

PROGRAM  
1984 Society for Cinema Studies Conference  
Madison, Wisconsin  
March 28-31, 1984

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Wednesday, March 28

12:00-2:00

Meeting of the Cinema Journal Editorial Board (426 Lowell)

2:00-4:00

Meeting of the SCS Executive Council (426 Lowell)

4:00-7:00

REGISTRATION AND RECEPTION -- Wine and cheese will be provided during this welcoming reception and registration period (main lobby, Lowell Hall, 610 Langdon Street).

7:00-9:00

Filmmaker Michelle Citron will present her film, What You Take for Granted (1983) (main auditorium, State Historical Society Building).

Thursday, March 28

COFFEE, 8:00-8:30 (main lobby, Lowell)

I -- 8:30-10:15

I-A Avant-Garde in Film and Video (B-1 Lowell)

Moderators, Owen Shapiro and John Orentlicher (Syracuse)

1. Jane Gaines (Duke), "Women's Experience and Textual Strategies in Recent Film and Video Art"
2. Thyrsa Goodeve (NYU), "The Avant-Garde: Returning from the Margins"
3. Chris Straayer (Northwestern), "Similarities and Differences in Experimental Narrative in Independent Film and Video Works by Women"

I-B Enunciation and Meaning in Silent Cinema (118 Lowell)

Moderator, Ron Mottram (Illinois State U)

1. Kevin Sweeney (Penn State), "Gag Structure in Buster Keaton's Sherlock Jr."
2. Roberta E. Pearson (NYU), "A Lot of Dumb Show: A Semiotic Approach to Silent Film Acting"
3. Brad Chisholm (U of Wisconsin-Madison), "A Typology of Intertitles"

I-C Values and Limitations of Close Readings (Lower Lounge, Lowell)

Moderator, Janice R. Welsch (Western Illinois U)

1. Linda Dittmar (U of Massachusetts), "Hiroshima Mon Amour: The Problem of Judgment at Close Range"
2. Robin Bates (St. Mary's of Maryland), "Stopping the Play of Difference in Jonah Who Will be 25 in the Year 2000"
3. Brenda Wineapple (Union C), "Feminism and Formalism"

II -- 10:30-12:15

II-A New German Cinema (B-1 Lowell)

Moderator, Miriam Hansen (Rutgers)

1. Michael Selig (U of Vermont), "(Not) Developing an Indigenous Film Industry: The Case of New German Cinema"
2. Kathe B. Geist (Illinois State U), "The Bruno Ganz Character in West German Film"
3. Ellen Seiter (U of Oregon), "The Political Is Personal: Margarethe von Trotta's Marianne and Juliane"
4. John O'Kane (U of Minnesota), "History and the Perpetual Present: Alexander Kluge's The Patriot"

II-B Psychology and Gender (118 Lowell)

Moderator, Frank P. Tomasulo (Ithaca C)

1. Janet Walker (UCLA), "Regulation and Contradiction: Hollywood, Freud, and the Representation of Women"
2. Jeffrey A. Smith (U of Chicago), "Psychology, Social Thought, and Chaplin: Notes on Modern Times"
3. Joe McElhaney (NYU), "Two-Faced Women: Gender Roles and Sexuality in George Cukor"
4. Chuck McCaffrey (U of Illinois), "If Looking Liking Move: A Freudian/Lacanian Analysis of Fetishism and the Gaze in Alfred Hitchcock's Vertigo"

II-C Postwar Developments in the Film Industry (Lower Lounge, Lowell)

Moderator, Richard J. Leskosky (U of Illinois)

1. Mary Beth Haralovich (Iowa State U), "Growth by Merger and Acquisition: Post-War Industrial Conditions and the Entertainment Industry"
2. David A. Cook (Emory U), "Hollywood at the Brink"
3. Ed Lowry (Southern Illinois U), "Dimension Pictures: Historical Sketch of a Seventies Independent"

LUNCH, 12:15-1:45

Brown Bag Session, 12:30-1:30 (Lower Lounge, Lowell)

Topic: Profile of the WCFTR: "How did all these movies end up in Wisconsin, anyway?" Moderators, Russell Merritt (Director) and Maxine Fleckner (Archivist)

III -- 1:45-3:30

III-A Film and Desire (B-1 Lowell)

Moderator, Constance Penley (U of Illinois)

1. Mary Ann Doane (Brown), "Moving Images: Pathos in the Cinema"
2. Robert T. Eberwein (Oakland U), "The Curved Space of Film"
3. Gay Studlar (USC), "Masochism and the Perverse Pleasures of Cinema"

III-B International Trends in Third World Film (Lower Lounge, Lowell)

1. Mira Binford (Quinnipiac C), "The Cinema of India: Indigenous Forms and the Influence of International Art Cinema"
2. Chuck Kleinhans (Northwestern), "Recent Developments in Central American Film and Video Documentaries"
3. Discussant: Marvin D'Lugo (Clark U)

III-C Close Reading (118 Lowell)

Moderator, Robert P. Kolker (U of Maryland)

1. William Luhr (St. Peter's C) and Peter Lehman (U of Arizona), "The Case of the Missing Referent: Inspector Clouseau, Peter Sellers, and the Imaginary Signifier"
2. David Desser (U of Illinois), "Film as Liberation: The Theatrical Sign in the Works of Masahiro Shinoda"

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III-C (continued)

3. Robert Self (Northern Illinois U), "Robert Altman and the Theory of Authorship"
4. Dana Polan (U of Pittsburgh), "Close Analysis of Man-Hunt"
5. Discussant: Ronnie Serr (UCLA)

IV -- 3:45-5:30

IV-A Gender (B-1 Lowell)

Moderator, Kathryn Kalinak (Rhode Island C)

1. E. Ann Kaplan, "Lois Weber: Discourses of Early Cinema, Realism, and the Feminine"
2. Ellen Draper (MIT), "Mothers, Daughters, and Melodrama"
3. Lois S. Self (Northern Illinois U), "A Rhetorical Analysis of Critical Responses to Not A Love Story: The Pornographic Problematic"

IV-B Early Film Industry (Lower Lounge, Lowell)

Moderator, Gerry Molyneaux (LaSalle)

1. Charles Musser (Rutgers), "Moving Picture Actors: Their Status and Mode of Existence, 1896-1915"
2. Robin Radespiel (U of Iowa), "Selling Scandal and Stardom: The Hollywood Gossip Industry"
3. Henry B. Aldridge (Eastern Michigan U), "Publix Theatres and the Strategy of Unit Shows"
4. Discussant: Jonathan Kuntz (LA S. Western)

IV-C Soviet and East European Cinema (118 Lowell)

Moderator, Anna Lawton (Purdue)

1. Herb Eagle (U of Michigan), "Affectual Strategies in Eisenstein's Early Silents"
2. Thomas Sobchack (U of Utah), "Displacement of Meaning in Szabo's Mephisto"
3. William Siska (U of Utah), "Andrej Wadja's Poland"
4. Anna Lawton (Purdue), "A Response: Two Cinematic Texts Viewed in the Mirror of Aesopian Language"

RECEPTION, 5:30-6:30 (Women's Studies Building, 209 N. Brooks)

Sponsored by the Women's Studies Program

MEMBERS' MEETING, 7:00-8:30 (main auditorium, State Historical Society Building)

Welcoming Remarks: Katharine Lyall, Vice President of Academic Affairs, UW-Madison  
Presiding: Bill Nichols, President, Society for Cinema Studies

FILM SCREENING, 8:45-10:30 (main auditorium, State Historical Society Building)

Silent films from the Wisconsin archives performed with piano accompaniment

Short: La Voix du rossignal (Starevich, 1923) (10 minutes)

Feature: Tire-au-flanc (Renoir, 1928) (83 minutes)

**Friday, March 30**

COFFEE, 8:00-8:30 (main lobby, Lowell)

V -- 8:30-10:15

**IV-A** Studio System (B-1 Lowell)

Moderator, Tino Balio (U of Wisconsin)

1. Lea Jacobs (Los Angeles), "Censorship Before 1934"
2. Joanna L. Yeck (Los Angeles), "Check and Balance: Filmmaking Under the Hollywood Studio System"

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V-A (continued)

