Society for Cinema Studies 1990

Washington Conference

MAY 24-27
ACKNOWLEDGEMENTS

The receptions at this year's conference were made possible, in part, by generous contributions from Ted and Jim Pedas of Circle Films in Washington (producers of Blood Simple and Raising Arizona), Princeton University Press, and University of California Press.

Many people's time and talent helped make this conference a success. The SCS Program Committee consisted of Diane Waldman, University of Colorado-Denver (Chair), Timothy Corrigan, Temple University, and Janet Staiger, University of Texas-Austin.

The Host Committee wants to especially thank Leanne Norton, RTVF graduate student at the University of Maryland, who assisted Robert Koker. Roberta Buckberg worked on the initial stages of planning. At the University of Maryland, Gina Marchetti's and Doug Gomery's assistance in all phases of the conference were invaluable. Paul Malec, technical wizard, saw to our audio-visual needs. University of Maryland RTVF graduate students Tom Franklin, Richard Leagan, Francis Gateward, Linda Benn, Thierry Jutel, Chuck Howell, Deborah Johnson, Suzanne Hurley, Jon DeGraff, Greg Stavropoulos, and Yannis Katerianakis and American Studies graduate student Michael Busnach worked in front and behind the scenes. We thank them alot!

Ed Fink, Professor of Speech Communication at the University of Maryland, took many of your calls. The error was the Host Committee's; the patience was Ed's.

The Conference Program was designed by Jim Thorpe, Professor of Housing and Design, University of Maryland at College Park. Thanks Allan Rough, and Brad Bodeke.

Stills: Museum of Modern Art Film Stills Archives.

Thanks everybody!
Book exhibits are in the Lexington and Concord Rooms (Hall of Battles)

SCS PROGRAM SCHEDULE
(We urge you to check Channel 2 on your hotel tv for last minute changes in the schedule.)

Thursday, May 24, 1990
Executive Council: 5:00-7:00.
   Grand Canyon Conference Room

May 25, 1990
Executive Council Luncheon Meeting, 12:00-2:00
   Grand Canyon

FRIDAY AFTERNOON
SESSION—2:00-3:45

Panel: Reinterpreting the 30s: Industrial Issues
Chair: Andrew Martin, University of Wisconsin-Milwaukee
      Tino Balio, University of Wisconsin-Madison
      "Issues of Historiography"
      Richard Grupenhoff, Glassboro State College
      "Bronze Buckaroos: Black Cast Western Musicals of the 1930s"
      Giuliana Muscio, Instituto di storia del teatro e dello spettacolo
      "Block Booking: The Question of Economic Monopoly and of Monopoly of Discourse"
      Brian Taves, AFI Catalog
      "Studio metamorphosis—Columbia’s Rise from Poverty Row"

Panel: Reception and Reading Formations
Chair: Barbara Klinger, Indiana University
      Cynthia Erb, Wayne State University
      "When the Public Isn’t Buying: Negative Response to King Kong (1976)"
      Mike Budd, Florida Atlantic University
      "The Cosby Show: Race and Reading Formations"
      Clay Steinman, California State University-Bakersfield
      "Discourse of Denial: White Racism and The Cosby Show"
      Sooyeon Seok, Northwestern University
      "An Ethnography: Korean Readings of an American Film"
Chair: Marcia Butznel, Clark University
Gaylvin Studlar, Emory University
“‘It’ and the ‘Woman-Made Man’: Fan Magazine Discourse as Women’s Commodity/Culture in the 1920s”
Alison McKee, UCLA
“When History Isn’t Enough: True Stories, Real People, and Affect in the Woman’s Film”
Angela Dalle-Vacche, Yale University
“History, Painting, Sexual Difference in Bernardo Bertolucci’s Spider’s Stratagem”
Linda Mizejewski, University of Pittsburgh
“Fascism, Female Spectacle, and the Politics of Looking”

Panel: Cinéma Vérité: Its Early History
Chair: Stephen Mamer, UCLA
Brian Winston, Penn State University
“Designed Especially for Documentary Filming”
Jeanne Hall, Ohio University
“Refracting Reality: The Early Films of Robert Drew and Associates”
Charles Musser, New York University
“Film Truth: Cinéma Vérité and Presentations of Self”
Respondent: Margaret Morse, USC

Panel: Textuality, Ideology, Close Reading
Chair: William Luhr, St. Peter’s College
Hugh English, Rutgers University
“Heterosexuality in Vertigo: It’s All Done With Mirrors”
Kevin Sweeney, University of Tampa
“The Duplicitous Film Text and Retrospective Reading”
Micheline Frank, D.C.P.
“Reviewing Perversion: The Kiss of the Spiderwoman”
Eithne Johnson, University of Texas-Austin
“The Bio-illogical Spectacle of Gender in Dead Ringers”

FRIDAY AFTERNOON SESSION—4:00-5:45
Panel: Reinterpreting the 30s: Textual Issues
Chair: Brian Taves, AFI Catalogue
Joyce Rheuben, City University of New York
“Trouble in Paradise: A Case Study of Generic and Stylistic Transformations”
Maureen Furniss, USC
“Hand Slapping in Hollywood: The Production Code’s Influence on ‘the Lubitsch Touch’”
Dana Benelli, Tulane
“Reflections of Contemporary Realities in 1930s Filmmaking”
Bill Costanzo, Westchester
“The Figure in the Crowd: Images of the Masses in 1930s Cinema”
Respondent: Janet Staiger, University of Texas-Austin

