Cambridge Studies in Film provides a forum for serious work in the fields of film, television, and communications studies. The series includes scholarly studies from a range of viewpoints and on a variety of historical and critical topics. Most books in the series will be original monographs, though collections of significant shorter pieces and translations of important texts from other languages will also be included.

Chinese Cinema
Culture and Politics Since 1949
Paul Clark

The British Film
Documentary Movement
1926–1946
Paul Swann

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William Rothman

Non-Indifferent Nature
Film and the Structure of Things
Sergei Eisenstein
Herbert Marshall, Translator

Constructivism in Film
The Man With the Movie Camera
A Cinematic Analysis
Vlada Petric

Speaking the Language of Desire
The Films of Carl Dreyer
Raymond Carney

Entertainment Industry Economics
A Guide for Financial Analysis
Harold L. Vogel

American Vision
The Films of Frank Capra
Raymond Carney

Filming
Shakespeare’s Plays
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Anthony Davies

Cambridge University Press
32 East 57th Street, New York, NY 10022
A Guide to SCS Conference Services

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Book Sale
Big Ten Room - 337 and University Bookstore - 1st floor IMU
The University Bookstore will display a wide variety of film books at 10% off.

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162 Communication Studies Building, 335-1348

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Institute for Cinema and Culture - 162 Communication Studies Building

Messages Board
Big Ten Lobby

Publishers’ Exhibits
Big Ten Room 337
Coordinators: Aaron Gerow and Shaggy 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

SCS Shuttle Return to Cedar Rapids Airport
Coordinator: Jennifer Olvey

Smoking
Smoking in 3rd floor link only

Take-out Food and Beverage Services
Brown Bag Lunches, Union Station - Open: Wed.-Fri., 9-9; Sat., Sun., 7-9
Union Pantry - Open: Wed.-Fri., 7:30-9:30; Sat., Sun., 8:30-9:00
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(trays can be carried to other parts of the building)

Travel Agent
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Open: Wed.-Fri., 8-5; Sat., 9-1
Contact Person: Annette Combs, 351-0300

Special Exhibit: Classroom of the Future - Friday & Saturday
Exhibitors: Gold Ribbon Sound Cinema Inc. and The Criterion Collection of The Voyager Company

Lindquist Room, Lower Level, Holiday Inn
The Classroom of the Future demonstrates the possibilities of high definition video projection and high fidelity surround sound.
  • Audio Speakers by Gold Ribbon Sound Cinema
  • Projection TV by Sony
  • Video Disks by Criterion and Lucasfilm

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
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

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 (1903), 35mm short / 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, Ill 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: 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: 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: 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 - CDR 1
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 Holmllund, 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

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 Conjuncture"
- 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
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
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
  "Feminity 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 Eiske, 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"
- Michael Budd, Florida Atlantic University
  "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

Saturday Afternoon Session - 2:00-3:45

Cc: Cinematheque
Communication Studies Building - 101
Illusions (1983), directed by Julie Dash

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: 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 Tankan, 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

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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: Shaggy 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 Etzen, 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
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
Film Studies from Indiana

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