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"Her conclusions about the long range implications of MTV and today's 'massified youth culture' are perceptive, depressing and probing."—*Publishers Weekly*
208 pp illustrated \$29.95/cloth \$11.95/paper

★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★

Routledge

The Humanities and Social Sciences imprint of Routledge, Chapman and Hall
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Conference Coordinator: Jody Baker

162 Communication Studies Building, 335-1348

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Iowa House Lobby

Iowa Memorial Union - Main Lobby, Second Level

Institute for Cinema and Culture - 162 Communication Studies Building

Messages Board

Big Ten Lobby

Publishers' Exhibits

Big Ten Room 337

Coordinators: Aaron Gerow and Shoggy Waryn

Registration

Big Ten Lobby

11:00-4:00 Thursday and 9:00-12:00 Friday

late registration in Conference Center, 249 Iowa Memorial Union

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Lindquist Room, Lower Level, Holiday Inn

The Classroom of the Future demonstrates the possibilities of high definition video projection and high fidelity surround sound.

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Friday:

8:00 am: *North by Northwest*

10:30 am: *Lola Montès*

1:00 pm: *Bladerunner*

3:00 pm: *Top Gun*

5:00-6:30: **Classroom of the Future - Demonstration and Reception**

Two half-hour demonstrations beginning at 5:00 & 5:45. Sponsored
by Gold Ribbon Sound Cinema Inc.

10:30 pm: *The Blob*

Saturday:

8:00 am: *Citizen Kane*

10:30 am: *The Threepenny Opera*

1:00 pm: *The Return of the Jedi*

3:00 pm: *Singin' in the Rain*

10:30 pm: *2001: A Space Odyssey*

**Society for Cinema Studies
Conference Program -- 1989**

April 13, 1988

Thursday Morning - 9:00-12:00

Meeting: Executive Council

Northwestern Room - 345

Chair: Richard Abel, SCS President

Thursday Lunch - 12:00-2:00

Meeting: *Cinema Journal* Editorial Board

River Room Cafeteria - CDR3

Chair: Dana Polan, Editor of *Cinema Journal*

Cinematheque - 1:05-2:05

Communication Studies Building - 101

Handsworth Songs(1986), directed by John Akomfrah

Publishers' Exhibits - 12:00-6:00

Big Ten Room - 337

Thursday Afternoon Session - 2:00-3:45

Panel: Narration and Narrative Theory

Ohio State Room - 343

Chair: William Luhr, St. Peter's College

- Ivone Margulies, New York University
"Heterogeneity versus Homogeneity: Character De-construction in Yvonne Rainer and Chantal Akerman"
- Robert J. Burgoyne, Wayne State University
"The Cinematic Narrator: Pragmatics and Logic of Impersonal Narration"
- Carl Plantinga, Hollins College
"Forms of Narration in the Poetic Documentary"
- Guy Johnson, USC
"The Real Detective Story: Narrative Investigation in *Wings of Desire*"

Panel: Feminism and Film History: Approaches to the Problem of Authorship

Iowa Room - 335

Chair: Lea Jacobs, University of Wisconsin-Madison

- Ann Friedberg, University of California-Irvine
"Women Outside of (Film) History"
- Sandy Flitterman-Lewis, Rutgers University
"Questions of Authorship (in the Feminine)"
- Janet Bergstrom, UCLA
"The Case of a Woman Director Working in the Age of Feminism: Chantal Akerman and Historiographical Considerations of Biography and Cinematic Representation"
- Wheeler Dixon, University of Nebraska
"Alice Guy"

Panel: Music in Film and Video I

Grant Wood Room - 253

Chair: Carol Flinn, The University of Florida

- Claudia Gorbman, Indiana University
"Hanns Eisler and Hollywood"
- Richard Neupert, Georgia Institute of Technology
"The Musical Score as Closure Device in *The 400 Blows*"
- Edward Baron Turk, MIT
"Song, Cinema and Psychoanalysis: The Case of Jeanette MacDonald"
- Kathryn Kalinak, Rhode Island College
"The Ear and the Eye: Cultural Difference and Film Music"

Panel: Postmodernism

Northwestern Room - 345

Chair: Patricia Mellencamp, University of Wisconsin-Milwaukee

- Kathleen K. Rowe, University of Oregon
"Class and Allegory in Jameson's Film Criticism"
- James Hay, University of Illinois at Urbana-Champaign
"Recoding America in Italian Television Culture"
- Lynne Joyrich, University of Wisconsin-Milwaukee
"Networking: The Intersections of Feminism, Postmodernism, and Television"
- David J. Russell, UCLA
"Bachelor Machine: Black Maria/False Maria"

Thursday Afternoon Session - 4:00-5:45

Cinematheque

Communication Studies Building - 101

Killer of Sheep(1978), directed by Charles Burnett

Panel: Gender and Nationality in Film

Iowa Room - 335

Chair: Janice Welsch, Western Illinois University

- Ella Shohat, New York University
"Gender Metaphors: Hollywood's Colonial Imaginary"
- Antonia Lant, New York University
"Representing Ireland: Relations of Gender and Nationality in World War II British Film"
- Charles Ramirez Berg, University of Texas
"Toward a Critical Theory of Stereotyping in Film and Television"

