

Note: Though Maria, Patrick and I spent several weeks putting this proposal together, the UTEP Office of Research and Sponsored Projects wanted such a large percentage of the grant, we decided applying for the grant was unfeasible and, deeply disappointed, decided not to submit the proposal to the CPB, though it had the potential to bring recognition and \$84,000 in funding to UTEP and our fledging screenwriting program.

L. W.

AMERICA AT THE CROSSROADS: THE VIEW FROM SOUTH OF THE BORDER

**A Proposal for the University of Texas at El Paso Screenwriting Program
and the Corporation for Public Broadcasting's *America at the Crossroads***

by

María Berns, Lex Williford and Patrick Mullins

Maria Berns, Project Director
The University of Texas at El Paso
Contact Information

CPB SUBMISSION RELEASE

The following shall constitute a release (the "Release") by _____ ("Submitter") with regard to the submission of a proposal for a _____ entitled *America at the Crossroads: The View from South of the Border* (the "Proposal") for review and consideration by the Corporation for Public Broadcasting ("CPB"). Submitter understands and agrees that the execution of this Release is a precondition to CPB review of any materials submitted. All references to CPB shall include CPB's directors, officers, agents, employees, consultants, licensees, successors and assigns.

In consideration of CPB's review and consideration of the Proposal, Submitter hereby agrees as follows:

1. Submitter agrees and represents that it has full and complete rights to all of the information and materials included in the Proposal submitted to CPB.
2. Submitter agrees and represents that such materials are not defamatory and do not infringe upon or violate the privacy rights, copyrights, trademarks, publicity or other intellectual or proprietary rights of any third party.
3. CPB shall give the Proposal and the materials such consideration as CPB in its sole and absolute discretion determines is appropriate. CPB is under no obligation to disclose to you any details of CPB's actions in connection with the Proposal, or any information regarding CPB's activities in the field to which the Proposal pertains.
4. CPB does not undertake to consider the Proposal or any of the materials provided in confidence, and CPB intends to disclose the materials to various employees and possibly to those outside CPB's employ to determine the merit of the Proposal. It is understood that no confidential relationship is entered into by reason of CPB's consideration of the Proposal or any of the materials by reason of discussions at any time between CPB and you.
5. CPB shall have the right to duplicate, use, disclose and distribute all of the documents and materials submitted to CPB for the purpose of evaluation, review and research.
6. Consideration of the Proposal and any submitted materials is not an admission by CPB of the novelty, propriety or originality of the Proposal or such materials. CPB shall not be obligated to further consider your Proposal or to negotiate with or enter into an agreement with you pertaining to the Proposal.
7. Any parts of the Proposal or submitted materials that are solely owned and controlled by you pursuant to 15 U.S.C.A. 1051 et seq. and/or protected by copyright for your benefit pursuant to 17 U.S.C.A. 101 et seq. shall be deemed

protected materials for the purpose of this submission and CPB claims no ownership in such protected materials by virtue of the submission.

8. Unless prohibited by applicable law, you agree to indemnify, defend and hold harmless CPB from and against any claim, loss, obligation, liability or expense (including reasonable attorney's fees) that may be asserted against or incurred by CPB in connection with your Proposal or the submitted materials, any use of such Proposal or materials by CPB or any breach of any representation, covenant, warranty or agreement made by you in connection with your submission.

9. CPB has not made any prior inducements, promises or representations to you regarding the Proposal or these materials. There are no agreements, written or oral, express or implied, between you and CPB with respect to the Proposal or the materials submitted. The invalidity of any provision hereof shall not affect the remaining provisions. The representations, warranties and indemnities shall survive the termination, completion or expiration of the Proposal review process.

10. You have retained a copy of the Proposal and submitted materials and agree that CPB shall not have any obligation to return the submitted copy of the Proposal and the materials and that CPB shall be under no obligation for any loss or damage to such copy.

Agreed to and accepted:

Submitter: _____

Print Name: _____

Title: _____

Signature: _____

Address: _____

Telephone: _____

Facsimile: _____

ABSTRACT

Our proposed project will explore the images, pre-conceptions, prejudices and local readings of events behind the imaginary construction of the United States by people and countries south of the border. For that purpose, we will bring together four Theatre and Film professionals from Latin America who will write, direct and shoot four short play- or film scripts, and a video production team comprised of faculty and students from UTEP along with local media producers, who will go to Latin American countries to document the processes of those four artists' collaborative creations. Selecting a group of writers, screenwriters, filmmakers and playwrights who represent a wide diversity of views reflecting widely divergent images of the U. S., we will focus on artists who favor a collaborative creative process, thus engaging actors, set designers, writers, researchers, *et al* in the actual process of work, all culminating in an overview of the image that Latin Americans have of North America in a final venue staged by American actors in the United States and broadcast on public television.

PROPOSAL NARRATIVE

In response to a call for proposals from the Corporation for Public Broadcasting (CPB) called *America at the Crossroads*, we propose a project that would explore America's image in Latin America and along the U. S./Mexico Border. The CPB's initiative reacts to changes in the world after 9/11, enriching the national dialogue regarding the challenges facing America and Americans in the post-9/11 era by funding pre- and post-production projects leading to a national broadcast of incisive, innovative television programs on some of the most pressing issues of our time.

Clearly, it is important to explore world attitudes about the U. S. since 9/11 and the War on Terror began from such widely divergent viewpoints as the Middle East, Eastern and Western Europe and the former Soviet Union, but we believe it is no less important to explore those same attitudes on the American continent itself, especially in countries south of the border.

Our proposal is to work with The University of Texas at El Paso's Bilingual Masters of Fine Arts Program in Creative Writing as well as the English, Communication and Theatre Arts departments to help develop projects that involve students and foster their training through production. This proposal requests production resources, including equipment for digital shooting and editing as a means of enhancing our new, one-of-a-kind bilingual Screenwriting Minor as well as projected BA and MFA degrees in screenwriting. This equipment will also be used in future projects and productions, giving our students the opportunity to continue writing and producing documentaries and dramatic films to tell their own distinctive stories. The U. S. media has now opened to many Hispanic initiatives, particularly in dramatic and documentary screenwriting, and there is a great need for Latino stories and storytellers.

The University of Texas at El Paso is the most important bilingual academic institution in the United States—currently sponsoring the only bilingual Creative Writing MFA Program in the world—serving a body of students, 80% of Hispanic origin, who represent the fastest growing minority in the U. S. As a critical gateway of the unique and important stories of life on the border, UTEP is an exceptional place where American media will look for new professionals as it offers the bilingual profile needed for new projects in television, radio and film.

This public outreach will be developed in tandem with UTEP's new bilingual screenwriting minor and MFA in Creative Writing, and the proposed creative productions will serve the requirements of both of these projects. It is in the context of this multi-departmental initiative among UTEP's Bilingual MFA Program, English, Communication, and Theatre Arts departments to develop the Minor in Screenwriting, that we present this project to the CPB.

Our proposal is to bring together four Theatre and Film professionals from Latin America who will write and direct four short pieces in theatre or film, and a video production team comprised of faculty and students from UTEP along with local media producers, who will go to Latin American countries to document the processes of those four artists' collaborative creations. These original works will encompass a discussion of post-9/11 issues with local residents, other artists, academics and other members of the public. We will focus on artists who favor a collaborative creative process, thus engaging actors, set designers, writers, researchers, *et al* in

the actual process of work, all culminating in an overview of the image that Latin Americans have of North America in a final venue staged by American actors in the United States.

The four short films (or plays) will be shown (or staged) in the U. S. as well as the documentary films shot by the U. S. team. Working around the events since September 11, those writers and directors, both from Latin American and the U. S., will focus on readings of the continental American reaction to those developments both north and south of the border. Reactions of the audience will be recorded to establish a North-South dialogue that a wider audience can witness and participate in online.

Ultimately, our goal is to explore the images, pre-conceptions, prejudices and local readings of events behind the imaginary construction of the United States by people and countries south of the border. We will choose writers, screenwriters, filmmakers and playwrights who represent a wide diversity of views reflecting widely divergent images of the U. S. Do artists and residents south of the border see *los estados unidos* as a friend, an open, mostly benevolent power which has brought prosperity, free trade, opportunities for a better life and a model of freedom and democracy to countries south of the border, for example? Or do they perceive *el norte*, since 9/11 and the War on Terrorism, as an enemy, an isolationist imperial or colonial power responsible for increases in poverty, war, the exploitation of natural resources and support for autocratic, rather than democratic, governments? We hope to find balanced views all along the spectrum of opinion, focusing on the big picture of America's role and image as part of the entire continent, and how it will be viewed in the future.

The project will include three phases.