3. Robert Sklar (NYU), "Actors and the Studio System: James Cagney and Humphrey Bogart as Case Studies"
4. Harvey Deneroff (USC), "Popeye the Union Man: A Historical Study of the Fleischer Strike"

V-B Stylistic Intersections of Film and Television (118 Lowell)

Moderator, Suzanne Regan (Cal State U at LA)

1. David Tafler (Philadelphia College of Art), "Temporal Regulation and the Space of the Frame: The Narrative Text and Television"
2. Giuliana Bruno (NYU), "Hollywood in the Fifties: The Television (Enters the) Set"
3. Michael Walsh (Texas Tech), "Television in the Movies"

V-C The Film and/or Video Apparatus (Lower Lounge, Lowell)

Moderator, James Peterson (U of Wisconsin)

1. Steve Lipkin (Western Michigan U), "Film/Tape Interface"
2. James F. Boyle (USC), "The Screenplay Page as Apparatus"
3. Britta H. Sjogren (Santa Monica, CA), "The Spectator and the Television Apparatus"

VI -- 10:30-12:15

VI-A Theoretical Foundations of Ideology and Film (B-1 Lowell)

Moderator, Allan Casebier (USC)

1. Flora Leibowitz (Oregon State), "What Ideology Explains About Film"
2. Allan Casebier (USC), "Deconstructing Construction in Ideological Film Theory"
3. Evan Cameron (York U), "On Measuring An Ideology"
4. Mary Devereaux (Bucknell U), "Commentary on Theories of Ideology and Film"

VI-B Outside the Studio System, 1920-1950 (118 Lowell)

Moderator, Charles Harpole (U of Texas at Dallas)

1. Julie A. James (U of North Carolina), "Hollywood Sees Red: The Anti-Radical Activities of The Americanization Committee in 1919"
2. David Shepard (Directors Guild), "Sowing Against the Wind: Independent Production in the Studio Era"
3. Patricia R. Zimmerman (Ithaca), "The Amateur Film Manufacturing Industry: Corporate Consolidation and Aesthetic Control, 1921-1945"
4. Discussant: David Desser (U of Illinois)

VI-C Early Television (Lower Lounge, Lowell)

Moderator, Jackie Byars (U of Wisconsin)

1. William Lafferty (Wright State U), "Early Television Film Production in Hollywood: Towards the Consolidation of Two Industries"
2. Linda Podheiser (Emerson C), "Case Study in Film-TV Relations: Requiem for a Heavyweight"
3. David Thorburn (MIT), "The Myth of the Golden Age of Television"
4. Discussant: Bernard Timberg (Queens College)

LUNCH, 12:15-1:45

Brown Bag Session, 12:30-1:30 (Lower Lounge, Lowell)

Topic: "Publishing on Film"

Moderator, Virginia Wexman (Cinema Journal); Participants, Matthew Bernstein (Velvet Light Trap), Patricia Erens (Journal of the U.F.V.A.), Beverle Houston (Quarterly Review of Film Studies), Chuck Kleinhans (Jump/Cut), Peter Lehman (Wide Angle), Allen Fitchen (UW Press), and Constance Penley (Camera Obscura).

VII -- 1:45-3:30

VII-A Television and Subjectivity: Intertextuality and the Historical Subject (B-1 Lowell)

Moderator, Pamela Falkenberg (U of Notre Dame)

1. Mimi White (Northwestern), "Mama's Family Feud and Other Television Encounters of the Fictional Kind"
2. Patrice Petro (U of Iowa), "Reception Theory: Realism and Modernism as the Return of the Same in Television Criticism"
3. Ana Lopez, "Atomic Coffee Clash: A Pre-Position"
4. Pamela Falkenberg (Notre Dame), "A Viewer's Discourse: The Spectacular Empiricism of the Single Subject"

VII-B Avant-Garde Cinema (Lower Lounge, Lowell)

Moderator, Edward Aiken (Boston College)

1. Edward S. Small and Eugene Levinson (U of Missouri), "On Film and Video Animation Theory"
2. Edward Branigan (U of Iowa), "Metaphor/Metonymy in Straub's Post-Modernist Triptych: The Bridegroom, The Comedienne and the Pimp"
3. Scott Nygren (U of Toledo), "The Figural Mode in To Parsifal"

VII-C The Historical Film (118 Lowell)

Moderator, Charles J. Maland (U of Tennessee)

1. Angela Dalle-Vacche (U of Iowa), "A Philological Approach to the Relation of Style and Historiography in Alessandro Blasetti's 1860"
2. Roger D. McNiven (NYU), "Directness and Spectacle in Rossellini's Historical Films for Television"
3. Tag Gallagher (Babson College), "Rossellini: Character in the Historical Moment"
4. Don Crafton (Yale), "Pictorial Figuration: The Private Life of Henry VIII"
5. Discussant: Louise Spence (NYU)

VIII -- 3:45-5:30

VIII-A Problems of Critical Method (B-1 Lowell)

Moderator, Don Fredericksen (Cornell)

1. Lee Poague (Iowa State U), "However Close or Far: On the Contingency of Criticism"
2. Gina Marchetti (U of North Carolina), "Firecracker: Contest and Contradiction"
3. David Bordwell (U of Wisconsin), "Appropriations and Improprieties: On the Misuse of Ethnopoetics"

VIII-B Documentary (Lower Lounge, Lowell)

Moderator, Peter Haggart (U of Idaho)

1. Kathryn Montgomery (UCLA), "The Docudrama as Institutional Product"
2. Brooke Jacobson (Los Angeles), "Regional vs. Non-Regional Film: A Critical Distinction"
3. Brian Winston (NYU), "The Tradition of the Victim in Griersonian Documentary"
4. Discussant: Joanne Marion (Queens University)

VIII-C The TV Series (118 Lowell)

Moderator, Marilyn Riederer (U of North Carolina)

1. Lauren Rabinovitz (U of Illinois at Chicago), "The Beave Leaves Home: TV's Single Parent and the Reconstituted Family"
2. Sandy Flitterman (Rutgers), "Thighs and Whiskers: The Fascination of Magnum P.I."
3. Barbara Klinger (Indiana U), "The Structure and Function of Situation Narrative: An Analysis of The Mary Tyler Moore Show"
4. Betsy A. McLane (Direct Cinema Ltd.), "The Swish-Pan Blur of Fact and Fiction"
5. Discussant Laurie J. Schulz (U of North Carolina)

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RECEPTION, 5:45-7:00 (Alumni Room, Wisconsin Center, 702 Langdon Street)  
Sponsored by The Velvet Light Trap and Cinema Journal

SCREENING, 8:00-9:30 (main auditorium, State Historical Society Building)  
Hollywood Directors Working in Fifties Television  
Arthur Penn's Lost ("Playwrights '56") and John Ford's Rookie of the Year  
("Screen Directors Playhouse," 1955)

Saturday, March 31

COFFEE, 8:00-8:30 (main lobby, Lowell)

IX -- 8:30-10:15

IX-A Production and Exhibition of the Early European Avant-Garde (B-1 Lowell)

Moderator, Thelma Schenkel (Baruch C)

1. Richard Abel (Drake), "A Model Avant-Garde Institution: The French Ciné-Club of the Early 1920s"
2. Kristin Thompson (U of Wisconsin), "Early Film Exhibitions and the 1920s European Avant-Garde Cinema"
3. Dudley Andrew (U of Iowa), "Prévert, Surrealism, and 1930s Cinema"

IX-B Film Noir (118 Lowell)

Moderator, Peter Brunette (George Mason U)

1. Maureen Turim (SUNY-Binghamton), "A Psychoanalytical View of the Fatalistic Flashback in Film Noir"
2. Vivian Sobchack (U of CA-Santa Cruz), "Lounge Time: Post-War Crises and the Chronotopes of Film Noir"
3. Lee Erwin (U of Illinois), "La mère qui jouit: Sexual Difference in Chinatown"

IX-C Producer/Industry/Text (Lower Lounge, Lowell)

Moderator, Maureen Kiernan (U of Illinois)

1. Patricia Mellencamp (U of Wisconsin-Milwaukee), "Closed Circuits and Laugh Tracks"
2. Jane Feuer (U of Pittsburgh), "Writing the History of MTM Enterprises"
3. Chris Berry (UCLA), "Commodity Genres: Towards a Theory of TV Commercials"

X -- 10:30-12:15

X-A Toward a Theory of Television: Technology, Realism, Spectatorship (B-1 Lowell)