Panel: Film Comedy and Cinema Theory

Ohio State Room - 343

Chair: Andrew Horton, University of New Orleans

- Andrew Horton, University of New Orleans
"Theory and Film Comedy Today"
- Peter Brunette, George Mason University
"The Three Stooges (anti-)Narrative of Violence: De(con)structive Comedy"
- Lucy Fischer, University of Pittsburgh
"Women and Comedy: Sometimes I Feel Like a Motherless Child"
- John C. Stubbs, University of Illinois at Urbana-Champaign
"Fellini's Late Comedies: The Documentary as Vehicle"

Panel: The Transition from Radio to Television

Grant Wood Room - 253

Chair: James Schwoch, Marquette University

- William Boddy, CUNY--Baruch
"Early Radio and Television Efforts at CBS"
- Jane Shattuc, Vermont
"The Engineering of a Democracy through Broadcasting: American & British Social Science Theory in Postwar Germany"
- James Schwoch, Marquette University
"From Words of Wisdom to Consuming Visions: American Culture and the Transition from Radio to Television"
- **Respondent:** William Uricchio, Penn State University

Panel: The Documentary As Avant-Garde: Films That Beget Films

Northwestern Room - 345

Chair: Jeffrey K. Ruoff, University of Iowa

- Jeffrey K. Ruoff, University of Iowa
"The Genesis of Artistic Ideas: Godard and Cinema-Verite"
- Warren Bass, Temple University
"The Avant-Garde as Documentary"
- Dana Benelli, University of Iowa
"Trader Horn and Hollywood's Early Location Shooting"

Thursday Evening - 6:00-7:00

Meeting: SCS Publications Planning Committee

Grant Wood Room - 253

Chair: Jim Naremore, Indiana University

7:00 LIFE IS A DREAM - Paul Ruiz, Terrace Room 161

Thursday Evening - 8:00-10:30

Opening Reception and Program

Ballroom - Second Floor

Gala Dessert Sampler

Welcome: Rick Altman, Dudley Andrew, & Lauren Rabinovitz, Institute for Cinema and Culture

Welcome: Dean Gerhard Loewenberg, College of Liberal Arts, University of Iowa

SCS Awards: Richard Abel, President of SCS

George Eastman House Restoration Screening

Introduction: Jan-Christopher Horak, George Eastman House

Wonderful Wizard of Oz (1910), 35mm short / 908

Lonesome(1928), directed by Paul Fejos [35mm tinted with sound segments, 71 min.]

Thursday Evening - 10:30 . . .

Iowa Party

The Mill Restaurant

120 E. Burlington

April 14, 1988

Friday Breakfast - 7:45-9:00

Meeting: *Film Literature Index*

River Room Cafeteria - CDR1

Chair: Kevin Jack Hagopian, *Film Literature Index*

Publishers' Exhibits - 9:00-6:00

Big Ten Room - 337

Friday Morning Session - 9:00-10:45

Cinematheque

Terrace Room - 166

* ***Diplomaniacs*** (1933) directed by Merian Cooper & William Seiter

Workshop: Surviving Academia: Coaching from Case Studies

Sponsored by the Women's Caucus

Indiana Room - 346

Co-Chairs: Jeanne Thomas Allen, UCLA and Diane Waldman, University of Denver

Topics: The Job Interview, Tenure & Promotion and Pay Equity

- Dudley Andrew, University of Iowa
- Caren Deming, University of Arizona
- Ellen Seiter, University of Oregon

Panel: Vietnam as Genre in Film and Television

Iowa Room - 335

Chair: Tony Williams, Southern Illinois University

- David E. James, Occidental College
"Rock & Roll as a Generic Convention of Films About the Vietnam War"
- Carolyn D. Reed, University of Southern California
"'China Beach': Women Next Door to War"
- David E. Whillock, The University of Alabama in Huntsville
"Deconstructing the War Film: Difference, Genre and Vietnam"
- Michael E. Selig, Emerson College
"Oedipal Drama and the Post-Vietnam Hollywood Film"

Panel: National Cinemas

Grant Wood Room - 253

Chair: Chen Mei, University of Wisconsin-Madison

- Murray Smith, University of Wisconsin-Madison
"Arsenal, Socialist Realism, and the 'Positive Hero.'"
- Ned Loader, Georgia Institute of Technology
"Rediscovering *The Voices from the Sea*: The First Anti-War Film in Post-War Japan"
- Vance Kepley, Jr., University of Wisconsin-Madison
"Lenin and Soviet Cinema: The Nationalization Decree Reconsidered"

Panel: Music in Film and Video II

Ohio State Room - 343

Chair: Rick Altman, University of Iowa

- Karen Backstein
"Opera Do *Malandro*: Brechtian Musical or Brazil Goes Hollywood?"
- Corey K. Creekmur, University of Chicago
"Rock Music, Popular Film and the Problem of Elvis Presley"
- Scott Curtis, University of Iowa
"Romanticism, Opera & New German Cinema: An Essay in Four Acts"
- Anahid Kassabian
"Unconscious Workings, Emotional Appeals: Film Music and Identification Processes"

