program

Society for Cinema Studies

JUNE 12-15, 1985
TISCH SCHOOL OF THE ARTS - NEW YORK UNIVERSITY
725 Broadway
3rd Floor
725 Broadway
4th Floor
Tisch Bldg
Backman
Waverly Bldg
6th Fl, #670
725 Broadway
Registration begins at Noon, Wednesday, through 4:30 pm, Saturday
Publishers' Display begins at Noon, Wednesday, through 4:30pm, Saturday
Cinematheque I begins at 12:30pm, Wednesday
Cinematheque II—Selections from the William K. Everson Collection—begins at Noon, Wednesday
Videotheque begins at Noon, Wednesday

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WEDNESDAY, JUNE 12

9:00am-11:00am
725 Broadway
3rd Floor
11:00am-1:30pm
725 Broadway
3rd Floor
12:00pm-1:00pm
Waverly Bldg
6th Fl, #670
Cinema Journal Board Meeting
Society for Cinema Studies Executive Board Meeting
Méliès films (colored prints)
THE BRIGHTON SCHOOL (1896–1910) (Tristram Powell, England, 23m) (about filmmakers George Albert Smith and Sir James Williamson)

12:00pm-5:00pm
725 Broadway
3rd Fl, Video
12:30pm-1:00pm
Tisch Bldg
Backman
Sixth Annual New York Television Festival
INDONESIA CALLING (Joris Ivens, Australia, 1946, 22m)
[From the Museum of Modern Art]
[Screening related to panel: "Sweet are the Uses of Documentary"—Wednesday, 2:00pm]
NEAR THE BIG CHAKRA (Anne Severson, USA, 1972, 17m)
[Courtesy of Canyon Films]
ASPARAGUS (Suzan Pitt, USA, 1978, 19m)
[Courtesy of Picture Start]
[Screening related to panel: "Current Feminist Theory"—Wednesday, 2:00pm]

1:00–2:00pm
Waverly Bldg
6th Fl, #670
1:45–3:00pm
Tisch Bldg
Backman
MOONSHINE (Roscoe Arbuckle, USA, 1918, 23m) [with Buster Keaton]
THE LOVE NEST (Buster Keaton, USA, 1923, 23m)
VALSE BRILLANTE DE CHOPIN (Max Ophuls, France, 1936, 6m)
MOONLIGHTING (Jerzy Skolimowski, Poland-England, 1982, 97m)
[Courtesy of Swank Films]
[Screening related to panel: "Language in Film: Approaches to Verbal Expression in a Visual Medium"—Wednesday, 3:45pm]

2:00pm-3:30pm
Waverly Bldg
6th Fl, #670
BANK HOLIDAY (Sir Carol Reed, England, 1937, 80m)
PANELS:
2:00pm-3:30pm

725 Broadway
3rd Floor
Panel Rm #1

Issues in Film Genre and Popular Culture
Chair: Shoshana Knapp (Virginia Polytechnic Institute)
Papers:
- Wheeler Dixon (University of Nebraska-Lincoln): “Children of Darkness, Children of Light: the Child in Fantasy Films since 1961”
- Jeremy Butler (University of Alabama): “The Raw and the Cooked 1984”
- Steve Fore (University of Texas-Austin): “Kunzel’s Law and Uncommon Valor, or, Reshaping the National Consciousness in Six Minutes Flat”

725 Broadway
4th Floor
Panel Rm #2

Sweet Are the Uses of Documentary
Chair: Maurice Yacowar (Brock University)
Papers:
- Joan Nicks (Brock University): “There in Cuba: Rubbo In and Out of the Picture”
- Thomas W. Benson (Pennsylvania State University) and Carolyn Anderson (University of Massachusetts-Amherst): “Frederic Wiseman’s The Store: Materialism and Symbolic Action”
- Thomas Waugh (Concordia University): “The Documentary Film Recording and Assisting Progress Along the Road to Freedom: Joris Ivens’ Indonesia Calling (1946)”

[See related screening—Wednesday, 12:30pm]

725 Broadway
4th Floor
Panel Rm #3

Studies in Television History
Chair: William Lafferty (Wright State University)
Papers:
- Richard deCordova (DePaul University): “The Transition from Radio to Television”
- Patricia J. Bence (Tompkins Cortland Community College): “Analysis and History of Typeology and Forms of Children’s Network Programming from 1950 to 1980”

Respondent: David A. Cook (Emory University)