Panel: Cinéma Vérité: Its Legacy
Chair: Charles Musser, New York University
Stephen Mamer, UCLA
“Out from Behind the Living Camera: Traces of Vérité in Diary and Historical Compilation Documentaries”
Christopher Harlos, Duke University
“Cinema Vérité: Symptomatic Trope of the 1990s”
Patricia Leondardi, New York University
“Cinéma Vérité: A Look Back”
Respondent: Margaret Morse, USC

Panel: Glacier
Chair: Stephen Mamer, UCLA
Brian Winston, Penn State University
“Designed Especially for Documentary Filming”
Jeanne Hall, Ohio University
“Refracting Reality: The Early Films of Robert Drew and Associates”
Charles Musser, New York University
“Film Truth: Cinéma Vérité and Presentations of Self”
Respondent: Margaret Morse, USC

Panel: Grand Teton
Chair: William Luhr, St. Peter’s College
Hugh English, Rutgers University
“Heterosexuality in Vertigo: It’s All Done With Mirrors”
Kevin Sweeney, University of Tampa
“The Duplicitous Film Text and Retrospective Reading”
Micheline Frank, D.C.P.
“Reviewing Perversion: The Kiss of the Spiderwoman”
Eithne Johnson, University of Texas-Austin
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Panel: Regency Foyer
Chair: Brian Taves, AFI Catalogue
Joyce Rheuben, City University of New York
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“Cinema Vérité: Symptomatic Trope of the 1990s”
Patricia Leondardi, New York University
“Cinéma Vérité: A Look Back”
Respondent: Margaret Morse, USC
Chair: Lester Friedman, Syracuse University
Leonard Quart, CUNY, Staten Island
“The Politics of Spontaneity: The Frears-Kureishi Films”
Gloria Gibson-Hudson, Indiana University
“Caught Between Two Cultures: Issues of Ethnicity Captured in British Films”
Tony Williams, Southern Illinois University
“The Masochistic Fix in Distant Voices-Still Lives”

Panel: Biography, Gossip, and the Everyday
Chair: Patricia Mellencamp, University of Wisconsin-Milwaukee
Patricia Mellencamp, University of Wisconsin-Milwaukee
“Inquiring Minds Want to Know”
Meaghan Morris, University of Illinois at Urbana-Champaign
“Biography and Feminism”
Patrice Petro, University of Wisconsin-Milwaukee
“Kracauer’s Epistemological Shift”

Panel: Theorizing the TV
Spectator/Celebrity
Chair: Robert Deming, Temple University
Hilary Radner, University of Notre Dame
“The Persistence of Narrative: Subject Interpellation and the Television Text”
Julie D’Acci, Loyola University
“Feminism and Television Theory”
Rick Maxwell, University of Wisconsin-Madison
“The Image Is Gold: Value, the Audience Commodity Form and Fetishism”
Barbie Zelizer, Annenberg School of Communications
“The Making of a Journalistic Celebrity, 1963”

Special Session: Film and Television: Collection and Preservation
Moderators: Paul Spehr and Pat Loughney, at the Library of Congress, Mary Pickford Theater, Madison Bldg., 1st and Independence, 3rd Floor. Film will follow the symposium.

7:00-9:00: Reception Columbia A&B
SATURDAY MORNING SESSION—9:00-10:45

Panel: Film and the "Exotic": Bryce
Chair: Patricia Zimmerman, Ithaca College
Gina Marchetti, University of Maryland
"White Knights in Hong Kong: Race, Gender and the Exotic in Love is a Many-Splendored Thing and The World of Susie Wong"
Linda Dittmar, University of Massachusetts-Boston
"The Mediated Voice in Post-Colonial Discourse: Women Speakers in Thriller and For a Woman From El Salvador, Speaking"
Poonam Arora, University of Michigan-Dearborn
"Representing the Self For/As the Other: Salam Bombay and Parama as Indigenous Ethnographies"
José Arroyo, Concordia University
"Look Back and Talk Back: The Films of Isaac Julien in Postmodern Britain"
Respondent: Keyan Tomaselli, University of Natal

Panel: Comic Theory and Comic Practice: Yosemite
Chair: Joanna Rapf, University of Oklahoma
Joanna Rapf, University of Oklahoma
"‘Day for Night’: Jerry Lewis, Comedy, and Feminist Film Theory"
Mary Desjardins, UC-Santa Barbara
"The Comedy of Surrogacy: Baby Boom, Feminism, Television and Film Narratives and Genres"
David Crane, University of Wisconsin-Milwaukee
"The Technologies of Ambiguity: Buster Keaton’s Insurance of Risk"
Richard Henke, Rutgers University
"The Economy of Comedy: Gender and Finance in I Love Lucy"

Panel: Expressionism, Modernity, and the Weimar Republic: Olympic
Chair: Klaus Phillips, Hollins College
Eric Rentzschler, UC-Irvine
"Mountains and Modernity: Relocating the Bergfilm"
Thomas Hyde, University of Toledo
"The Dark Dream of Urbanization: F.W. Murnau’s Sunrise"
Charles Eidsvik, University of Georgia
"Convention and Intention in German Expressionist Film Characterization and Acting"
Gabriele Weinberger, Lenoir-Rhyne College
"Expressionism in Postmodern Film: Gender and Sexual Difference in Rosa von Praunheim’s Anita, Dances of Vice"
Chair: William Boddy, Baruch College
Mark Williams, UC-Santa Barbara
"Between Information and Catastrophe: Considering
KTVA's 'Live' News Remotes and Their Role in
Popularizing Television in Los Angeles"
Christopher Anderson, Indiana University
"Light's Diamond Jubilee: Politics and Ideology in the
1950s TV Spectacular"
William Boddy, Baruch College
"I Looked at it and I haven't felt clean since': Video
Violence and Moral Panics in 1960s Television"
Mark Alvey, University of Texas-Austin
"The Sixties Pre-History of 'Quality Demographics'
and Network Television"