Panel: Social History and Audience Studies

Northwestern Room - 345

Co-Chairs: Henry Jenkins, III and Lynn Spigel, Univ. of Wisconsin-Madison

- Lauren Rabinovitz, University of Iowa
"Movies at the Amusement Park: Hale's Tours, Riverview and Women's Leisure"
- Mary Carbine, University of Wisconsin-Madison
"The Finest Outside the Loop: Motion Picture Exhibition in Chicago's Black Metropolis, 1909-1928"
- William Uricchio and Roberta E. Pearson, Pennsylvania State University
"'The Great Writer' and the 'The Immortal Dramatist': Reading Formations and Literary Films in the Early American Cinema"
- **Respondent:** Robert C. Allen, University of North Carolina

Friday Morning Session - 11:00-12:45

Panel: German Silent Cinema

Indiana Room - 346

Chair: David Rodowick, Yale University

- Leslie J. Ortquist, Indiana University
"No Place & Everyplace': Murnau's *Sunrise*, Weimar & Americanism"
- Thomas D. Hyde, University of Oregon
"The Early Films of F. W. Murnau"
- Kristin Thompson, University of Wisconsin-Madison
"Dr. Caligari at the Folies-Bergere"
- Sabine Hake, University of Pittsburgh
"Narrative, Spectacle, and Class Politics in Walter Ruttmann's *Berlin: Symphony of a City*"

Panel: Television

Terrace Room - 166

Chair: Mimi White, Northwestern University

- Carolyn Brooks, University of Wisconsin-Madison
"Restructuring Educational Television: Strategies Developed By the National Educational Television Center to Obtain Network Status"
- Chris Anderson, Indiana University
"Negotiating the TV Text: The Transformation of *Warner Bros. Presents*"
- Wayne Munson, Framingham State College
"LA Law"
- Peter C. Lutze, University of Wisconsin-Madison
"High Culture Meets Small Screen: Alexander Kluge Turns to Television"

Panel: The National/International Interface in East Asian Cinema

Grant Wood Room - 253

Chair: Allan Casebier, USC

- Allan Casebier, USC
"The Search for Distinctively Korean and Japanese Cinemas"
- George Semsel, Ohio University
"The Dawn of Independent Filmmaking in Chinese Cinema"
- Hou Jianping and Xia Hong, Ohio University
"Fifth Generation Chinese Filmmakers"
- Jane Collings, UCLA
"Can Chinese Film Use Western Ideas in a Chinese Way?"

Panel: Politics and Comedy in the Hollywood Cinema

Ohio State Room - 343

Chair: Leger Grindon, Middlebury College

- Henry Jenkins III, University of Wisconsin-Madison
"Fifi Was My Mother's Name: *Diplomaniacs*, Anarchistic Comedy and the Vaudeville Aesthetic"
- Charles Maland, University of Tennessee
"Politics, Comedy and Reception: The Strange Case of *Monsieur Verdoux*"
- Kristine Brunovska Karnick, University of Wisconsin-Madison
"Produced and Directed by Billy Wilder: A Case Study in the Politics of Independent Production"
- Leger Grindon, Middlebury College
"Political Persuasion and the Elements of Satire in *Dr. Strangelove* and *M*A*S*H*"

Panel: Cinema Cities I: The Destabilized City

Northwestern Room - 345

Chair: Scott Nygren, University of Toledo

- Tom Gunning, SUNY/Purchase
"The Box Which Refuses to be Read: Cinema and the City Streets Before World War I"
- Yosefa Loshitzky, Hebrew University of Jerusalem
"The Representation of Jerusalem in Amos Gutman's *Himmo, King of Jerusalem*"
- Jim Collins, University of Notre Dame
"Imaging the Post-Modern City: Urbanism, Mass Culture and *True Stories*"
- Maureen Turim, SUNY/Binghamton
"The Ambivalent Demonumentalization of Paris in French Film"

Panel: Contextualizing Film History

Iowa Room - 335

Co-Chairs: Sumiko Higashi, SUNY Brockport

Jerry Delamater, Hofstra University

- Gregory A. Waller, University of Kentucky
"Taking in the Movies: Lexington, Kentucky 1896-1906"
- Jan-Christopher Horak, George Eastman House
"The Dream Merchants: Using Studio Publicity Stills as Historical Evidence"
- Jerry Delamater, Hofstra University
"Microhistory, Film Archives, and Formal Analysis"
- **Respondents:** Robert C. Allen, University of North Carolina and Kevin Jack Hagopian, *Film Literature Index*

Friday Lunch - 12:45-2:00

Meeting: Task Force on Race & Class

Grant Wood Room - 253

Chair: Linda Dittmar, University of Massachusetts, Boston

Meeting: Women's Caucus

River Room Cafeteria - CDR1

Chair: Diane Waldman, University of Denver

Cinematheque - 1:10-1:45

Terrace Room - 166

Illusions(1983), directed by Julie Dash

Friday Afternoon Session - 2:00-3:45

Cinematheque

Communication Studies Building - 101

2:30: *Dreaming Rivers*(1988), directed by Martina Attille

3:05: *Territories*(1984), directed by Isaac Julien

3:30: *This Is Not An AIDS Advertisement*[video](1987), directed by Isaac Julien

Panel: Avant-Gardes in Film and Literature

Grant Wood Room - 253

Chair: Michael Walsh, University of Hartford

- William Wees, McGill
"Fragments of Reality: Avant-Garde Montage in Film and Literature"
- Melinda Barlow, NYU
"The Peculiar Light of Thought"
- Virginia Wright Wexman, University of Illinois at Chicago
"Avant-Garde Theater in the Hollywood Cinema: Boy "Gets" Girl in Mamet's *House of Games*"
- Paul Arthur, New York
"Language and/as/versus Image in Recent Avant-Garde Film"