725 Broadway
5th Floor
Panel Rm #4

Current Feminist theory
Chair: Maureen Turim (State University of New York-Binghamton)
Papers:
- Judith Mayne (Ohio State University): “Primitive Eros”
- Tania Modleski (University of Wisconsin-Milwaukee): “Femininity as Mas/squerade: A Feminist Approach to Mass Culture”
- Maureen Turim: “Sexuality and Textual Difference”

[See related screenings—Wednesday, 1:00pm]

3:45pm-5:30pm
Tisch Bldg
Backman
3:45pm-5:15pm
Waverly Bldg
6th Floor #670

IMITATION OF LIFE (John Stahl, USA, 1934, 106m)
[Screening related to panel: “Images of Black Women in American Film”—Thursday, 9:00am]

YOUNG GIRLS IN DISTRESS (G.W. Pabst, France, 1939, 85m)

PANELS:
3:45pm-5:15pm

725 Broadway
4th Floor
Panel Rm #2

Language in Film: Approaches to Verbal Expression in a Visual Medium
Chair: William C. Wees (McGill University)
Papers:
- William Costanzo (Westchester Community College): “Text, Metatext and Metaphor in Literature and Film”
- Stanley Lourdeaux (Duke University): “Stagecoach and Film Metaphor: Beyond Semiotics with Paul Ricoeur”
- Kathryn L. Ingle (University of Iowa): “The Text as Oracle: Voice, Language and the Ideological in Moonlighting”
[see related screening—Wednesday, 1:45pm]

Asian Cinema Studies Society Meeting
Organizer: Mira Binford (Quinnipiac College)

Biography: The Role of the Producer in Genre and History
Chair: Richard Koszarski (Columbia University)
Papers:
- Jonathan Kuntz (Los Angeles Southwest College): “Hearty and Hollywood”
- Matthew Bernstein (University of Wisconsin-Madison): “Models of Biography and the Career of Walter Wanger”

Science Fiction and Sexuality
Chair: Mary Ann Doane (Brown University)
Papers:
- Giuliana Bruno (New York University): “Ramble City: Post-modernism and Blade Runner”
- Denise Mann (University of California-Los Angeles): “Sadomasochism and the Impossible Scene/Seen of Desire”
- Janet Bergstrom (University of California-Los Angeles): “Androids and Androgyny: Sexual Identity in Recent Science Fiction Films”

Trip to American Museum of the Moving Image ( Kaufman-Astoria Studios)
Meet in front of the Tisch Building on West 4th Street for buses which will leave at 6:30pm.

Program will include the film THE BATTLE OF PARIS (Robert Florey, USA, 1929, gallery visit, and possible tour of sound stage.

Buses will leave Astoria Studios in order to be back at Tisch Building by 10:30pm.

Opening reception (Wine and Cheese)

8:30am—9:00am
725 Broadway
3rd Floor

Coffee and Rolls

THURSDAY, JUNE 13

THURSDAY, JUNE 13
### PANELS
9:00am–11:00am

<table>
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<tr>
<th>Time</th>
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<tr>
<td>10:00am–10:45am</td>
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<td>11:00am–12:15pm</td>
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#### 725 Broadway
3rd Floor
Panel Rm #1

- **Reception: Knowledge and Power**
- **Chair:** Mike Budd (Florida Atlantic University)
- **Papers:**
  - Robert H. Deming (SUNY-College of Fredonia): “Seeing and Knowing in the Cinema”
  - Dudley Andrew (University of Iowa): “Accepting Interpretations: Interpretative Communities and Power”
  - Steven B. Elworth (New York University): “I Was a Teenage Jesus: Nick Ray and the Biographical Legend”
  - Virginia Wright Wexman (University of Illinois-Chicago): “The Canonical Status of Vertigo”

- **Respondent:** Anne Friedberg (University of California-Irvine)

#### 725 Broadway
4th Floor
Panel Rm #2

- **Biography as an Historical Strategy: Its Theory/Practice and Uses/Abuses**
- **Chair:** Charles Musser (Thomas Edison Papers/New York University)
- **Papers:**
  - Kevin Sweeney (Pennsylvania State University): “Buster Keaton’s Mythological Aegis”
  - Howard Davis (University of California-Los Angeles): “How I Was a Teenage Jesus: Nick Ray and the Biographical Legend”
  - Russell Merritt (University of Wisconsin-Madison): “Biographical Analysis: Stepping Up from Auteurism”

- **Respondent:** Steve Lipkin (Western Michigan University)

