THE LOGIC OF CINEMA HAS ITS OWN RULES WHICH HAVE NOT YET BEEN EXPLORED.

Society for Cinema Studies
26th Annual Meeting
New Orleans □ 3-6 April, 1986
THE LOGIC OF CINEMA HAS ITS OWN RULES WHICH HAVE NOT YET BEEN EXPLORED.

SOCIETY FOR CINEMA STUDIES
26TH ANNUAL MEETING
NEW ORLEANS □ 3•6 APRIL, 1986
SOCIETY OF CINEMA STUDIES OFFICERS AND COUNCIL 1985-86

VIVIAN SOBCHACK, President (1987), University of California at Santa Cruz; RICHARD ABEL, President Elect (1987), Drake University; JANET STAIGER, Secretary-Treasurer (1986), New York University; JOHN BELTON (1988), Columbia University; WILLIAM NICHOLS, Past President (1985-87), Queen’s University; DAVID BORDWELL (1987), University of Wisconsin — Madison; MAR- SHALL DEUTELBAUM (1986), Purdue University; BEVERLE HOUSTON (1987), University of Southern California; ANN MARTIN (1986), American Film Institute; TANJA MODLESKI (1988), University of Wisconsin — Madison; VIRGINIA WRIGHT WEXMAN (ex officio), University of Illinois at Chicago.

CONFERENCE HOST COMMITTEE

ANDREW HORTON, University of New Orleans; THOMAS ATKINS, University of New Orleans; STEVE HANK, University of New Orleans; MARINA HEUNG, University of New Orleans; RICK BARTON, University of New Orleans; JOHN MOSIER, Loyola University (New Orleans); SIMONE FISCHER, Tulane University; ANA LOPEZ, Tulane University; MARK LUSSIER, Tulane University.

ACKNOWLEDGEMENTS:


ACKNOWLEDGEMENTS:

Cote Blanche Production Huil Piastres Et Demiel New Line Cinema Page of Madness Corinthis Films Short Eyes Museum of Modern Art Fatima California Newsreel The Woman’s Film

26TH ANNUAL SCs MEETING

CONFERENCE OVERVIEW

Films to be screened — Acadian Room Videos to be screened — Jackson Room

Thursday, April 3

9-10AM Cinema Journal Fulton

10AM-2PM

11AM SCP Executive Council Meeting Fulton

Publishers’ Exhibits Open

LeSalon and Poydras

2:45-4:15PM

Women and the Avant-Garde

LaSalle B

LaSalle B

Phenomenology and Film LaSalle C

4:30-6PM

Program Workshop on Book

Publishing Problems LaSalle C

Friday, April 4

8:45AM-10AM Breakfast Session: Asian Cinema Studies Society Business Meeting Fulton