Moderator, Beverle Houston (USC)

1. Nick Browne (UCLA), "Audience Concept/Audience Practice"
2. Jean-Paul Simon (Paris), "New Technologies and Professional Strategies"
3. Rick Altman (U of Iowa), "The Sound Track in Television"
4. Beverle Houston (USC), "The Figuration of Television Enunciation and Spectatorship in Recent Cinema: Some Theoretical Influences"

X-B German Silent Cinema (Lower Lounge, Lowell)

Moderator, Janice Mouton (Loyola U, Chicago)

1. Robin Blaetz (NYU), "Movement in German Expressionist Film"
2. Lynn Spigel (UCLA), "Two Genres/Two Institutions: Textual Congruities in a Lubitsch-Directed Costume Drama and a Sophisticated Comedy"
3. Janet Bergstrom (UCLA), "Murneau's Transitional Period"
4. Edward J. Noeltner (USC), "Ideological Studies and the Universum Film Aktiengesellschaft"

X-C Classical Film Theory (118 Lowell)

Moderator, John Belton (Columbia U)

1. Ken Slavin (Washington, D.C.), "Generative Semiotics"
2. David Katz (U of Wisconsin), "Bela Balasz and the Tradition of Realism"
3. Janet Staiger (NYU), "Bazin and History"

LUNCH, 12:15-1:45

Brown Bag Session, 12:30-1:30 (Lower Lounge, Lowell)

Topic: Job Applications in Film and Television Studies Programs

Moderator, Bill Nichols (Queens U), Brian Winston (NYU), and two other participants

Caucus: Asian Cinema Studies Group, 12:30-1:30 (116 Lowell)

Coordinator: Mira Binford (Quinnipiac)

XI -- 1:45-3:30

XI-A Modern Theory: New Approaches, New Critiques (B-1 Lowell)

Moderator, David Rodowick (Yale)

1. Gaylyn Studlar (USC), "Beyond the 'Contiguity Illusion': A Reconsideration of Iconic Representation"
2. Philip Rosen (Clark U), "Film Theory, Film History, and the Nation"
3. Noel Carroll (Temple), "Subject Positioning"
4. Discussant: Dennis Giles (Cleveland State)

XI-B Cultural and Industrial Transformations: From Film to Television (Lower Lounge, Lowell)

Moderator, Nick Browne (UCLA)

1. Robert Vianello (CA State at LA), "The Relation of Film Production to Broadcasting and Cable Television"
2. Douglas Gomery (U of Maryland), "The Motion Picture Industry Reacts to the Coming of Television, Part II: Finding the 'Lost' Audience"
3. William Boddy (New York City), "The Shining Center of the Home: Ontologies of Television in the Golden Age"

XI-C Television and Film Audiences: The Production of Meaning (118 Lowell)

Moderator, Fina Bathrick (Hunter C)

1. Diane Waldman (Denver U), "Constraints on the Production and Reception of Das Boot for West German and American Audiences"
2. Fina Bathrick (Hunter), "Woman as TV Guide: Reception at Home"
3. Elizabeth Ellsworth (U of Wisconsin), "The Power of Interpretive Communities: Feminist Appropriations of Personal Best"
4. Stanley Lourdeaux (William and Mary), "Equivocal Vision in the 1920s Ethnic Cinema"

XII -- 3:45-5:15

## PLENARY SESSION (B-1 Lowell)

Topic: The Place of Television in Film Studies

Moderator, Bill Nichols (Queens U); Participants, Dudley Andrew (U of Iowa), David Bordwell (U of Wisconsin-Madison), Tania Modleski (U of Wisconsin-Milwaukee), and Brian Winston (NYU)

Paper AbstractsI-A Avant-Garde in Film and Video

Jane Gaines, "Women's Experience and Textual Strategies in Recent Film and Video Art." My idea is to look at new experimental film and video produced by women which may not as yet have had much critical attention. The rationale is to give them that attention and thus build the body of films we need to study, but also to consider works which might be less consciously part of on-going discussions of what makes women's art different, if it is different at all.

Thyrza Goodeve, "The Avant-Garde: Returning from the Margins." The avant-garde can be described as a trope, a turning, of an "historical" modernism, a modernism that is now in crisis. If such a crisis does exist, how has this been figured in the figure(s) of the avant-garde? In other words, avant-garde practice as defined within the parameters of a heterogeneous modernism must itself be subjected to this crisis. The question then is where has this avant-garde turned?

Chris Straayer, "Similarities and Differences in Experimental Narrative in Independent Film and Video Works by Women." While focusing primarily on video art, I intend to investigate similarities and differences in experimental narrative works by women in both independent film and video. It seems appropriate to address works by women because of the attention feminist film theory recently has directed toward Hollywood narrative: how it positions women and how women characters function to maintain its patriarchal mythology.

I-B Enunciation and Meaning in Silent Cinema

Kevin Sweeney, "Gag Structure in Buster Keaton's Sherlock, Jr." Using a number of famous sequences from Sherlock, Jr., Sweeney demonstrates the need for a tripartite notion of gag structure to explain not only the individual gags but the structure of the entire film. Fundamental to his analysis are considerations of norms and their disruptions, of motivations of character by lack and desire, and of the formal spatial and temporal strategies that move the narrative forward.

Roberta Pearson, "A Lot of Dumb Show: A Semiotic Approach to Silent Film Acting." This paper is motivated by the absence of any significant body of serious criticism on the nature of film acting. Suggesting a semiotic approach, Pearson considers the problems inherent in the notion of a language of gesture in the silent cinema and weighs the use of both synchronic and diachronic models and their relationship to the idea of gestural codes and the possible texts that these codes can reference.

Brad Chisholm, "A Typology of Intertitles." This paper examines the use of intertitles in the American silent film. It is an attempt to categorize intertitles by their functions and to demonstrate how they serve a film's particular narrative strategies. Broken Blossoms (1919) will provide exemplary illustrations.

I-C Values and Limitations of Close Readings

Linda Dittmar, "Hiroshima Mon Amour: The Problem of Judgment at Close Range." A close reading of Hiroshima and the pleasures of close readings (including the sense of authority over a text such readings can generate within the reader); points to what she perceives as the dangers of close analyses, particularly the "historical and ideological myopia" such approaches might lead to.

## I-C (Continued)

Robin Bates, "Stopping the Play of Difference in Jonah Who Will be 25 in the Year 2000." Focuses on Alain Tanner's Jonah, looking closely at the imagery of the film, but then arguing for a reading that takes into account the political/cultural events of May '68.

Brenda Wineapple, "Feminism and Formalism."

II-A New German Cinema

Michael Selig, "(Not) Developing an Indigenous Film Industry: The Case of New German Cinema." This paper will explore the attempts and failures of post-World War II, or more specifically, post-Oberhausen manifesto West German filmmakers to establish an indigenous and independent film industry.

Kathe Geist, "The Bruno Ganz Character in West German Film." The significance of the Bruno Ganz character in West German film is clearly in need of deeper study and more precise analysis than it has yet received. In this paper, Geist examines the Ganz character in four films and probes its significance in relation to other West German films and West German society.

Ellen Seiter, "The Political Is Personal: Margarethe von Trotta's Marianne and Juliane." Margarethe von Trotta's 1981 film raises crucial questions about feminist filmmaking, political narrative film and the understanding of Germany by audiences in the U.S. This paper will approach the film from three points of view: as a woman's film; as a narrative based on the life of Gudrun Ensslin, member of the controversial Baader-Meinhof group; and as a particularly problematic example of the difficulty in interpreting films of the New German Cinema without a historical and cultural background.

John O'Kane, "History and the Perpetual Present: Alexander Kluge's The Patriot." In the essay, O'Kane explores the space between memory on the one hand, and history (or past events) on the other: the forces of mediation operative at a particular historical conjecture (the late 70's in West Germany) and upon a specific aesthetic production, Alexander Kluge's Die Patriotin (1979).

II-B Psychology and Gender

Janet Walker, "Regulation and Contradiction: Hollywood, Freud, and the Representation of Women." From 1945 to 1963, a profusion of explicitly psychoanalytic films worked through questions of authority, transference, and feminine psychosexuality. Often dismissed as vulgar Freudianism, The Locket, Whirlpool, The Cobweb, etc., textually figure changes and contradictions in the historical conjecture of psychoanalytic discourse and women's social roles.

