

Curriculum Vitae

ADRIENNE L. MCLEAN
PROFESSOR OF FILM STUDIES
UNIVERSITY OF TEXAS AT DALLAS

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EDUCATION:

- Ph.D. Emory University, Institute of the Liberal Arts, Atlanta, Georgia, 1994.
Interdisciplinary degree in Film Studies and American Studies (*summa cum laude*). Time to degree, five years.
- M.F.A. Southern Methodist University, Dallas, Texas, 1981, Dance, Dance History
(*summa cum laude*).
- B.A. Southern Methodist University, 1979, Art History; minors in American
History, Dance (*cum laude*).

GRANTS, FELLOWSHIPS, AND AWARDS:

- 2011-2012 Robert De Niro Fellowship, Harry Ransom Center, Austin, Texas.
Special Faculty Development Award, School of Arts and Humanities,
University of Texas at Dallas (UTD).
- 2009 *Dying Swans and Madmen: Ballet, the Body, and Narrative Cinema* named
“Outstanding Academic Title,” *Choice Magazine*.
- 2005-2006 Special Faculty Development Award, School of Arts and Humanities,
UTD.
- 2001 Victor Worsfold award for outstanding teaching, School of Arts and
Humanities, UTD.
- 1997 Sigma Nu award for excellence in undergraduate teaching, Emory College,
Emory University.
- 1996, 1997 Twice Film Studies Program nominee for award for excellence in teaching,
Center for Teaching and Curriculum, Emory University.
- 1994-1995 Brittain Fellowship in Writing, School of Literature, Communication, and
Culture, Georgia Institute of Technology, Atlanta.
- 1993-1994 Dean’s Teaching (TATTO) Fellowship, Emory University.
- 1992 First Place, Society for Cinema Studies Student Writing Competition.

- 1992 Ball Brothers Foundation Visiting Fellowship, Orson Welles Collection, Lilly Library, University of Indiana, Bloomington.
1979-1981 Algur H. Meadows Fellowship in Dance, Southern Methodist University.

TEACHING EXPERIENCE:

- 2008-present Professor of Film Studies, School of Arts and Humanities, UTD.
2004-2008 Associate Professor of Film Studies, School of Arts and Humanities, UTD.
1998-2004 Assistant Professor of Film Studies, tenure-track, School of Arts and Humanities, UTD.
1999, 2001, 2006 Visiting Professor, Summer M.A./M.F.A. Program in Screenwriting and Film Studies, Hollins University, Roanoke, Virginia.
1995-1998 Visiting Assistant Professor, Film Studies Program, Emory University.
1994-1995 Lecturer, Liberal Studies and Film Studies, Emory University.
Instructor, School of Literature, Communication, and Culture, Georgia Institute of Technology.
1993-1994 Dean's Teaching Fellow, Film Studies, Emory University.
1991-1993 Teaching assistant and instructor, Emory University.
1977-1981 Instructor, Dance Division, Southern Methodist University.

PROFESSIONAL ACTIVITIES:

PUBLICATIONS:

Books:

- Costume, Makeup, and Hair*, Adrienne L. McLean, ed. (volume 7 in the series *Behind the Silver Screen*, Jon Lewis, ed.) (Rutgers University Press, forthcoming).
Cinematic Canines: Dogs and Their Work in the Fiction Film, Adrienne L. McLean, ed. (Rutgers University Press, 2014).
Glamour in a Golden Age: Movie Stars of the 1930s, Adrienne L. McLean, ed. (New Brunswick, N.J.: Rutgers University Press, 2011; second printing 2012).
Dying Swans and Madmen: Ballet, the Body, and Narrative Cinema (New Brunswick, N.J.: Rutgers University Press, 2008; second printing 2011).
Being Rita Hayworth: Labor, Identity, and Hollywood Stardom (New Brunswick, N.J.: Rutgers University Press, 2004; second printing 2005).
Headline Hollywood: A Century of Film Scandal, Adrienne L. McLean and David A. Cook, eds. (New Brunswick, N.J.: Rutgers University Press, 2001).

