

Curriculum vitae

Alison Macor

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Education

- 2000 Ph.D., The University of Texas at Austin, Radio-Television-Film. Dissertation: “The Visible Audience: Participation, Community, and Media Fandom.”
- 1991 M.A., The University of Texas at Austin, Radio-Television-Film. Thesis: “The Woman in the Box: Style and Representation in the Collage Films of Joseph Cornell.”
- 1988 B.A., University of Notre Dame, Communications & Theatre.

Professional Appointments

Lecturer, 2011-2013

Texas State University–San Marcos, School of Art and Design

Lecturer, Fall 2012

Texas State University–San Marcos, Honors College

Lecturer, 2010-2013

The University of Texas at Austin, Department of Radio-Television-Film

Lecturer, 2007

The University of Texas at Austin, Department of Radio-Television-Film

Instructor, 1999-2005

The Art School at Austin Museum of Art, Visual Arts

Instructor, 1999-2000

Austin Community College, Department of Radio-Television-Film

Instructor, 1994-2000

The University of Texas at Austin, Extension Instruction & Materials Center

Instructor, 1991-1994

Austin Community College, Department of Radio-Television-Film and Parallel Studies

Publications

Books

The Best Years of Our Lives: The Hollywood Classic That United a Nation. Forthcoming 2022, University of Texas Press.

Rewrite Man: The Life and Career of Screenwriter Warren Skaaren. Austin: University of Texas Press, 2017.

Chainsaws, Slackers, and Spy Kids: Thirty Years of Filmmaking in Austin, Texas. Austin: University of Texas Press, 2010.

Ghostwriting and Developmental Editing

Growing Old, Lee Walker. Under contract, Texas A&M University Press.

Imagination House, Lee Walker. College Station: Texas A&M University Press, 2019.

Three Strokes in Three Weeks Saved My Life, Leo Costa. Conneaut Lake, PA: Page Publishing, Inc., 2016.

Additional clients and projects provided upon request.

Scholarly Articles

Six entries in *St. James Encyclopedia of Popular Culture* (eds. Tom and Sara Pendergast): *Curious George*, *Lipstick*, *Midnight Cowboy*, *My Family/Mi Familia*, *Pee-wee's Playhouse*, and *The Rocky Horror Picture Show*. Detroit: St. James Press, 2000.

"Camp on Cable: Spectatorship and *Mystery Science Theater 3000*," *Bright Lights Film Journal*, No. 11 (Fall 1993), 41-44.

Book Reviews

Movie-Struck Girls: Women and Motion Picture Culture After the Nickelodeon, Shelley Stamp, *The Review of Communication*, Vol. 2, No. 1 (January 2002), 35-38.

Viewing Positions: Ways of Seeing Film, ed. Linda Williams, *The Velvet Light Trap*, No. 39 (Spring 1997), 94-96.

Magazine Journalism

"Something for the Soul," *Notre Dame Magazine*, Summer 2021, 26-30.

"Vital Force," *Texas Super Lawyers*, October 2020, 28-31.

"Courtroom Drama," *Texas Rising Stars*, March 2020, 8.

"Pony Express," *New Jersey Rising Stars*, March 2020, 12.

"Wild One," *New Jersey Super Lawyers*, March 2020, 8.

"Gone Hot," *Virginia/West Virginia Super Lawyers*, March 2020, 7.

"Strike Force," *Texas Super Lawyers*, October 2019, 33-35.

"Being Mark Lanier," *Texas Super Lawyers*, October 2018, 26-29.

"The Other Arnold," *Texas Rising Stars*, March 2017, 14-15.

- “A Little More Than Luck,” *Texas Super Lawyers*, March 2016, 23-26, 28-29.
“Failure Is Not An Ending,” *Notre Dame Magazine*, Spring 2015, 32-36.
“Sweet Deals,” *Texas Super Lawyers*, March 2015, 32-34.
“Embracing the Ugly Baby,” *Texas Super Lawyers*, March 2015, 12.
“A Forensic Revolution,” *Texas Super Lawyers*, March 2015, 16.
“My Good Friend is Leaving,” *Notre Dame Magazine*, Fall 2014, 23-27.
“How Hilda Galvan Beat the Odds,” *Texas Super Lawyers*, October 2013, 20-23.
“The Trailblazer,” *Texas Super Lawyers*, October 2012, 15-18.
“Persuading in a Raw, Simple Way,” *Texas Rising Stars*, April 2012, 20-22.
“The Accidental Lawyer,” *Texas Super Lawyers*, October 2011, 22-25.
“Working for a Great Society,” *Texas Rising Stars*, July 2005, 18-20.
“The Dark Knight: Holy Transactions and Litigations,” *Texas Super Lawyers*, November 2003, 18-23.
“Editor’s Cut,” *Tribeza*, July-August 2001, 14-17.
“Easy Writer,” *Texas Monthly*, July 2000, 92-95.
“The Sundance Kid,” *Texas Monthly*, April 2000, 68, 72-73.
“Madeleine in the Hill Country,” *Texas Monthly*, June 1999, 130-131, 160-162.

