1991 CONFERENCE PROGRAM

THEME:
MULTI-CULTURALISM

SOCIETY FOR CINEMA STUDIES
A GUIDE TO CONFERENCE SERVICES

Hospitality Suite
George Lucas Bldg., Room 201
5:00p.m. – 9:00p.m. daily
Coffee and Tea, Information, Late Registration, Last Minute Audio/Visual Needs

Book Publishers’ Exhibit
Lloyd Stage
5:00p.m. – 9:00p.m. daily

Message Board
George Lucas Building Lobby

Video Gre-Up
Film-TV Study Center (Garden Level Below the Carson Stage)
5:00p.m. – 9:00p.m. daily

Box Lunches
Available for Friday, Saturday, Sunday: Sign-up and payment for box lunches must be done on Thursday in the Registration Area (George Lucas Lobby):
8:00a.m. – 6:00p.m. Thursday
Pick-up in Lucas Lobby:
12:30 – 1:30p.m. Friday
12:00 – 1:00p.m. Saturday
12:30 – 1:30p.m. Sunday

Important Phone Numbers:
School of Cinema-Television .................................. 749-2235
University Information ................................. 749-2511
University Lost & Found ................................ 749-6283
University Security .................. 749-6000
University Escort Service ......... 749-4011
Orthopaedic Hospital, Emergency Room .................. 742-1161

Security
The USC campus is safe during the day, but, however, has not always been the case at night. Never walk across campus alone after evening events. Either walk in a group or call the USC escort service (749-4011, or Ext. 4011) from a campus phone. They will accompany you to your campus destination.

Parking
If you are driving, please park in Parking Structure “G,” which is adjacent to the Fox Theater. A guest parking pass for all days of the Conference may be purchased for $11.00 at the Fox Theater Box Office. These passes are available for those with dorm accommodations as well as those commuting. If you give this pass to someone, the dorm will deduct the $1.00 cost from your total.

WEDNESDAY 22 MAY

MEETINGS
5:00 – 7:00p.m. Wednesday

▼ SCS Executive Council
Room 309

THURSDAY 23 MAY

REGISTRATION
8:00a.m. – 5:00p.m. Thursday

Lobby

MEETINGS
9:00a.m – 1:00p.m. Thursday

▼ SCS Executive Council
Room 309

TOUR OF HISTORIC EARLY FILM SITES
9:30a.m – 12:30p.m. Thursday

Meet in the Loading Dock Area outside the Lloyd and Carson Stages.

OPEN FORUM ON MEDIA COVERAGE OF THE WAR IN THE PERSIAN GULF
12:30 – 2:00p.m. Thursday

Room 108

Chair: Jeanne Thomas Allen (Temple University)
Panelists:
Patricia Zimmerman (Ithaca College)
Guy Johnson (USC)
Andrew Kalas (UCLA Film Archive)
3. Postmodernism and Critical Politics: Where Do We Go From Here?
Room 308
Chair: Jim Collins (University of Notre Dame)

Papers:
- Andrew Martin (University of Wisconsin-Milwaukee): "Postmodernism, Memory, and the Vietnam War"
- Hillary Ritter (University of Notre Dame): "The Will to Pleasure and the Politics of Fun"
- Timothy Corrigan (Temple University): "Classroom Movies: Practically Postmodern"
- Jim Collins: "The Politics of Value: The Ideology of Decadent Film"
- Respondent: Patrice Petro (University of Wisconsin-Milwaukee)

4. Sub-Texts
Room 108
Chair: Michelle Y. Lekas (University of Minnesota)

Papers:
- Beatrix Badikian (University of Illinois at Chicago): "A Self-Referential Political Allegory: Despair Serves As the Goal"
- Julie Levinson (Babson College): "Allegory and Metaphor in Argentine Cinema of the 1980s"
- Patricia White (University of California, Santa Cruz): "Supporting Character: The Queer Career of Agnes Moorehead"
- Michelle Y. Lekas: "Pillow Talk: Death, Sex, and the Male Subject"

5. Reinventing Neo-Realism
Room 212
Chair: Vincent F. Rocco (New York University)

Papers:
- Frank Tomasulo (Haver College): "Venus and the Subject of Nationality"
- Mihio Golo-Stone (New York University): "Neo-Realism's Proximity to the Local"
- Vincent Rocco: "Rose of the Open City: Identification, Anxiety, and the Other (A)"

6. From a Cinema of Attractions to a Narrative Cinema
Room 207
Chair: Richard Abel (Drake University)

Papers:
- Tom Gunning (State University of New York at Purchase): "Attraction and Narrative Integration: The Nature and Dialectics of Temporality and Performance"
- Doug Blesset (University of Wisconsin-Madison): "Chase Films and Narrativity, 1944-1966"
- Charles Kil (University of Wisconsin-Madison): "Opening Up Transcendental Cinema Narratives"
- Ben Bremner (University of Kent at Canterbury): "A Bunch of Violence"