Panel: Sexuality, Race, and Spectatorship

Terrace Room - 166

Chair: Diane Waldman, University of Denver

- Janet Staiger, University of Texas at Austin
"*The Birth of a Nation*: Reconsidering its Reception"
- Christine Holmlund, University of Tennessee-Knoxville
"Of Pulp, Porn and Politics: The Case of Nelly Kaplan's *Nea*"
- Hugh A. English, Rutgers University
"'Bette Davis' in *Jezebel* and *Dark Victory*: Toward a Theory of Camp Spectatorship"
- Ben Singer, New York University
"'Don't Overlook Mrs. Jones!': Female Spectatorship and Early Cinema, 1908-1918"

Panel: The Rise of Feature Films

Indiana Room - 346

Chair: Charles Musser, NYU

- Ben Brewster, University of Canterbury
"*Traffic in Souls*: A Formal Experiment in Feature-length Narrative Construction"
- Steven Higgins
"The Emergence of the Feature Film at Inceville"
- Sumiko Higashi, SUNY-Brockport
"Cecil B. DeMille, the Lasky Company and the Rise of the Feature Film"
- **Respondent:** Lea Jacobs, University of Wisconsin-Madison

Panel: The Disappearing Signifier

Northwestern Room - 345

Chair: David Desser, University of Illinois-Urbana

- Scott Cooper, UCLA
"In the Laboratory of Exploding Signifiers: Students' Stake in the Expansion of Film Studies"
- Bruce Kawin, University of Colorado
"Cinema Studies and 'the wave of the future'"
- Tarmo Malmberg, University of Tampere, Finland
"The Nature of Cinema Studies"
- Christopher Sharrett, Sacred Heart University
"The Last Word: Sacrificial Crisis and the End of Discourse"

Panel: Politics and Comedy in the Hollywood Cinema II

Ohio State Room - 343

Chair: Richard De Cordova, DePaul University

- Donald McCaffrey, University of North Dakota
"The Senator Was Indiscreet: A Lampoon on the Selling of the Candidate"
- Sybil DelGaudio, Hofstra University
"To Laugh or Not to Laugh: Hitler and the Hardy Guffaw in '40's Comedy"
- Ramona Curry, Northwestern University
"The Offense and Defense of Mae West's Comedy: The Case of Klondike Annie"

Panel: Visions of Video in Contemporary Horror and Science Fiction

Iowa Room - 335

Chair: Thomas Doherty, Boston University

- David Marc, Brandeis University
"Planet Earth to Sitcom"
- K.C. D'Alessandro, Illinois State University
"Mediascape: Corporate Control in the Age of Cyberpunk"
- Steven Mayer, Boston University
"A Sense of Reality: Video and Environment in Brazil"
- Michael Kaplan, Syracuse University
"Ideological Crisis: Robocop, Video, and the Reconstitution of Subjectivity"

Friday Afternoon Session - 4:00-5:45

Production Department Demonstrations - 3:30-5:00

Audio Production Studio - 311 Communication Studies Building

Video Production Studio - 216 Communication Studies Building

Cinematheque

Communication Studies Building - 101

4:00: *Handsworth Songs* (1986), directed by John Akomfrah

5:00: *Looking for Langston* (1989), directed by Isaac Julien
U.S. premiere; print courtesy of Isaac Julien

4:00

Panel: Film Acting: "Performance Signs"

Northwestern Room - 345

Chair: Carole Zucker, Concordia University

- Carole Zucker, Concordia University
"Agony, Ecstasy and 'The Actor's Studio': An Examination of Performance Style in Kazan's *East of Eden*"
- Marian Keane, University of Colorado-Boulder
"Re-Opening the Issues of Film and Theater Through Criticism: John Barrymore in *Twentieth Century*"
- Michael Anderegg, University of North Dakota
"Hollywood and Vietnam: John Wayne and Jane Fonda as Discourse"
- Gregory Martino - Columbia
"Women Against the Logos: Performance Semiosis in Three Early Film Comedies"

Panel: Foucault's 'Power/Knowledge' and Media Practice

Iowa Room - 335

Chair: William Siska, University of Utah

- William Siska, University of Utah
"Media Style: Power and Ethics"
- Nancy Lavelle, University of Oregon
"Foucault and Television Melodrama"
- Ivy Glennon, University of Nebraska-Lincoln
"Identifying the Patterns of Recent Sitcoms: Legitimate 'Knowing' Presented by a Genre"
- Gorham Kindem, University of North Carolina at Chapel Hill
"Foucault and Colorization"

Panel: Reconsidering Film Theory: Theoretical Foundations

Indiana Room - 346

Chair: Richard Allen, NYU

- Richard Allen, NYU
"The Metaphor of the Mirror in Contemporary Film Theory"
- Nick Browne, UCLA
"The Genealogy of Film Theory: The Critique of Theatricalism"
- Thomas Elsaesser, University of East Anglia
"Spectatorship and Spectacle: Aspects of an Historical Conjunction"
- Gertrud Koch, Frankfurt
"Mimesis and 'Bilderverbot' in Adorno's Aesthetics"