#### 725 Broadway
5th Floor
Panel Rm #3

- **Images of Black Women in American Film**
- **Chair:** Joan Dagle (Rhode Island College)
- **Papers:**
  - Jane Gaines (Duke University): “Scarf of Shame: Skin Color and ‘Caste’ in Black Melodrama”
  - Sandy Flitterman (Rutgers University): “Imitation(s) of Life: The Black Women’s Double Determination as Troubling Other”

- **Chair:** Elizabeth Weis (Brooklyn College, CUNY)
- **Papers:**
  - Ellen Evans (University of Southern California): “The Place of Theory in the Undergraduate and Graduate Curriculum”
  - Richard B. Jewell (University of Southern California): “The Validity and Value of Film Studies as an Undergraduate Major”
  - Elizabeth Weis: “The Relation between the Undergraduate and Graduate Curriculum in Film Studies”

- **Respondents:**
  - Evan Cameron (York University)
  - Barry Grant (Brock University)
  - Gay Studlar (North Texas State University)
  - Doug Tomlinson (Montclair State College)

#### 725 Broadway
4th Floor
Panel Rm #4

- **The Appropriation of Psychoanalysis in Film**
- **Chair:** Elizabeth Weis (Brooklyn College, CUNY)
- **Papers:**
  - Janet Walker (University of Denver): “The Three Faces of Eve: The Dissociation of a Text”
  - Thyrza Goodeve (University of California-Santa Cruz): “Desiring Narrative/Curing Vertigo”
  - Gaylyn Studlar (University of Iowa): “You Freud? Me Jane?: Institutionalized Feminism, the Maternal Object, and Marnie”
  - William Luhr (St. Peter’s College) and Peter Lehman (University of Arizona): “Psychiatrists and Psychoanalysis in Blake Edwards’ The Man Who Loved Women”

- **Chair:** Lucy Fischer (University of Pittsburgh)
- **Papers:**
  - Patricia Romeu (Temple University): “Women’s Work: A Consideration of Contradictions in Michelle Citron’s What You Take for Granted”
  - Hap Kindem (University of North Carolina-Chapel Hill): “Contemporary Women Directors in Norway: Vibeke Løkkeberg, Laila Mikkelsen, and Anja Breien”

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### 11:15am–1:15pm

#### 725 Broadway
3rd Floor
Panel Rm #1

- **REASSEMBLAGE** (Trinh Minh-ha, Senegal-USA, 1982, 40m)
  - [Courtesy of Trinh Minh-ha]

- **THE THREE SONGS OF LENIN** (Dziga Vertov, USSR, 1934)
  - [Screening related to panel: “History in Cinema” — Friday, 11:15am]

- **SUMURUN** (Ernst Lubitsch, Germany, 1920, 100m)

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### 725 Broadway
5th Floor
Panel Rm #3

- **FROM THE ASHES: NICARAGUA TODAY** (Helena Solberg-Ladd, 1981, 60m)
  - [Courtesy of The Cinema Guild]

- **SAILOR’S LUCK** (Raoul Walsh, USA, 1933, 70m)
Film and Reception Theory
Chair: Harald Stadler (New York University)

A NICKEL FOR THE MOVIES (James Naremore, USA, 1984, 21m) [Courtesy of Indiana University-Audio-Visual Center]

TIME OF DARING (El Salvador Film and Video Project, 40m) [Screening related to panel: “Marginal Cinemas and Mainstream Critical Theory” — Friday, 9:00am]

MANOS A LA OBRA (Pedro A. Rivera and Susan Sweig, USA, 59m) [Courtesy of The Cinema Guild]

THE SEAS BENEATH (John Ford, USA, 1931, 99m)

Women in Film Studies Caucus—Organizational Meeting Organizers: □Gretchen Bispelhoff (Northfield, Illinois) □Gina Marchetti (University of Arizona)

TWO STAGE SISTERS (Xie Jin, People’s Republic of China, 1964, 114m) [Screening related to panel: “The Cinema of the People’s Republic of China” — Saturday, 9:00am]

HEARTS (Barbara Buckner, USA, 1979, 12m)
PICTURES OF THE LOST (Barbara Buckner, USA, 1978, 23m)
RESOLUTION OF THE EYE (Kit Fitzgerald/John Sanborn, USA, 1981, 4m)
OLYMPIC FRAGMENTS (Kit Fitzgerald/John Sanborn, USA, 1980, 10m)
STATIC (Kit Fitzgerald/John Sanborn, USA, 1981, 2m)
ENTROPY (Kit Fitzgerald/John Sanborn, USA, 1979, 2m)
ORDER (Kit Fitzgerald/John Sanborn, USA, 1979, 5m)
AROUND AND ABOUT (Gary Hill, USA, 1980, 5m)
BLACK/WHITE/TEXT (Gary Hill, USA, 1980, 7m)
VIDEOGRAMS (Gary Hill, USA, 1980, 9m)
PROCESSUAL VIDEO (Gary Hill, USA, 1980, 12m)
PICTURE STORY (Gary Hill, USA, 1979, 7m)
SOUNDINGS (Gary Hill, USA, 1979, 20m)
COMMENTARY (Gary Hill, USA, 1980, 2m)