11AM-12PM

Jerry Lewis LaSalle B

Film Parody ! LaSalle C

Commodity Theory and Film

Television as Industry

The Promotional Text

LaSalle A

Workshop: Intertextuality and Ideology

Pelican I

11:15AM-1:15PM

Problems in Film Theory

Pelican I

Ethnicity in the Cinema

LaSalle C

Pelican I

Conference of Psychoanalysis

LaSalle B

Film Parody II Pelican II

4:40-6PM

6-7PM

Saturday, April 5

9-11AM

Television and Reception Theory

Pelican I

Critical Practice: Close Readings

Pelican II

Approaches to Interpretation

LaSalle A

Trends and Concepts in Chinese Cinema

LaSalle B

11:15AM-1:15PM

Television as Object

LaSalle B

Avant-Garde I Pelican I

Representation of Women, Sexuality, and Violence in Indian Cinema

LaSalle C

Industrial/Sponsored Films

Pelican II

Thursday, April 3

1:30-2:30PM Luncheon Session: Alternative Distribution: Fulton

2:45-4:15PM Film Noir Pelican II

Workshop: Critical Methods in Practice: Letter from an Unknown Woman Fulton

Lesbian/Gay Male Reception Pelican I

Gender and Enunciation in National Cinema LaSalle B

Music and Dance in Film/Television LaSalle C

4:30-6PM Film/Television and the Body

LaSalle C

Phenomenology II Pelican I

Hitchcock and Authorship

LaSalle C

Sideshow: 75 Years of American Women’s Filmmaking Pelican II

Roundtable on Asian Cinema Studies: The Search for Common Ground Fulton

8-8:45AM Breakfast Session: Asian Cinema Studies Society Business Meeting Fulton

9-11AM Jerry Lewis LaSalle B

Film Parody ! LaSalle C

Commodity Theory and Film

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Pelican I

Conference of Psychoanalysis

LaSalle B

Film Parody II Pelican II

4:40-6PM

6-7PM

Friday, April 4

1:15-2:30PM

1:30-2:30PM

Luncheon Session: Formation and Development of Faculty Unions Fulton

Workshop: The Future of Latin American Filmmaking and Scholarship Pelican II

Narration LaSalle B

Documentary Film LaSalle C

Narrative in Japanese Cinema

Pelican I

Television Tradition and History

LaSalle A

Plenary Session LaSalle A

General Meeting LaSalle A
PUBLISHERS' EXHIBITS
SCS—1986

Ablex Publishing Corp.
Camere Obscura
Columbia University Press
Discourse
Enciclit
Film Criticism
Frederick Ungar Publishing Corp.
Haldref Publications (Journal of Popular Film and Video)
Indiana University Press
Johns Hopkins University Press
MIT Press (October)
Mouton Publishers
Pantheon Books
Princeton University Press
Prosoceniun Publisher
Random House
Sage Publications
Scarecrow Press
UMI Research Press
UFVA Journal
University of California Press
University of Illinois Press
University of North Carolina Press
University of Wisconsin Press
The Velvet Light Trap

PROGRAM
The logic of cinema has its own rules which have not yet been well explored.

Francois Truffaut

Thursday, April 3rd

9-10AM  CINEMA JOURNAL BOARD MEETING (Fulton)

10AM-2PM  SCS EXECUTIVE COUNCIL MEETING (Fulton)

11AM  PUBLISHERS' EXHIBITS OPEN (LeSalon and Poydras)

12-2PM  Screening: Robert M. Young's Short Eyes (1977) [Acadian]

2-2:15PM  Screening: Edwin S. Porter's Uncle Tom's Cabin (1903) Early Cinema Panel [Acadian]

2-4PM  Screening: Carlo Saura's Carmen (Spain, 1983) [Jackson]

2:30-4:15PM  Screening: Max Ophuls's Letter From an Unknown Woman (1948) Workshop [Acadian]

2:45-4:15PM  CONCURRENT SESSIONS

Women and the Avant-Garde (LeSalon 8)
Chair: LAUREN RABINOVITZ (University of Illinois-Chicago)
Presenters: LUCY FISCHER (University of Pittsburgh), "Shot/Countershot: An Intertextual Approach to Women's Avant-Garde Cinema and the Dominant Tradition"; DAVID JAMES (Occidental College), "Interventions by Women in Three Phases of the Pre-Feminist Avant-Garde"; RAMONA CURRY (Northwestern University), "Calling the Piper's Tune: Institutional Support of German Feminist Films"

Eisenstein's Influence on Left Filmmaking (Pelican I)
Chair: JOHN HESS (San Francisco State University)
Presenters: PATRICIA R. ZIMMERMAN (Ithaca College), "Eisenstein and Amateur Film in the U.S.A." WAYNE ROTHCHILD and AMY LAWRENCE (University of Southern California), "Eisenstein and Eastern European Cinema" Respondent: CHRISTOPHER HORAK (George Eastman House)

Early Cinema (Pelican II)
Chair: ROBERTA PEARSON (New York University)
Presenters: JANET STAIGER (New York University), "Rethinking 'Primitive Cinema': Intertextuality, the Middle-Class Audience, and Reception Studies" LESLIE MIDKIFF (University of Wisconsin-Madison), "The Films of World War I, the Problems of Periodization" JONATHAN KUNTZ (Los Angeles City College), "Newsmelings: Short Program to Feature, 1910-1917"