Panel: Film Theory
Chair: Richard Allen, New York University
Peter Lunenfeld, UCLA
"Film's High Style, Arneheim's Great Moment:
Influences of German Art Theoretical/Historical
Tradition on Film as Art"
Tarro Malmberg, University of Tampere
"Cohen-Seat's Filmology and the Theory of Cinema
Studies"
Vincent Rocchio, New York University
"Repressed Concepts: The moi and the je in a
Lacanian Critical Theory"
Richard Allen, New York University
"Representation, Illusion and 'Seeing-as' in the
Cinema: A Reply to Noël Carroll"

Panel: Mixed Media/Mixed Discourses
Chair: Margaret Morse, USC
Margaret Morse, USC
"All Mixed Up and In-Between: Documentary
Fiction-Fictional Documentary, Film Video-Video
Film"
Lloyd Scott, USC
"The 1989 World Series: When Pacifi Plates Slide
into Home Plate"
John T. Caldwell, California State University-Long
Beach
"History as Narrator: Salvador, Noriega, and
Television Resuscitation through Adaptation"
Vicki Allen-Callahan, UCLA
"Entertainment News: Lifestyles of the Rich and
Deadly"
SATURDAY MORNING
SESSION—11:00-12:45

Panel: Gender and Genre in the Teenpops of the 1980s
Columbia Foyer
Chair: Jane Feuer, University of Pittsburgh
Jane Feuer, University of Pittsburgh
"Towards a Postmodern Theory of Genre: The Teen Musical"
Mark Fenster, University of Illinois at Urbana-Champaign
"Containment, Excess, Ambivalence: Less Than Zero and Teen Deviancy"
Pamela Falkenberg, University of Notre Dame
"Boy/Girl Friendships in Teen Romances of the 1980s"
Respondent: Hilary Radner, University of Notre Dame

Panel: Class/Race/Sports/Media
Bryce
Chair: Roberta Pearson, Pennsylvania State University
Daniel Streible, University of Texas-Austin
"The Audience for Early Boxing Films (1894-1915)"
Leola Johnson, Pennsylvania State University
"NBA Commentary as a Reflection of a Eurocentric Aesthetic"
Philip Simpson, University of Canterbury
"News and Sport"
Respondent: Ed Buscombe, British Film Institute

Panel: Issues in American Film History
Yosemite
Chair: Charles Maland, University of Tennessee
Richard deCordova, DePaul University
"Regulating Childhood: The Children’s Matinee Movement"
Doug Riblet, University of Wisconsin-Madison
"100% Americanism: Hollywood and the Red Scare, 1919-20"
Jeffrey P. Smith, University of Wisconsin-Madison
"Rethinking the Hollywood Blacklist"
Eric Schaefer, University of Texas-Austin
"Competing with the Classics: Narrative and Style in the Exploitation Film"

Panel: Genre: The Challenge of Foreign Cinemas
Glacier
Chair: Aaron Gerow, University of Iowa
Aaron Gerow, University of Iowa
"Questioning Genre Theory: The Problem of Genre in Chinese Cinema"
Ned Loader, Georgia Institute of Technology
"In Preparation to Be Gloriously Smashed to Pieces: 'Gyokusai' Ideology and Daily Details in Japanese Combat Films, 1937-1945"
Stephen Crofts, Griffith University
"Genre and Gender in Australian Cinema"
Alia Arasoughly, August Light Productions
"Sexuality and Nationality in 'New Egyptian Cinema'"
Panel:  
**Current Issues in Sexual Representation**

Chair: Chuck Kleinhans, Northwestern University

Jane Gaines, Duke University  
“What Psychoanalysis Can’t Tell Us about Fantasies of Race and Sex”

Claudia Springer, Rhode Island College  
“Post-pornography: The Discourse of the Technological Body”

Chuck Kleinhans, Northwestern University  
“The Change from Film to Video Pornography: Implications for Analysis”

Workshop:  
**Tenure and Promotion Issues in Cinema Studies**

Chair: Frank P. Tomasulo, Ithaca College/UC-Santa Cruz

David Desser, University of Illinois-Urbana-Champaign

Linda Dittmar, University of Massachusetts-Boston

Patricia Erens, Rosary College

Robert Kolker, University of Maryland

Vivian Sobchack, UC-Santa Cruz

Donald Staples, University of North Texas

Brian Winston, Pennsylvania State University

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1:00-2:00

Task Force on Race  
Chair: Linda Dittmar, University of Massachusetts-Amherst

Academic Employment in Cinema Studies  
Chair: Roberta Pearson, Pennsylvania University

Lunch Workshop

CIEE Critical Studies Program  
Chair: David Rodowick, Yale University

“Getting Published,”  
Chair: Dana Polan, University of Pittsburgh
SESSION—2:00-3:45

Panel: **African Yellowstone/Everglades**

**Diasporic Film: Sexuality, Gender, and Consciousness**

*Chair:*

Mark A. Reid, University of Florida

Edward Guerrero, University of Delaware

"Negotiations of Ideology, Gender and Manhood in Bill Woodbury's *Bless Their Little Hearts*"

Kenneth Harris, University of Canterbury, New Zealand

"Gender, Race and Commodity Fetishism in *The Harder They Come*"