Panel: The Institution in the Text

Ohio State Room - 343

Co-Chairs: Nina Leibman, UCLA and Michele Hilmes, Spring Hill College

- Danae Clark, University of Pittsburgh
"Labor Discourse and (Extra)textual Politics in New Deal Entertainment"
- Kevin Jack Hagopian, *Film Literature Index*
"'Playwrights '56': The Changing Institutional Setting of Live Television Drama"
- Michele Hilmes, Spring Hill College
"Where Everybody Knows Your Name: 'Cheers' and the Mediation of Cultures"
- Nina Leibman, UCLA
"Contents Under Pressure: Regulation and the Impact on Film and Television's Family Melodrama"

Panel: Cinema's Cities II: The Reconstituted City

Grant Wood Room - 253

Chair: Jim Collins, University of Notre Dame

- Jon Lewis, Oregon State University
"No Room for Fear: Some Notes on Re-Presenting the Urban Scene"
- Giuliana Bruno, Bard College
"The Implantation of Cinema in the Urban Landscape"
- Marvin D'Lugo, Clark University
"Almodovar's Madrid: Spanish Cultural Identity in the Eighties"
- Scott Nygren, Ithaca College/University of Toledo
"Tokyo Intertext"

Panel: Gender and Sexuality

Terrace Room - 166

Chair: Chris Straayer, University of Arizona

- Hilary Radner, University of Notre Dame
"More than a love story...": Textual Pleasure and Transgression in *The Thorn Birds*
- Alison L. McKee, UCLA
"To Speak of Love: Female Desire as Lost Narrative in *All This, and Heaven Too*"
- Diane Shoos, Michigan Technological University
"Female Spectatorship and *House of Games*: Case Her/History"
- Dennis Bingham, Ohio State University
"Masochism, Male Hysteria, and the Western Hero in Anthony Mann's *The Naked Spur*"

Friday Evening - 5:00-6:30

Classroom of the Future - Demonstration and Reception

Lindquist Room, Lower Level, Holiday Inn

Sponsor: Gold Ribbon Sound Cinema Inc.

Friday Evening - 5:45

Book Signing and Reception

University Bookstore - first floor, Iowa Memorial Union

Sponsors: University Bookstore and Unwin & Hyman

Tom Doherty: *Teenagers and Teenpics*

David Marc: *Comic Visions*

John Fiske: *Myths of Oz*

Friday Evening - 6:00-7:30

Graduate Student Caucus

Communication Studies Building - 106

Chair: Scott Cooper, UCLA

Friday Evening - 6:00-9:00

IRIS Reception

Prairie Lights Books

15 S. Dubuque St. (one block north of Holiday Inn)

Friday Evening - 8:00-10:30

Special Screening

Communication Studies Building - 101

The Passion of Remembrance (1986), directed by Maureen Blackwood and Isaac Julien, Sankofa Film/Video Collective

A discussion with filmmaker Isaac Julien will follow the screening.

→ 10:15 EXTRA SCREENING

819 - MICHAEL

April 15, 1989

Saturday Breakfast - 7:45-9:00

Meeting: Asian Cinema Studies

Grant Wood Room - 253

Chair: David Desser, University of Illinois-Urbana -

Publishers' Exhibits - 9:00-6:00

Big Ten Room - 337

Saturday Morning Session - 9:00-10:45

Workshop: What the BFI Can Mean to Members of SCS

Grant Wood Room - 253

Co-Chairs: Ed Buscombe and Ian Christie, British Film Institute

Cinematheque

Communication Studies Building - 101

9:00: *Suzanne Suzanne* (1982) directed by Camille Billops & James Hatch
print courtesy of Camille Billops

9:30: *Older Women in Love* (1987) directed by Camille Billops & James Hatch
print courtesy of Camille Billops

10:00: *Looking for Langston* (1989), directed by Isaac Julien
U.S. premiere; print courtesy of Isaac Julien

Panel: Social Spectator and TV Reception

Indiana Room - 346

Chair: Jane Feuer, University of Pittsburgh

- Mary Ellen Brown, SUNY Brockport
"Reading/Resisting; Teenagers, Adults, and Their Soaps"
- Robert H. Deming, SUNY College at Fredonia
"Gender, Genre and the 'Social' Subject"
- Sue Brower, University of Texas at Austin
"Dallas Redux: Audience Study, the Schedule, and the Viewing Strip"

Panel: The Institution in the Text II

Northwestern Room - 345

Chair: Greg Easley, University of Iowa

- Michael Sinclair, USC
"A Lot Depends on Who's in the Saddle: The Shaping of the Final Version of *The Big Sleep*"
- Roger Simon, University of Southern California
"On Being 'Unfaithful' to *The Letter*"
- Aaron Baker, Indiana University
"Football on Television: Communal Cultural Form and Commodity"
- Maria Elena De Las Carreras, UCLA
"The Production Code and Lillian Hellman's *The Children's Hour*"