Pragmatic Workshop on Book Publishing Problems (LaSalle C)
Chair: ELISABETH WEIS (Brooklyn College, CUNY)
Authors: DAVID BORDWELL (University of Wisconsin-Madison), RICK JEWELL (University of Southern California), ROBERT KOLKER (University of Maryland)
Publishers: WILLIAM GERMANO (Vice-President, Methuen Publishers), JOANNA HITCHCOCK (Assistant Director, Princeton University Press), LAWRENCE MALLEY (Editor-In-Chief, University of Illinois Press), GEOFFREY NOWELL-SMITH (Head of British Film Institute Publications)
### 26th Annual SCS Meeting

**(Thursday, April 3, Continued)**

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<th>Time</th>
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<tr>
<td>4:00-6PM</td>
<td>Screening: Rainer Fassbinder's Veronika Voss (Germany, 1982) [Jackson]</td>
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#### CONCURRENT SESSIONS

**Phenomenology and Film I**

Chair: JOHN BELTON (Columbia University)

Presenters: FRANK P. TOMASULO (Ithaca College), "The Text-in-the Spectator: The Role of Phenomenology, an Eccentric Critical Methodology"

PHIL ROSEN (Clark University), "Image of History, History of the Image: Subject and Ontology in Bazin"

DUDELY ANDREW (University of Iowa), "The Immediate Experience in the Divagations of History"

Respondent: VIVIAN SOBCHACK (University of California-Santa Cruz)

**History and Historiography**

Chair: GARTH JOWETT (University of Houston)

Presenters: VANCE KELEY, JR. (University of Wisconsin-Madison), "Building a National Cinema: Soviet Film Education, 1919-1934" DENISE HARTSOGH (University of Wisconsin-Madison), "Crime Pays: Motion Picture Labor Relations in the 1930s" BILL NICHOLS (Queens University), "Breaking the Blacklist"

**Hollywood Art Directors**

Chair: MICHAEL ANDEREGG (University of North Dakota)

Presenters: RUSSELL MERRITT and KAREN MERRITT (University of Wisconsin-Madison), "Sunless Temples, Art Nouveau, and New York: Set Design in American Film, 1919-1924"

KEVIN JACK HAGOPIAN (University of Wisconsin-Madison), "Mood, Milieu, and Melodrama: Set Design Motifs at Warner Brothers in the Late 1940s"

MARSHALL DEUTELBAUM (Purdue University), "Visual Memory/Visual Design: The Remembered Sights of Blade Runner"

Workshop: The First Course in Film Study (LaSalle C)

Chair: STEVE LIPKIN (Western Michigan University)

Participants: JEROME H. DELAMATER (Hofstra University), ROBERT C. ALLEN (University of North Carolina), JANICE WELSCH (Western Illinois University), CHARLES J. MALAND (University of Tennessee), MARQUERITE COE (Arkansas State University), PETER LEV (Towson State University), JIM COOK (British Film Institute), DIANE CARSON (St. Louis Community College)

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<th>Time</th>
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<tr>
<td>6:15-7:15PM</td>
<td>OPENING RECEPTION Sponsored by the University of New Orleans (LaSalle A)</td>
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| 8:30-10:30PM | SPECIAL SIDEBAR American Independent Feature Filmmaking (LaSalle A)

**Friday, April 4th**

<table>
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<th>Time</th>
<th>Event</th>
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<tr>
<td>8:00-9:00AM</td>
<td>BREAKFAST SESSION Asian Cinema Studies Society Business Meeting (Fulton)</td>
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<tr>
<td>9:00-10:15AM</td>
<td>Screening: Slobodan Sijan's &quot;Who's That Singing Over There?&quot; (Yugoslavia, 1980) [Jackson]</td>
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<tr>
<td>9:00-10:00AM</td>
<td>Screening: Special Attraction Two New Films From India to be screened in 35mm prints at the Joy Theater, 1200 Canal St. (Women, Sexuality, and Violence in Indian Cinema Panel)</td>
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**CONCURRENT SESSIONS**

**Jerry Lewis** (LaSalle B)

Chair: SCOTT BUKATMAN (New York University) and THYRSA GOODEVE (University of California-Santa Cruz)

Presenters: JON LEWIS (Oregon State University), "Jerry Lewis and the Mass Society" THYRSA GOODEVE (University of California-Santa Cruz), "The Female Male: Hysterical Jerry Professes Desire" DANA POLAN (University of Pittsburgh), "L'Idiot de la famille: Jerry Lewis" SCOTT BUKATMAN (New York University), "The Extroverted Introvert"