In Progress:

- Movie Star Looks: Makeup and Hair in the Studio Era* (contracted to Rutgers University Press).

Series Editor (Book):

Star Decades: American Culture/American Cinema, series eds. Adrienne L. McLean and Murray Pomerance (Rutgers University Press). Ten volumes, contracted 2006, published 2009-2012.

Book Chapters:

- “If Only They Had Meant to Make a Comedy: Laughing at *Black Swan*.” In *The Last Laugh: Strange Humors of Cinema*, Murray Pomerance, ed. (Detroit, Mich.: Wayne State University Press, 2013), 143-161.
- “Rita Hayworth and Betty Grable: Pinned Up.” In *What Dreams Were Made Of: Movie Stars of the 1940s*, Sean Griffin, ed. (New Brunswick, N.J.: Rutgers University Press, 2011), 166-191.
- “Flirting with Terpsichore: Dance, Class, and Entertainment in 1930s Film Musicals.” In *The Sound of Musicals*, Steven Cohan, ed. (London: BFI/Palgrave, 2010), 67-81.
- “What a Swell Party This Was: Fred Astaire, Gene Kelly, Bing Crosby, and Frank Sinatra.” In *Larger than Life: Movie Stars of the 1950s*, R. Barton Palmer, ed. (New Brunswick, N.J.: Rutgers University Press, 2010), 220-244.
- “Putting ‘Em Down Like a Man: Eleanor Powell and the Spectacle of Competence.” In *Hetero: Queering Representations of Straightness*, Sean Griffin, ed. (Albany, N.Y.: SUNY Press, 2009), 89-110.
- “Wedding Bells Ring, Storks Are Expected, the Rumours Aren’t True, Divorce Is the Only Answer: Stardom and Fan-Magazine Family Life in 1950s Hollywood.” In *A Family Affair: Cinema Calls Home*, Murray Pomerance, ed. (London: Wallflower Press, 2008), 277-290.
- “1958: Movies and Allegories of Ambivalence.” In *American Cinema of the 1950s: Themes and Variations*, Murray Pomerance, ed. (New Brunswick, N.J.: Rutgers University Press, 2005), 201-221.
- “The Thousand Ways There Are to Move: Camp and Oriental Dance in the Hollywood Musicals of Jack Cole.” In *Visions of the East: Orientalism in Film*, Matthew Bernstein and Gaylyn Studlar, eds. (New Brunswick, N.J.: Rutgers University Press, 1997), 130-157.

Peer-Reviewed Publications:

- “Fred Astaire and Ginger Rogers.” In *Oxford Bibliographies Online: Film Studies*, Krin Gabbard, ed. (New York: Oxford University Press, 2012).
- “Paying Attention: Feminist Film Studies in the Twenty-First Century.” *Cinema Journal* Vol. 48 (Summer 2009): 144-151.
- “‘New Films in Story Form’: Movie Story Magazines and Spectatorship.” *Cinema Journal* Vol. 42 (Spring 2003): 3-26.
- “Feeling and the Filmed Body: Judy Garland and the Kinesics of Suffering.” *Film Quarterly* Vol. 55 (Spring 2002): 2-15.
- “Media Effects: Marshall McLuhan, Television Culture, and *The X-Files*.” *Film Quarterly* Vol. 51 (Summer 1998): 2-11.
- “The Cinderella Princess and the Instrument of Evil: Surveying the Limits of Female Transgression in Two Postwar Hollywood Scandals.” *Cinema Journal* Vol. 34 (Spring 1995): 36-56.

“‘It’s Only That I Do What I Love and Love What I Do’: *Film Noir* and the Musical Woman.” *Cinema Journal* Vol. 33 (Fall 1993): 3-16.

“‘I’m a Cansino’: Transformation, Ethnicity, and Authenticity in the Construction of Rita Hayworth, American Love Goddess.” *The Journal of Film and Video* Vol. 44 (Fall 1992-Winter 1993): 8-26.

“The Image of the Ballet Artist in Popular Films.” *Journal of Popular Culture* Vol. 25 (Summer 1991): 1-19.