Sheila Petty, University of Regina, Canada

"Spectatorship in African Cinema"

Jacquie Jones, *Black Film Review*

"The Politics of Intimacy"

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Panel: **Voice-Over Narration in the Woman’s Film of the 1940s**

*Chair:*

Virginia Wright Wexman, University of Illinois at Chicago

Karen Hollinger, University of Illinois at Chicago

"First Person Voice-Over Narration, the Woman’s Film, and Subject Positioning: A Comparison of *Dark Victory* and *The Locket*

Pamela Robertson, University of Chicago

"Structural Irony in *Mildred Pierce*, or How Mildred Lost Her Tongue"

Britta Sjogren, UCLA

"Sustaining Difference: The Female Voice-Off in *Letter from an Unknown Woman*"

Glynis Kinnan, University of Illinois at Chicago

"Masochism and Voice-Over in *Letter from an Unknown Woman*"

*Respondent: Lucy Fischer, University of Pittsburgh*

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Panel: **Technology and Spectatorship**

*Chair:*

Bill Nichols, San Francisco State University

Tom Gunning, SUNY Purchase

"Heard Over the Phone: Early Cinema and the de Lorde Tradition of Terrified Communication"

Judi Hoffman, University of Texas-Austin

"The Discourse of 'Special Effects' Cinematography in the Silent American Cinema"

John Belton, Rutgers University

"Participation"

Scott Bukatman, New York University

"There’s Always Tomorrowland: Disney’s Phenomenology of Progress"

*Respondent: Thomas Elsaesser, University of East Anglia*

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Panel: **Televisual Celebrity: Slouching Toward Stardom**

*Chair:*

Jeremy Butler, University of Alabama

John O. Thompson, University of Liverpool

"Dialogues of the Living Dead"

Barry King, University of Pennsylvania

"TV Celebrities as Degenerate Symbols: Observations on TV and the Transformation of Stardom"

Kelley Conway, UCLA

"The Television Star and Female Spectatorship: *The Oprah Winfrey Show*"

Kathleen Rowe, University of Oregon

"Roseanne as Unruly Woman"
Chair and Commentary: Anna Lawton, Georgetown University
Andrew Horton, Loyola University
Vida Johnson, Tufts University
"Surrealism and Ideology"
Trudy Anderson, USC
"The Representation of Women in Soviet Film and Television"
Maria Elena de las Carreras, UCLA
"Eisenstein's Idea of 'Pathos' in the Cinema of Glasnost"

Panel: Documentary and the Fiction Film
Chair: William Guynn, Sonoma State University
Kevin Jack Hagopian, Film Literature Index
"The Happy Land: Regionalist Style as Ideology"
Barton Byg, University of Massachusetts-Amherst
"Documentary as Threat and Legitimation: GDR National Identity in Three Fiction Films"
Michael Anderegg, University of North Dakota
"The Fiction Film as Artifact: History, Image and Meaning in Northern Lights"
Bart Testa, University of Toronto
"Tabula for a Fantastic History: Peter Greenaway's The Falls and Michel Foucault's Heterotopia"

Workshop: The Qualifying Examinations: Columbia Foyer
Toward a More Humane and Meaningful Experience
Chair: Richard Jewell, USC
Charles Harpole, Ohio State University
Stephen Mamber, UCLA
Vincent Rocchio, New York University
Charles Kel, Wisconsin-Madison
SESSION—4:00-5:45

Panel: The "Other" Discourse: Problems of Cross-Cultural Representation
Chair: Bryce
Michael Renov, USC
Daniel Marks, Filmmaker and Anthropology, USC
"New Structures and Old Stories in Ethnographic Film"
Sue Scheibler, USC
"The Other: A Translation Performed"
Hamid Naficy, UCLA
"Crosstalk: Syncretism and Hybridity in Exile"
Michael Renov, USC
"Authorizing Anthropology: Subjectivity in the Domain of Domestic Ethnography"

Panel: Abortion, Yellowstone/Everglades
Chair: Maureen Turin, SUNY-Binghamton
Lynne Joyrich, University of Wisconsin-Milwaukee
"Tube Tied: Television, Reproductive Politics and Moonlighting's Family Practice"
Nina Leibman, UCLA
"The Way We Weren't: Abortion 1950s Style in Blue Denim and Our Time"
Maureen Turin, SUNY-Binghamton
"Viewing/Reading Born to Be Sold: Martha Rosler Reads the Strange Case of Baby S/M or Motherhood in the Age of Technological Reproduction"
Virginia Wright Wexman, University of Illinois at Chicago
"Birth, Power and Women's Choices in Griffith's Way Down East"

Panel: History Through the Contemporary Film
Chair: T. Jefferson Kline, Boston University
Robert Burgoyne, Wayne State University
"Images of Power: The Rise of the Historical Film in the 1980s"
Terry Brown, University of Wisconsin-River Falls
"There's No Place Like Home: Reading Nostalgia in Oz and Brazil"
Lesley Gamble, University of Florida
"Tales/Details: Rubbing (out) Patterns of History with Sheik, Our Hitler, and The Wolf-Man"
Guy Johnson and Chris Lipardi, USC
"Place/Site/Location in Contemporary British Films"