Newspaper Journalism

Film Reviews and Features, *Austin American-Statesman*, June 1997-October 2002 (weekly).

Film Reviews and Features, *The Austin Chronicle*, September 1994-June 1997 (weekly).

Awards and Honors

National Endowment for the Humanities Public Scholars Grant, 2019-2020

Harry Ransom Research Fellowship, The University of Texas at Austin, 2013-2014

2011 Peter C. Rollins Book Award

Finalist, 2011 Book of the Year, Nonfiction, Writers’ League of Texas

Finalist, 2010 Book of the Year, Drama/Performing Arts, *ForeWord Reviews*

Harry Ransom Research Fellowship, The University of Texas at Austin, 2009-2010

Graduate Tuition Fellowship (diss. award), The University of Texas at Austin, 1998-1999

Professional Development Award (travel), The University of Texas at Austin, May 1997

Shell Grant (research award), The University of Texas at Austin, November 1996 and April 1997

Invited Talks and Presentations

“The Austin Connection,” Texas Films and Filmmakers Seminar, Department of English, Texas Tech University, via Zoom, September 22, 2020.

“*Chainsaws, Slackers, and Spy Kids: Thirty Years of Filmmaking in Austin, Texas*,” Texas Focus Book Club, The Bullock Texas State History Museum, via Zoom, August 13, 2020.

“How to Write About a Film: *The Best Years of Our Lives*,” Department of Journalism, St. Edward’s University, Austin, October 8, 2018.

“Film Criticism in the 21st Century,” Department of Journalism, St. Edward’s University, Austin, November 6, 2017.

“Turning a Mess of Pages Into a Book,” Writers’ League of Texas Third Thursday Series, Austin, October 19, 2017.

“Texas in Television and Film,” *Writing Texas* Summer Teacher Institute, Humanities Texas, Texas State University, San Marcos, June 9, 2017.

“*Chainsaws, Slackers, and Spy Kids: A Brief History of Austin Film*,” SAGE Program, The University of Texas at Austin, September 17, 2012.

“The Rise of the Austin Film Scene,” Keynote Address, Southwest/Texas Popular Culture and American Culture Association Annual Conference, Albuquerque, NM, February 9, 2012.

“*Chainsaws, Slackers, and Spy Kids: Thirty Years of Filmmaking in Austin, Texas*,” Scholia, The University of Texas at Austin, December 13, 2010.

“*Chainsaws, Slackers, and Spy Kids: Thirty Years of Filmmaking in Austin, Texas*,” Texas Book Festival, Austin, October 17, 2010.

“Eagle Pennell and the Austin/Houston Film Connection,” Houston Museum of Art, July 13, 2010.

“Austin Film on Paper,” Texas Observer Writers’ Festival, Austin, May 8, 2010.

“Eagle Pennell and the Rise of Austin Independent Film,” Guest Lecture, Texas A&M University, April 23, 2010.

“Independent Film in Austin, Texas,” Master Class, Department of Radio-Television-Film, The University of Texas at Austin, March 29, 2010.

“Austin Film History,” SAGE Program, The University of Texas at Austin, March 2008.

Conference Presentations

Panelist, “Genre Close-up: Nonfiction and Memoir Proposals,” Agents & Editors Conference, Austin, June 28-30, 2019.

Moderator, “Making a Nonfiction Proposal Stand Out,” Agents & Editors Conference, Austin, June 29-July 1, 2018. Panelists: Editor Casey Kittrell, Agent Kristina Moore, and Agent Dana Murphy.

Moderator, “Babel No More: The Search for the World’s Most Extraordinary Language Learners,” Texas Book Festival, Austin, October 27, 2012. Panelist: Michael Erard.

Moderator, "Nicholas Ray: The Glorious Failure of an American Director," Texas Book Festival, Austin, October 22, 2011. Panelist: Patrick McGilligan.

Moderator, "Telling Women's Stories Through Film" Panel, Austin Film Festival, October 23, 2010. Panelists: Producer Maggie Biggar, Screenwriter Diane Drake, Writer-Directors Jen McGowan and Sonya DiRienzo.

Moderator, "Writing for Kids" Panel, Austin Film Festival, October 24, 2010. Panelists: Writer-Director Tim McCanlies, Screenwriters Rita Hsiao and Pamela Ribon.

Presenter, "*Chainsaws, Slackers, and Spy Kids: Thirty Years of Filmmaking in Austin, Texas*," South by Southwest Film Conference, Austin, March 13, 2010.

Panelist, "*The Whole Shootin' Match*," Screen Door Films' Texas Cinema Series, St. Edward's University, May 2009.

Presenter, *El Automóvil Gris*, ArtesAméricas Educators' Professional Development Workshop, The University of Texas at Austin, January 2007.

Moderator, "Independent Filmmaking After the 1990s" Panel, Austin Film Festival, October 20-27, 2005. Panelists: Producers Carolyn Pfeiffer and Brad Wyman, Director Adam Rifkin, University of Texas Professor/University of Texas Film Institute Executive Dir. Thomas Schatz.