Reprinted and Anthologized Articles:

“Flirting with Terpsichore: Dance, Class, and Entertainment in 1930s Film Musicals.” In *Dance in American Culture*, Jennifer Atkins, Sally Sommer, and Tricia Young, eds. (Gainesville: University Press of Florida, forthcoming).

“Media Effects: Marshall McLuhan, Television Culture, and *The X-Files*.” In *Comparative Research on Television Drama between China and America*, Qu Chunjing and Ying Zhu, eds. (Shanghai: Shanghai Publishing Group, 2005) [Chinese-language publication], 171-188.

“The Thousand Ways There Are to Move: Camp and Oriental Dance in the Hollywood Musicals of Jack Cole.” *Journal for the Anthropological Study of Human Movement* Vol. 12 (Spring 2003): 59-77.

“Media Effects: Marshall McLuhan, Television Culture, and *The X-Files*.” In *Television: The Critical View* (sixth edition), Horace Newcomb, ed. (New York: Oxford University Press, 2000), 253-265.

Other Publications:

“Biting Off Your Long Tail: Ruminations on Animal Planet.” *Flow TV* Vol. 10 No. 9 (October 2009), FlowTV.org (lead article).

“Enough about the Stainless Steel: Confessions of a Cranky House Porn Addict.” *Flow TV* Vol. 10 No. 6 (August 2009), FlowTV.org.

“Performing Live: Acting, Authenticity, and Reality Television.” *Flow TV* Vol. 10 No. 3 (July 2009), FlowTV.org.

Reviews of Cynthia Baron and Sharon Marie Carnicke, *Reframing Screen Performance* (University of Michigan Press, 2008) in *Film Quarterly* Vol. 63 No. 4 (Summer 2010): 83-84; Caryl Flinn, *Brass Diva: The Life and Legends of Ethel Merman* (University of California Press, 2007), and Brian Kellow, *Ethel Merman: A Life* (Viking, 2007), in *Film Quarterly* Vol. 62 No. 1 (Fall 2009): 76-78; Linda Mizejewski, *Hardboiled & High Heeled* (Routledge, 2004), in *Film Quarterly* Vol. 59 No. 4 (Summer 2006): 58-59; Karen Hollinger, *In the Company of Women: Contemporary Female Friendship Films* (Minnesota University Press, 1998), in *Film Quarterly* Vol. 53 No. 4 (Summer 2000): 60-61; Sherrie A. Inness, *Tough Girls: Women Warriors and Wonder Women in Popular Culture* (University of Pennsylvania Press, 1999), in *Film Quarterly* Vol. 53 No. 3 (Spring 2000): 56-57; Aljean Harmetz, *On the Road to Tara: The Making of Gone With the Wind* (Abrams, 1996), in *Cineaste* Vol. 23 No. 1 (1997): 58-59.

Eleven signed critical essays in *The Critical Dictionary of Film and Television Theory*, Philip Simpson and Roberta Pearson, eds. (London: Routledge, 2000).

Signed critical essays on Rita Hayworth, Gene Kelly, Ruby Keeler, and Angel Cansino in John A. Garraty and Mark C. Carnes, eds., *American National Biography* (New York: Oxford University Press, 1999).

Signed critical essays on John Hart and Moira Shearer in Martha Bremser, ed., *International Dictionary of Ballet* (London and Chicago: St James Press, 1992).

“Hart of the West” [British dancer and ballet master John Hart], *The Dancing Times* (London) Vol. 80 (October 1989): 40-42.

“The Red Shoes Revisited.” *Dance Chronicle* Vol. 11 (1988): 31-83.

SELECTED PRESENTATIONS:

“Something Good? *The Sound of Music* at 50” (workshop) and “How (and Why) to Read the Fans and Trades” (panel respondent). Society for Cinema and Media Studies Annual Conference, Montreal, March 2015.

“We Got Away with Murder: Censorship and the Dancing Body in the Classical Hollywood Musical.” Colgate University conference “The Performing Body in the Hollywood Film Musical,” Hamilton, New York, April 2013 (keynote address).

“Living in the House of Westmore: Hollywood’s Beauty Experts, 1925-1965.” Society for Cinema and Media Studies Annual Conference, Chicago, March 2013 (panel chair).