Panel: Animation: History, Images, Modes of Production
Chair: Eric Smoodin, American University
Mark Langer, Carleton University
"New York Style and Disney: Pink Elephants on Parade"
Susan Ohmer, New York University
"Measuring Desire: Walt Disney and Audience Research in Animation"
Eric Smoodin, American University
"Mickey Mouse Diplomacy: The State Department, Walt Disney, and South America During World War II"
Michael Wassenaar, The Velvet Light Trap
"Closer to Cinema: The Multiplane Camera"
Chair and Commentary: Marian Keane, University of Colorado-Boulder
Peter Krämer, University of East Anglia
"How Buster Keaton's Vaudeville/Stage Origins Bear on His Film Acting"
Roberta Pearson, Pennsylvania State University
"The Maines That Got Away: The Cinematic Commutation Test and the Reception of Performance"
Carole Zucker, Concordia University
"The Outer Limits: Acting and Improvisation in the Films of Altman, Cassavetes, Warhol/Morrissey and Rivette"

Panel: Autobiographical Film
Chair: Jeffrey Ruoff, University of Iowa
David James, Occidental College
"The Diary as Genre and Mode of Production"
Jim Lane, UCLA and Harvard Film Archive
"Narrative Voice in the Autobiographical Documentary: Tony Buba's Lightning Over Braddock"
Jeffrey Ruoff, University of Iowa
"Home Movies of the Avant-Garde: Jonas Mekas and the New York Art World"
Michelle Citron, Northwestern University
"Filming Autobiography"

Workshop: Film Theory for Production Courses: Academic Needs and Possible Consequences
Chair: Virginia Brooks and Elisabeth Weis, Brooklyn College
Virginia Brooks, Brooklyn College
Elisabeth Weis, Brooklyn College
Pamela Falkenberg, University of Notre Dame
Scott Cooper, UCLA
8:00 A.M.-9:00 A.M.

Asian Cinema Studies  Redwood
Breakfast Meeting
Chair: David Desser, University of Illinois, Champaign-Urbana

SUNDAY MORNING SESSION—9:00-10:45

Workshop: Black Films in the Classroom  Yosemite
Chair: Phyllis Klotman, Indiana University
Jane Gaines, Duke University
Ed Guerrero, University of Delaware
Frances K. Gateward, University of Maryland
Chuck Kleinhans, Northwestern University
Frances Stubbs, Trotter Institute, University of Massachusetts-Boston, Harbor Campus

Panel: Melodrama in the Japanese Cinema  Bryce
Chair: David Desser, University of Illinois at Urbana-Champaign
Linda Ehrlich, University of Tennessee
"Acting With Restraint: Melodrama and the Depiction of the Kabuki Actor in Three Films"
David Desser, University of Illinois at Urbana-Champaign
"The Mistress and the Economy of Sexuality"
Patricia Erens, Rosary College
"The Japanese Haha-mono (Mother Films)"
Respondent: Marcia Landy, University of Pittsburgh

Panel: Gender and Voice  Olympic
Chair: Krin Gabbard, SUNY, Stony Brook
Edward Baron Turk, MIT
"Tearful Songs and Wet Kisses: Al Jolson, Masculinity, and the Early Film Musical"
Cynthia Scheinberg, Rutgers University
"Voicing Gender: Chaplin’s Transition to Sound"
Ava Rose, New York University
"Trials of Silence: Murder, Containment and the Female Voice"
Ivonne Margulies, New York University
"A Filmmaker’s Letter: The reading of ‘I’"

Panel: Early Cinema: Texts and Contexts  Glacier
Chair: Donald Crafton, University of Wisconsin-Madison
Richard Abel, Drake University
"Pathé’s Place in the Pre-Revolutionary Russian Cinema"
Antonia Lant, New York University
"Egypt and the Cinema: Early British Film"
Gregory Waller, University of Kentucky
"Black Moviegoing and Film Exhibition in Lexington, Kentucky 1906-1927"
Ben Singer, New York University
"Agency and Victimization in the Serial-Queen Melodrama, 1912-1922"
Critical Discourse and Warner Bros. Cartoons
Susan Ohmer, New York University
Martin Rubin, Southern Methodist University
"Intertextuality in Warner Bros. Cartoons, ca. 1940"
Timothy White, Auburn University
"From Disney to Warner Bros.: The Critical Shift"
William A. Mikulak, University of Pennsylvania
"Bugs Bunny at the Museum of Modern Art: Popular Culture Meets the Elite"

Panel: The Work of John Cassavetes Columbia Foyer
Chair: Carole Zucker, Concordia University
Raymond Carney, Boston University
"Meanings in Motion"
Maria Viera, California State University-Long Beach
"The Impression of Improvisation as a Directing and Scripting Strategy: The Working Methods of John Cassavetes"
Luca Giuliani, Università di Padova/UCLA
"The Comic in John Cassavetes' Work"

SUNDAY MORNING SESSION—11:00-12:45

Panel: Rethinking Ethnic/Conference Theater Racial Representation: Methodological Proposals
Chair: Manthia Diawara, UC-Santa Barbara, and Ella Shohat, CUNY-Staten Island
Manthia Diawara, UC-Santa Barbara
"Questions of Identity in Black British Cinema"
Ella Shohat, CUNY-Staten Island
"Submerged Ethnicities: Methodological Proposals"
Patricia Aufderheide, American University
"Disintegration of the Discourse: Cultural Nationalism and the New Latin American Cinema"
Robert Stam, New York University
"Bakhtin, Dialogism and Ethnic Representation"