Jeff Smith, "Psychology, Social Thought, and Chaplin: Notes on Modern Times." The relationship between Chaplin's Tramp and his society changes over time, even if the gags remain the same. Modern Times explores both the comic potentiality of the individual and the cultural pessimism analyzed by Freud in Jokes and their Relation to the Unconscious and Civilization and its Discontents, respectively.

Joe McElhaney, "Two-Faced Women: Gender Roles and Sexuality in George Cukor." The films of gay director George Cukor often position female characters (and spectators) as active, desiring subjects. Males are often "feminized." Frame enlargements demonstrate that the gaze, posture, costume, and narrative in Cukor provide a gender construction decidedly different from the theoretical paradigms usually ascribed to Hollywood cinema.

## II-B (Continued)

Chuck McCaffrey, "If Looking Liking Move: A Freudian/Lacanian Analysis of Fetishism and the Gaze in Alfred Hitchcock's Vertigo." Hitchcock's Vertigo deals with the uniquely male (and the uniquely visual) phenomenon of fetishism. Narrative motifs and visual codes--especially those connected with the agency of the gaze--are used to define Scottie Ferguson's fetishistic relationships with women.

II-C Postwar Developments in the Film Industry

Mary Beth Haralovich, "Growth by Merger and Acquisition: Post-War Industrial Conditions and the Entertainment Industry." After World War II and throughout the 1960s, American industry participated in a growth pattern characterized by merger and acquisition rather than the horizontal and/or vertical structures which dominated pre-war years. In this paper, Haralovich addresses some of the social, economic and political factors which contributed to the growth of conglomerate industry structures.

David Cook, "Hollywood at the Brink." It is well known, if not well documented (an omission this paper will address), that from the late forties through the mid-fifties, the motion picture industry resisted television by a variety of means but primarily by refusing to sell or rent its product for broadcast. What is less well known is that in the earliest days of television (1938-45), the motion picture industry made a concerted attempt to buy into the new medium and ultimately to control it.

Ed Lowry, "Dimension Pictures: Historical Sketch of a Seventies Independent." The decade of the 1970s saw a resurgence of low-budget, independent production in Hollywood, accompanied by distribution practices delineating and catering to a specialized market comprised largely of drive-ins and inner-city theatres. Numerous cheaply made, mostly R-rated "exploitation" films were released during this period by such companies as New World, Crown International, and Dimension Pictures.

III-A Film and Desire

Mary Ann Doane, "Moving Images: Pathos in the Cinema." A theoretical description of the cinematic mechanisms for the production of pathos with specific references to examples drawn from American maternal melodramas of the 30s and 40s.

Robert Eberwein, "The Curved Space of Film." The paper explores the spatial and temporal implications for film of psychoanalyst Bertram Lewin's thesis that the site of our dreams is the mother's breast. A comparison of the results of this hypothesis to the theories of cinematic space found in Bazin, Burch, Eisenstein, Heath, Metz, and others.

Gay Studlar, "Masochism and the Perverse Pleasures of Cinema." The paper proposes a masochistic aesthetic as an alternate to Christian Metz's Lacanian model.

III-B International Trends in Third World Film

Mira Binford, "The Cinema of India: Indigenous Forms and the Influence of International Art Cinema." Paradoxically, whereas India's popular national cinema blends Hollywood and traditional elements into an indigenized hybrid form that communicates successfully with its seminal audience, India's new cinema, a special kind of "second national cinema," wins international recognition for creatively confronting Indian realities, but is alienated from the domestic mass audience by its Western narrative conventions.

## III-B (Continued)

Chuck Kleinhans, "Recent Developments in Central American Film and Video Documentaries." Will discuss film and video documentaries being made by radicals in Central America, particularly Nicaragua and El Salvador, and their relation to international support efforts, local distribution and exhibition, and the changing political and historical situation.

III-C Close Reading

William Luhr and Peter Lehman, "The Case of the Missing Referent: Inspector Clouseau, Peter Sellers, and the Imaginary Signifier." A close look at Blake Edwards' The Trail of the Pink Panther, a film made after Peter Sellers' death. The discussion raises some questions concerning modern film theories (the Imaginary Signifier, film as series or serial, etc.), and suggests that the film is "one of the most unusual, indeed bizarre, films in Hollywood history."

David Desser, "Film as Liberation: The Theatrical Sign in the Works of Masahiro Shinoda." A demonstration of the particular manner in which New Wave director Masahiro Shinoda utilizes aspects of traditional Japanese theater in his cinema, and how these, in turn, set a dialectical tension in the filmic discourse. Three of Shinoda's films are analyzed: Double Suicide, Buraikan (The Scandalous Adventures of Buraikan) and Demon Pond. Slides accompany the presentation.

Robert Self, "Robert Altman and the Theory of Authorship." A characterization of Robert Altman as a film author, carried mainly through analyses of Buffalo Bill and the Indians, and Popeye. The discussion centers on the theory of authorship itself, as manifested on different levels: Altman's author image, the heroes, themes and style of his films, and finally a self-reflexive theory-inclined consideration of the critic's discourse and role.

Dana Polan, "Close Analysis of Man-Hunt." Raises theoretical issues of both textual analysis and sociological analysis and their possible confluences or conflicts, by examining one film, Fritz Lang's Man-Hunt. Stakes out the formal and thematic qualities of the "war-affirmative film" (i.e., films that try explicitly to affirm commitment to and participation in the war effort of the U.S. in World War II) and then tries to see if close analysis of Man-Hunt can work to confirm such affirmation or not.

IV-A Gender

E. Ann Kaplan, "Lois Weber: Discourses of Early Cinema, Realism and the Feminine." This paper suggests two ways of opening up discussion of Weber's films: the first situates the films in the context of recent theories about the early cinema; the second opens up Weber's films by looking at the feminine discourse both within the films themselves and within the extra-cinematic discourse of Hollywood's patriarchal sub-culture that positioned Weber as historical subject. The multi-layered feminine discourse in the films is best understood by reference to domestic feminism and nineteenth century women writers, since, like them, Weber focuses on specifically female issues (frustrations, oppressions), opening up new space within the given patriarchal (and essentialist) constraints.

Ellen Draper, "Mothers, Daughters, and Melodrama." Stella Dallas displaces the intimacy that melodramas usually locate in the relations between a woman and a man onto the relation between Stella and her daughter Laurel; and so, the film moves its consideration of whether or not, and how, a woman is known from the sphere of the erotic to the maternal.

## IV-A (Continued)

Lois Self, "A Rhetorical Analysis of Critical Responses to Not A Love Story: The Pornographic Problematic." Nowhere have the issues involved in cinematic representations of women and theories of sexually differentiated spectatorship come into sharper focus than in the discussion of pornographic film. This paper explores the rhetoric of feminist responses to the controversial documentary Not A Love Story as illustrative of these critical debates.

IV-B Early Film Industry

Charles Musser, "Moving Picture Actors: Their Status and Mode of Existence, 1896-1915." Prior to D.W. Griffith's The Birth of a Nation, both the status of the film actor and the position of film, socially and critically underwent a series of remarkable changes. This presentation focuses primarily on the transformation of the actor's position in film, especially from 1903 to 1913. Intertwined with the actor's transition from anonymous figure to star, is the elevation of the art of film to "dignified dramatic production."

Robin Radespiel, "Selling Scandal and Stardom: The Hollywood Gossip Industry." Hollywood provided the perfect nutriment for the growth of the gossip industry. The exclusive, highly organized movie profession provided the backdrop for the scandals, intrigue, and trade news that are the raw material of gossip. For its part, gossip helped to conflict the image of Hollywood as a dream palace and city of sin, i.e., drugs, sex, and suffering. Radespiel examines the emergence of gossip in 1910 then traces its development and its effects on making and breaking screen stars.

Henry Aldridge, "Publix Theatres and the Strategy of Unit Shows." From 1926 to 1929, movie theater chains employed "live presentations" to lure audiences into their houses. Aldridge chronicles the history of these shows, the reasons behind their use, the variations of format and talent, and their impact on the film and vaudeville industries.