Respondent: ANNETTE MICHELS (New York University)

**Film Parody I**

Chair: RONALD GOTTESMAN (University of Southern California)

Presenters: ANDREW HORTON (University of New Orleans), "Parody and the Carnivalesque: Bakhtin and Makavejev Considered" MARSHA KINDER (University of Southern California), "Consumerist Parody: Intertextuality Between Film and Video in MTV" KATHERINE S. KOVACS (Whittier College), "Music in Saura's Carmen and Godard's Prenom Carmen" STEVEN MAMBER (University of California-Los Angeles), "Parody, Intertextuality, and Signature: Kubrick, DePalma, and Scorsese"

**Commodity Theory and Film/Television as Industry**

Chair: JANE GAINES (Duke University)

Presenters: MICHAEL BUDD (Florida Atlantic University), "Television Flow and Commodity Form" GIULIANA MUSCIO (University of Southern California), "Double Bill, Screeno, Bank Night: Thirties Trade Practices and the Problematic Concept of Film as Commodity" JANE GAINES (Duke University), "The Queen Christina Tie-ups: Convergence of Show Window and Screen" LISA LEWIS (University of Texas-Austin), "Consumer Girl Culture: How Music Video Appeals to Women"
26th Annual SCS Meeting

(Friday, April 4, 9-11AM, Continued)

DITTMAR (University of Massachusetts-Boston)
Participants: MAURIZIO VIANO (Wellesley College)
FABIENNE ANDREWORTH (Chapel Hill, North Carolina)
HARRIET MARGOLIS (University of Indiana-Bloomington)
FRANK P. TOMASULO (Ithaca College)

The Promotional Text (LaSalle A)
Chair: MICHAEL RENOZ (University of Southern California)
SCOTT COOPER (University of California-Los Angeles), "The Commercial Spot and the Text of Network TV: Questions of Style, Ideology, and Innovation"
JANICE SCHULER (University of Oregon), "The Female Voice from Lydia Pinkham to Brenda Vaccaro: Ventriloquism, Propaganda, or the Progressives' Case for Politically Correct Enunciation?"
CLAUDIA LANDRY and PASCAL SOMARRIBA (University of Iowa), "The Audio-Visual Publicity of Films: Previews and Posters"
Responsible: MARY BETH HARALOVICE

11AM-12:30PM
Screening: Branko Ivanda’s The Long Voyage to the White (Yugoslavia, 1976) [Jackson] *

11AM-12:45PM
Screening: Jerry Lewis’ The Nutty Professor (1963) for the Jerry Lewis Panel [Acadian] *

11:15AM-1:15PM CONCURRENT SESSIONS

Problems in Film Theory (Pelican I)
Chair: DAVID WILLS (Louisiana State University)
Presenters: PETER BRUNETTE (George Mason University), "The Paragon: Derrida’s Tale of the Frame" IVONE MARGULIES (New York University), "Nick’s Movie/Light-

Film Parody II (Pelican II)
Chair: GERALD MAST (University of Chicago)
WILLIAM SIMON (New York University), "Welles: Bakthin: Parody"
ANA LOPEZ (Tulane University), "Parody, Underdevelopment, and the Imperfect Cinema"
RUTH PERLMUTTER (Temple University), "Zelig According to Bakthin"
JEFFREY RUSSELL (Pennsylvania State University), "Who’s In on the Joke: Parody as Evidence of Narration"

12:30-2:30PM
Screening: Sally Potter’s The Gold Diggers (Britain, 1983) [Acadian] *

2:30-4:45PM
Screening: New Video from Japan Shuntaro Tanikawa and Shuji Terayama’s Video Letter (Japan, 1982-83, 75 min.) [Jackson]
Mako Ichinotan’s Great Mother Part II: Yumiko (Japan, 1983-84, 24 min.) [Jackson]

1:30-2:30PM LUNCHEON SESSION
Alternative Distribution: Contrasting Cases in the Americas (Fulton)
Chair: PAT AUFDERHEIDE (Cultural Editor, In These Times)