Film and the Arts
Chair: □Marcia Butzel (Clark University)
Papers: □Jerry Heil (University of California-Berkeley): “Russian Futurism and the Cinema: Mayakovsky’s Filmwork of 1913 (Drama in the Futurists’ Cabaret #15)” □James Peterson (University of Wisconsin-Madison): “Action Filmmaking: Stan Brakhage and Abstract Expression Reconsidered” □Pedro Cuperman (Syracuse University) and ■Owen Shapiro (Syracuse University): “Re-Constructing Bunuel”

Film Theory and Criticism
Chair: □Stuart Lieberman (Queens College, CUNY)

Television History
Chair: □David Thorburn (MIT)

Pleasurable and Unpleasurable Texts
Chair: □John C. Stubbs (University of Illinois-Urbana/Champaign)

FIREs WERe SARTEd (Humphrey Jennings, England, 1943, 62m)
DIARY OF A SERGEANT U.S. War Department Signal Corps, 20m)

THE INLAWs (Zha Huazhang, People’s Republic of China, 1983, 103m) [Courtesy of World Entertainment, Inc.] [Screening related to panel: “The Cinema of the People’s Republic of China—Saturday, 9:00am”]

SURRENDER (William K. Howard, USA, 1931, 72m)
**THURSDAY, JUNE 13**

**PANELS:**
4:30pm–6:00pm

725 Broadway
3rd Floor
Panel Rm #1

- Network Television: Textual Readings
  Chair: ■Joe Heumann (Eastern Illinois University)
  Papers: □Mary Ellen Brown (University of Iowa): "Television and Eisenstein's Dialectic: A Reading of *Hill Street Blues*"
  □Phillip J. Lane (California State University-Fresno): "Narrative Structure in *Hill Street Blues*"
  □Bernard Timberg (Queens College, CUNY): "The Star-Host as Auteur in Presentational Television: Carson and Letterman"

725 Broadway
4th Floor
Panel Rm #2

- Politics in Film History: Mainstreams and Alternatives
  Chair: ■Kristin Thompson (University of Wisconsin-Madison)
  Papers: □Leslie Midkiff DeBauche (University of Wisconsin-Madison): "Practical Patriotism: The United Food Administration Enlists the National Association of the Motion Picture Industry, 1917–1918"
  □Patricia Zimmerman (Ithaca College): "Entrepreneurs, Engineers, and Hoyle: The Formation of a Definition of Amateur Film, 1897–1923"
  □Bjorn Sorensen (University of Trondheim): "Workers' Film in Austria in the '20s and '30s"

725 Broadway
4th Floor
Panel Rm #3

- Problems and Issues in Motion Picture Style
  Chair: ■Edward Atkin (Boston College)
  Papers: □Robert E. Pearson (New York University): "Cultivated Folk and the Better Classes: Ideology and Performance Style in Early American Film"
  □Marshall Deutelbaum (Purdue University): "Color, Structure and Meaning in *Leaves Her to Heaven*"
  □Kathe Geist (Illinois State University): "Editing and Narrative in the Films of Ozu"

725 Broadway
5th Floor
Panel Rm #4

- Bakhtin and Film Studies—I
  Chair: ■Joel Kanoff (New York University)
  Papers: □Allan S. Weiss (New York University): "Between the Sign of the Scorpion and the Sign of the Cross: *L'Age d'Or*"
  □Christopher Anderson (University of Texas-Austin): "Hollywood Heteroglossia: True Stories of Jesse James"
  □Robert Stam (New York University): "Bakhtin and Film Studies"

8:00pm–11:00pm
725 Broadway
5th Floor
Panel Rm #4

- New York City Facilities for Research and Study
  Organizer: ■Annette Michelson (New York University) with the assistance of Gerald Ardito (New York University)
  Papers: □Mary Lea Bandy, Museum of Modern Art
  □Robin Dickie, The Collective for Living Cinema
  □Howard Guttenplan, Millennium Film Workshop
  □John Hanhardt, Whitney Museum
  □Larry Kardish, Museum of Modern Art
  □Barbara London, Museum of Modern Art
  □Jonas Mekas, Anthology Film Archives
  □Marie Nestis, Donnell Library
  □David Owen, Japan House
  □Ingrid Schieb-Rothbatt, Goethe House
  □Charles Silver, Museum of Modern Art
  □Ron Simon, American Museum of Broadcasting
  □Amy Taubin, The Kitchen