I. Phase One: Preproduction

At this stage, we'll interview directors, writers, filmmakers, playwrights (twelve people from four countries) who will present proposals for scripts and play scripts, and we will choose the most appropriate proposals for production. For this phase, we will need the first half of our equipment costs, for two camera packages and one computer and software for production (see the attached budget on page six). We are applying to CPB for resources for this phase now.

II. Phase Two: Production

This stage consists of production, including writing, research, rehearsals of the work of the collaborative artists, recording and post-production, including the translation into English to make these projects available for a U. S. audience. We are planning four 54:00 minute programs, each consisting of the original short film or play, along with the video documentary on the collaborative process of creating that work. For this phase, we will need the second half of our equipment costs, two more camera packages and one more computer and software for production.

III. Phase Three: Distribution.

We will distribute these works in three venues:

1. Broadcasts on PBS.
2. Presentations at U. S. universities, where American actors will stage plays and the films will be screened, then record and present the responses from audiences on our website.
3. Online presentations on our website where viewers can browse the site with clips of plays and actors backstage, documentaries and audience interviews before and after the performances.

We will also create a course (or courses) in production as a part of our new Screenwriting Minor, which will enable screenwriting students to produce portions of their work. Thus, we can bring together the resources of the three Departments, maximizing the opportunities that each discipline can offer to the project.

The whole process will mean the continuous bridging between cultures, the interaction between American and Latin American theatre and media creators, and the possibilities of translation and cross-cultural dialogue as the project advances to its final realization.

TIMELINE

This first phase will have a duration of nine months, divided into three segments:

1. **Months 1-4:** We will post the call for proposals from writers, theatre professionals and filmmakers in the four countries selected, primarily in National Institutes of Theatre, writers associations and local theater and film organizations. After receiving the proposals, we will review them and pre-select candidates based on the quality and diversity of their proposals, notifying these candidates by the end of the four-month period about our intention to interview them and discuss their proposals.
2. **Months 5-7:** We will go to these four countries to interview the candidates whose proposals we have pre-selected and will discuss their proposals, recording our discussions.
3. **Months 8-9:** We will review the applications, view the materials shot and make our final selection of proposals. We will then contact the selected professionals about Phase Two production.

KEY PERSONNEL (See attached curriculum vitae, pages 14-.)**Project Director:**

Maria Berns, University of Texas at El Paso Department of English, holds an MFA from the University of California, San Diego where she worked closely with filmmaker Jean Pierre Gorin. She was a Visiting Professor at the Rochester Institute of Technology at the School of Film and Animation from 2000 to 2002. She has been working as a scriptwriter alternately for Mexican and American Television since 1993. She shot short films as *Minimal Story of a Seduction* and *The Bride*, which made the international film festival circuit and got a Kodak award in 1999. In her native country Argentina, she worked as a sociologist developing research and documentation of the biggest urban marginal settlement of the country in the context of a national urban renewal project development in the mid eighties. She developed research in Mexico regarding identity and memory in Russian immigrants to Baja California. She developed screenwriting and film initiatives for children in the Tijuana-San Diego region and produced a series of TV programs in the area involving faculty and students from the Universidad Autonoma de Baja California in Mexico and the University of California at San Diego.

Primary Academic Advisor:

Lex Williford, UTEP Department of English and the Bilingual Program in Creative Writing, holds an MFA from the University of Arkansas and has taught in the writing programs at Southern Illinois University and the University of Alabama. His book, *Macauley's Thumb*, was co-winner of the 1993 Iowa School of Letters Award for Short Fiction. His fiction and non-fiction have appeared in *American Literary Review*, *Fiction*, W. W. Norton's *Flash Fiction*, *Glimmer Train Stories*, *Hayen's Ferry Review*, *Kansas Quarterly*, *Laurel Review*, *Natural Bridge*, *The Novel and Short Story Writer's Market 2002*, *Poets & Writers*, *Quarterly West*, *Prairie Schooner*, *Shenandoah*, *Southern Review*, *Sou'wester*, *StoryQuarterly*, *Virginia Quarterly Review*, *Witness* and elsewhere. He has received fellowships from the National Endowment of the Arts, Bread Loaf Writers' Conference, the Blue Mountain Center, the Centrum Foundation, the Djerassi Foundation, the MacDowell Colony, the Millay Colony, the Ragdale Foundation, the Virginia Center for the Creative Arts, Villa Montalvo, the Wurlitzer Foundation and Yaddo. He is coeditor, with Michael Martone, of the *Scribner Anthology of Contemporary Short Fiction*. He was Distinguished Visiting Writer in the MFA program at the University of Missouri, St. Louis, Spring Semester, 2002.

Contributing Director:

Patrick Mullins, UTEP Department of Communication, is a full-time Senior Lecturer in the Department of Communication at the University of Texas El Paso, where he teaches video production and editing, and other courses in the history and theory of communication media. He has been a free-lance film editor for over 20 years, and has worked on numerous feature and documentary films. An independent video producer for over 15 years, he produced, directed and edited the documentary *From Shore to Shore: Irish Traditional Music in New York City*, which focuses on the oral music tradition passed down through several generations of Irish immigrants and their offspring. *From Shore to Shore* has been broadcast on PBS

television stations WNET and WLIW in the New York metropolitan area, and KNPB in Reno, Nevada, as well as nationally in Ireland and Australia. Mr. Mullins received an M.A. in Communications from William Paterson University of New Jersey in 1996 and an M.A. in Cinema Studies and Cultural Studies from New York University in 1999.

Contributing Director:

Joel Murray, UTEP Department of Theater Arts (Film Studies), has written, directed, and acted in over 175 stage, film, and prime time and daytime television productions—including national commercials. He has been a member of numerous theatre groups, such as the MET Theatre with Ed Harris, Holly Hunter, James Gammon, and others. He has won best actor (e.g., *Drama-Logue* in Los Angeles) and director awards (e.g., Kennedy Center American College Theatre Festival Director's Choice Award) and has received numerous grants and fellowships for his directing and playwriting (e.g., NEA and IAC individual artists fellowships). Joel has also presented numerous papers on acting, directing, playwriting, and theory/criticism; published papers in regional, national, and international journals, and; sold and optioned screenplays. He chairs various regional and national committees and is a member of various organizations including SAG, AFTRA, AEA, and the Dramatists Guild.

Academic Advisory Board:

Mimi Gladstein, Chair, UTEP Department of Theater Arts

Cynthia Farah, UTEP Department of Theater Arts (Film Studies)

Richard Ford, UTEP Department of Language and Linguistics

Jon Amastae, UTEP Department of Border Studies

John Scenters Zapico, UTEP Department of English

Brad Minnick, UTEP Department of English

Harry Schulte, UTEP Digital Media Center

Sandra McGee-Deutsch, UTEP Department of History (South America)

The Four UTEP Departments Signing This Agreement

The Bilingual MFA Program in Creative Writing

Johnny Payne, Director

The Department of English

Evelyn Posey, Chair

The Department of Communication

Pat Witherspoon, Chair

The Department of Theatre Arts

Mimi Gladstein, Chair

UTEP SCREENWRITING PROGRAM/CPB PHASE ONE BUDGET**PRODUCTION PERSONNEL**

#	TITLE	FEE	SUBTOTAL	TOTALS
1	Project Director	\$8,000.00	\$8,000.00	
2	Contributing Director	\$6,500.00	\$13,000.00	
4	Camera Operator	\$1,000.00	\$4,000.00	
1	Professional Line Producer	\$20,000.00	\$20,000.00	
2	Professional Production Assts.	\$5,000.00	\$10,000.00	
1	Primary Academic Advisor	\$6,500.00	<u>\$6,500.00</u>	
			\$61,500.00	
	DIRECTOR			
	Trip to Argentina (Three Weeks)			
3	Plane	\$1,200.00	\$3,600.00	
1	Lodging	\$400.00	\$400.00	
3	Per Diem	\$500.00	\$1,500.00	
3	Local Transportation	\$100.00	<u>\$300.00</u>	
			\$6,800.00	
	Trip to Colombia (Three Weeks)			
3	Plane	\$700.00	\$2,100.00	
1	Lodging	\$500.00	\$500.00	
3	Per Diem	\$700.00	\$2,100.00	
3	Local Transportation	\$200.00	<u>\$600.00</u>	
			\$5,300.00	
	Trip to Brasil (Three Weeks)			
3	Plane	\$1,000.00	\$3,000.00	
1	Lodging	\$600.00	\$600.00	
3	Per Diem	\$700.00	\$2,100.00	
3	Local Transportation	\$150.00	<u>\$450.00</u>	
			\$6,150.00	
	Trip to Mexico (Three Weeks)			
3	Plane	\$250.00	\$750.00	
1	Lodging	\$700.00	\$700.00	
3	Per Diem	\$700.00	\$2,100.00	
3	Local Transportation	\$300.00	<u>\$900.00</u>	
			\$4,450.00	
	TOTALS PRODUCTION PERSONNEL			\$84,200.00