“If Only They Had Meant to Make a Comedy: Laughing at *Black Swan*.” Society for Cinema and Media Studies Annual Conference, Boston, March 2012 (panel chair).

“On Their Toes: How New York Became the Dance Capital of the World” and “A Wonderful Town: New York in the Film Musical’s Imagination.” Creative Mind Humanities Lecture Series, Amarillo College, February 2012 (invited lectures).

“Scanning Perfection: Understanding Glamour with Photoshop.” Southern Methodist University conference “Questions of Identity: Artists, Audiences, and Archives,” Dallas, November 2011.

“Ginger Rogers Gets a New Face: A Study in Make-up, Hair, and Gestureless Acting.” Society for Cinema and Media Studies Annual Conference, New Orleans, March 2011.

“Marking New Territory: What Can Happen to a Film When You Hurt the Dog.” Society for Cinema and Media Studies Annual Conference, Los Angeles, March 2010.

“Alone in a Vast Field: Your Subject Matter, the Matter of Your Subject, Does Your Subject Matter.” Workshop participant, “Writing About Film.” Society for Cinema and Media Studies Annual Conference, Los Angeles, March 2010.

“Performing Live: Acting, Authenticity, and Reality Television.” Society for Cinema and Media Studies, Philadelphia, March 2008. Panel chair, “Hitchcock and Morality.”

“Papa, Won’t You Play With Me? Postwar Hollywood and Fan-Magazine Fatherhood.” Society for Cinema and Media Studies Annual Conference, Chicago, March 2007.

“Our Eyes Met Across the Footlights: Theatrical Space(s), Performance, and Intimacy in Hollywood Film.” Society for Cinema and Media Studies Annual Conference, Vancouver, March 2006.

“Identifying Authors: Stardom, the Audience, and Film Authorship.” University of Texas Conference on Authorship, Austin, Texas, October 2005 (invited presentation).

“What Before Was Life Is Now Art: Performing Realism, Performing Performance in Wiseman’s *Ballet* (1995) and Altman’s *The Company* (2004).” Society for Cinema and Media Studies Annual Conference, London, April 2005.

“Imperial Russian America: Ballet, Cultural Citizenship, and the Cold War.” Cultural Studies Association Annual Meeting, Tucson, April 2005 (invited presentation).

“A Vocabulary Drenched in Dependency: The Ballet Melodrama in Wartime and Postwar Hollywood Cinema.” Society for Cinema and Media Studies Annual Conference, Atlanta, March 2004.