Panel: Lesbian and Gay Film Criticisms and Feminist Film Theory
Chair: Christine Holmlund, University of Tennessee-Knoxville
John Champagne, University of Pittsburgh
"Jouissance as a Mode of Ascesis: Visual Pleasure and Anality"
Danae Clark, University of Pittsburgh
"Heartbeat and Two in Twenty: Lesbianism and Consumerism"
David Garner, UCLA
"Another Hollywood: Homoerotic Subtext and Feminist Discourse"
Chris Holmlund, University of Tennessee
"When Is a Lesbian Not a Lesbian?: Sameness and Difference, Friendship and Sexuality, in 1980s Feminist Theory and Mainstream Lesbian Film"
Chair: Robin Blaetz, George Washington University
Leger Grindon, Middlebury College
"Historical Sources and Generic Conventions in Reign of Terror"
Yuejin Wang, Harvard University
"Representing the Dead Body: History, Melodrama, and Visuality"
Robin Blaetz, George Washington University
"Explanation by Emplotment: Joan of Arc and the Romance"
Catherine Russell, Queen's University
"Historiography as Mortification: Walter Benjamin and the Cinema"

Panel: Film and the Other Arts
Chair: Michael Walsh, University of Hartford
"Tell Your Fading Movie: The Films of William Burroughs"
Jane Shattuck, Emerson College
"Contra Brecht: The Influence of Andy Warhol and the New York Avant-garde on Fassbinder"
Sabine Hake, University of Pittsburgh
"Cinema, History, Architecture"
Susan Kandel, UCLA
"Art, Sex, Violence and Money: Derek Jarman's Caravaggio"

Panel: Film
Chair: Janice Welsch, Western Illinois University
Ava Collins, University of Notre Dame
"Loose Canons: Defining Cultural Traditions Inside and Outside the Academy"
John Kuiper, University of North Texas
"Canons by Default: Archive Selection Policies—the Politics and Economics of Archives"
Paul Younghouse, Indiana State University
"Norm, Form, and Levels of Processing: the Relevance of Canons for Cognitive Film Theory"
Janet Staiger, University of Texas
"Considering Canon Reformulations in Literary and Film Studies"

Panel: Color and Narration
Chair: Richard Neupert, Georgia Institute of Technology
Marshall Deutelbaum, Purdue University
"The Color System and Color Meaning in All That Heaven Allows"
Richard Neupert, Georgia Institute of Technology
"Fade to Blue: Color, Codes, and Narration"
Adam Knezevic, Pennsylvania State University/New York University
"Color and Narration in Roeg's Bad Timing"
James Peterson, Notre Dame
"Is Yellow the Color of Poison: Antonioni and Theories of Color"

Panel: New Directions in Film/TV Music
Chair: Claudia Gorbman, Indiana University
Martin Marks, MIT
"The Origins of Film Music"
Gillian Anderson, Library of Congress
"The Reconstruction of D. W. Griffith's Intolerance using Joseph Carl Breil's Original Musical Score"
Claudia Gorbman, Indiana University
"A Part of Our World: Music for Network News"
Women's Caucus, Lunch Meeting
Chair: Janice Welsch, Western Illinois University
Yosemite

Graduate Student Caucus
Chair: Esther Yau, UCLA
Glacier

“Getting Reviewed,” Dana Polan, Pittsburgh University, Robert Kolker, University of Maryland, Ernest Callenbach, Film Quarterly
Grand Teton

Society for Animation Studies
Chair: Harvey Deneroff
Bryce

SUNDAY AFTERNOON
SESSION—2:00-3:45

Workshop: Teaching Minority Images
Chair: Diane Carson, St. Louis Community College
Charles Ramirez Berg, University of Texas-Austin
“Hispanic Images in Hollywood Film and Television”
Lester D. Friedman, Syracuse University
“Jewish Images”
Harriet E. Margolis, Florida Atlantic University
“Gender and Ethnicity”
Chen Mei, USC
“Chinese Images”
Chon Noriega, Stanford University
“Chicano and Latino Images”
Louise Spence, New York University/Hunter College
“Teaching Minority Documentaries”

Conference Theater
Panel: Representations of Democracy in Asia and Eastern Europe
Chair: Scott Nygren, Ithaca College/University of Toledo
Suzanne Regan, California State University, Los Angeles
“Boji Zivot/Better Life”
Scott Cooper, UCLA
“Towards an Activist Study of U.S. Film and Television: Challenging the Cultural Politics of the Reagan/Bush Era”
Scott Nygren, Ithaca College/University of Toledo
“Blood in the Square: Representations of Democracy in China”
Catherine Portuges, University of Massachusetts-Amherst
“Retrospective Narratives in Hungarian Cinema: The Diary Trilogy of Marta Meszaros”

Panel: Representation and Sexuality in French Films of the 30s
Chair: Sandy Flitterman-Lewis, Rutgers University
Kathryn Kalinak, Rhode Island College
“The Raciness as Spectacle: Filming Josephine Baker”
Deborah Linderman, Smith College
“Félix Le Mogo and the Discourse of Orientalism”
Ginette Vincendeau, University of Warwick
“Golden Voices and Velvet Eyes: ‘Weak’ Masculinity and Female Spectatorship in French Films of the 1930s”
Sandy Flitterman-Lewis, Rutgers University
“The Incandescent Image: Sexuality and Feminine Identity in Prix de Beaulieu”
Yosemite
Chair: Anne Friedberg, UC-Irvine
Kay Armatage, University of Toronto
"Nell Shipman's The Boy, The Bear and The Dog (1921)"
Holly Kruse, University of Illinois
"Canine Commodities: Disney Dogs and Everyday Capitalism"
Marsha Kinder, USC
"Saturday CBS Fun: Endless Consumption in Muppets, Raisins and The Lasagna Zone"
Anne Friedberg, UC-Irvine
"The Other Species: Cinematic Identification and the Canine Other"