VIDEO EQUIPMENT BUDGET (5-18-04)

ITEM	UNIT COST	TOTAL COST
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VIDEO FIELD PRODUCTION EQUIPMENT

2	Sony DCR-TRV 950 Mini-DV camera	\$1,650.00	\$3,300.00
2	Sony NO-QM71 extra camera batteries	\$75.00	\$150.00
2	Sony VCL-HGO737 wide angle lens	\$140.00	\$280.00
2	external camera battery charger	\$40.00	\$80.00
2	Libec/Matthews TH_M20 tripods	\$190.00	\$380.00
2	“Mighty Wondercam” camcorder shoulder brace	\$180.00	\$360.00
2	padded travel cases for DV cams & accessories	\$175.00	\$350.00
2	JVC TM-910SU 9” color portable field monitor	\$650.00	\$1,300.00
2	Bescor shoulder pack battery (for field monitors)	\$160.00	\$320.00
2	padded travel cases for field monitors	\$250.00	\$500.00
2	Lowell portable light kit	\$550.00	\$1,100.00
2	Sennheiser MKE 300 cam.”shotgun” microphone	\$170.00	\$340.00
2	Azden wireless “Lavalier” lapel microphone/receiver	\$450.00	\$900.00
2	Azden SGM2X “shotgun” boom mic	\$220.00	\$440.00
2	microphone “fishpole” & shockmount	\$150.00	\$300.00
2	2-channel portable XLR microphone mixer	\$165.00	\$330.00
2	Sony MDR 7502 headphones	\$50.00	\$100.00
2	travel cases for audio gear	\$150.00	\$300.00
2	misc. cables & field production accessories	\$300.00	\$600.00
2	misc. production expendables (tape, bulbs, gels etc.)	<u>\$150.00</u>	<u>\$300.00</u>
	VIDEO FIELD PRODUCTION EQUIPMENT SUB-TOTAL	\$5,865.00	\$11,730.00

VIDEO EDITING/POST-PRODUCTION EQUIPMENT

1	Sony “DSR 11” compact DVCAM/Mini DV VCR	\$2,000.00	\$2,000.00
1	Formac studio analog to digital media converter	\$300.00	\$300.00
1	Macintosh G5 desktop computer w/120 GB internal HD	\$2,900.00	\$2,900.00
1	Apple 17” LCD flat panel computer monitor	\$700.00	\$700.00
1	Apple “Final Cut Pro 4” digital editing software	\$400.00	\$400.00
1	Lacie 160 GB external “Firewire” hard drive	<u>\$190.00</u>	<u>\$190.00</u>
	VIDEO POST-PRODUCTION EQUIPMENT SUB-TOTAL	\$6,490.00	\$6,490.00

TOTAL VIDEO PRODUCTION EQUIPMENT COSTS **\$18,220.00**

PERSONNEL AND EQUIPMENT TOTAL **\$102,420.00**

PERSONNEL CURRICULUM VITAE

María Berns

7049 Westwind Dr. # 9016, El Paso, TX 79912

FILM/TELEVISION/WRITING

- 2003 **Scriptwriter**, Teleset, Special Projects, Colombia.
Wrote *Aeropuerto*, short story published by Rio Grande Review.
Wrote *Myself Inside the Hydrogen Bomb*, published by Café de las Ciudades.
Wrote *Imperfect Past*, feature length narrative script.
- 2002 **Wrote** *Predators*, collection of short Stories.
Wrote *Architecture for a Moving Landscape*, published at Bordersenses and caf>delasciudades.com.ar
Wrote and directed *Short Stories around a Bed* (20:00), DVCAM, Rochester
Wrote and directed *Black Ice* (10:00), 16 mm, B/W, Rochester.
Visiting Writer at the School of Art and Design, Universidad Autonoma de Ciudad Juarez, Mexico.
- Visiting Filmmaker** at the School of Film and Animation, Rochester Institute of Technology, Rochester, NY, 2000-2002.
- 2001 **Wrote and directed** short film *Jamaica in Winter* (12:00), in collaboration with composer Kevin Ernste, Rochester, NY, Image, Movement and Sound Festival RIT, SUNY and Eastman School of Music.
- 2000 **Wrote and directed** the feature-length narrative film *Diario de la Vida Privada/Diary of the Private Life*, DV, Mexico, July- August.
- 1999 **Wrote** the feature-length narrative film *Family Impersonators*, within the Screenwriting Master Class in Tel Aviv University, Los Angeles-Tel Aviv Partnership.
Wrote, directed and produced *Splendors Before Death* (20:00), 16 mm, USA-Mexico production, funded by UC Humanities Award and Kodak Eastman.
- 1998 **Wrote** the feature-length narrative *Un Diario Ruso/A Russian Diary*.
Co-wrote feature-length narrative script *The Ticking Clock*, with filmmaker Ana Coyne Alonso.
Co-wrote and co-directed *Fragments*, with filmmaker Ana Coyne Alonso, 35 mm, USA.
Wrote feature-length narrative script *Nuestra Pequena Senora/Our Little Signora* at the UCLA Graduate Screenwriting Program.
UCSD: Teaching Assistant in film courses at the University of California, San Diego.
- 1997 **Wrote, directed and produced** *La Novia/The Bride*, (17:10), 16 mm, USA/Mexico production, winner of the Festival de la Frontera 1997 Award and the UC Humanities Award.
Wrote, directed and produced the ethnographical video *Un Cuento Ruso/A Russian Tale* (20:00), winner of Festival de la Frontera Award and screened at the Berlin Ethnofilm Festival, 1998.
UCSD: Teaching Assistant in film courses at the University of California, San Diego.
- 1996

Wrote **feature-length narrative script** *De Caza/Out Hunting*, at the UCLA Screenwriting program.
Translated to Spanish IMAX-film *Yellowstone*, for distribution to Latin American market.

1995

Wrote, produced and directed Television spots sponsored by Telefonos del Noroeste for the **UNICEF International Children's Day for Broadcasting**, Broadcasted Channel 12, Mexico/USA.

Director of First Film Workshop for Children, Tijuana Cultural Center, Mexico.

1994

Wrote, directed and produced, *Regina o la Historia de La Princesa Calva/Regina or the Story of the Bald Princess*, 16 mm, Mexico, funded by CCC (Centro de Capacitacion Cinematografica/IMCINE).

Wrote two episodes for *Historias de la Ciudad/ Stories of the City*, Televisa Independent TV Project, Mexico.

Developed the series *Album de Familia/Family Album*, for Televisa, Mexico; Scriptwriter for the first three episodes.

Scriptwriter for Television WeekNews program *Weekly Contact/Enlace Semanal*, Channel 11, Mexico (1993-1995)

Scriptwriter, *Cambio 94/Change 94*, Television documentary series, Channel 11, Mexico.

1993

Developed mini-series *Historias de Hoteles/Stories of Hotels*, and **wrote** a three-part script, Channel 22, Mexico.

Developed and co-wrote the novela program *Jovenes Ilusiones/Young Expectations* with scriptwriter Alonso Nunez, for Televisa, Mexico.

Wrote for Televisine *Compas de Espera/The Countdown*, feature-length narrative script, Mexico.

Wrote and directed Spots on Art for TV program *Creadores de Tierra Adentro/Creators from the Hinterland*, Channel 13, Mexico. 1992

Wrote, directed and produced *Minima Historia de una Seduccion/Minimal Story of a Seduction*, (8:00), Mexico, funded by CCC (Centro de Capacitacion Cinematografica/IMCINE), Mexico.

THEATRE ARTS

1988-89

Actress, Experimental Theatre Workshop, Foro Contigo... America, Mexico.

1987

Oral Narration Workshop, with Francisco Garzon Cespedes, collective show at El Juglar Theatre, Mexico.

1985-86

Actress, Acting Studies, National School of Dramatic Arts, Buenos Aires, Argentina.

1982-86

Actress, University of Buenos Aires, Argentina.

SOCIOLOGICAL RESEARCH

1996

Visiting Researcher, Communication Department, University of California, San Diego, *Memory and Film in the Russian Community of Valle de Guadalupe in Baja California*, Jan-June 1996.

1989-92

International Scholar, *Filmmaking and Politics in Argentina: 1969-1989*, El Colegio de Mexico, Mexico.

1986-88

International Scholar, *1968 Student Movement: A Political and Intellectual Front*, Mexico.

1986

Researcher of *Acculturation and Learning Strategies: The Mapuche Community of Los Toldos*, Argentina, Latin American Committee for the Education of Adult People (CEAAL), 1986.

1985-86

Researcher of urban marginal communities in Buenos Aires Argentina, Urban Renewal Project, Ministry of Social Welfare, Interdisciplinary Team, Argentina.