Panel: Cognitive Theory

Terrace Room - 166

Chair: David Bordwell, University of Wisconsin-Madison

- David Bordwell, University of Wisconsin-Madison
"A Case for Cognitivism"
- James Peterson, University of Notre Dame
"Cognition and Compilation: Found-footage Films in the Avant-garde"
- Noël Carroll, Cornell University
"Towards a Theory of Point of View Editing"
- Edward Branigan, University of California, Santa Barbara
"A Cognitive Science Approach to Narrative and Fiction"

Panel: Feminism and Film History: Approaches to American Cinema

Iowa Room - 335

Chair: Mary Beth Haralovich, University of Arizona

- Mary Beth Haralovich, University of Arizona
"Women, Class and Consumerism in the 1930s: The Accommodation of Contradiction"
- Connie Balides, University of Wisconsin--Milwaukee
"Retelling Cinema History: *The Gold Diggers*"
- Adam Knee, New York University
"Femininity and Fifties Science Fiction"
- Cynthia J. Fuchs, University of Pennsylvania
"*Sunset Boulevard*: 'What a woman! What a part!'"

Panel: Film Theory and Documentary

Ohio State Room - 343

Chair: Janet Walker, University of California, Santa Barbara

- Anne Fischel, University of Massachusetts at Amherst
"From Representation to Inscription: An Analysis of *Two Laws*"
- Frank P. Tomasulo, Ithaca College/University of California-Santa Cruz
"Colonel North Goes to Washington: Observations on the Intertextual Re-presentation of History"
- Michael Renov, USC
"The In-sistence of Difference: Fictions of the Self in the Nonfiction Film"
- James Linton
"Documentary: The Forgotten Sister of Film Theory"

Saturday Morning Session - 11:00-12:45

Walking Tour of Communication Studies Building - 11:10

with Franklin Miller

Lobby outside room 101 CSB

Open Screenings

Grant Wood Room - 253

Cinematheque

Communication Studies Building - 101

Killer of Sheep (1978), directed by Charles Burnett

Publications Workshop: AFI Catalog of Feature Films

Northwestern Room - 345

Co-Chairs: Pat Hanson, AFI and Allen Gevinson, AFI

Panel: The Pre-Feature Film as Non-Classical Cinema I

Indiana Room - 346

Chair: Tom Gunning, SUNY Purchase

- Miriam Hansen, Rutgers University
"The Adventures of Goldilocks: Spectatorship, Consumerism and Public Life"
- Phil Rosen, Clark University
"Disjunction and Ideology in a Pre-Classical Narrative: A Policeman's Tour of the World"
- Charles Musser, NYU
"Early Cinema and its Modes of Production"
- **Respondent:** Ben Brewster, University of Canterbury

Panel: American Film History

Iowa Room - 335

Chair: Robert T. Eberwein, Oakland University

- John Belton, Rutgers University
"The Discourse(s) of CinemaScope"
- Bill Simon, NYU
"Orson Welles and Documentary Expression"
- James Naremore, Indiana University
"Orson Welles and the FBI"
- Eric Smoodin, The American University
"Whistling While They Work: Labor, Cartoons, and Popular Journalism During the 1940's"

Panel: The 'Social' Spectator

Terrace Room - 166

Chair: Barbara Klinger, Indiana University

- John Fiske, University of Wisconsin-Madison
"Gendered Readings of *The Newlywed Game*"
- Ellen Seiter, University of Oregon
"Making *Distinctions* in TV Audience Research: Case Study of a Troubling Interview" → PIERRE BOLDEAU? JAMES RIFKIND
- Michael Budd, Florida Atlantic University ON ETHNOGRAPHY
"Film Reviewing as Institutional and Discursive Practice: A Case Study"
- John Champagne
"The Picture of Health: Mae West, Comedy, and the Sexual Politics of the 1930s"

Panel: The Male Body

Ohio State Room - 343

Chair: William Paul, MIT

- William Paul, MIT
"Men Looking at Men: Howard Hawks' *The Big Sky*"
- Gaylyn Studlar, Emory University
"When A Man Loves: Male Spectacle and Female Pleasure in Films of the 1920's"
- Peter Donaldson, MIT
"(Men's) eyes were made to look: Patriarchy and the Bisexual Gaze in Zeffirelli's *Romeo and Juliet*"
- Ellen Draper, Simmons College/Clark University
"Sexuality and Expressivity in *American Gigolo*"

Saturday Lunch - 12:45-2:00

**Workshop: Academic Employment in Cinema Studies - A Roundtable
Discussion on the Politics of the Hiring Process**

Grant Wood Room - 253

Co-Chairs: Gaylyn Studlar, Emory University; Scott Cooper, UCLA; and
Christopher Sharrett, Sacred Heart University

Cinematheque - 1:10-1:45

Communication Studies Building - 101

Illusions(1983), directed by Julie Dash

Saturday Afternoon Session - 2:00-3:45

Cinematheque

Communication Studies Building - 101

Bless Their Little Hearts (1984) directed by Billy Woodberry
print courtesy of Billy Woodberry

**Panel: History and Historiography of National Cinemas: The Example
of France**

Terrace Room - 166

Chair: Alan Williams, Rutgers University

- Alan Williams, Rutgers University
"Periodization: Its Possible Uses for an Examination of French
Cinema"
- Natasa Durovicova, UCLA
"Cinema as Franchise: The French Multilinguals"
- Dudley Andrew, University of Iowa
"Films or Francs? How to Measure the Industry's Health"
- Richard Abel, Drake University
"The Historical Specificity of Early French Cinema"

