan (American Independent) film festivals.
- 1982: editor: **Staus**, 60 min. dramatic film produced by the Labor Theater. Funded by the NEH.
- 1981: researcher **Zelig**, directed by Woody Allen.
- 1980-1: head of research: **Ragtime**, directed by Milos Forman. A Dino de Laurentiis Production.
- 1979-80: associate producer/ editor: **A Private Life**, 30 min. dramatic film directed by Mikhail Bogin. A Peter O. Almond Production. Blue Ribbon, American Film Festival.
- 1977-8: producer/editor: **Between the Wars**. Four episodes in a 16-part documentary series on American foreign policy between WWI and WWII. A Mobil Showcase. Alan Landsburg Productions. "A first-rate series"--N.Y. Times.
- 1976: Producer/director/ editor: **An American Potter**, 36 min. documentary, "Blue Ribbon," American Film Festival; "Best in Category --Fine Arts" S.F. Film Festival; CINE "Golden Eagle"; PBS Broadcast.
- 1975-6: editor/writer: **Sons of Bwiregi**, 28 min. documentary filmed in Tanzania. Amram Nowak Associates.

11/2/15

Vita

Charles Musser-27

1972-4: 1st asst. editor:

Hearts and Minds: feature documentary
directed by Peter Davis; Oscar, "Best Documentary";
Prix Georges Sadoul.

1972: camera

Film produced by D. A. Pennebaker for the French
Cinémathèque. On Henri Langlois.

additional credits on request.

Reviews about and Interviews with:

Published Interviews: Sarah Dellman, "interview with Charles Musser, *Magic Lantern News*, July 2014, 7-9; Daneil Pitarch Fernández, "Entrevista Charles Musser: Viejo cine, nuevos medios," *Cahiers du Cinema Espana*, July-August 2011, 84-85; "Film Historian traces documentaries from the silent Era," *North Adams Transcript*, 20-21 May 2006, 1, 9; The Filmmaker as Scholar and Entertainer: An Interview with Charles Musser by Roberta Pearson, " *Cineaste*, 8:2 (1984), 22-24; "Charles Musser: pensamiento silente en blanco y negro," *El Globo*, (Caracas, Venezuela) 19 May 1994, 32; "It's Been a Lively 100 Years of Moving Pictures," *The Christian Science Monitor*, 13 September 1995, 12-13;

Reviews of Oscar Micheaux and His Circle: *Film Quarterly*, Vol. 58, No. 3, (2005), 65-67; *Library Journal*, August 2001, 112; *Afterimage* September/October 2001, 11-13; *Data Newsweekly* (New Orleans), 8 September 2001; *Black Issues Book Review*, September-October 2001. *Cahiers du Cinema Espana*

Reviews of Edison Motion Pictures, 1890-1900: An Annotated Filmography: *Film Comment* 34:1 (Jan/Feb 1998), 42; *Historical Journal of Film, Radio, & Television* 19:2 (June 1999), 255-257; *Living Pictures* 1:2 (2001), 109.

Reviews of Thomas A. Edison and His Kinetographic Motion Pictures: *Journal of Popular Film and Television* 25:1 (Spring 1997), 46; *American Cinematographer*, January 1996.

Reviews of The Emergence of Cinema: *New York Times*, Book Review Section, 1 September 1991, 2, 25-26; *New York Review of Books*, 30 May 1991; *Los Angeles Times*, 5 May 1991, Book Review Section, 5; *Choice*, June 1991, 1648; *Griffithiana*.41 (October 1991), 205-209; *Persistence of Vision* 9 (Fall 1991), 107-117; *American Journalism*, Fall 1991, 269-272; *Velvet Light Trap* 28 (Fall 1991), 86-91; *Film Quarterly* 45:3 (Spring 1992), 54-57; *Film Culture* 76 (June 1992), 47-48; *Cinémathèque*, 1 (1992), 119-123; *American Historical Review* 97:4 (October 1992), 1298-1300; *ANQ: Quarterly Journal of Short Articles, Notes, and Reviews*, April/July 1993, 156-158; *Bianco e nero* 3/4 (1996), 129-133.

Reviews of Before the Nickelodeon (book): *The Nation*, 4 November 1991, 557-560; *Sight and Sound*, October 1991, 34; *Cineaste*, 28:4 (Fall 1991), 55-56; *Choice*, December 1991, p. 603; *American Historical Review*, December 1992, 1614-1615; *Over Here: Reviews in American Studies*, 12:1, 130-131; *Substance*, No 70 (1993), 119-122; *Business History Review* (Sept 1993), 596-598.