2:45-4:15PM CONCURRENT SESSIONS

Film Noir (Pelican II)
Chair: DANA POLAN (University of Pittsburgh)
Presenters: JONATHAN BUCHSBAUM (Queens College, CUNY), "Paranoia and Film Noir"
MICHAEL RENOZ (University of Southern California), "Topos Noir: Spatialization and Recuperation of Disorder"
TERRY COMITO (George Mason University), "Orson Welles and the Deconstruction of Film Noir"

Workshop: Critical Methods in Practice: Workshop on Letter From an Unknown Woman (Fulton)
Chair: VIRGINIA WRIGHT WEXMAN (University of Illinois-Chicago)
Participants: LUCY FISCHER (University of Pittsburgh), CLAUDIA GORBAN (Indiana University), KAREN HOLLINGER (University of Illinois-Chicago), TANIA MODLESKI (University of Wisconsin-Milwaukee), ELLIOT RUBINSTEIN (College of Staten Island), ALAN WILLIAMS (Rutgers University), ROBIN WOOD (York University)

Lesbian/Gay Male Reception (Pelican I)
Chair: JOE MCHELHANEY (New York University)
Presenters: ROGER MCNIVEN (New York University), "Toward a Theory of Gay Representation in Cinema"
DOUG TOMLINSON (Montclair State College), "The Last Laugh: Reconsidering Mambo’s Happy Ending"
Responsible: JOE MCHELHANEY (New York University), "I Know I Am But What Is He?: Looking at Pee-Woo Herman"

Gender and Enunciation in National Cinema (LaSalle B)
Chair: SANDY FLITTERMAN (Rutgers University)
Presenters: ANNE FRIEDBERG (University of California-Irvine), "The Borderline Subject: Close Up (1927-1937)"
JANET BERGSTROM (University of California-Los Angeles), "Imaginary Space: Elliptical Montage in Weimar Cinema"
MARTA MARLAGE (University of California-Los Angeles), "Gender, Sex, and Nationality: The Case of M. Ripios"
26TH ANNUAL SCS MEETING

(Friday, April 4, 2:45-4:15PM, Continued)

JOAN COPjec (New York University), "Passing On: Generations of Meaning"

Music and Dance in Film/Television (LaSalle C)
Chair: E. ANN KAPLAN (Rutgers University)
Presenters: CLAUDIA GORBMAN (Indiana University), "Anempathy: The Organ Grinder in Hanover Square"
KAREN BACHSTEIN (New York University), "Dancing to Utopia: Dance from the Musical to the Avant-Garde"
STEVE FORE (University of Texas-Austin), "What's All This hullabaloo?: Notes on the Mass-Mediated Visual Discourse of Rock Music Before MTV"
E. ANN KAPLAN (Rutgers University), "Music and Dance: Signifiers of the Imaginary in Rock Video"

4:40-6:30PM
Screening: UNO Drama and Communications Department Production
Steve Hank's The Linner (1985) [Jackson]

4:30-6:30PM
Screening: Jerry Lewis' Cracking Up (1983) [Jackson]

4:50-6:30PM
Screening: Sara Czerm's One Way or Another (Cuba, 1978) for Workshop: Intertextuality and Ideology [Acadian]

4:30-6:30PM
CONCURRENT SESSIONS
Film/Television and the Body (LaSalle B)
Chair: PAT MELLENCAMP (University of Wisconsin-Milwaukee, Center for 20th Century Studies)
Presenters: MARY ANN DOANE (Brown University), "Technology and Trauma: Videodrome and the Visual Body"
LINDA WILLIAMS (University of Illinois-Chicago), "Pornography: The Limits of the Visible"
MARGARET MORSE (University of California-Berkeley), "Artemis Ag-ing: Exercise and the Female Body on Network Television and Cassette"
JANE DESMOND (Duke University), "Narrative and Spectacle in TV Wrestling"

Phenomenology II (Pelican I)
Chair: VIVIAN SOBCZACK (University of California-Santa Cruz)
Presenters: GAYLYN STUDLAR (North Texas State University), "Reconciling Phenomenology and Feminism through The Naked Kiss"
ELLEN DRAPER (Emerson College), "Melodrama, or Tears of Philosophy"
DARRELL DAVIS (University of Wisconsin-Madison), "Bazin on Representing Representations"
CRAIG J. SAPER (University of Wisconsin-Madison), "Figuring Out Andrew's Film Theory: Phenomenology of Distanciation?"