IV-C Soviet and East European Cinema

Herb Eagle, "Affectual Strategies in Eisenstein's Early Silents." In his early silents (Strike, Potemkin, October), Eisenstein integrated a variety of signifying practices: representational, intellectual, and affectual. The affectual strategies were modeled on immediate psycho-physiological response, with emotional "overtones" produced by the manipulation of physical patterns (the motions of lines, shapes, light and dark). Within each film, these "image-sensual" gestures, echoing the "structure" of the emotion itself, ultimately are semanticized as well, through repetition in conjunction with other "thematic-logical" sign structures.

Thomas Sobchack, "Displacement of Meaning in Szabo's Mephisto." Like so many other films made in Eastern European countries, Mephisto presents a surface meaning acceptable to the Communist censor: fascism is evil and corrupting. By applying the Comolli and Narboni criteria of diegetic gaps, however, the film can be seen instead as a critique of the Communist control of the Hungarian culture.

William Siska, "Andrej Wajda's Poland." Frame blow-ups from Ashes and Diamonds and Landscape after Battle will be used to show how Wajda draws on rich Polish symbolism to both celebrate and critique Polish national identity.

V-A Studio System

Lea Jacobs, "Censorship Before 1934." Censorship, based on the interaction of the industry, the MPPDA, and social groups, that existed within the industry prior to the adoption of the Production Code.

Joanna Yeck, "Check and Balance: Filmmaking Under the Hollywood Studio System." Primary documents of the studios reveal that the forces shaping creative decisions were more economic than artistic. Focuses on women's films at Warner Brothers between 1938 and 1940.

Robert Sklar, "Actors and the Studio System: James Cagney and Humphrey Bogart as Case Studies." The star system functioned as a result not only of the structure of the industry, but also of human intervention.

Harvey Deneroff, "Popeye the Union Man: A Historical Study of the Fleischer Strike." The impact of the 1937 strike at the Fleischer Studio on the unionization of the animation industry.

V-B Stylistic Intersections of Film and Television

David Tafler, "Temporal Regulation and the Space of the Frame: The Narrative Text and Television." This paper will begin by identifying that spatial and temporal terrain of classical narrative film structure whose articulations are subject to modification by the system of video construction.

Giuliana Bruno, "Hollywood in the Fifties: The Television (Enters the) Set." The paper will limit itself to research the film texts that disinter the question television, where the relationship cinema/television takes a meta-linguistic form.

Michael Walsh, "Television in the Movies." In this paper, Walsh will consider some of the ways in which the Hollywood film has imagined its sibling and rival, broadcast television. Hoping to index the moment at which TV had quite definitively consolidated its position in the visual entertainment market, Walsh begins in 1955 with Douglas Sirk's Universal melodrama All That Heaven Allows.

V-C The Film and/or Video Apparatus

Steve Lipkin, "Film/Tape Interface." This paper examines the specific sources of differences in the film and tape "look," current changes in production practice, and the directions in which the film/tape interface is developing. The synergism emerging between film and tape suggests that the future of video, either with or separate from film, lies in its information functionalism.

James Boyle, "The Screenplay Page as Apparatus." To an extent, the construction of the screenplay page may be considered an "apparatus" in the sense used by Jean Louis Baudry. The placement of the words on the screenplay page is so important that the page may be read as "concrete poetry" with the form delivering some of the message.

Britta Sjogren, "The Spectator and the Television Apparatus." The paper considers the relationship between the television apparatus and the spectator with an analytical perspective heavily influenced by readings of Metz, Baudry, and Lacan. Sjogren delves into the psychological implication of the oscillation inherent in the experience of television viewing, a state of fluctuation between the real and the imaginary which distinguishes the character and effect of the "imaginary signifier" operant in television from that attributed by Metz to cinema.

VI-A Theoretical Foundations of Ideology and Film

Flora Leibowitz, "What Ideology Explains About Film." The paper identifies a direction in contemporary theory of ideology and film and offers an alternative as follows: theory has assumed that a cultural form cannot correspond to more than one set of material conditions.

Allan Casebier, "Deconstructing Construction in Ideological Film Theory." This paper raises questions about object-construction and subject-construction in contemporary ideological film theory, specifically with the notions that the film is a site where the subject constructs the object of his/her experience and where the subject is interpellated as a subject-unity.

Evan Cameron, "On Measuring An Ideology." The paper will make the claim that were an ideology of film to encompass a theory, it might be of use, but of no more use than the theory itself.

Mary Devereaux, "Commentary on Theories of Ideology and Film." The commentary will use the panel papers as material for comparing and contrasting how philosophers as opposed to film theorists conceptualize the relationship of ideology to film.

VI-B Outside the Studio System, 1920-1950

Julie James, "Hollywood Sees Red: The Anti-Radical Activities of the Americanization Committee in 1919." In the post-World War I era, the Americanization Committee united Hollywood and the U.S. federal government in an alliance designed to produce films that supported the "American Way" and discouraged socialism and leftism.

David Shepard, "Sowing Against the Wind: Independent Production in the Studio Era." Via a production history of King Vidor's Our Daily Bread, the problems and trials of independent feature production, especially within the 1930s, are exposed and documented.

Patricia Zimmerman, "The Amateur Film Manufacturing Industry: Corporate Consolidation and Aesthetic Control, 1921-1945." During 1923-1945, the three leaders in manufacturing and sale of amateur ("home movies") grade film equipment worked to exploit this market via a tie to professional grade equipment while denying a wide outlet for amateur gauge films.

VI-C Early Television

William Lafferty, "Early Television Film Production in Hollywood: Towards the Consolidation of Two Industries." Conventional wisdom has reduced the relationship of the film and television industries during the period of television's ascendancy to a simplistic confrontation between adversaries. This partially inaccurate reduction obscures what was in fact a consolidation of interests between the two industries.

Linda Podheiser, "Case Study in Film-TV Relations: Requiem for a Heavyweight." Missing from film is the intimacy of theatrical time and the quality of the "live" that is present in live television drama, made possibly by a "close-up" realism of style and subject.

David Thorburn, "The Myth of the Golden Age of Television." The idea of the "golden age of television" is essentially mistaken because the episodic series format and the medium of film--with its complex repertoire of editing strategies--were the inevitable destiny of television drama.

VII-A Television and Subjectivity: Intertextuality and the Historical Subject

Mimi White, "Mama's Family Feud and Other Television Encounters of the Fictional Kind." The paper discusses the ways in which television increasingly models itself on other television. This is manifested in an array of textual practices whose interest lies in the intersection of an institutional promotional strategy with a textual effect of a progressively hermetic, self-encompassing world on television.

Patrice Petro, "Reception Theory: Realism and Modernism as the Return of the Same in Television Criticism." This paper examines recent television criticism in terms of the prevailing models of realism and modernism and in terms of the challenge posed by reception theory to the limitations of this binarism. Questions of history, subjectivity, and cognition need to be posed in a way that transcends any of the currently available models in order for television as a social and historical practice to be fully understood.

Ana Lopez, "Atomic Coffee Clash: A Pre-Position." This paper provides an analysis of the media event of the year, The Day After, and identifies and critiques the different forms of media attention that surround the program as well as the different uses and effects to which this event has been put.

Pamela Falkenberg, "A Viewer's Discourse: The Spectacular Empiricism of the Single Subject." The paper will exploit the contradictory practice of close textual analysis (itself an empirical/theoretical yet idiosyncratic discourse), in order to construct a self-representation of the interaction between the text of television (an increasingly homogeneous heterogeneity) and the subjectivity of a real single subject--the author herself (of whom the same might be said).

VII-B Avant Garde Cinema

Edward Small and Eugene Levinson, "On Film and Video Animation Theory."

Edward Branigan, "Metaphor/Metonymy in Straub's Post-Modernist Triptych: The Bridegroom, The Comedienne and the Pimp." Jean-Marie Straub's distinctive approach to narrative structure can best be understood against the background of a wider movement in the arts, namely, post-modernism. I propose to compare the work of Picasso and Lichtenstein in order to identify two or three features of post-modernism and then to trace these features in a Straub film.

Scott Nygren, "The Figural Mode in To Parsifal." The question proposed in this paper is: to what extent can the "mythic method" of Bruce Baillie's To Parsifal be seen as a figural corrective or alternative to both the logocentricity of the structural model and the textual model of Derrida for image-media, and to what extent is it vulnerable to a critique as idealist or archetypalist (i.e., a nostalgic retreat to a pre-structural frame of reference)?