Reviews of High-Class Moving Pictures: *The New Republic*, 19 August 1991, 26-27; *Griffithiana*.41 (October 1991), 204-205; *Cineaste*, 28:4 (Fall 1991), 55-56; *Film Quarterly*, 45:4 (Summer 1992), 46-48; *Perforations*, 12:1; *Pennsylvania History*, 59:2 (April 1992), 175-176; *Historical Journal of Film, Radio and Television* 12:3, 279-284; *American Historical Review* 97:4 (October 1992), 1297-1298; *Journal of American Studies*, 26:3, 448-449; *Academic Library Book Review* (June 1993), 34-35.

Reviews of Resisting Images: *Film Quarterly*, 45:4 (Winter 1991-92).

Reviews of BEFORE THE NICKELODEON (film): *New York Times*, 9 October 1982; *Variety*, 13 October 1982; *Village Voice*, 19 Oct 1982; *Film Quarterly*, Summer 1983, 21-25; *San Francisco Examiner*, 9 Sept 1983; *St. Louis Post-Dispatch*, 16 Sept 1983; *Washington Post*, 25 October 1983; *The Guardian*, 24 November 1983; *The Times*, 25 November 1983; *Financial Times*, 25 November 1983; *Los Angeles Times*, 3 December 1983; *Framework*, Autumn 1983; *Film Monthly Bulletin* (cover story), December 1983; *Chicago Tribune*, 23 March 1984. *Library Journal*, 15 October 1998.

Reviews of AN AMERICAN POTTER: *Crafts Horizon*, April 1977, 12+; *Film Library Quarterly*, 11:1&2 (1978), 66; *Film News*, 35. No. 3 (Summer 1978), 38-39.

Service to the Field:

-Editorial Board, *Film History* (1992-)

-Editorial Board, *Historical Journal of Film, Radio and Television* (1992-)

- Editor, Yale Journal of Criticism (1993-1999)
- Committee Member, Preservation and Access, Society for Cinema Studies (1991-1992).
- Reader/Reviewer for Blackwell, Palgrave, Columbia University Press, Princeton University Press, University of Illinois Press, University of Wisconsin Press, University of California Press, Duke, University of North Carolina Press and NEH
- Editorial Board, Cinema Journal (Society for Cinema Studies), 1990-1992.
- Member of working group, Center for History and Culture on Film (NYU)
- Board Member, Domitor, International Society of Early Cinema. (1987-1991)
- Member of Advisory Board, AFI publication series (1986-1990)
- Member of Advisory Board, University Publications of America Cinema Series. (1987- 1997)
- Consultant, American Museum of the Moving Image (1984-1987).

Service at Yale:

Film Studies Committee
 Executive Committee, American Studies Program
 Theater Studies Committee
 Digital Media Center for the Arts Committee (1997-98)
 Sudler Prize Committee (1996-1998, 2000-2002)
 Yale Cable TV Committee (1998-99)

Associations:

Society for Cinema and Media Studies	International Documentary Association
Local 771, IATSE (Film and Video Editors, inactive)	Domitor (Association for Early Cinema)

Courses Taught (through 2011)

American Cinema to 1915
 American Cinema of the 1960s and early 1970s
 American Documentary
 American Documentary Film and Photography (co-taught with Laura Wexler, graduate/undergraduate course)
 American Film and Popular Culture, 1890-1920
 American Theater/American Film (as both a graduate and an undergraduate course)
 Authors and Authorship: Jean Renoir and John Ford (graduate course)
 Cinematic Expression
 Classical Film Theory (M.A. core course)
 Classical Hollywood Cinema (graduate/undergraduate course)
 Contemporary Documentary Film and Video
 Contemporary Problems in Documentary (combination graduate and undergraduate enrollment)
 The Documentary Tradition to 1974 (as both a graduate and an undergraduate course)
 D. A. Pennebaker and Contemporary Documentary
 Digital Documentary and the Internet
 Documentary Film Workshop (production workshop for seniors and graduate students)
 Documentary and the Environment
 Documentary and the Internet
 Errol Morris and Contemporary Documentary
 Film Comedy
 Film Editing
 Film Noir and American Cinema of the 1940s
 Film and Popular Culture, 1890-1920 (graduate)
 Film Theory and Aesthetics: Munsterberg to Mulvey
 Historical Methods of Film Study

History of American Cinema, 1895 to the present (undergraduate survey course, 20 class meetings of 4 hours each)

The Hollywood Novel/The Hollywood Film

Introduction to Film Studies

Media and U.S. Presidential Elections, 1892-2012

Political Messages and PR-Campaigns in Audio-Visual Media

Problems in Film History

Race and Representation in American Cinema

Seminar in Historiography (Ph.D. core course)

The "Silent" Screen: International Cinema to 1929

Sports and Media

World Documentary: Global Nonfiction after the Cold War