Films and videos including *AIMLESS WALK* (Alexander Hammid, USA, 1930, 15m)

**FRIDAY, JUNE 14**

**PANELS:**
9:00am–11:00am

725 Broadway
3rd Floor
Panel Rm #1

- Coffee and Rolls

725 Broadway
4th Floor
Panel Rm #2

- Representation as Subject Construction: The Comparative Study of National Cinemas
  Chair: ■Pamela Falkenberg (University of Notre Dame)
  Papers: □Thomas Elsaesser (University of East Anglia): "Weimar Cinema as a Specific Form of (Inter-)Textuality: Sexual Ambiguity and the Attenuation of the Hermeneutic and Prosaic Codes of Action"
  □Ana Lopez (University of Iowa): "Unequal Development and the Subject in National Latin American Cinema"
  □Pamela Falkenberg (University of Notre Dame): "The First and Second Worlds of Subject Construction: Postmodernism, Hollywood, and the International Art Cinema"

Respondent: ■Dudley Andrew (University of Iowa)

725 Broadway
4th Floor
Panel Rm #3

- Bakhtin and Film Studies—II
  Chair: ■Robert Stam (New York University)
  Papers: □Joel Kanoff (New York University): "Cannibalizing Carnival: Pasolini and Solo"
  □Claudia Springer (Northwestern University): "Carnivalesque Humor and the Marx Brothers"
  □Nicholas Huny (University of Iowa): "Film and Politics in the Coca-Cola Universe"

725 Broadway
5th Floor
Panel Rm #4

- Marginal Cinemas and Mainstream Critical Theory
  Chair: ■Jillian Burton (University of California-Santa Cruz)
  □Jonathan Buchsbaum (Queens College, CUNY): "Western Workers' Cinema in the 1930s"
  □John Hess (San Francisco State): "Synthetic Forms and Collective Experience: El Salvador's *Radio Venceremos* Film and Video Group"

Respondent: ■Trinh Minh-ha (University of California-Berkeley)
[See related screening—Thursday, 12:15pm]

725 Broadway
5th Floor
Panel Rm #4

- Gay/Lesbian Reception
  Chair: ■Thomas Waugh (Concordia University) and
  Papers: □Chris Straayer (Northwestern University)
  □Joe McElhaney (New York University): "Gay Spectatorship and Judy Garland"
  □Joanne Passaro (Duke University): "Cat People (1942): Resisting the Heterosexual Imperative"
  □Roger McNiven (New York University): "*Rope*: Interpretations and Textual Constancy"
  □Claudia Gorbman (Indiana University): "Trance, Girls, Trance: Seeing and Reading Arzner"
FRIDAY, JUNE 14

9:15am–10:45am
BORN IN FLAMES (Lizzie Borden, USA, 1983, 90m)
[Tsche Bldg Backman]

[Courtesy of First Run Features]
[Screening related to panel: “Workshop on Lizzie Borden’s Born in Flames”—Friday, 11:15am]

9:30am-11:00am
DIE FRAU, NACH DER MANN SICH SELT (Fritz Kortner, Germany, 1929, 85m)
[6th Fl, #670 Waverly Bldg]

9:45am–10:45am
725 Broadway 3rd Fl, Video

DOWN IN THE RECRoom (Michael Smith, USA, 13m)
SECRET HORROR (Michael Smith, USA, 12m)

TELETAPEs (Peter D’Agostino, USA, 1981, 28m)
[Peter D’Agostino]
[Screenings related to panel: “Theories of Television: Avant-Garde TV”—Friday, 11:15am]

11:15am–1:15pm
MINE OWN EXECUTIONER (Anthony Kimmins, England, 1948, 103m)
[Tsche Bldg Backman]

[Screening related to panel: “The Appropriation of Psychoanalysis in Film”—Thursday, 9:00am]

11:15am–1:00pm
BROADWAY BILL (Frank Capra, USA, 1934, 105m)
[6th Fl, #670 Waverly Bldg]