Co-wrote *Latin American Intellectuals: Seven Stories* with Marta Navarro, Fundacion Bariloche- National University of San Juan, Argentina.

1984-85

Life Story of a Dweller of a Marginal Urban Community in Buenos Aires, BA Thesis, Argentina.

EDUCATION

University of California, San Diego

International Scholar, Master of Fine Arts in Film, Visual Arts Department, 1996-1999.

Cinematographic Training Centre (CCC)

Film Direction and Cinematographic Studies, Mexico, 1990-1994

Buenos Aires University

BA/Licenciatura, Sociology, 1981-1985

FESTIVALS AND SCREENINGS

Black Ice (10:00)

Image, Movement and Sound Festival 2002, Rochester.

Diary of the Private Life (36:00)

Ajijic International Film Festival, 2001, Rochester Short Films, 2001.

Jamaica in Winter (12:00)

Image, Sound and Movement Festival, 2001, Rochester.

Splendors Before Death/A Russian Diary (20:00)

Visual Arts Open House UCSD, 1999; Tel Aviv University (1999), Rochester Faculty Show, 2001.

The Bride/La Novia (20:00)

Festival de la Frontera (1997), National School of Fine Arts-Buenos Aires, 1997, Tour of Film screenings in Cultural Centers of the Northwest of Mexico, 1998, Miradas de Mujeres, 1998, El Paso Independent Film Festival 2003.

A Russian Tale (20:00)

Festival de la Frontera (1997), Goettingen Film Festival, 1998; Berlin Ethnofilm Festival (1998), El Paso Independent Film Festival 2003.

Regina or the Story of the Bald Princess (25:00)

Festival Hispanoamericano de Television para Ninos (1995)

Minimal Story of a Seduction (8:00)

Festivals: Primer Festival Internacional de Escuelas de Cine, Mexico, 1993; San Diego Latino Film Festival 1996; San Francisco Latino Film Festival, 1996; Tel Aviv University, 1999; Women of Color Film Festival, San Francisco, 2001, El Paso Independent Film Festival 2003.

RECOGNITIONS AND AWARDS

Sundance Institute, Finalist Screenwriting Program, 2002.

RIT Collaborative Grant, 2002, to produce *Black Ice*.

RIT Collaborative Grant, 2001, to produce *Jamaica in Winter*.

Los Angeles-Tel Aviv Paternship Fellowship, 1999, to attend Master Class in Screenwriting in Tel Aviv.

Wagganam Grant, 1999, to postproduce *Splendors Before Death*.

Kodak Eastman Grant, 1998-1999, to produce *Splendors Before Death*.

UC Humanities Senate Fellowship, 1998, to produce *La Novia/The Bride*.

International Center Grant, University of California, San Diego, 1997, to produce *A Russian Tale*.

Festival de la Frontera Award, CONACULTA-CECUT, 1997, to produce *La Novia/The Bride*

Russell Foundation Grant, 1997, to produce *La Novia/The Bride* and *Un Cuento Ruso/A Russian Tale*

Rockefeller Foundation, Multicultural Fellowship, nomination, 1995

El Colegio de Mexico Award, 1990-91, to write *Filmmaking and Politics in Argentina*

Fundacion Bariloche Grant, Argentina, 1985, to write *Latin American Intellectuals: Seven Stories*

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HOME PAGE

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EDUCATION

MFA: Fiction Writing, University of Arkansas, Fayetteville, AR, 1987.

http://www.uark.edu/~arsc/Main_Connection2.pdf

MA: English, Stephen F. Austin State University, Nacogdoches, TX, 1982.

BA: English/Journalism, Stephen F. Austin State University, 1979.

PUBLICATIONS

(book of stories)

Macauley's Thumb (Iowa City, IA: University of Iowa Press, 1994). Co-winner of the 1993 Iowa Short Fiction Award. ISBN: 0877454434

<http://www.uiowa.edu/uiowapress/wilmacthu.htm>

(ANTHOLOGY, EDITOR)

The Scribner Anthology of Contemporary Short Fiction: Fifty North American Stories Since 1970 (New York: Simon & Schuster/Scribner Trade Paperback, 1999). ISBN: 0684857960. Co-edited with Michael Martone, with an introduction by Rosellen Brown. Selected as a future Featured Alternate for the Quality Paperback Books Club, this anthology includes a democratic selection of stories from the last twenty years nominated by teaching writers in writing workshops, national writing program directors and freelance fiction writers.

<http://www.amazon.com/exec/obidos/ASIN/0684857960/qid%3D930371750/Sr%3D1-2/002-2423084-1050443>

Fifty Contemporary Stories Since 1970, hardcover reprint for Borders Books, forthcoming Summer 2004.

(stories)

"Nate and Drake," *Natural Bridge*, forthcoming, 2004.

"Beck's Girls," *Glimmer Train Stories*, forthcoming, 2004.

"My Mother's Wedding Dress," *Prairie Schooner*, Special Fiction Issue, Summer 2003: 21-26.

"The Tub," *Witness*, Volume XVII, Number 1, 2003, 62-76.

"A Rose for Sister Carmel," *Hayden's Ferry Review*, Special Section—Flash Fiction, 2003: 43, 48-49.

"White Rock," *Cortland Review: An Online Literary Magazine in Real Audio 5* (November, 1998).

<http://www.cortlandreview.com/issuefive/lex5.htm>

"Milk, Blood, Bone, Moon," *Quarterly West* 47 (Autumn/Winter 1998-99), 106-139.

"Seven Train," *Idaho Review* 1.1 (Spring Inaugural Issue, 1998): 110-125.

• <http://english.boisestate.edu/idahoreview/recent.html>

“Little Man,” *American Literary Review* 8.1 (Spring 1998): 26-27.

“The Brush,” *Shenandoah* 47.3 (Fall 1997): 30-41.

“Jesse,” *Glimmer Train Stories* 22 (Spring 1997): 49-65, 147.

• <http://www.glimmertrain.com/is22sprin19.html>

“Hoot’s Last Bubble Bath,” (reprint) *Kansas Quarterly/Arkansas Review* 26.1-4 (Spring 1996): 55-76.

“Possum Kingdom,” *Sou’wester* 22.1 (Spring/Summer 1994): 108.

“Hoot’s Last Bubble Bath,” *Glimmer Train Stories* (Spring 1994, Issue 10): 133-167, 179.

“Influenza,” *Fiction* 12.1 (1994): 23-28.

• <http://www.ccnycunyc.edu/Fiction/v12n1.htm>

“The Coat,” *Quarterly West* 38 (Winter/Spring 1994): 16-17.

“Macaulay’s Thumb,” *Glimmer Train Stories* (Winter 1994, Issue 9): 98-109, 164.

“Godzilla vs. the Sensitive Man,” *Laurel Review* 27.2 (Summer 1993): 106-128.

“Fair Day,” *Virginia Quarterly Review* 68.3 (Summer 1992): 515-538.

“A Discussion of Property,” *StoryQuarterly* 28 (Summer 1990): 18-28.

“Taking Nonie Home,” *Kansas Quarterly* 21.1-2 (Winter/Spring 1989): 11-24.

“Pendergast’s Daughter,” *Quarterly West* 28 (Winter/Spring 1989): 4.

“Get Right or Get Left,” *Southern Review* 3.2 (Summer 1987): 709-718.

“Two Sons, Two Wars,” *RE: Artes Liberales* 10.1 (Fall 1983): 37-53.

(stories in translation)

Farsi: “Behtarin Bache Ye Alam” (“Pendergast’s Daughter”), translated by Asadollah Amraee.

Spanish: “La hija de Pendergast,” *Tameme, Sol y Luna* Issue: 2.1 (2001): 114-117, translated by Claudia Esteve.

• http://www.tameme.org/issue_2/contents2.htm

(stories in anthologies)

“A Cross for Sister Mary Joseph,” *Micro2: Voices for the New Millennium*, forthcoming 2004.

“Texas State Optical,” *Chokecherries: A S.O.M.O.S. Anthology 2001* (Taos, NM, Society of the Muse of the Southwest, 2001): 39-40.

“A Discussion of Property,” *The Iowa Award: The Best Stories, 1991-2000*, Selected by Frank Conroy (Iowa City, IA: University of Iowa Press, 2001): 262-271.

“A Discussion of Property,” *Alabama Bound* (Livingston, AL: Livingston University Press, 1995): 193-198.

“Hoot’s Last Bubble Bath,” *The Iowa Short Fiction Sampler: The 1993 Winners of the Iowa Short Fiction Award and the John Simmons Short Fiction Award* (Iowa City, IA.: University of Iowa Press, 1994): 2-31.

"Folsom Man," *New Texas 93*, James Ward Lee, *et al*, eds. Denton, TX: Center for Texas Studies (1993): 170-178.