Panel: The Pre-Feature Films as Non-Classical Cinema II

Northwestern Room - 345

Chair: Tom Powers, Ohio State University

- Charles Wolfe, University of California at Santa Barbara
"Primitive/Classical/Modernist: The Case of Keaton"
- Charles Keil
Untitled
- Dan Streibler
"In the Non-Classical Mode: Boxing Films from 1894 to 1915"
- Lisa Cartwright, Yale University
"The Establishment of Alternative Codes of Realism in Early Medical
Cinematography"

Panel: Social Spectator, Theory, and Film Reception

Iowa Room - 335

Chair: Robert Arnold, Syracuse University

- Mitsuhiro Yoshimoto, University of California, San Diego
"The Death of the Spectator"
- Leo Charney, New York University
"No Place Like Home: Nostalgia and Stasis in *The Wizard of Oz's*
Reception"
- Pamela Falkenberg, University of Notre Dame
"Housekeeping: A Reception Case History"

Panel: Black Feminism

Indiana Room - 346

Chair: Ellen Seiter, University of Oregon

- Gloria J. Gibson-Hudson, Indiana University
"Only the Screen is White: Black Women Filmmakers COLOR Film
History and a Contemporary Feminist Ideology"
- Denise Hartsough, Bowling Green University
"Cultural Studies with Purpose"
- Jacqueline Bobo, UNC Chapel Hill
"From *Bright Road* to *The Color Purple*: Hollywood Adaptations of
Black Women Writers"

Panel: Politics of Pedagogy

Grant Wood Room - 253

Chair: Frank P. Tomasulo, Ithaca College/University of California-Santa
Cruz

- Scott Cooper, UCLA
- Diane Carson, St. Louis Community College
- David Rodowick, Yale University
- Jonathan Tankel, Ithaca College
- Linda Dittmar, University of Massachusetts, Boston
- Peter Lehman, University of Arizona

Panel: Jazz and the Movies

Ohio State Room - 343

Chair: Krin Gabbard, SUNY Stony Brook

- Christopher Harlos, University of North Carolina, Chapel Hill
"Swinging London and the Jazz Soundtrack: *Blow-Up* and *Alfie*"
- Steven B. Elworth, NYU
"Ella, Teddy and the Singing Fence: The Idea of the Utopian and the Ephemeral in Baillie's *All My Life*"
- Barry K. Grant, Brock University, Ontario
"Jungle Nights in Harlem: Jazz, Ideology, and the Animated Cartoon"
- Charles M. Berg, University of Kansas
"Excavating Acoustic Reality: The Cinematic Sounds of Charlie Bird Parker"
- **Respondent:** Todd E. Boyd, University of Iowa

Saturday Afternoon - 4:00-5:45

Plenary Session

Reframing the Margins: Declaration(s) of Black Independents

Dedicated to the memory of:

James Snead

1954 - 1989

James A. Snead, University of Pittsburgh, and author of a forthcoming book on images of Blacks in American cinema (Routledge), was to have been a participant in this session.

Triangle Ballroom - 376

Organizers: Janice Welsch, Western Illinois University and Michael Renov, University of Southern California

Moderator: Coco Fusco, New York Council for the Humanities
Coco Fusco is a New York based writer and curator and a Program Officer at the New York Council for the Humanities.

Participants:

- Camille Billops, Independent Filmmaker
Camille Billops is a filmmaker, sculptor and co-director of the Hatch-Billops Collection, Archives of Black American Cultural History.
- Manthia Diawara, University of California-Santa Barbara
Manthia Diawara teaches film and literature at University of California-Santa Barbara. His book, *Cinéma africain: politiques de la production*, is forthcoming from Presence Africaine.
- Isaac Julien, Sankofa Film/Video Collective
Isaac Julien is an independent filmmaker and co-founder of the Sankofa Film and Video Collective. He just completed an experimental documentary entitled *Looking for Langston*.
- Billy Woodberry, Independent Filmmaker
Billy Woodberry is an independent filmmaker living in Los Angeles. He is a recent recipient of a Rockefeller Foundation fellowship and is currently writing the screenplay for his next feature film.

Saturday Afternoon - 5:45-6:30

SCS Business Meeting

Triangle Ballroom - 376

Chair: Richard Abel, President of SCS

Saturday Evening - 7:00-8:30

Indiana University Press Reception

Triangle Ballroom - 376

Saturday Evening - 8:00, 10:00, and 12:00

Recent Films from Mainland China

Communication Studies Building - 101

Introduction: Chen Mei, University of Wisconsin-Madison and Cheng Pilua,
China Film Association

8:00 & 12:00 pm: *Old Well* (1985) 35mm, directed by Wu Tianming, Xi'an
Film Studio

10:00: *Hibiscus Town* (1987) 35mm, directed by Xie Jin, Shanghai Film
Studio

April 16, 1989

Publishers' Exhibits - 9:00-1:00

Big Ten Room - 337

Sunday Morning Session - 9:00-10:45

Cinematheque

Terrace Room - 166

Bless Their Little Hearts (1984) directed by Billy Woodberry
print courtesy of Billy Woodberry