VII-C The Historical Film

Angela Dalle-Vacche, "A Philological Approach to the Relation of Style and Historiography in Alessandro Blasetti's 1860." Besides tracing some literary, pictorial, and cinematic roots of 1860, Blasetti's film on Garibaldi's expedition to Sicily, this talk argues, in part, that the ideological ambition of the film is to promote patriotic values rather than to foster a critical knowledge of history.

Roger McNiven, "Directness and Spectacle in Rossellini's Historical Films for Television." Between 1966 and the end of his career, Rossellini made a number of historical films for television. This talk, including two clips from The Rise of Louis XIV, examines Rossellini's approach to historical reconstruction and the general issues it raises for historical films.

## VII-C (Continued)

Tag Gallagher, "Rossellini: Character in the Historical Moment." Hollywood-like characterization is antithetical to neo-realism. Supposedly. Interpretation of an historic personage is antithetical to realism. Supposedly. Rossellini is the sum of those contradictions.

Don Crafton, "Pictorial Figuration: The Private Life of Henry VIII." This talk, through a discussion of the influence of the paintings of Hans Holbein on the visual style of Korda's The Private Life of Henry VIII, examines the practice of "quoting" in films recognizable images in another visual medium.

VIII-A Problems of Critical Method

Lee Poague, "However Close or Far: On the Contingency of Criticism." Explores the implications and consequences for film criticism of Barbara Herrnstein Smith's discussion of the 'contingency' of values in literature.

Gina Marchetti, "Firecracker: Contest and Contradiction." Firecracker is a Philippine-American hybrid of the martial arts and pornographic film genres. Analysis of the complexity of its racial, sexual, and cultural contradictions, and of the fantasy of the contest/arena in the film's audience. (Film clip included.)

David Bordwell, "Appropriations and Improprieties: On the Misuse of Ethno-poetics." Criticizes some uses of Propp's Morphology of the Folktale within film studies. Argues that film scholars have used Propp's functional categories in an unconstrained manner. Suggests that Propp's project is more historical, inductive, and domain-specific than is generally recognized.

VIII-B Documentary

Kathryn Montgomery, "The Docudrama as Institutional Product." An examination of the decision-making process in the creation of network TV docudrama. Emphasis is placed on the nature of network TV as an institution and the process within that institution which creates and produces the programming.

Brooke Jacobson, "Regional vs. Non-Regional Film: A Critical Distinction." The "regional film" is presented as a distinct genre which promises to reveal more of the depth and diversity of American culture than is seen in the commercial theatrical film. Prototypes of this genre discussed include Harlan County, USA, Northern Lights, and Heartland. These are contrasted with "non-regional films" such as Norma Rae and Coalminer's Daughter which seem regional but are really not. They are based on literary sources rather than life, which is the documentary approach of the truly regional film.

Brian Winston, "The Tradition of the Victim in Griersonian Documentary." When Grierson's ideas of social concern and propaganda were mixed with Flaherty's values of the individual as subject seen in a romantic style, it led directly to alienated victims as documentary subject matter. This move to victims without reworking the political, moral, and ethical implications has been fatal to the documentary project. The issue of "the victim tradition" has been ignored. The people whose cooperation is crucial to documentarists have had little place (or voice) in the theoretical or public discussion of documentary.

VIII-C The TV Series

Lauren Rabinovitz, "The Beave Leaves Home: TV's Single Parent and the Reconstituted Family." This paper will examine the way television genre responds to and incorporates social changes only to negotiate those changes through the iconography, intertextuality, and discourse of TV fiction. Using examples from past and present TV series, the paper will demonstrate how television responds to the single parent family as a social unit and how it recuperates the idealization of the nuclear family into the presentation.

Sandy Flitterman, "Thighs and Whiskers: The Fascination of Magnum P.I."

Barbara Klinger, "The Structure and Function of Situation Narrative: An Analysis of The Mary Tyler Moore Show." The situation TV narrative will be treated in this paper as an exemplary instance of the economy of popular narrative form. This examination will concern, in particular, a characterization of the structural regularities which govern the construction of this plot-type, and a subsequent examination of how the structure establishes and processes the ideological tensions which underwrite the "situation" of the situation narrative.

Betsy McLane, "The Swish-Pan Blur of Fact and Fiction." This essay explores aspects of the blurring of reality and fiction in the most pervasive of modern mass media--prime time entertainment television. It focuses on the work of video documentarians Alan and Susan Raymond and on the influence of their reality techniques in television's popular dramatic series Hill Street Blues.

IX-A Production and Exhibition of the Early European Avant-Garde

Richard Abel, "A Model Avant-Garde Institution: The French Ciné-Club of the Early 1920s." A chronology of the development of the cine-club movement in France, with an analysis of the critical role it played in disseminating avant-garde cinema. Special attention is given to the contributions of Louis Delluc, Ricciotto Canudo, and Leon Moussinac and to the Musee Galliera exposition.

Kristin Thompson, "Early Film Exhibitions and the 1920s European Avant-Garde." A survey of the major national and international expositions of the avant-garde cinema in Europe of the 1920s. Thompson traces their evolution and the transformation of the functions they served, concluding with speculation on the extent to which the institutional history of the early avant-garde is influencing the teaching of our film history survey courses today.

Dudley Andrew, "Prévert, Surrealism, and 1930s Cinema." Generally considered the source of France's conservative cinema of quality scriptwriting tradition, Prévert's entry into the industry from 1931 to 1934 was bizarre and unconventional. So were his early scripts, bridging surrealism with a populist aesthetic, and thereby politicizing an elitist movement.

IX-B Film Noir

Maureen Turim, "A Psychoanalytical View of the Fatalistic Flashback in Film Noir." In her paper, Turim hopes to point out what is unsatisfactory about a reductive application of psychoanalytic concepts to film noir flashbacks by restoring to the Freudian theories mentioned a complexity and a number of internal contradictions. Turim will also analyze the films' repetitive use of the flashback device as equally complex.

## IX-B (Continued)

Vivian Sobchack, "Lounge Time: Post-War Crises and the Chronotopes of Film Noir." This paper attempts to go beyond the genre/movement controversy surrounding film noir to describe text/context relations in these films as synecdochic and hyperbolic rather than "realistic" or metaphoric. Bakhtin's concept of the chronotope is used to delineate film noir's world of the cocktail lounge against the structuring absence of the unrepresented idyllic world of domestic security.

Lee Erwin, "La mère qui jouit: Sexual Differences in Chinatown." This paper argues that Chinatown works against our notions of the femme fatale of film noir to problematize its representation of women, mostly through a disparity between language and image. Here the evil figure turns out to be the patriarch, not the woman (thus politicizing the genre), while the woman becomes Kristeva's "sexual mother," who threatens not individual men but the genre itself.

IX-C Producer/Industry/Text

Patricia Mellencamp, "Closed Circuits and Laugh Tracks." Not only is the television spectator placed, and laughed; audiences are also timed, from small durations organized in patterns of succession (Williams' notion of flow) and then finalized in larger temporal segments--e.g., daytime, nighttime, late-night, etcetera.

Jane Feuer, "Writing the History of MTM Enterprises." Feuer attempts to describe the problems encountered in writing the history of MTM. The paper will detail the kind of history one writes using the obvious models of economic determinism and auteurism.

Chris Berry, "Commodity Genres: Towards a Theory of TV Commercials." Berry suggests deriving genres for TV commercials from the marketplace relations of the commodities advertised, with the aid of the considerable body of marketing research that details this.

X-A Toward a Theory of Television: Technology, Realism, Spectatorship

Nick Browne, "Audience Concept/Audience Practice." The question of the television audience, however it has been formulated, has been central to interest in television since its beginning. Whether the audience is considered as a body of consumers by advertizers, or as citizens by policy makers, research into television effects traditionally constitutes the main line of university research. The development of critical theory of film in recent years, constituted by the text's formal negotiation of ideological relations with the viewer, adds a new dimension to research on audience.

Jean-Paul Simon, "New Technologies and Professional Strategies." Simon will examine "from a sociological point of view the restructuration of the communications industries and the struggle between 'professionals' to assert their monopoly."