- “Ballet, the Body, and Narrative Cinema.” Society for Cinema Studies Annual Conference, Minneapolis, March 2003.
- “Fashioning the Female Agent: Gender, Stardom, and the *X-Files* Franchise.” American Studies Association Conference, Houston, Texas, November 2002.
- “Dying Swans and Madmen: Ballet, the Body, and Narrative Cinema.” Mount Holyoke College, Massachusetts, October 2002 (invited presentation).
- “Difficult Routines: Eleanor Powell and the Aesthetics of Competence.” Society for Cinema Studies Annual Conference, Denver, May 2002.
- “Mediated Performance: Intersections between Art, Technology, Industry, and Culture.” Workshop participant, Society for Cinema Studies Annual Conference, Denver, May 2002.
- “Taller, Leggier, and Bustier: Gender, Stardom, and Shapeshifting in the *X-Files* Franchise.” Society for Cinema Studies Annual Conference, Washington, D.C., May 2001. Panel organizer and co-chair.
- “Affecting Films: Movie Story Magazines, Adaptation, and Identification.” 26th Annual Conference on Literature and Film, Florida State University, Tallahassee, February 2001.
- “Such Tasteless Efforts: *The Red Shoes*, *The Tales of Hoffmann*, and the Perils of Popularity.” PEC [Popular European Cinema] 3 Conference, University of Warwick, England, March 2000.
- “A Special Relationship to Suffering: Judy Garland and the Kinesics of Pain.” Society for Cinema Studies Annual Conference, Chicago, March 2000.
- “Read Your Movies—Then See Them: Movie Story Magazines and Spectatorship.” Fifth Annual Women in Film Conference, Norman, Oklahoma, March 1999; Society for Cinema Studies Annual Conference, West Palm Beach, Florida, April 1999.
- “The Tabloid Muse: Theorizing Hollywood Scandal.” Society for Cinema Studies Annual Conference, San Diego, April 1998. Panel organizer and chair.
- “Hot Messages from a Cool Medium: Marshall McLuhan Meets *The X-Files*.” Society for Cinema Studies Annual Conference, Ottawa, Ontario, May 1997.
- “Neither Too Grubby Nor Too Glamorous: Signifying Class with/in *Kitty Foyle*.” Society for Cinema Studies Annual Conference, Dallas, Texas, March 1996. Panel chair.
- “I Am Going to Be Like Nijinsky Was: Sexuality and Identity in Ben Hecht’s *Specter of the Rose* (1946).” Society for Cinema Studies Annual Conference, New York City, March 1995.
- “Abide Not Your Mother’s Wickedness: Revising *Salome* for 1950s America.” Society for Cinema Studies Annual Conference, Syracuse, New York, March 1994.
- “Put the Blame on Rita: Context as Subtext in Orson Welles’s *The Lady from Shanghai*.” Society for Cinema Studies Annual Conference, New Orleans, February 1993.
- “Star Turns: Interrogating ‘Integration’ in the Hollywood Dance Film.” Fourteenth Annual Ohio University Film Conference, November 1992.
- “Goddesses, Women, and World War II: Performance as Competing Discourse in *Down to Earth* (1947).” Society for Cinema Studies Annual Conference, Pittsburgh, April 1992.
- “I’m a Cansino: Rita Hayworth and the Construction of the Ethnic All-American Love Goddess.” Seventeenth Annual Conference on Literature and Film, Florida State University, Tallahassee, February 1992.
- “It’s Only That I Do What I Love and Love What I Do: *Film Noir* and the Musical Woman.” Thirteenth Annual Ohio University Film Conference, November 1991.
- “Charisma and the Female in *Gilda* and *The Lady from Shanghai*.” International Graduate Student Conference, “Texts, Lies and Stereotypes,” Emory University, May 1991.
- “The Characterization of Ballet in Popular Films.” Twenty-second Annual CORD [Congress on Research in Dance] Conference, Williamsburg, Virginia, November 1989.
- “High Art as Subculture: Ballet in American Motion Pictures.” Seventh International Conference on Culture and Communication, Temple University, Philadelphia, October 1989.

OTHER PROFESSIONAL OR ACADEMIC SERVICE:

2015	Consultant, Smithsonian Channel series "Million Dollar American Princesses" [episode featuring Rita Hayworth].
2013	Live on-air interview [Rita Hayworth], BBC-Radio 5 show "Up All Night," April 14.
2012-2013	Chair, Best Edited Collection Award Committee, Society for Cinema and Media Studies.
2011	Panel participant, Dallas Opera, "Sex, Guilt, and the Diva," June 16 (presented as a WRR radio show, July 9).
2000-present	Manuscript and proposal referee for University of California Press, University of Texas Press, Norton, SUNY Press, Addison Wesley Longman, McGraw-Hill, Bedford/St. Martin's, Wayne State University Press, Rutgers University Press.
1999-present	Book reviewer, <i>Film Quarterly</i> .
1994-present	Outside referee, <i>Cinema Journal</i> .
2004	Live on-air participant, "The People's Agenda," KERA, February 27.
2003	Juror, USA Film Festival National Short Film and Video Competition, Dallas, Texas.
2002-2003	Chair, Student Writing Award Committee, Society for Cinema and Media Studies.
2002	Live on-air interview [scandal and film], "The Nachman Show," MSNBC, November 7. Consultant and on-air interviewee for BBC-Bristol radio program "Reel History" [<i>JFK</i> , <i>Blazing Saddles</i>], September 5.
2001	Member, Student Writing Award Committee, Society for Cinema Studies. Juror, USA Film Festival National Short Film and Video Competition, Dallas, Texas.
2000, 2002, 2003	Lecturer, Dallas Museum of Art Summer Seminars.
1998	Consultant and onscreen commentator for E! Entertainment Television series "Mysteries and Scandals" [Ingrid Bergman], first airdate 19 April 1999.
1997	Interim Director of Undergraduate Studies, Film Studies Program, Emory University, Fall. Judge (with Les Blank, Christian Gore, Lance Bangs), 21st Annual Atlanta Film and Video Festival, Image Film and Video Center, Atlanta, Georgia. Responsible for setting up and teaching first Film Studies courses at Oxford College of Emory University, Oxford, Georgia.
1996	Panel participant for Irish Film Festival, " <i>The Quiet Man</i> and After: Reinventing Ireland through Film," Emory University. Judge, International Television Programming and Promotion Awards, The New York Festivals, New York City. Introductory lectures for Emory Film Series and Friends of Film.
1993	Invited lecture, Departments of Spanish and Caribbean and Latin American Studies (sponsored by Hightower Lecture Fund), Emory University.
1990	Guest speaker, Ballet West Symposium Series; Capitol Theatre, Salt Lake City, Utah.