"Play MSTie For Me: Defining the On-Line Fan Community of *Mystery Science Theater 3000*," National Communication Association Annual Conference, New York, November 1998.

"Camp on Cable: Spectatorship and *Mystery Science Theater 3000*," Society for Cinema Studies Conference, Pittsburgh, PA, May 1992.

"The Roar of the Soundtrack: Sound and Image in Joseph Cornell's *Rose Hobart*," Ohio University Film Conference, Athens, OH, November 1991.

"Recuperating the Image: Female Representation in Joseph Cornell's *Rose Hobart*," Society for Cinema Studies Conference, Los Angeles, CA, May 1991.

Teaching Experience

Texas State University–San Marcos

Courses: Screenwriting History and Theory, History of Cinema, American Women Directors

The University of Texas at Austin

Courses: American Film History of the 1940s, American Independent Cinema, American Women Directors, Narrative Strategies in Film and Television, History of Cinema

The Art School, Austin Museum of Art

Courses: Film Appreciation, Film Theory Goes to the Movies, Hitchcock in Hollywood, Script to Screen: Media Production and Literacy for Teens (co-taught), Women Directors

Austin Community College

Courses: Narrative Strategies in Film and Television, History of Cinema, Film Appreciation, Writing Skills I, Writing Skills II

Professional Service

Advisory Board, The Warren Skaaren Charitable Trust, 2019-present

Advisory Board, *Dialogue: The Interdisciplinary Journal of Popular Culture and Pedagogy*, 2013-present

Rollins Book Award Committee, Southwest Popular/American Culture Association, 2013-present

Juror, 48-Hour Film Festival, June 2019

Juror, 14th Annual Jump Cut Film Festival, April 2013

Moderator, Cinemakids Film Program, The University of Texas at Austin, 2004–2013

Juror, “Hecho in Tejas/Made in Texas,” Cine las Americas, April 2012

Juror, Cinema Touching Disability Film Festival, October 2010

Juror, Cinematexas International Short Film and Video and New Media Festival, 1998

Media Appearances

“Alison Macor on Screenwriting *Top Gun* and *Batman*,” *The Bulwark Goes To Hollywood*, Host Sonny Bunch, November 19, 2020.

<https://bulwarkhollywood.thebulwark.com/p/alison-macor-on-screenwriting-top>

Featured historian in documentary *Also Starring Austin* (M. Blizzard; 2018).

Konow, David, “No, Texas Chainsaw Does Not Need 3D,” *TG Daily*, November 29, 2011, http://www.tgdaily.com/games-and-entertainment-features/59914-no-texas-chainsaw-does-not-need-3d#0_undefined,0_.

Konow, David, “Top Gun Behind the Scenes,” *TG Daily*, November 22, 2011, http://www.tgdaily.com/games-and-entertainment-features/59800-top-gun-behind-the-scenes#0_undefined,0_.

Konow, David, “The Screenwriter Behind *Batman* and *Beetlejuice*,” *TG Daily*, November 18, 2011, http://www.tgdaily.com/games-and-entertainment-features/59742-the-screenwriter-behind-batman-and-beetlejuice#0_undefined,0_.

Christopher Kelly, “20 Years On, It’s Déjà Vu for *Slacker* and Austin,” *The New York Times*, July 3, 2011, A21B.

“Pop Pilgrims,” *The A.V. Club*, June 17, 2011, <http://www.avclub.com/articles/austin-were-gonna-need-you-to-go-ahead-and-visit-t,57328/>.

Matthew Stewart, “AFF 2010 Preview,” *Republic of Austin*, October 21, 2010, <http://republicofaustin.com/aff-2010-alison-macor/>.

Joe Leydon, “Where the Cool Kids Were,” *Culturemap Houston*, July 13, 2010, <http://www.culturemap.com/newsdetail/07-13-10-where-the-cool-kids-were-alison-macor-examines-the-austin-film-scene>.

Josh Rosenblatt, “Slack and Slash Cinema,” *The Texas Observer*, May 10, 2010, <http://www.texasobserver.org/criticsnotebook/slack-and-slash-cinema>.

Chris Garcia, “Austin’s Film History Exposed,” *Austin American-Statesman*, February 26, 2010, E1.

Kimberly Jones, “Alison Macor Charts 30 Years of Austin History, One Film at a Time,” *The Austin Chronicle*, February 26, 2010, 48.

Featured historian in documentary *The King of Texas* (R. Pinnell and C. Huie; 2007).

Professional Memberships

National Federation of Press Women, 2019-present

Biographers International Organization, 2011-present

Writers’ League of Texas, 2010-present

Society for Cinema & Media Studies, 1990-1992; 1994-2000; 2011-2018

Reel Women Board of Directors, 2001-2003; Advisory Board, 2003-2011

Coalition of Reading and English Supervisors of Texas, 1993–1994

American Association for Collegiate Independent Study, 1992–1994

Coordinating Editor, *The Velvet Light Trap* Film Journal, 1989–1991