Rick Altman, "The Sound Track in Television." This paper proposes to analyze the general function of the sound track in American commercial television. In order to develop a theory of television sound particular to the American situation, the first step is to develop a notion of the bifurcated American tele-auditor/spectator who has made an investment in equipment which permits greater freedom than does concert or film attendance, where there is no escaping aural and visual aspects of the main event.

## X-A (Continued)

Beverle Houston, "The Figuration of Television Enunciation and Spectatorship in Recent Cinema: Some Theoretical Influences." Houston will examine figurations of television enunciating and spectating and show how they can be understood through a phenomenological and metapsychological theory of spectating that also moves beyond the apparatus and the text to the social world that produces them in the viewing moment.

X-B German Silent Cinema

Robin Blaetz, "Movement in German Expressionist Film." Wilhelm Worringer's theory (from Abstraction and Empathy) concerning the urge to abstraction as it pertains to Expressionist dance and acting; an examination of Jessner's Backstairs and of the actors' externalization of emotion in the search for the expressive, absolute form.

Lynn Spigel, "Two Genres/Two Institutions: Textual Congruities in a Lubitsch-Directed Costume Drama and a Sophisticated Comedy." A study showing the similarity in structure of Madame Dubarry and So This Is Paris and questioning the extent to which a genre within a national cinema can prescribe and proscribe its own structural parameters upon an individual director.

Janet Bergstrom, "Murnau's Transitional Period." The major emphasis of this paper (a comparison of Nosferatu, Faust and Sunrise in terms of their thematic and formal construction) is to what extent is Sunrise a "European" film, to what extent is it outside of the conventions of the Weimar cinema?

Edward Noeltner, "Ideological Studies and the Universum Film Aktiengesellschaft." An exploration of the relationship existing between the German film industry and the real holders of power in German society, with an analysis of the interdependency of the economic, political, and ideological factors which shaped UFA from 1917 to 1939.

X-C Classical Film Theory

Ken Slavin, "Generative Semiotics." Concerns the schools of Soviet psychology, psychological experimentation, and psychological models that influenced Eisenstein's film theory.

David Katz, "Bela Balasz and the Tradition of Realism." Counters traditional categorization of Balasz as a formalist with evidence of his advocacy of a realist position.

Janet Staiger, "Bazin and History." Argues that Bazin conceives of historical change as a dialectical teleology.

XI-A Modern Theory: New Approaches, New Critiques

Gaylyn Studlar, "Beyond the 'Contiguity Illusion'" A Reconsideration of Iconic Representation." The complex dialectic between reality and make-believe in iconic textuality is not only worthy of re-evaluation as a neglected mode of representation, but may prove to hold important clues to understanding the psychological dynamics of cinematic spectatorship and the formation of visual pleasure.

Philip Rosen, "Film Theory, Film History, and the Nation." This paper takes up issues of address and coherence, but the underlying purpose is to explore a theoretical juncture between film theory and film history (ultimately historicizing the study of mechanisms of coherence and address). The strategy is to concentrate on a very particular kind of coherence/identity, namely that which revolves around the concept of the nation.

## XI-A (Continued)

Noel Carroll, "Subject Positioning." Carroll will try to specify what he believes contemporary film theorists mean by subject positioning. He will also attempt to assess the viability of this term as a theoretical construct as well as its fruitfulness as a concept in film criticism.

XI-B Cultural and Industrial Transformations: From Film to Television

Robert Vianello, "The Relation of Film Production to Broadcasting and Cable Television." An analysis of government regulations of cable and broadcast systems.

Douglas Gomery, "The Motion Picture Industry Reacts to the Coming of Television, Part II: Finding the 'Lost' Audience." An estimation of the role of television in the loss of the theatrical audience.

William Boddy, "The Shining Center of the Home: Ontologies of Television in the Golden Age." A review and evaluation of the critical literature on early television programs.

XI-C Television and Film Audiences: The Production of Meaning

Diane Waldman, "Constraints on the Production and Reception of Das Boot for West German and American Audiences." An analysis of the international distribution and exhibition conditions which shape the narrative strategies of Das Boot.

Fina Bathrick, "Woman as TV Guide: Reception at Home." Based on an examination of family-guidance magazines from the 1950s to the present, this paper explores the ways in which these publications provide a context for reception.

Elizabeth Ellsworth, "The Power of Interpretive Communities: Feminist Appropriations of Personal Best." An analysis of the relationship and specifically situated audiences: how the feminist community produces and deploys interpretive strategies in its reception of Personal Best.

Stanley Lourdeaux, "Equivocal Vision in the 1920s Ethnic Cinema." An analysis of the equivocal appeal of both Irish and Italian films of the 1920s to general Protestant audiences and to Catholic immigrants.

SCS CINEMATHEQUE

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All cinematheque screenings are in 4070 Vilas Hall at the corner of Park and University, about five minutes walk from Lowell Hall.

Thursday, March 29

10:00 am I LED THREE LIVES, "Campus Story" (ZIV TV, 1953, 30 minutes, film)  
Directed by Lew Landers; written by Robert Libott; based on the book by Herbert Philbrick; photographed by Daniel Clark

Richard Carlson (Herbert A. Philbrick), John Zaremba (Jerry Dressler)

Vintage gargoyle television, I LED THREE LIVES stands as a monument to the Red Scare, film noir, and semi-documentary drama of the '50s. The chronicle of a Boston advertising executive who infiltrated the Communist party in order to provide information to the F.B.I., the program dramatized the thousand perils of living with Communists in our midst. "Campus Story" shows how Communists work a University campus.

10:30 am D.W. GRIFFITH DIRECTS THE GREAT WAR (WHA-TV, 1978, 30 minutes, video)  
Directed by Barry Stoner; written by Russell Merritt and David Shepard, narrated by E.G. Marshall

An analysis of the making and selling of Hearts of the World, the most popular war propaganda film of the First World War. Incorporating rare newsreel footage, posters, photographs, letters and memos, the film charts the history of Griffith's involvement in the selling of World War I, and looks at the ways Hearts of the World was exploited as part of the hate-and-scare campaigns that accompanied the war.

11:00 am DO YOU LISTEN TO THE RADIO? (1981, 7 minutes, film)  
Directed by Mike Reano. Featuring Chris Canaly.

In this Brechtian look at our society's consumption of and relationship with the media, a woman questions her role as a social consumer.

11:07 am CALIGARI'S CURE (1982, 70 minutes, film)  
Produced, written, directed and edited by Tom Palazzolo

Carmela Rago (Mother), Andy Soma (Francis), Dave West (Allen), Paul Rosin (Cesar), Hether McAdams (Allen's Mother), Ron Kantor (Salesman), Ellen Fisher (Dream Girl), Ed Pino (Mr. Bat), P. Adams Sitney (Dr. Arthur Vision).

CALIGARI'S CURE is Tom Palazzolo's first fictional narrative film and also his first feature. Loosely structured as an autobiographical remake of Robert Weine's THE CABINET OF DR. CALIGARI (1919), the film is a comic fantasy that presents the filmmaker's memories of childhood, Catholic school, and his arrival at the Art Institute of Chicago, as reenacted by a cast of performance artists and friends in wildly colored, distorted sets and costumes. Palazzolo's style is playful and irreverent, incorporating and openly acknowledging a wide range of influences from cinema, art history, and contemporary American art.

12:30 pm STAY AWAKE WHENEVER YOU CAN (1982, 29 minutes, film)  
Directed by Diana Barrie

A film about dreaming. During the course of one night an individual alternately falls asleep and wakes up and finds that the boundaries between the real world and dream world become blurred.