"Pendergast's Daughter," *Flash Fiction*, James Thomas *et al*, eds. New York: W. W. Norton and Company (1992): 37-38.

(chapbook)

Macauley's Thumb (Tuscaloosa, AL.: Saffron Press, 1995).

(novels in progress)

Nacogdoches (written through chapter eight)

Aggeland (written through chapter five)

(book of stories in progress)

Milk, Blood, Bone, Moon (five published stories completed)

(screenplays in progress)

"Hotel Mariposa" (ninth draft)

(essay on writing)

"The 'Last' Draft," *Novel and Short Story Writers' Market, 2002*, 42-45.

(pedagogical essays)

"Toward a More Open, Democratic Workshop," *Poets & Writers*, 26: 2 (March/April, 1998), 52-54, 56, 60, 62, 67, 69, 73, 75, 77. [Response to letter: *Poets & Writers*, 26: 4 (July/August, 1998), 7-8.]

<http://www.pw.org/mag/mag9803.htm>

"Images, Comparisons, and Surprises: Three Terms for Teaching Students to Write Poetry," *Alabama English* 1.2 (Fall 1989): 13-20.

(review)

"Madison Smart Bell's *Barking Man and Other Stories*," *Southern Humanities Review* 25.2 (Spring 1991): 190-193.

(introduction)

Guest Editor's Introduction, *Natural Bridge*, Issue 8, Fall 2002, forthcoming.

Editor's Introduction, *Scribner Anthology of Contemporary Short Fiction*.

(exercise)

Poetry-writing exercise in: *Making Poems*, Arkansas Writers in the Schools, Nancy McCabe Francoeur, Ed., Fayetteville, AR (Spring 1988): 11-13.

HONORS AND AWARDS

2003, "A Cross for Sister Mary Joseph," Finalist, *Glimmer Train*, Short-Short Story Award

2002, "Nate and Drake," Finalist, *Glimmer Train*, Short-Short Story Award

2002, "Nate and Drake," Finalist, 2001 Writers Digest Short-Short Story Award

2001, "Hotel Mariposa," Semifinalist, Quarterfinalist, Texas Film Institute Screenwriting Fellowship

<http://www.texasfilminstitute.com/>

- 2001, "Hotel Mariposa," Second Round (top ten percent), Heart of Film Screenplay Competition, 2001 Austin Film Festival.
- 1999, 2000 "Hotel Mariposa," Semifinalist, Screenwriting Fellowship, The Writer's Film Project, Chesterfield Film Co.
- 1999 "Hotel Mariposa," Semifinalist, Screenwriting Fellowship, The Sundance Film Festival Screenwriting Contest.
- 1998 Special Mention for "Jesse," in *The Pushcart Prizes, XXII*.
- 1997 Pushcart Prize nomination, American Literary Review, by Lee Martin, for Pushcart Prizes, XXII.
- 1997 Screenwriting Fellowship, Squaw Valley Writers' Conference, Squaw Valley, CA.
- 1997 Pushcart Prize nomination, by Caroline Kizer, for *Pushcart Prizes, XXII*.
- 1997 Pushcart Prize nomination, by Michael Martone, for *Pushcart Prizes, XXII*.
- 1995 100 Distinguished Stories of 1994, "Macauley's Thumb": Best American Short Stories 1995.
- 1994 Shane Stevens Fellowship in Fiction, Bread Loaf Writers' Conference, Middlebury, VT.
- 1994 Pushcart Prize nomination, by Rick Bass, for *Pushcart Prizes, XIX*.
- 1993 Iowa School of Letters Short Fiction Award for Macauley's Thumb, University of Iowa Writers' Workshop and Francine Prose, Judges.
- 1993 National Endowment of the Arts Fellowship in Literature.
- 1991 Honorable Mention for "Possum Kingdom" in the World's Best Short-Short Story Contest, Florida State University.
- 1990 & 1991 Finalist, Screenwriting Fellowship, The Writer's Film Project, Chesterfield Film Co., Amblin Entertainment, Universal Studios, Hollywood, CA.
- 1990 Special Mention for "Taking Nonie Home," in *The Pushcart Prizes, XV: Best of the Small Presses, 1990-1991*.
- 1988/1989 *Kansas Quarterly*/Kansas Arts Commission First Award Story for "Taking Nonie Home," Mary Morris, Judge.
- 1986 Baucum-Fulkerson Award for Fiction, University of Arkansas MFA Program.
- 1986 Scholarship, Bread Loaf Writers' Conference, Middlebury, VT.

**ACADEMIC EMPLOYMENT/
COURSES TAUGHT**

Distinguished Visiting Writer: English, Fiction Writing, University of Missouri at St. Louis, Spring Semester, 2002.

Graduate Fiction Workshop

Literary Journal Editing

http://www.umsl.edu/divisions/artscience/english/creative/master_of_fine_arts.htm

Assistant Professor: English, Fiction Writing, Bilingual Program in Creative Writing, University of Texas at El Paso, 2000-present.

The Prose Poem and Short-Short Story (Graduate)

Screenwriting (Graduate and Undergraduate)

Graduate and Undergraduate Screenwriting

The Contemporary Novel

Contemporary Short Fiction

Graduate Fiction Workshop

Undergraduate Fiction Workshop

Creative Writing Workshop

Assistant Professor: English/Fiction Writing, University of Alabama, Tuscaloosa, AL, 1994-99.

Beginning Fiction Writing

Advanced Fiction Writing (for both advanced undergraduates and MFA poets)

Graduate Fiction Writing for MFA poets

Graduate Fiction Writing

Assistant Director: MFA Program, University of Alabama, Spring/Summer 1996.

Lecturer: English/Creative Writing, Southern Illinois University, Carbondale, IL, 1990-94.

Introduction to Creative Writing (Fiction, Poetry, Drama, Screenwriting)

Beginning Fiction Writing

Intermediate Fiction Writing

Advanced Fiction Writing

Form and Theory of Fiction

Writing Center Director: Auburn University, Auburn University, Auburn, AL, 1989-90.

Instructor: Auburn University, 1987-90.

Continuing Education, Beginning Fiction Writing

Structures of Literature/Fiction writing (a fiction writing/contemporary fiction course designed for architecture students)

Composition and Rhetoric

American, British and World Literature Surveys

Technical Writing

Business Writing

Graduate Teaching Assistant: University of Arkansas, Fayetteville, AR, 1984-87.

Grammar and Composition

Literature and Composition

Junior English

Technical Writing

Co-Director, Arkansas Writers in the Schools

Visiting Writer, Arkansas Writers in the Schools

Assistant Instructor: Stephen F. Austin University, Nacogdoches, TX, 1982-83.

Rhetoric and Composition

World Literature Survey

Writing Center Supervisor

GTA: Stephen F. Austin University, 1980-82.

Rhetoric and Composition.

GTA: Trinity University, San Antonio, TX, 1979-80.

Graded papers, tutored foreign and remedial students

COMMITTEE APPOINTMENTS Faculty Senate, University of Texas at El Paso, 2002-present.

Creative Writing Committee, University of Texas at El Paso, 2000-present.

Chair, Teaching Writer Search Committee, Department of Youth Services, Alabama Writers' Forum, "Writing Our Stories," A Violence Prevention Initiative for Incarcerated Youth in Alabama, Pilot Program, Mt. Meigs, Alabama, Fall 1997.

Poet Search Committee, Fall 1997-Spring 1998, University of Alabama.

Creative Writing Program Committee, September 1994-1999, University of Alabama.

University of Alabama Media Planning Board Committee, Fall 1994-Spring 1997.
(Faculty liaison between the MPB, the English Department and the student publications, *The Black Warrior Review* and *The Marris Field Journal*.)

Distinguished Fiction Writer Search Committee, Fall 1994-Spring 1996, University of Alabama.

Society for the Fine Arts Board, Fall 1995-Fall 1996, University of Alabama.

Media Planning Board Planning Sub-committee, September 1994-Spring 1995, University of Alabama.

Undergraduate Advisement Committee, Fall 1994-Spring 1995, Fall 1997-Spring 1998, University of Alabama.

RELATED EXPERIENCE

Faculty Advisor, MFA Student Organization, University of Texas at El Paso, 2002-2004.

Faculty Advisor, Sigma Tau Delta, Southern Illinois University, 1993.

Co-Director, Arkansas Writers in the Schools, 1986-1987.

Visiting Writer, Arkansas Writers in the Schools, 1985-1987.

Production Assistant, *This Poem is My Poem*, Video Documentary, 1987.

Texas Secondary Teaching Certificate in English and Journalism, 1979.

EDITING EXPERIENCE

Guest Editor, *Natural Bridge*, University of Missouri at St. Louis, Spring 2002.