Hitchcock and Authorship
(Concurrent Sessions)
Chair: ROBERT CARRINGER (University of Illinois-Urbana)
Presenters: JEANNE ALLEN (Temple University), "The 'Hitchcock' Persona and Cultural Contradiction"
COREY K. CREEKMUR (University of Illinois), "The Postmodern Parody of Alfred Hitchcock"
ROBERT E. KAPIS (Queens College-CUNY), "Hitchcock: Author or Hack - How the Filmmaker Re-Shaped his Reputation Among Highbrow Film Critics"
LEONARD J. LEFF (Oklahoma State University), "Selznick Signifying Hitchcock"

Sidebar: 75 Years of American Women's Filmaking: A Tribute to Alice Guy-Blache (Pelican II)
Chair: CECILE STARR (Women's Independent Film Exchange)

Roundtable on Asian Cinema Studies: The Search for Common Ground (Fulton)
Chair: MIRA REYM BINFORD (Quinnipiac College)

Saturday, April 5th

9:10-10:45AM
Screening: Peter Wintonick's The New Cinema (1984, 100 min.) [Jackson]

9:10-9:45AM
Kay Armatage's Striptease (Canada, 1980, 25 min.) [Acadian]

9:11AM
CONCURRENT SESSIONS
Television and Reception Theory (Pelican I)
Chair: ROBERT C. ALLEN (University of North Carolina)
Presenters: JURGEN E. MULLER (University of Mannheim), "Social Knowledge, Television, and Reception Process: TV-Film in the Perspective of the Theory of Function"
ROBERT DEMING (SUNY-Fredonia), "The Inscribed Subject Position in Television"
JAMES COLLINS (Notre Dame University), "The Pragmatics of Meaning Production in Television"
JANE FEUER (University of Pittsburgh), "Reading Dynasty: Television and Reception Theory"

Critical Practice: Close Readings (Pelican II)
Chair: DAVID RODOWICK (Yale University)
Presenters: PETER LEHMAN (University of Arizona) and WILLIAM LUHR (St. Peters College), "Intra-Textual Parody in S.O.B. and Victor/Victoria"
MICHAEL ANDEREGG (University of North Dakota), "Every Third Word a Lie: Rhetoric and History in Orson Welles' Chimes at Midnight"
EDWARD DIMENBERG (University of Wisconsin-Madison), "The Planeur on the Freeway: Narrative Drift and the Construction of Situations in Paris, Texas"
JANIS LITTLE SOLOMON (Connecticut College), "My Sister/My Self: Finding Our Own Voice in Telling Our Sister's Story: Margaretha Von Trotta"

Approaches to Interpretation (LaSalle C)
Chair: DAVID MOODIN (American University)
Presenters: DAVID BORDWELL (University of Wisconsin-Madison), "Two Strategies of Critical Interpretation"
CHARLES AFFRON (New York University), "Fellini's Parade: From Interpretation to the Oblique Meaning"
K.C. D'ALESSANDRO (University of Wisconsin-Madison), "The Trend to Individualism in the Japanese Films of the 1930s"
JONATHAN DAVID TANKEL (Ithaca College), "I Spy on CB: Program Context and the Making of Meaning"

Trends and Concepts in Chinese Cinema (LaSalle B)
Chair: NICK BROWNE (University of California-Los Angeles)
JIHUDA CHENG (Beijing Film Academy) and MEI CHEN (Editor, World Cinema), "Changing Films in Changing China: The Shape of Chinese Film History"
ROBERT ROSEN (University of California-Los Angeles Film, Radio, and Television Archives), "Modernization/Modernism in Chinese Cinema: The Current Debate"
BEVERLY HOUSTON (University of Southern California), "Modes of Chinese Melodrama"
ESTHER YAU (University of California-Los Angeles), "Political Rhetorics of Chinese Cinema: Shifts in the Construction of Dialectics from Pre- to Post-Cultural Revolution Films"
NICK BROWNE (University of California-Los Angeles)
26TH ANNUAL SCS MEETING