725 Broadway 3rd Floor
Panel Rm #1

Theories of Television: Avant-Garde TV
Chair: Patricia Mellencamp (University of Wisconsin-Milwaukee)
Papers:
- Patricia Mellencamp: “Comic Video: Wegman and Smith”
- Peter D’Agostino (Temple University): “In the Beginning was the E”
- Lauren Rabinowitz (University of Illinois-Chicago): “Television Is My Life: Soap Opera Rhetoric in Video Art”
[See related screenings—Friday, 9:45am]

Workshop on Lizzie Borden Born in Flames
Chair: Janice Welch (Western Illinois University)

Panelists:
- Diane Carson (University of Iowa)
- Danae Clark (University of Iowa)
- Linda Dittmar (University of Massachusetts-Boston)
- Mary Ann Doane (Brown University)
- Sumiko Higashi (SUNY-Brockport)
- Joan Lynch (Villanova University)
- Gina Marchetti (University of Arizona)
- Harriet Margolis (Indiana University)
- Judith Mayne (Ohio State University)
- Linda Singer (Miami University)
- Virginia Wright Wexman (University of Illinois-Chicago)
- Brenda Wineapple (Union College)
[See related screening—Friday, 9:15 am, and Friday, 2:45pm]

11:45am–12:15pm
725 Broadway 3rd Floor, Video
Panel Rm #2

1:15pm–2:45pm
725 Broadway 4th Floor
Panel Rm #2

1:30pm–3:15pm
Waverly Bldg 6th Floor, #670

1:30pm–2:30pm
725 Broadway 3rd Floor, Video

1:45pm–2:45pm
Tsche Bldg Backman

2:30pm–2:45pm
725 Broadway 3rd Floor, Video

4:25pm–4:15pm
Tsche Bldg Backman

725 Broadway 5th Floor
Panel Rm #4

History in Cinema
Chair: David Rodowick (Yale University)
Papers:
- Shiloh A. Deshpande (Southern Illinois University-Carbondale): “History on Film; or, Embrace of the Signifiers: An Exploration in Textuality”
[See related screening—Thursday, 11:00am]

A NICKEL FOR THE MOVIES (James Naremore, USA, 1984, 21m)
[6th Fl, #670 Waverly Bldg]

Employment Opportunities Discussion Session
Organizer: Brian Winston (New York University)
Panelists: Jim Hoberman (Village Voice)
- Charles Musser (filmmaker)
- Robert Sklar (American Museum of the Moving Image)
and other guests

THE CUMBERLAND STORY (Humphrey Jennings, England, 1944, 30m)
THE TRUE STORY OF LILLI MARLENE (Humphrey Jennings, England, 1944, 30m)
REPORT ON GERMAN MORALE (US War Department Signal Corps, 17m)

MANOS A LA OBRA (Pedro A. Rivera and Susan Sweg, USA, 59m)
[6th Fl, #670 Waverly Bldg]

WOMAN IN TOKYO (Yasuhiro Ozu, Japan, 1933, 50m)
[From Shochiku Films and the Museum of Modern Art]
[Screening related to panel: “Japanese Cinema: Its Relation to the Theory and Practice of Contemporary Film Studies”—Saturday, 11:15am]

DANCING WITH MYSELF
[Screening related to panel: Vidos: Art and Apparatus”—Friday, 2:45pm]

BORN IN FLAMES (Lizzie Borden, USA, 1983, 90m)
[6th Fl, #670 Waverly Bldg]

MANOS A LA OBRA (Pedro A. Rivera and Susan Sweg, USA, 59m)

VIDEOS: Art and Apparatus
Chair: Jim Hoberman (Village Voice/New York University)
Papers:
- Larry Horne (University of California-Los Angeles): “Video Art and Its Viewers”
- Hilary Radner (University of Texas-Austin): “The New Byronic Hero: A Preliminary Analysis of the Music Video ‘Dancing with Myself’”
[See related screening—Friday, 2:30pm]
FRIDAY, JUNE 14

725 Broadway
4th Floor
Panel Rm #2

The Use Value of the Frankfurt School
Chair: Clay Steinman (Florida Atlantic University)

Papers:
- D. Kellner (University of Texas-Austin): "Critical Theory and Film: New Theoretical Perspectives"
- J. Allen (University of East Anglia): "Meaning and the Commodity Form: The Critical Theory of Baudrillard and Adorno"
- C. Steinman: "Critical Theory Reconsidered"

725 Broadway
4th Floor
Panel Rm #3

Language in Cinema
Chair: Gerald Mast (University of Chicago)