SCS CINEMATHEQUE

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Thursday (continued)

- 1:00 pm TERMINAL DISORDER (1983, 40 minutes, film)  
Directed by J.J. Murphy; Assistant Director, Roger Wallin  
Anne St. Germaine, Cyndee Baudhuin, Jerome Carolfi  
An episodic account of anxiety and disillusionment in the '80s, set in the American Midwest--at a point where art and politics intersect with popular culture. The references range from Jean-Luc Godard to Lou Reed. Music by The Appliances, SFB, and Idle Workshop.
- 2:00 pm UNAFFECTED (1980, 8½ minutes, film)  
Directed by Robert Anderson  
This study of the effects of cinema spectatorship draws on footage from several sources, including primitive cinema, television, home movies, and documentary work.
- 2:10 pm SUSPENSE (Rex Film, 1913, 15 minutes, film)  
Directed by Lois Weber  
Lois Weber, Paul Valentine  
Lois Weber's remake of Griffith's The Lonely Villa uses a variety of cross-cutting and split-screen devices to dramatize the rescue narrative.
- 2:25 pm LE BRASIER ARDENT (1923, 108 minutes, film)  
Directed by Ivan Mosjoukine; art direction by Ivan Lochakoff; assistant director, Alexandre Volkov; written by Mosjoukine; produced by Films Albatros)  
Nathalie Lissenko (the woman), Nicholas Koline (her husband), Ivan Mosjoukine (Detective Z), Camille Bardou  
A mad combination of Expressionist dreams, Art Nouveau sets, and American slapstick comedy, this is the rarest film in our series. LE BRASIER ARDENT is the work of Ivan Mosjoukine, the brilliant Russian actor who found sanctuary in Paris after the Revolution and directed eight stylish French comedies with his fellow expatriots. (Translator: Richard Neupert)
- 4:10 pm THREE-TWO-ONE-ZERO (NBC Project XX, 1954, film)  
Produced by Henry Salomon; written by Henry Salomon and Richard Hanser; narrated by Alexander Scourby  
After the success of its VICTORY AT SEA documentary series in 1952-53, NBC made a full commitment to prime-time documentary programming by initiating the Project XX series to "chronicle the major events of the Twentieth Century." This was the first and most controversial, dealing with the arrival of the nuclear age. A daring, imaginative production of the sort that is rarely seen on network television today.

Friday, March 30

- 9:30 am Recent British Documentaries  
CLARET AND CHIPS (1983, Channel 4)  
Directed by Nick Hart-Williams  
EAST 103rd STREET (1981, ATV)  
Directed by Chris Menges

Friday (Continued)

12:00 pm DER VERLORENE SOHN (The Prodigal Son) (UFA, 1934, 90 minutes, film)  
Directed by Luis Trenker; written by Luis Trenker, Arnold Ulitz,  
Reinhart Steinbicker

Luis Trenker, Maria Andergast, Marian Marsh, Eduard Kock, Paul Henkels  
The story of a young Tyrolian mountain guide who ends up in depression-era America, with footage shot in Germany and New York. David Stewart Hull notes: "The scenes of depression New York put similar American efforts to shame. Rarely has the atmosphere of the period been so utterly convincingly conveyed. We see the United States through the eyes of a stranger, and the effect is extraordinary. The final pagan scenes remind one of the Russian masters. DER VERLORENE SOHN confirms the belief that Trenker was one of the most talented directors of the German-language cinema." With German and English dialogue.  
(Translator: David Shepard)

1:30 pm OUR DAILY BREAD (1934, 90 minutes, film)  
Produced and directed by King Vidor; screenplay by Vidor and Elizabeth Hill; dialogue by Joseph Mankiewicz; photographed by Robert Planck; music by Alfred Newman

Karen Morley (Mary), Tom Keene (John), John T. Qualen (Chris),  
Barbara Pepper (Sally), Addison Richards (Louie)

A new restoration of King Vidor's classic independent production of the 1930s. This version contains 20 minutes of previously un-seen material.

3:30 pm American Federation of the Arts Video Program, introduced by  
Sam McElfresh, AFA Film Program Director

THE LOOKING GLASS (1981, 28 minutes, color)  
Directed by Juan Downey

THE LOOKING GLASS is a videotape concerned with the use and meaning of mirrors in architecture and art. A sweeping travelogue through England, France and Spain covering the Renaissance to Picasso, THE LOOKING GLASS is an exploration of consciousness. This study on narcissism, stretching from water reflections to the medium of television itself, was shot on 16mm film, transferred to videotape and manipulated by means of electronic effects.

ALLAN 'N' ALLEN'S COMPLAINT (1982, 30 minutes, color)  
Directed by Nam June Paik and Shigeo Kubota

This program highlights poet Allen Ginsburg and artist Allan Kaprow. The film tries to blow apart the myth of the domineering Jewish mother and instead concentrates on the influence that Jewish fathers have on their sons, especially those in creative fields. Both the senior Ginsburg (who is also a poet and a teacher) and the senior Kaprow (who is a British lawyer) were interviewed.

HATSU YUME (First Dream) (1981, 56 minutes, NTSC color)  
Directed by Bill Viola; recorded/edited while in residence at Sony Corporation, Atsugi Plant, Japan. Made possible with support from Sony Corporation of Japan and Japan/U.S. Friendship Commission

Says Bill Viola: "I was thinking about light and its relation to water and to life, and also its opposite: darkness, or the night and death. I thought about how we have built entire cities of artificial light as refuge from the dark.

Friday (Continued)

HATSU YUME (Continued)

"When staying out in the countryside, I remembered how difficult it always was to stay up late and to rise late. There, light is the sun and the fire. In the city, the sun is the electric lamp--and the original source of light, the flame, has become an enemy of destruction. Water gives both life and protection.

Video treats light like water--it becomes a fluid on the video tube. Water supports the fish like light supports man. Land is the death of the fish--Darkness is the death of man."

Saturday, March 30

9:30 am THE DEFENDERS, "Blacklist" (Plautus Productions, 1964, 60 minutes, film)  
Directed by Stuart Rosenberg; produced by Herbert Brodtkin; created by Reginald Rose; written by Ernest Kinoy; photographed by Morris Hartzband; music by Frank Lewin

E.G. Marshall (Lawrence Preston), Robert Reed (Ken Preston), Jack Klugman (Joe Larch)

The spinoff from an original story telecast on STUDIO ONE, THE DEFENDERS became a TV benchmark during the early '60s. Attracting much controversy and critical acclaim, it dealt regularly with such sensitive issues as euthanasia, abortion, civil disobedience, and capital punishment.

"Blacklist," featuring Jack Klugman as a scriptwriter blacklisted during the Red Scare, swept the Emmy awards in 1964.

10:30 am BOSTON BLACKIE, "Roller Coaster Murder" (ZIV TV, 1951, 30 minutes, film)  
Directed by Paul Landres; original story by Walker Wilson; screenplay by J. Benton Cheney; photographed by Kenneth Peach.

Kent Taylor (Boston Blackie), Frank Orth (Faraday), Lois Collier (Mary)

Boston Blackie, hero of more than a dozen 1940s B-movies, a B-radio series, and B-grade magazine stories, appeared in a memorable B-grade television series in the early '50s. "The Roller Coaster Murder" illustrates the vitality and sense of humor that were possible in a program that defied its shoestring budget with outrageous location ploys.

11:00 am THE CINEMATIC PEEPHOLE (1982, 10 minutes, film)

Directed by Bill Nichols

The filmmaker exposes himself in order to examine the sexual politics of voyeurism.

11:10 am WHEN YOU WORE A TULIP AND I WORE A BIG RED ROSE (1984, 65 minutes, film)

Produced for the Marathon County Historical Society by Forward Services and Random Harvest Productions. Written, directed and edited by Stephen Schaller

In July, 1914, a small itinerant film company, Paragon Feature Film Company, Inc., came to Wausau, Wisconsin. Paragon produced "home talent" movies--a popular genre of locally subsidized vanity films. The Wausau Advancement Association recruited prominent citizens for roles in Paragon's self-styled "Photoplay Romance," THE LUMBERJACK, featuring, a local newspaper noted, "All the points of Wausau that will be of interest to outsiders." WHEN YOU WORE A TULIP AND I WORE A BIG RED ROSE explores the legacy of THE LUMBERJACK.

Saturday (Continued)

12:30 pm GOODYEAR TV PLAYHOUSE, "Thunder of Silence" (NBC, 1954, 60 minutes, film)  
Produced by Gordon Duff; directed by Jeffrey Hayden; written by  
Stewart Stern; sets by James Russell; associate producer Robert  
Alan Aurthur

Paul Newman (Everett), Inger Stevens (Jana), Herbert Berghof (Novak),  
Katherine Squire (Lola)

A landmark in television anthology series responsible for MARTY and  
THE BACHELOR PARTY, GOODYEAR TV PLAYHOUSE had a wide influence on  
television drama. "Thunder of Silence" is an example of the many  
original plays it presented with fresh acting talent recruited from  
the New York stage. A young Paul Newman stars as a farmer's prodigal  
son intrigued by the daughter of a World War II refugee.