Panel: American Film Industry

Illinois Room - 348

Chair: Jeanne Thomas Allen, UCLA

- Tino Balio, University of Wisconsin-Madison
"Issues of Historiography: How Columbia Pictures Made It to the Majors"
- Leslie Midkiff DeBauche, University of Wisconsin--Stevens Point
"Film Distribution 1917-1948: Its Impact on Production and Exhibition"
- Jeanne Thomas Allen, UCLA
"Hollywood and the State: World War II and Its Legacy"
- Paul Swann, Temple University
"The Little State Department"

Panel: Cultural and Theoretical Approaches to Genre and Text

Indiana Room - 346

Chair: Steve Wurtzler, University of Iowa

- R. G. Maltby, University of Exeter
"Censorship and the Instability of the Text: *Scarface*"
- Donald F. Larsson, Mankato State University
"Hearing, Seeing, Knowing?: Narrative Dissonance in Coppola's *The Conversation*"
- Tony Williams, Southern Illinois University at Carbondale
"The 80s Generic Legacy of *The Osterman Weekend*"
- R. L. Rutsky, UCLA
"Technological Memory: The Video Matrix"

Panel: Social History and Audience Studies

Northwestern Room - 345

Chair: Louise Spence, New York University

- Hamid Naficy, UCLA
"Self-Othering: A Postcolonial Discourse on Cinematic First-Contacts"
- Alexander Doty, Lehigh University
"(Wo)men Without Men: Gay Cult and *The Women*"
- Susan Ohmer, New York University
"Good Housekeeping Presents the Movies: Female Spectatorship and Women's Magazines in the 1940s"

Panel: The Horror Film

Ohio State Room - 343

Chair: Shoggy Waryn, University of Iowa

- Ira Konigsberg, University of Michigan
"The Cinema of Revulsion"
- Rhona Berenstein, UCLA
"Tod Browning's *Dracula* (1931): A Tale of Desiring Women"
- Jack Boozer, Jr, Georgia State University
"Overreachers and Monsters: Old and New Scales of Culture"
- Scott Bukatman, School of Visual Arts, New York City
"Videoaddict, Videovirus, Videodrome"

Panel: Reconsidering Film Theory II: Identification and the Screen/Mirror Metaphor

Iowa Room - 335

Chair: Mary Ann Doane, Brown University

- Dirk Eitzen, University of Iowa
"When Is a Movie Not a Text? A Cognitive Account of the Film Screen as Mirror"
- Wayne Rothschild, Ohio University
"Imaginary Politics and the Politics of the Imaginary"
- Michael Walker, University of Oregon
"Psychoanalysis and Surrealism: The Disruption of the Unconscious Spectator"

Sunday Morning Session - 11:00-12:45

Open Screenings

Grant Wood Room - 253

- Pamela Falkenberg, University of Notre Dame
Work in Progress

Cinematheque

Terrace Room - 166

11:00: *Suzanne Suzanne* (1982) directed by Camille Billops & James Hatch
print courtesy of Camille Billops

11:30: *Older Women in Love* (1987) directed by Camille Billops & James Hatch
print courtesy of Camille Billops

12:00: *Territories* (1984), directed by Isaac Julien

Panel: Phenomenology and Film

Ohio State Room - 343

Chair: Aaron Gerow, University of Iowa

- Kevin W. Sweeney, The University of Tampa
"Deleuze On Beckett's *Film*: Buster Keaton Would Look Perplexed"
- Rosemary L. Matich
"Intentionality and the Flux (Duree) of Aesthetic Experience"
- Vivian Sobchack, University of California, Santa Cruz
"Surge and Splendor': A Phenomenology of the Historical Epic"

Panel: Film Theory and Documentary Film/TV/Video II

Northwestern Room - 345

Chair: Richard Dyer MacCann, University of Iowa

- Richard Dyer MacCann, University of Iowa
Opening Remarks: "A Search for a Theory of Documentary"
- Barton Byg, University of Massachusetts at Amherst
"Documentary as Threat and Legitimation: GDR National Identity in Three Fiction Films"
- Jeanne Lynn Hall, University of Wisconsin-Madison
"The Sentimental Theme Song and the Approaching Horn: A Comparative Analysis of *On the Pole* and *Eddie*"
- Vincent Rocchio, New York University
"Towards a Theory of Subject Position in Documentary Film"

Panel: Sexuality, Ethnicity and the Text

Iowa Room - 335

Chair: Shari Zeck, Drake University

- Dee Tudor, Northwestern University
"Twins"
- Cynthia Scheinberg, Rutgers University
"The Synchronization of Ethnicity: A Reading of *Cohen on the Telephone* (1929)"
- Krin Gabbard, SUNY Stony Brook
"Jazz and Classical Cinema: The Case of *Young Man with a Horn*"

Panel: Television II

Indiana Room - 346

Chair: Serafina Bathrick, Hunter College

- Jane Desmond, Duke University
"Desire and Commodification in the *Home Shopping Club*"
- Mary Desjardins, USC
"'Thirtysomething', Polysemy, and Intertextuality"
- Jeremy G. Butler, The University of Alabama
"Hometown Discursive Hierarchies: Gender Relations and Popular Culture in Mayberry"

Final Screening - Recent Chinese Film

Communication Studies Building - 101

1:30 pm: *Hibiscus Town* (1987) 35mm, directed by Xie Jin, Shanghai Film Studio

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