UNIVERSITY COMMITTEES AND SERVICE:

2014	Chair, Third-Year Review Committee, School of Arts and Humanities (Prof. Shilyh Warren).
2013-2015	Executive Committee, School of Arts and Humanities.
2012-2015	Graduate Studies Committee, School of Arts and Humanities.
2012-2014	Student Fee Committee, UTD. Committee on Effective Teaching, Faculty Personnel Review Committee, School of Arts and Humanities.
2011-2012	Chair, Search Committee (Assistant Professor of Film Studies), School of Arts and Humanities.
2011	Distinguished Speaker, McDermott Library Library Week lecture series, September.
2010-2012	Committee on Academic Integrity, UTD. Graduate Studies Committee (ad hoc member), School of Arts and Humanities.
2008-2010	Vice-Chair, Committee on Qualifications, UTD. Executive Committee; Faculty Personnel Review Committee; Promotion and Review Committee, School of Arts and Humanities.
2008-2009	Member, Faculty Senate. Chair, Promotion and Review Committee (Prof. Marilyn Waligore), School of Arts and Humanities.
2007-2008	Committee on Faculty Mentoring, UTD. Chair, Search Committee (Assistant Professor of Film Studies); Faculty Personnel Review Committee, School of Arts and Humanities.
2007	Graduate Studies Task Force; Search Committee (Assistant Professor of Art History), School of Arts and Humanities.
2006	Graduate Studies Task Force; Third-Year Review Committee, School of Arts and Humanities.
2005-2006	Library and Teaching Resources Committee, School of Arts and Humanities.
2004-2006	Core Committee for the Support of Women and Minorities, UTD.
2004	Search Committee (Assistant Professor of Media Studies), Arts and Technology/Arts and Humanities.
2002-2004	Course and Curriculum Committee, School of Arts and Humanities.
2002-2003	Committee on the Status of Women and Minorities, UTD. Development Committee, School of Arts and Humanities.
2001	Departmental Nominating Committee; Development Committee, School of Arts and Humanities.
2000	Distinguished Speaker, McDermott Library Lecture Series, September.
1999-2001	Member, University Senate.
1999-2001	Committee on Classroom Infrastructure; Committee on Effective Teaching, UTD.
1998	Search Committee (Assistant Professor of Painting), School of Arts and Humanities. Dean's Task Force for implementation of AP 1301; Dean's Arts Advisory Committee, School of Arts and Humanities.
1995-1998	Direction of undergraduate student internships and research projects, mentorship of Film Studies teaching assistants, Emory University.
1990-1994	Representative, ILA Student Committee, Emory University, departmental coordinating and admissions committees.

PROFESSIONAL MEMBERSHIPS:

1991-present Society for Cinema and Media Studies

COMMUNITY SERVICE:

2004-present Advisory Board member (through July 2007) and volunteer, Heart of Texas
Therapy Dogs (registered with Therapy Dogs Incorporated, two dogs).