Panel: The Sexual Representation/
Appropriation of the Male Body
Chair: Peter Lehman, University of Arizona
Linda Williams, UC-Irvine
"Untitled"
Peter Lehman, University of Arizona
"Running Scared': Roy Orbison and the Male Body in Rock 'n' Roll"
Chris Straayer, University of Arizona
"The Lesbian Butch Image: Appropriation or Intervention"
Tom Waugh, Concordia University
"Three Bodies: Patterns of Construction of the Male Body in Homoerotic Photography and Film"

Panel: Documentary Film: History,
"Truth," and Representation
Chair: Steven Elworth, New York University
Paul Arthur, Montclair State College
"Images of Technology, Structures of Naturalization in Documentaries of the 1930s"
Jane Collings, UCLA
"From Showing to Telling: Sound and the Hearst Newsreel"
Dirk Eitzen, University of Iowa
"The Conventions of Integrity: American Direct Cinema and the Notion of Truth"
Pamela Wilson, University of North Carolina-Chapel Hill
"Truth' Sells: The Vérité Style in Television Advertising"

Panel: Media, History and Consumer Culture
Chair: Mimi White, Northwestern University
Mimi White, Northwestern University
"Selling History: Television Advertising and Historical Representation"
James Schwoch, Northwestern University
"Representations of Broadcasting and Consumer Culture in Hollywood Films, 1930-1955"
William L. Bird, Jr. Smithsonian Institution "The Drama of Enterprise: The Calvocade of America and the 'New Vocabulary' of Business Leadership, 1935-1955"
Respondent: Ellen Seiter, University of Oregon
Plenary Session: Yorktown/Valley Forge

Black Aesthetics and Film

Chair: Francoise Pfaff, Howard University
Claire Andrade-Watkins, Emerson College
Carmen Coustaut, University of Maryland College Park
Alonzo Crawford, Howard University
Abiyy Ford, Howard University
Frank Ukadike, San Francisco State University
Keith Warner, George Mason University

6:00-7:00

GENERAL MEETING Yorktown/Valley Forge

7:00-8:00

RECEPTION Regency/Columbia Foyers

May 28, 1990

Executive Council 7:30 A.M.-9:00 A.M. Olympic

MONDAY MORNING SESSION—9:00-10:45

Panel: Cross Cultural Influences in Popular Cinemas Bryce

Chair: Esther Yau, UCLA
Darrell William Davis, East-West Center, ICC
"Fairbanks, Flynn, Hart and Other Fathers of the Samurai Film"
Ana Lopez, Tulane
"Celluloid Tears: Melodrama in the ‘Old’ Latin American Cinema"
Esther Yau, UCLA
“Border Crossing: Colonized (?) Cinema and the fissural” as Cultural Identity"
Lihui Zhang, American University and Yueh-yu Yeh,
University of Maryland
“East Meets West—Chinese Cinema and Hollywood in the Past and Present”
Chair: 
Adam Knee, Pennsylvania State University/New York University
Jim Collins, University of Notre Dame
"When the Legend Becomes Hyperconscious, Print the..."
Greg S. Faller, Towson State University
"Genre, the Western, the Multigeneric Film, and Postmodernism"
Robert Eberwein, Oakland University
"Genre and Sexuality"
Ilsa J. Bick, M.D., Springfield, VA
"Back to the Future I and II: Recreationism, Repetition, and Perversity in the Time Travel Romance"

Panel: 
Female Sexuality and Reproductive Rights
Chair: 
Gretchen Bislinghoff, Northern Illinois University
Lisa Cartwright, Yale University
"Biological Abstraction in the Filmwork of Margaret Sanger"
Denise Hartough, Bowling Green State University
"We’re All Nice White Girls: Pro-choice Discourse in Abortion: For Survival"
Alexandra Juhasz, New York University
"Seeing Control: The Representation of Women’s Sexuality in Mainstream AIDS Documentaries"
Laurie Schulze, University of Denver
"The Empty Womb: Criminal Law’s Monstrous-Feminine"

Panel: 
Bakhtin and Film
Chair: 
Laura Oswald, Northwestern University
Laura Oswald, Northwestern University
"Of Dialogism in Cinema: Bakhtin and Eisenstein"
David Russell, UCLA
"Carnival of the Living Dead: Comedic Transformations and Social Transgressions in Dan O’Bannon’s Return of the Living Dead"
Jacqueline Stoeckler, Northwestern University
"The Wall as Chronotope: Der Himmel Uber Berlin"

Panel: 
Deconstruction and Film
Chair: 
Leo Charney, New York University
Alan Cholodenko, University of Sydney
"Embracing Deconstruction"
Robert J. Graf, UCLA
"Deconstructing Bazin: Style/Revelation/Reality"
Harry Wade, New York University
"Against Deconstruction: The Resurrection of the Referential"
Leo Charney, New York University
"Film, Deconstruction, and Social Context"

Panel: 
Postmodernism
Chair: 
Timothy Corrigan, Temple University
Timothy Corrigan, Temple University
"Spinning the Spectator: Movies and Politics in the Third Generation"
Jon Lewis, Oregon State University
"The Road to Romance and Ruin: The Crisis of Authority in Francis Coppola’s Rumble Fish"
Michael Sinclair, USC
"Bruce Springsteen and Rock Video: Is It Him (Baby) or Just a Brilliant Disguise?"
Julian Hoxter, University of East Anglia
"Son of Sequel: The post-generic in contemporary cinema"