Founding Editor, with Department Chair Richard Peterson, *Many Rivers* (a predecessor of the *Crab Orchard Review*), Southern Illinois University, 1994.

Faculty Advisor, *Grassroots*, Southern Illinois University (1993 finalist in content, for the Associated Writing Programs national undergraduate literary magazine contest), 1991-1994.

Editor, *Casura* magazine, Auburn University, 1988-1991.

Fiction Editor, *Casura*, 1987-1988.

FICTION JUDGE

The McKinney Short Fiction Award, University of Missouri—Columbia, 2004.

The Frank Waters Fiction Fellowship, New Mexico State University, Las Cruces, 2001.

SERVICE

BorderSenses Writers' Retreat, "The Process of Writing Fiction," Cloudcroft, NM, October 24-25, 2003.

BorderSenses Writers' Retreat, "Meditation as Writing Practice," Cloudcroft, NM, October 23-25, 2002.

Visiting Writer/Advisor, "Writing Our Stories," A Violence Prevention Initiative for Incarcerated Youth in Alabama, Pilot Program, Mt. Meigs, Alabama.

<http://www.corrections.com/aca/cortoday/february00/industries.html>

Founder/Faculty Advisor, the Starbuck Project, an MFA Writers in the Schools program, Spring 1997-1999.

Faculty Advisor, MFA Writers in the Schools/Spectra program, Spring 1995-1999.

University of Alabama Mentoring Program, 1995-1999.

Alabama Writers Forum Board, 1994-1998.

Associated Writing Programs Benefit Reading Series, 1993-present.

<http://awpwriter.org/benefit.htm>

*FELLOWSHIPS TO ARTISTS'
COLONIES*

Yaddo, Saratoga Springs, NY, June-July, 2004.

Finalist, Eastern Frontier Foundation, Norton Island Residency Program, Bedford, NY, 2004.

MacDowell Colony, Peterborough, NH, June-July 2002.

Helene Wurlitzer Foundation, Taos, NM, July and August, 2001.

MacDowell Colony, Peterborough, NH, June 1998.

Centrum Foundation, Port Townsend, WA, December 1996.

Djerrasi Foundation, Woodside, CA, June 1996.

Yaddo, Saratoga Springs, NY, July-August, 1995.

Villa Montalvo, Saratoga, CA, June-July 1994.

Ragdale Foundation, Lake Forest, IL, August 1993.

Jane G. Camp Fellowship, Virginia Center for the Creative Arts, Sweet Briar, VA, July 1993.

Millay Colony for the Arts, Austerlitz, NY, June 1993.

<http://www.millaycolony.org/artistlst.html>

Blue Mountain Center, Blue Mountain Lake, NY, June 1992.

Yaddo, Saratoga Springs, NY, December 1991.

Cleveland H. Dodge Fellowship, MacDowell Colony, Peterborough, NH, September 1990.

Blue Mountain Center, Blue Mountain Lake, NY, September 1989.

- PROFESSIONAL GRANTS**
- \$4,000 for stories in a book of stories in progress, University of Alabama Research Grants Committee summer grant application, summer 1997.
 - \$3,470 for chapters four and five of *Aggeland*, a novel-in-progress, University of Alabama Research Grants Committee summer grant application, summer 1995.
 - \$3,800 for a five-day fiction writing workshop, sponsored by the Texas Committee for the Humanities, the Stephen F. Austin State University Department of English, Sigma Tau Delta Honorary Literary Fraternity, and Thomas J. Rusk Middle School, 1993.
 - \$350 for travel to MacDowell Colony, sponsored by the Auburn University Center for the Arts and Humanities, 1989.
- INSTITUTIONAL GRANTS**
- “Writing Our Stories,” A Violence Prevention Initiative for Incarcerated Youth in Alabama, Pilot Program, Mt. Meigs, Alabama, sponsored by the Alabama Writers’ Forum and the Alabama State Council for the Arts. (Assisted project director Jeanie Thompson in drafting this document and was a visiting writer for the program.)
 - Starbuck Project, an MFA Writers in the Schools program, sponsored by the Alabama State Council for the Arts, the Tuscaloosa Council for the Arts, Tuscaloosa County Schools and the University of Alabama English Department and Creative Writing Program, Spring 1997-1999.
 - \$2,400 for *Casura* magazine, sponsored by the Alabama State Council for the Arts, the National Endowment for the Arts, and the Auburn English Department, 1989-1990.
 - \$30,000 for Arkansas Poetry in the Schools, sponsored by the National Endowment for the Arts, the Arkansas Arts Council, and the University of Arkansas, Fayetteville, 1986-1987.
- COMMUNITY SERVICE**
- Summertime Blues Camp, sponsored by the The Alabama Blues Society, The Boys and Girls Clubs of Alabama, the Alabama State Arts Council, Mercedes Benz, the Bonnie Raitt Foundation, etc. Along with blues artists Debbie Bond, Mike McCracken, Little Jimmy Reed, Big Bo McGee and Willie King, taught at-risk kids the history of blues music, how to write blues songs and how to play the blues: percussion instructor. Performances held in the Bama Theater and CityFest, Tuscaloosa, AL, summer 1999.
- MUSIC EXPERIENCE**
- Blues, jazz, jazz fusion, “art” rock drummer since fifteen.
 - Played with Vent Records blues artists Debbie Bond and the Kokomo Blues Band, Little Jimmy Reed, and Little Whitt and Big Bo (Best Blues CD, UK, 1994), 1994-1999.
 - <http://www.alabamablues.org/whittbo.htm>
 - <http://www.netmagic.net/~snake/review/bond1.htm>
 - Played with the late WEA/Elektra blues recording artist John Campbell, Nacogdoches, Texas, 1980-1982.
 - http://www.devilinycloset.net/john_campbell_timeline.htm

**REVIEWS OF
MACAULEY'S THUMB**

Amazon.com

- <http://www.amazon.com/exec/obidos/ASIN/0877454434/002-1212883-4158234>

Barnesandnoble.com

- <http://shop.barnesandnoble.com/booksearch/isbnInquiry.asp?userid=3LO1Y660OP&mscssid=G11SBEPMF9M19LDC6UMDWTW3MVP95K24&isbn=0877454434>

Studies in Short Fiction, 33.1 (Winter 1996): 137-138.*Dallas Morning News*, Sunday Readers Section (October 23, 1994): 8J.*Virginia Quarterly Review* 70.4 (Autumn 1994): 126.*Boston Globe* (May 1, 1994): 325.*Mirabella* (April 1994): 76."Award-winning Collection 'like a sly country song,'" by Cody Walker, *Northwest Arkansas Times* (April 24, 1994)."Award-winning writer blends bizarre humor, brutal irony, optimism," *The Daily Iowan*, Iowa City, IA (April 6, 1994): 6B.*The New York Times Book Review*, New York, NY (March 20, 1994): 18.*Booklist* (February 15, 1994).*Kirkus Reviews* (December 1, 1993).*Publishers Weekly* (November 8, 1993).**INTERVIEWS**Cynthia's Farah-Haines' *On Film*, "The UTEP Screenwriting Minor," KTEP Radio, aired December 4, 2003.*Cityscape* with Joe Pollack, KWMU Radio, 90.7, St. Louis, MO, March 2002.

KTEP, radio interview, Fall 2002.

"Rattlesnakes, thumb add twists," *The Iowa City Press Citizen*, Amy Peters, interviewer (April 4, 1994).*The Writers' Corner*, Mariflo Stephens, interviewer, WTJU FM, University of Virginia, Charlottesville, VA, July 1993.

KLSB Television Evening News, Stephanie Rocker, interviewer, Nacogdoches, TX, April 1993.

MENTIONED IN INTERVIEW Interview with Lise Funderburg

- <http://www.amazon.com/exec/obidos/show-interview/f-l-underburgise/002-1212883-4158234>

**ARTICLES ABOUT THE
AUTHOR**"Macauley's Thumb Author to Read from Work at W & L," *Lexington (VA) News-Gazette*, October 15, 1995.

“New UA faculty member to kick off writers’ series,” *Tuscaloosa News*, September 7, 1994.

“Writer loves his job,” “Book reflects different subjects,” “Author realizes life’s trials affect story telling ability,” *Daily Egyptian*, Southern Illinois University at Carbondale, February 24, 1994: 9, 10.

WORLD WIDE WEB READING

Cortland Review: An Online Literary Magazine in Real Audio 5 (November, 1998).

● <http://www.cortlandreview.com/issuefive/lex5.htm>

RADIO READINGS

Live from Prairie Lights, WSUI AM, Iowa City, Cedar Rapids, IA; WOIA AM, Des Moines, IA, April 1994.

The Writers’ Corner, WTJU FM, University of Virginia, Charlottesville, VA, July 1993.

Braided Voices, WEGL Radio, Auburn, AL, May 1989.