11AM-12PM Screening: Jon Lewis’ Fat Boy Prince of Darkness (1985, 42 min.) [Jackson]

11AM-1PM Screening: Ken Hey’s Southern Voices (1985, 78 min.) [Acadian]

11:15AM-1:15PM CONCURRENT SESSIONS

Television as Object (LaSalle B)
Chair: WILLIAM BODDY (St. Francis College and New York University)
Presenters: LYNN SPIEGEL (University of California-Los Angeles), "TV in the TV Home: Television’s Discourse on Television, 1948-1955" JULIAN SMITH (University of Florida), "Getting Back to Work: Hollywood Looks at Early Television" DENNIS GILES (Cleveland State University), "Television as Object"

Industrial/Sponsored Films (Pelican II)
Chair: DANIEL PERKINS (University of Wisconsin-Eau Claire)
Presenters: GERRY VEEDER (North Texas State University), "Images of Corporate America: A History of the Use of Film by the Caterpillar Tractor Company" VICTORIA O’DONNELL (North Texas State University), "Myth Analysis and Corporate Culture" DANIEL PERKINS (University of Wisconsin-Eau Claire), "The Sponsored Film: Rationale for Research"

Avant-Garde (Pelican I)
Chair: DAVID JAMES (Occidental College)
Presenters: HILARY RADNER (University of Texas-Austin), "Max Ophuls: Lola Montes: femininity and representation: Cindy Sherman" RICHARD PORTON (New York University), "Aconc’s Video Art: Post-Modern Detachment and Personal Authenticity"

* Filmmaker or representative present.

E. RUBENSTEIN (College of Staten Island, CUNY), "The 1960s, Experiment, and Experiment in Terror"

Representation of Women, Sexuality, and Violence in Indian Cinema (LaSalle C)
Chair: MIRA REYM BINFORD (Quinnipiac College)

Respondent: ALLAN CASEBIER (University of Southern California)

Screening: Neil Alexander’s Get Down Street Sound (1985) [Jackson]

Screening: Kinugasa Teinosuke’s Page of Madness (Japan, 1925) for Narrative in Japanese Cinema Panel [Acadian]

Screening: Karen Snyder’s View From the Stoop (1984) [Jackson]

Screening: UNO Drama and Communications Department Production Thomas Atkins’ Pistole and Gardenias (1986) [Acadian]*

Screening: Louis Alvarez and Andy Kolker’s Yeah You Rite (1985) [Jackson]

1:15-2:30PM LUNCHEON SESSION

Formation and Development of Faculty Unions (Fulton)
Chair: JOE HEUERMANN (Eastern Illinois University)

Screening: Les Blank’s New Orleans festive film, Always for Pleasure (1977) [Acadian]

3:4-3:45PM Screening: Stevenson Palfi’s Piano Players Rarely Ever Play Together (1984) [Jackson]

2:45-4:15PM CONCURRENT SESSIONS

Workshop: The Future of Latin American Filmmaking and Film Scholarship (Pelican II)
Chair: JULIANNE BURTON (University of California-Santa Cruz)
Participants: ANA LOPEZ (Tulane University), "Current Directions in Latin American Film Scholarship" PAT AUERHEIDE (Cultural Editor, In These Times), "Touring Latin America with a Selection of American Independent Documentaries" ISMAIL XAVIER (University of Sao Paulo), "The View from Brazil"

Narration (LaSalle B)
Chair: ROBERT KOLKER (University of Maryland)
Presenters: CHARLES WOLFE (University of California-Santa Barbara), "The President Vanishes (1934): Direct Address and the Vanishing Point of Narration" SEYMOUR CHAYKIN (University of California-Berkeley), "Narrative Innovation in Providence" RICHARD NEUPERT (University of Wisconsin-Madison), "Goddard, Robbe-Grillet and the Open Text Film" ROBERT EBERWEIN (Oakland University), "Parody in Kiss of the Spider Woman"