Papers:
- R. T. Eberwein (Oakland University): Reading the 'Writing' in Citizen Kane
- B. Crow (Southern Illinois University-Carbondale): "Repetition and Difference" in the Debate from The Birds
- S. Kozloff (College of Staten Island, CUNY): "Falling on Dead Ears: The Critical Reaction to Sound"

725 Broadway
5th Floor
Panel Rm #4

Sexuality and Madness in Hollywood Cinema
Chair: Peter Lehman (University of Arizona)

Papers:
- C. Holmlund (Louisiana State University-Baton Rouge): "Power and Sexuality in Clint Eastwood's Tightrope"
- N. Lehman (University of California-Los Angeles): "Sexual Misdemeanor/Psychoanalytic Felony"

SQUATTERS DAUGHTER (Ken G. Hall, Australia, 1932, 65m)

3:15pm-4:40pm
Waverly Bldg
6th Fl, #670

Plenary Session
Welcome: David Oppenheim, Dean, Tisch School of the Arts, New York University

Plenary Session: Defining Our Proper Role: SCS and Institutional Alliances
Chair: Robert Allen (University of North Carolina-Chapel Hill)

Panellists:
- B. Nichols (American Film Institute): "Education Initiatives at the AFI"
- T. Lyons (Southern Illinois University): "SCS and UFVA"
- R. Green (Ohio State University): "Broader Alliances: Focusing the Field"

Respondents:
- J. Fell (Past President, SCS): "Organizing the Profession"
- R. Sklar (Past President, SCS)

5:45pm-7:00pm
Tisch Bldg
Schimmel

Society for Cinema Studies General Meeting
Agenda:
1. Previous Minutes
2. Treasurer's Report
3. President's Reports
   a) New Officers
   b) Report on Publications
   c) Report on 1986 and 1987 SCS Conferences
   d) Liaison Activities for SCS
4. Society for Cinema Studies Dissertation Award
5. Cinema Journal Essay Award
6. Society for Cinema Studies Student Writing Award
7. Voting on Proposed Changes in Bylaws of the SCS Constitution
8. New Business

SATURDAY, JUNE 15

8:30am-9:00am

725 Broadway
3rd Floor

Coffee and Rolls

725 Broadway
3rd Floor
Panel Rm #1

Panels
9:00am-11:00am

Reality and/as Spectacle: Theoretical and Critical Perspectives on Nonfiction Television
Chair: Mimi White (Northwestern University)

Papers:
- J. Peuer (University of Pittsburgh): "What's Real about Real People"
- M. Morse (San Francisco State University): "The People Are Talking: The Space of Discourse in Television Talk and Magazine Shows"
- J. Hay (University of Texas-Austin): "Framing the Flow: Reading Live Television Coverage"
- Mimi White: "The Personal Is Public, Or How TV Helps You Make a Love Connection"

725 Broadway
4th Floor
Panel Rm #2

Women in Film in The Federal Republic of Germany
Chair: Ellen Seiter (University of Oregon)

Papers:
- G. Elsner-Sommer (Jump Cut): "Take Your Pick: German Filmmakers In and Out of US Distribution"
- E. Seiter: "What have your sons done to you": Helma Sanders-Brahms' Germany, Pale Mother"
- R. Curry (Northwestern University): "Yet Another Ten Years After: Insights and Perspectives of a Decade of Frauen und Film"

Respondent: Miriam Hansen (Rutgers University)

725 Broadway
4th Floor
Panel Rm #3

The Cinema of the People's Republic of China
Chair: G. Marchetti (University of Arizona) and C. Berry (University of California-Los Angeles)

Papers:
- C. Woo (San Diego State University): "The Chinese Montage: From Poetry and Painting to the Silver Screen"
- P. Clark (Institute of Culture and Communication): "Ethnic Minorities in Chinese Films: Cinema and the Exotic"
- G. Marchetti: "The Blossoming of a Revolutionary Aesthetic: Xie Jin's Two Stage Sisters and the Evolution of Twentieth-Century Chinese Theater as a Metaphor for Change"
- C. Berry (University of California-Los Angeles): "Subject Positioning and Sexual Difference in Li Shuangshuang and the In-Laws"

[See related screenings—Thursday, 1:45pm and 4:00pm]

725 Broadway
5th Floor
Panel Rm #4

The Theorization of Film History
Chair: Annette Michelson (New York University)

Papers:
- G. Muscio (University of Padua): "The Historicity of the Sign"
- R. Burgoyne (Wayne State University): "A History of the Simulacrum"
- P. Rosen (Clark University): "Explaining History"
- A. Kuhn (London University): "Transcending Text and Context in a Film History Project"