FICTION READINGS

BorderSenses Fundraising Reading, El Paso Community Foundation, El Paso, TX, December 23, 2003.

BorderSenses Writers’ Retreat, Cloudcroft, NM, November 22, 2003.

Spring 2003 Arts Festival Epiphany Reading, El Paso, TX, March 13, 2003

New Mexico State University, Hardman Hall, December 6, 2002.

BorderSenses Writers’ Retreat, Cloudcroft, NM, October 23, 2002.

MacDowell Colony, Peterborough, NH, July 2002.

River Styx Reading Series, Duff’s, St. Louis, MO, May 2002.

University of Missouri at St. Louis, Lucas Hall Gallery, St. Louis, MO, February 2002.

Kaffe Tazza, Taos, NM, August 2001.

● <http://www.calendars.net:8194/somoscal/d01/08/2001?display=M&style=B&positioning=A>

Taos Inn, Taos, NM, July 2001

University of New Hampshire, Durham, NH, February 2000.

University of California, Sacramento, Sacramento, CA, February 2000.

California College of Arts and Crafts, Oakland, CA, February 2000.

University of Texas, El Paso, El Paso, TX, February 2000.

Bowling Green State University, Bowling Green, OH, March 1999.

University of Missouri, St. Louis, St. Louis, MO, February 1999.

MacDowell Colony, Peterborough, NH, June 1998.

Mt. Meigs Juvenile Denton Facility, Mt. Meigs, AL, May 1998.

Fourth Annual Montevallo Literary Shindig, Montevallo, AL, September, 1997.

Squaw Valley Writers’ Conference, Squaw Valley, CA, August, 1997.

University of North Alabama Writers' Conference, Muscle Shoals, AL, April 1997.
Writers' Harvest, Tuscaloosa, AL, November 1997.
Djerrasi Foundation, Woodside, CA, June 1996.
Book Cellar, Northport, AL, May 1996.
Rhode Island School of Design, Providence, RI, April, 1996.
Gulf Coast Association of Creative Writing Teachers' Conference, Fairhope, AL, April, 1996.
Little Professor Bookstore, Homewood, AL, December, 1995.
Auburn University at Montgomery, October, 1995.
Washington and Lee University, Lexington, VA, October, 1995.
Yaddo, Saratoga Springs, NY, July, 1995.
Bread Loaf Writers' Conference, Middlebury, VT, August, 1994.
University of Alabama, Morgan Auditorium, Tuscaloosa, AL, September 1994 [video recording].
Borders Books, Dallas, TX, April 1994.
Borders Books, Minneapolis, MN, April 1994.
Barnes and Noble, Des Moines, IA, April 1994.
Simpson College, Indianola, IA, April 1994.
Prairie Lights, Iowa City, IA, April 1994.
96th Street Regional Library, New York City, NY, March 1994.
Limbo, New York City, NY, March 1994.
Biblios Book Café, New York City, NY, March 1994.
The Ragdale Foundation, Lake Forest, IL, August 1993.
Virginia Center for the Creative Arts, Sweet Briar, VA, July 1993.
Millay Colony, Austerlitz, NY, June 1993.
Liberal Arts Auditorium, Stephen F. Austin State University, Nacogdoches, TX, May 1993.
Morris Library Auditorium, Southern Illinois University, Carbondale, IL, January 1993.
Sigma Tau Delta Reading, Southern Illinois University, Carbondale, IL, December 1992.
MacDowell Colony, Peterborough, NH, July 1992.
The Blue Mountain Center, Blue Mountain Lake, NY, June 1992.
Yaddo, Saratoga Springs, NY, December 1991.
Morris Library Auditorium, Southern Illinois University, Carbondale, IL, November 1991.
MacDowell Colony, Peterborough, NH, September 1990.
The Blue Mountain Center, Blue Mountain Lake, NY, September 1989.

Bread Loaf Writers' Conference, Middlebury, VT, August 1986.

Hays and Sanders' Bookstore, Fayetteville, AR, November 1986.

PRESENTATIONS

"The Alchemy of Endings," Associated Writing Programs Conference, PDR 7, The Palmer House Hilton, Chicago, IL, March 26, 2004.

"Writing across the Americas," Panel Chair, with UTEP MFA students, Javier Huerta, Juan Alvarez, Carmen Seda and Selfa Chew, Associated Writing Programs Conference, PDR 5, The Palmer House Hilton, Chicago, IL, March 26, 2004.

"The Process of Writing Fiction," *BorderSenses* Writers' Retreat, Cloudcroft, NM, November 22, 2003.

"The Process of Writing Fiction," University of Missouri at St. Louis, J. C. Penney Auditorium, February 2002.

"Getting Published," University of Missouri at St. Louis, Millenium Student Center, with panelists David Carkeet (Chair), Mary Troy, Catherine Rankovic, Jennifer Haigh and Dan Pope, March 2002.

"Creative Writing on the Border," Associated Writing Programs Conference, March 2002: with panelists Sheryl Luna, Lisa Smith Bandy and Daniel Chacon, Chair.

"The 'Last' Draft," Modern Language Association Conference, San Francisco, CA, "Invention and Revision" panel, December 1998: with novelists Diane Glancy, Susan Hubbard and Valerie Miner, Chair.

"Toward a More Open, Democratic Workshop," Associated Writing Programs Convention, Washington, DC, April 1997: with panelists Michael Martone, Valerie Miner and Lex Williford, Chair.

"Teaching Fiction Writing to Primary, Secondary and College Students," Teacher Training Workshop: Stephen F. Austin State University, Nacogdoches, TX, May 1993.

"Images, Comparisons, and Surprises: Three Terms for Teaching Students to Write Poetry," Gulf Coast Conference on the Teaching of Writing, Point Clear, AL, June 1990.

"The Architecture of Action: Structure and Surprise in Short Fiction," Haley Center, Auburn University, November 1989.

"Writing Short Fiction: Twenty-four Fundamentals," Foy Union, Auburn University, September 1987.

LITERARY AGENT

Nat Sobel, Sobel Weber Associates, Inc., 146 East 19 Street, New York NY 10003-2404.

Patrick J. Mullins
pmullins@utep.edu

Curriculum Vitae

EDUCATION

M.A., 1999 - New York University, Cinema Studies; *Certificate in Culture & Media*;

M.A., 1996 - William Paterson Univ. of New Jersey, Communications;

B.A., 1975 - Ramapo College of New Jersey, Fine Arts.

TEACHING

University of Texas at El Paso, Dept. of Communication, Senior Lecturer -
video production & editing / mass communications, August 2002 to present;

School of Visual Arts, NYC – adjunct instructor, Film Editing - 16mm workshop, 1990-91.

DIRECTOR, EDITOR , addnl. CAMERA - INDEPENDENT & SPONSORED DOCUMENTARY

From Shore To Shore: Irish Traditional Music In New York City
(independent video documentary, 57 mins., 1993)

TV broadcasts: U.S. public TV: WNET, NYC, 1994/95; WLIW, Long Island, NY, 1995/96;

RTE -Irish national TV, 1995/96; SBS -Australian national public TV, 1995.

Public screenings: The Museum of Modern Art, NYC; Film Society of Lincoln Center, NYC;

Margaret Mead Film & Video Festival, NYC; The City Lore Festival, NYC, 1994.

Media production grants: National Endowment for the Arts, Folk Arts Program;
New York State Council for the Arts, Folk Arts Program.

The Emigrant Savings Bank: Since 1850 (corporate history), (video, 29 mins., 2000).

The Archives of Irish America, New York Univ. Ireland House (promo video, 10 mins., 2000).

DOCUMENTARY VIDEO EDITOR / ASSOCIATE PRODUCER

The Alan Freed Story

(film/video short documentary, 6 mins., 1995),

The Rock & Roll Hall of Fame & Museum, Cleveland, Ohio (Produced by Colossal Pictures, S.F.,CA).

Free-lance MUSIC EDITOR - FEATURE FILMS & TV, 1983 -2002

selected screen credits include: *Sunshine State*, Dir. John Sayles; *Ride With The Devil*,
Dir., Ang Lee.; *Men With Guns*, Dir., John Sayles; *The Ice Storm*, Dir., Ang Lee;

Dead Man Walking, Dir., Tim Robbins; *Belizaire the Cajun*, Dir., Glen Pitre.

STAFF MEDIA PRODUCTION & EDITING

California Communications, Inc., Hollywood, Ca. (1978 /79), Prod. Asst., Asst. Camera & Editing;
industrial & promotional 16mm film, video, & AV slide shows.

Joel Murray
385 La Mirada Circle
El Paso, TX 79932
(915-747-7854)

A. Educational Experience

Ph.D. Bowling Green State University
M.A. Bowling Green State University
B.A. University of New Hampshire

(And various professional acting and writing workshops in Los Angeles, New York, etc.)