Gay and Lesbian Caucus
Chair: Alexander Doty, Lehigh University

Redwood

SESSION—11:00-12:45

Panel: Race, Gender, and Genre  Bryce
Chair: Harriet Margolis, Florida Atlantic University
Karen Backstein, New York University
"Re-Seeing American Dance: The Performance of Women and Blacks in Early Dance Films"
A. L. Knight, Chicago, Ill.
"Margins Within and Without: All-Black Cast Musicals of the 1930s"
Ellen Draper, Simmons College
"Historical Context for Gender Roles in The Bitter Tea of General Yen"
Gloria-Jean Macciarotte, University of Notre Dame
"'Guess Who's Coming to Dinner Wearing Dred Locks...': The Heroic practice of the Different subject in Genre: a reading of The Mighty Quinn"

Panel: Representations of Masculinity  Yosemite
Chair: Steven Cohan, Syracuse University
Steven Cohan, Syracuse University
"Signifying Male: Picnic and the Spectacle of Masculinity"
Dennis Bingham, Ohio State University
"Performance Anxiety: Jack Nicholson and the Act of Masculinity"
Sabrina Barton, Cornell University
"The Apparatus of Masculinity in Shane and Sex, Lies, and Videotape"
Peter Warner, University of Wisconsin-Milwaukee
"Bat-signs and trademark"

Panel: Shakespeare, Film and Representation  Columbia Foyer
Chair: Peter Donaldson, MIT
William Uricchio, Pennsylvania State University
"Between Spectacle and Recitation: Early Shakespearean Films and Cultural Transformation"
Barbara Hodgdon, Drake University
"'She's Good, Being Gone,' or Everything I've Got Belongs to You"
Peter Donaldson, MIT
"'Claiming from the female': Gender and Representation in Laurence Olivier's Henry V"
William Paul, University of Michigan
"Space, Gender, Performance: The Three Dimensions of Kiss Me, Kate"

Panel: Sexuality and Feminist Film Theory  Glacier
Chair: Janet Bergstrom, UCLA
Catherine Griggers, Carnegie Mellon University
"Feminist Film Theory and the House of Pleasure"
Susan White, University of Arizona
"I Burn for Him: Sado-masochism, Female Spectatorship, and the Process of Reading in Stahl's Back Street"
Tara McPherson, University of Wisconsin-Milwaukee
"Violent and Velvet with a Vengeance: Whose Gain?"
Cynthia Fuchs, George Mason University
"The Horror of Aborting Men"
Chair: Jack Boozer, Jr., Georgia State University
Robert Goulet, Stonehill College
"Fantasies of Order: The Schooling Melodramas of the Reagan Era"
Peter Lev, Towson State University
"The Art Film: A Disappearing Genre?"
Patricia Clough, Fordham University
"Spielberg's Production of the Miniaturization of Man"
Alessandro Camon, UCLA
"Film Noir in the Eighties"

FILM AND VIDEO SCREENINGS

Friday, May 25
2:00 P.M.-7:00 P.M., Capitol Room

*Alternating Voices* (1984), Tony Williams, GB. (35 mins.)
*Wend Kuuni* ("The Gift of God"), Gaston Kaboré, Burkina-Faso (75 mins.)
*Killing of a Chinese Bookie* (1976), John Cassavetes, USA (136 mins.)
*Thomas Szasz and the Myth of Mental Illness*, Owen Shapiro, USA (56 mins.)
*Ecce Homo*, Jerry Tartaglia, USA (7 mins.)

Saturday, May 26

9:00 A.M.-11:00 A.M., Yellowstone/Everglades
*Mandabi* (1968), Ousmane Sembene, Senegal (105 mins.)

11:00 A.M.-6:00 P.M., Redwood
*Born to Be Sold: The Strange Case of Baby S/M* (1988) (35 mins.)
*Open Territory* (1989), Pamela Falkenberg and Dan Curry (27 mins.)
*Prix de Beauté* (1930), Augusto Gimina, France (93 mins.), with Louise Brooks
*Sugar Cane Alley* (1983), Euzhan Palcy, Martinique (120 mins.)

6:00 P.M.-8:00 P.M., Yellowstone/Everglades
*Killer of Sheep* (1977) Charles Burnett, USA (85 mins.)
*Losing Ground* (1982) Kathleen Collins, USA (80 mins.)
SCS STUDENT WRITING COMPETITION

Tied for first place:

Jeffrey K. Ruoff (Univ. of Iowa), "Home Movies of the Avant Garde: Jonas Mekas and the New York Art World"

Jeffrey P. Smith (Univ. of Wisconsin-Madison), "It does Something to a Girl. I Don't Know What': The problem of Female Sexuality in Applause."

Third Place:

Chon Noriega (Stanford), "The Cinema Barrio and the Horizon of Expectations: A Discursive Analysis of Recent Film Review in the Mainstream, Alternative and Hispanic Press."

(Members of the Committee: William Luhr, Chair, Douglas Gomery, Sarah Kozloff, Jane Gaines)

SCS DISSERTATION AWARD COMPETITION

Winner:

Linda Mizejewski (Univ. of Pittsburgh), "Sally Bowles, Female spectator, and the Politics of Looking"

Runnersup:

Jane Morris Shattuc (Univ. of Wisconsin-Madison), "R.W. Fassbinder's Berlin Alexanderplatz: The Clash of Art Cinema with Popular Culture"

A.C. Straayer (Northwestern Univ.), "Sexual Subjects: Signification, Viewership, and Pleasure in Film and Video."

(Members of the Committee: Marcia Landy, Chair
William Lafferty, Virginia Wright Wexman, Tim Corrigan)
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