Respondents: G. Bruno (New York University) and A. Weis (New York University)
SUNDAY, JUNE 15

9:30am–4:00pm
725 Broadway
3rd Floor, Video
9:45am–10:45am
Tisch Bldg
Backman

Sixth Annual New York World Television Festival

BRITISH SOUNDS/SEE YOU AT MAO (Jean Luc Godard, France 1970, 52m)
[Courtesy of Grove Press, Inc.]
[Screening related to panel: “The Ideology of Cinematic Form”—Saturday, 11:15am]

STORY OF TEMPLE Drake (Stephen R. Roberts, USA, 1933, 70m)

FAR FROM POLAND (Jill Godmilow, USA, 1984, 106m)
[Courtesy of Jill Godmilow]

ONE MORE SPRING (Henry King, USA, 1935, 80m)

725 Broadway
5th Floor
Panel Rm #4
1:15pm–2:45pm
725 Broadway
4th Floor
Panel Rm #2

1:15pm–2:45pm
Tisch Bldg
Backman

1:30pm–2:45pm
Waverly Bldg
6th Floor, #670
2:45pm–4:00pm
Waverly Bldg
6th Floor, #670

THE LOCKET (John Brahms, USA, 1946, 86m)
[Screening related to panel: “The Appropriation of Psychoanalysis in Film”—Thursday, 9:00am]

DR. BROADWAY (Anthony Mann, USA, 1942, 67m)

DESPERATE (Anthony Mann, USA, 1947, 72m)

2:45pm–4:15pm

725 Broadway
3rd Floor
Panel Rm #1

Issues of Gender
Chair: Christine Gledhill (British Film Institute/Temple University)
Papers: □ Janice Little Solomon (Connecticut College): “Gender And Economics: Asta Nielsen in Rahn’s ‘Dismantled’ (Tragedy of the Street, 1927)”
□ María Lachapelle (University of California-Los Angeles): “Nationality and Gender: French Cinema and the Problematic of Masculinity”
□ Deconstructing Classical and Modern Film Theory
Chair: Peter Brunette (George Mason University)
Papers: □ Michael Selig (University of Vermont): “The ‘Theological Idea’ in the Writing of André Bazin”
□ Laura Oswald-Koenigsknecht (Rosemary College): “Advancing Semiotics: Negotiating Film and Literature”
□ Timothy Corrigan (Temple University): “Critical Excess: The Art of Misreading Film”

FILM: 10:15am–11:15am
725 Broadway
3rd Floor
Panel Rm #1

The Ideology of Cinematic Form
Chair: □ Erik Rentschler (University of California-Irvine)
Papers: □ Miriam Hansen (Rutgers University): “The Blue Flower in the Land of Technology: Benjamin on Representation and Reception”
□ Jean-Christophe Horak/George Eastman House: “Weimar Film Theory and the Avantgarde: Guido Bagier and Hans Richter”
□ Gertrud Koch (Frankfurt/University of California-Irvine): “Bela Balazs: The Physiognomy of Things”
□ Heide Schippermann (University of Frankfurt): “Towards a Phenomenology of Cinema: Siegfried Kracauer before Hitler”

Respondent: □ Thomas Elsaesser (University of East Anglia)

Publishing Opportunities Discussion Session
Organizer: □ Virginia Wright Wexman (Cinema Journal)
Panelists: □ Ed Buscombe (British Film Institute)
□ Patricia Erens (Journal of Film and Video)
□ John Hess (Jump Cut)
□ Susan Ohmer (Cineaste)
□ Peter Lehman (Wide Angle)
□ Annette Michelson (October)
□ Elisabeth Weis (Persistence of Vision)
Television and Consumption
Chair: William Boddy (St. Francis/New York University)
Papers: Mary Beth Haralovich (Iowa State University): "The Suburban Family Sitcom and Consumer Product Design: Addressing a Middle-Class Lifestyle in the 1950s"
George Lipsitz (University of Houston-Clear Lake): "Popular Memory in Early Network Television"
Scott Cooper (University of California-Los Angeles): "Network News and the Television Supertext"

The Culture of the Simulacrum: Investigating the New Forms of Electronic Reproduction
Chair: Bill Nichols (Queens University)
Papers: Michael Ryan (Northeastern University)
Deborah Lindenman (Clark University)
Bill Nichols: "The Work of Culture in the Age of Cybernetic Systems"

Closing reception

4:15pm-6:00pm
275 Broadway
3rd Floor

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Rochelle Slovin and The American Museum of the Moving Image
Louise Spence, Department of Cinema Studies
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