B. Professional Experience

1999-Present Assistant Professor of Theatre
University of Texas-El Paso

1998-1999 Visiting Assistant Professor of Theatre
University of Wisconsin-Parkside

1992-1998 Instructor and Coach of Acting
First Studio, Los Angeles

1991-1997 Instructor of Theatre
Pasadena College

1991-1994 Instructor of Theatre
Santa Monica City College

1990 Instructor of Theatre
California State University-Long Beach

1990-1999 Stage/Film Actor, Writer, Director
Various (e.g., Paramount, Universal, Fox,
Powerhouse Theatre, City Garage, etc.)

1990 Tenured, Associate Professor of Theatre
Indiana-Purdue University at Ft. Wayne

1988 Writer-in-Residence
Ethnic Cultural Arts Program, Bowling
Green State University

1986 Assistant Professor
Indiana-Purdue University at Ft. Wayne

1985-1986 Instructor of Theatre
Indiana-Purdue University at Ft. Wayne

1985 Playwright/Director-in-Residence
Ohio Northern University

2.

1983-85 Teaching Fellow and Director
Bowling Green State University

1980-1982 Various Professional Acting Positions

Related Professional Experience: Dramaturg/Analyst (Walt Disney Pictures, Cinequanon Pictures, Buena Vista Home Entertainment, Idalia Film Company, Burbage Theatre, City Garage Theatre, et al.), Editor & Editorial Review (CUE MAGAZINE, American Film Institute, Southwest Theatre Journal), Artistic Director/Producer (Arts Development, Inc., Public Image Theatre, UTEP SummerFest), Various Guest Artist and Creative Consultant Positions, Speech writer and coach.

*(Hired in 1996 at CSU-Long Beach and in 1991 at CSU-Northridge, but had to decline due to acting work.)

C. Awards and Honors

2004 *Excellence in Play Production*
Kennedy Center American College Theatre
National Festival, Washington, D.C.

2004 Nominee for SWTA Teacher of the Year (Results November 2004)

2004 Respondent's Choice Award
KCACTF Region VI Regional Festival,
Fayetteville, Arkansas

2004 Best Director and Best Production
Milton Leech Award, University of Texas-El Paso

2004 Directors' Cup Award
KCACTF Region VI Regional Festival, Fayetteville, Arkansas

2003 Respondent's Choice Award
KCACTF Region VI State Festival,
University of Texas-El Paso

2003 Finalist for Best Short Play
Sonoma County Repertory Theatre

2003 Research Fellowship for *The Process of Self-Revelation: An Actor's Guide to Role Preparation*
Southwest Theatre Association

2003 Best Director and Best Production
Milton Leech Award, University of Texas-El Paso

2002 Best 10-Minute Play (Dramaturge & Director)
KCACTF Region VI Regional Festival,
Texas Christian University

2001 Professional of the Year

Southwest Theatre Association

- 2001 Quarterfinalist for Best Play
New Century Writers
- 2001 Best Director and Production (Also Playwright)
Milton Leech Award, University of Texas-El Paso
- 2001-Present Excellence in Workshop Presentation (Various)
- 2001 Playwriting and Directing Grant
Texas Arts Commission
- 2000 Playwriting and Directing Grant
Arts & Resources Department (El Paso) and Texas
Arts Commission
- 1994 EMMY for Student Television Pilot (Co-writer, actor)
Academy of Television Arts and Sciences
- 1991-1995 Best Actor
Drama-Logue Award, Rave Magazine, Venice Magazine, Hancock
Film Festival
- 1991 Critic's Pick for Original Play
Los Angeles Weekly
- 1990 Master Individual Artist Fellowship
National Endowment for the Arts & the
Indiana Arts Commission
- 1989 Individual Artist Fellowship
Fort Wayne Commission on the Arts
- 1987 Master Individual Artist Fellowship
- 1988 National Endowment for the Arts & the
Indiana Arts Commission
- 1987 Visiting Artist Award
Padua Hills Playwrights Festival
- 1986 Nominee
UMI Distinguished Dissertation
- 1985 Outstanding Service Award
Metropolitan Human Relations, Fort Wayne, Indiana
- 1986 Non-Service Fellowship Award
Bowling Green State University
- 1985 Non-Service Fellowship (Competitive financial award given to
outstanding third year Ph.D. candidates) Bowling Green State
University
- 1983-85 Outstanding Graduate Student Award
Bowling Green State University
- 1985 Outstanding Service Certificate
- 1981 Best Actor

New Hampshire Play Festival

4.

D. Current Memberships in Academic, Professional, and Scholarly Societies

Dramatists Guild
Screen Actors Guild
Actors Equity Association
Southwest Theatre Association
Chicago Dramatists
Association for Theatre in Higher Education
Mid-America Theatre Association
Padua Hills Playwrights
MET Theatre Lab
Texas Educational Theatre Association
Austin Script Works
First Stage Theatre
Dramatists League
Gnap! Theatre Projects
No Shame Theatre
Comparative Drama Association
Authors League of America
KCACTF National Playwriting Program
United Stage

II. ***PRODUCTION***

Directing

Directed approximately 50 plays and assistant/co-directed several films of various genres (from Shakespeare to Pinter to Shepard) in professional and educational settings. Beyond undergraduate and graduate training, I have studied with and/or worked with George Schaefer (multiple Emmy winner), Robert Glardini, Beth Henley, Julie Hebert, Daryl Larson, Robert Graham Small, Jeremy Kagan, Howard McCain, Alan Vint, James Gammon, Gary Nelson, Hope Alexander Willis, Frederique Michel, Jon Larson, Charles Nelson Riley, Francine Parker, Steve White, Woodie King, Jr., and many others. An individual directing resume and statement of philosophy are available upon request.

Acting

Performed over 80 major and supporting roles in professional and educational theatres, in film and television, and have been in national television commercials. Also have done voice over work for radio and television. Beyond undergraduate and graduate training, I have studied and/or worked with Julie Harris, Joan Darling, Holly Hunter, E.G. Marshall, Ed Harris, George Dzundza, Tim Matheson, Anne Jillian, Tom Skerit, Richard Dreyfuss, Jennifer Jason Leigh,

Kathy Baker, James Gammon, Alan Garfield, Alfre Woodard, Michael Maguire, Michael Lembeck, Bill Pullman, Dick Van Dyke, David Proval, Bruce Dern, Kelly MacGillis, et al.

5.

Playwriting/Screenwriting

Written approximately fifty playscripts, radio plays, and screenplays, with several more in progress. More than a twenty of these works have been produced at various levels, not including many staged readings. Beyond undergraduate and graduate training, I have worked with Maria Irene Fornes, John Stepling, Murray Mednick, Beth Henley, Eric Overmeyer, Edgar White, Douglas Turner Ward III, Martin Epstein, David Hwang, James Prideaux, Alan Vint, et al.

III. PUBLICATIONS AND PRESENTATIONS

Presented and published over fifty papers in international (*Theatre Three*), national (*New England Theatre Journal*) and regional publications (*Southwest Theatre Journal*, *Chicago Plays and Playwrights*, *Indiana Speech Journal*, *Texas Theatre Journal*, etc.) and at regional (Mid-America Theatre Conference, Texas Educational Theatre Association, Southwest Theatre Association, Comparative Drama Conference, etc.) and national conferences (ATHE, National Speech Association, Speech Communication Association). The subjects of these articles range from deconstructive playscript interpretation to acting fundamentals. I have also published short plays and monologues for Heinemann Press, Aran Press, and Brooklyn Publishing.

IV. COURSES TAUGHT

ACTING: Beginning, Intermediate, Advanced, Styles, Guided Study, Scene Study, Acting for the Camera, Audition Techniques, Improvisation; DIRECTING: Beginning, Advanced, Senior Seminar, Practicum, Guided Study; PLAYWRITING/SCREEN- WRITING: Beginning, Advanced, Seminar; THEORY AND CRITICISM: Beginning, Advanced, Graduate Seminar, Selected Topics; HISTORY: Primitive through Contemporary; OTHER: Voice and Diction, Theatre Appreciation, Dramatic Literature, Dramatic Structure, Script Analysis, Introduction to Theatre, Children's Theatre, Oral Interpretation, Graduate Theses Chair and Committee Member.

V. ADMINISTRATIVE

Departmental, school, and university committees; International Subcommittee on the Arts; Chair, University Division, SWTA; Editorial board, Southwest Theatre Journal; Co-Chair, Mid-America Theatre Conference; Vice Chair, ACTF Playwriting Division; curriculum development; community outreach; recruiting; special projects; advising; scholarship development; marketing and publicity; new facilities lobbying, planning, development; budget advisement; artistic director.

VI. REFERENCES

A list of references is available upon request.