Documentary Film (LaSalle C)
Chair: THOMAS WAUGH (Concordia University)
Presenters: THOMAS WAUGH (Concordia University), "Acting to Play Oneself: Notes on Performance in Documentary" CARL PLANTINGA (University of Wisconsin-Madison), "The Twentieth Century and the Formula of Consensus" STEVE DUNSKY (University of California-Los Angeles), "Recent American Documentaries and New Social History" DANA BENELLI (University of Iowa), "Ingeg, The Documentary Feature, and Hollywood (1930)"

Narrative in Japanese Cinema (Pelican I)
Chair: DAVID DESSER (University of Illinois-Urbana)
Presenters: JAMES PETERSON (University of Wisconsin), "Narrative Style in the Japanese Avant-Garde: Kinugasa’s Page of Madness" PAUL COATES (University of Georgia), "Repetition and Contradiction in the Films of Oshima" KATHE GEIST (Illinois State University), "Narrative Style in Ozu’s Prewar Films" Respondent: ALLAN CASEBIER (University of Southern California)

Television Tradition and History (LaSalle A)
Chair: TO BE ANNOUNCED
Presenters: LYNEE JACKSON (New York University), "An Analysis of the Social-Economic Status of Early Television Audiences" DENISE MANN (University of California-Los Angeles), "Discourses of Consumerism in the Post-World War II Period" GREG WALTER (University of Kentucky), "Parody and Tradition in Popular Filmmaking and Television"

4:40-6PM PLENARY SESSION
The Society for Cinema Studies: 25 Years and Beyond (LaSalle A)

7-8PM GENERAL MEETING
LaSalle A

8:30-10:30PM SPOTLIGHT ON LOUISIANA FILMMAKERS (Pelican I and II)
Special screenings of recent film/video works

8:30-9:30PM Glen Pittre’s $8.50 a Barrel

9:30-10:30PM Rick Smith’s Uncle Earl
CONCURRENT SESSIONS

9-11AM

Classical German Film Theory (Pelican I)
Chair: MIRIAM HANSEN (Rutgers University)
Presenters: ERIC RENTSCHULER (University of California-Irvine), "Siegfried Kracauer for the 1970s"; GERTRUD KOCH (University of Frankfurt), "Rudolf Arnheim: Gestalt Theory and Reviewer's Practice"; TOM LEVIN (Yale University), "Lukács on Film"; RICHARD ALLEN (University of East Anglia, England), "Destruction vs. Narration: Film History and Visual Pleasure"; Respondent: PATRICE PETRO (University of Iowa).

Sexuality and Race in Film and Television (LaSalle B)
Chair: GINA MARCHETTI (University of New Hampshire) and PATRICIA ZIMMERMAN (Ithaca College)

Studies in Early Television History (LaSalle C)
Chair: WILLIAM LAFFERTY (Wright State University)
Presenters: TIMOTHY R. WHITE (University of Wisconsin-Madison), "DuMont and Paramount, an Unfortunate Alliance"; KRISTINE KARNICK (University of Wisconsin-Madison), "A Caravan of News: The Development of NBC Television News"; MARK J. WILLIAMS (University of Southern California), "Paramount's

KTLA: Considering the Independent Station as a Factor in the Rise of Network Television"
Chair: WILLIAM BODDY (St. Francis College and New York University), "The Battle over Program Control in Early Television".

Workshop: Strategic Planning Through Networking for Women (Pelican II)
Chair: JEANNE THOMAS ALLEN (Temple University).

11:15AM-1:15PM

CONCURRENT SESSIONS

Theorizing Television: Text, Textuality, Intertextuality (LaSalle C)
Chair: ROBERT DEMING (SUNY-Fredonia)

Legal Issues in Film and Video (LaSalle B)
Chair: KATHRYN INGLE (University of Iowa)
Presenters: DIANE WALDMAN (University of Denver), "The Justice Department and the National Film Board of Canada"; KATHLEEN P. MAHONEY and WERMOUTH WILLIAMS (Ithaca College), "The Courts and Cable Television: Refining the First Amendment in the Era of Deregulation"; CAROL FLINN (University of Iowa), "The Struggle for Ownership Rights to Film Music: Countering Classic Practice"; KATHRYN INGLE (University of Iowa), "The Obscure Audience: Reception Theory and Mass Media Law".

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