7. Male Subjects and Masculine Subjectivities
Room 303
Chair: Deborah Linderman (Smith College)

Papers:
- Corey G. Creekmur (University of Chicago): "Acting Like a Man: Masculine Performance in My Darling Clementine"
- Bruce H. Sklarow (Howard University): "The Mask of Conformity: Satanic Ritual, Bizarre, and Oedipal Issues in Bergman's Tora Batron"
- Lee Medovoi (Stanford University): "Scribing the Sixties for the Eighties: Rambo, Reagan, and the Male Subject"
- Tony Williams (Southern Illinois University at Carbondale): "The Threatening Gaze in Born on the Fourth of July"

8. Ethnic Identities in Mainstream Cinema
Room 306
Chair: Mark Winton (Kansas State University)

Papers:
- Marianne Conroy (University of Chicago): "Ethnic Maskerade and Realistic Performance Aesthetics: Marion Brando in Via Zapata"
- Burton Ruggles and Dan Whittaker (University of Massachusetts-Amherst/Five Colleges): "Limitation of Imitation of Life"
- Edward Brazi (UCLA): "Warholesque Hollywood and the Male Subject"

9. Documentaries and their Subjects
Room 313
Chair: Stephen Mamberg (UCS)

Papers:
- Jane Collins (UCLA): "Laten-Day Conquistadors: American New World Historiography"
- Mark Lamper (Carleton University): "The Role of the Native: Irony and Gender in the National Geographic TV Special "The Explorers: A Century of Discovery"
- Peri Lument (UCLA): "Three Are People in the Street Who've Never Had a Chance to Speak: James Brown and the Complex Documentary"
10. Cinema Studies and Cultural Studies  
**Room 308**

**Chair:** Mike Budd (Florida Atlantic University)

**Papers:**
- Lucy Fletcher (University of Pittsburgh): "Birth Traumas: Pasturization and Horror in Rosemary's Baby"
- Nancy Cook (SUNY-Buffalo): "Authenticity and Movie Marketing: The Silent Enemy and the Problem of Long Lances"
- Phillip J. Broughton (Cornell University): "Cultural Capital: All the Way Down: Television Viewers and/as Intellectuals"  
- Denise Harttough (Bowling Green State University): "Theorizing Ethnography: Empiricism, Social Theory, and the Point of Epistemology"

11. Home is Where Your Passport Is: Cinematic Constructions of the Female Traveller  
**Room 108**

**Chair:** Patricia Zimmerman (Ithaca College)

**Papers:**
- Karen Kaplan (George-town University): "To Expand Freely in the Margins of the World: Travel, Gender, and Colonial Discourse"
- Patricia Zimmerman: "Geographic Desire in Cinema: Mapping Gender, Race, and Imperialism in Women's Amateur Films"
- Chris Holmstead (University of Tennessee): "Bringing A Little Danger: Girls and Travel in Swedish Children's Films"

12. The Cinema of Mexico: Contemporary Perspectives  
**Room 212**

**Chair:** Jesús Salvador Treviño

**Papers:**
- David R. Maciel (University of Arizona) and Gustavo Garcia (Universidad Autonoma Metropolitana): "The Contemporary Cinema of Mexico, 1985-1990: Recent Trends and Current Perspectives"
- Susan Dever (Stanford University): "Flying Down to Dolores del Rio: Movies and Stars Down Mexico Way"
- Charles Ramirez Berg (University of Texas at Austin): "The Evolution of the Classical Film Style in Golden Age Mexican Cinema"
- Respondent: Isaac Adelman (Cinequest)

13. Early Film History  
**Room 207**

**Chair:** Antonia Lant (New York University)

**Papers:**
- Shelley Stamp Lindsey (Queen’s University): "Gender and Narrative Space in Early Griffith Biographies"
- Sabine Hake (University of Pittsburgh): "Early German Cinema and Its Doubles"
- Donald Crafton (University of Wisconsin-Madison): "The Immigrant Spectator—in Paris"

14. Female Subjectivities  
**Room 303**

**Chair:** Janet Walker (Los Angeles, CA)

**Papers:**
- Sabrina Barton (Cornell University): "Rearranging the Furniture: How to Marry a Millionaire and Gentlemen Prefer Blonds"
- Janine Morgan (Murray State University): "Postcolonial Parenthood in Three Men and a Cradle"
- Lyall Bush (Rangers University): "Return and Representation in Akbar: The Dream Sequence and Deconstruction"
- Susan White (University of Arizona): "Aurality, the Image, and Female Subjectivity in the Films of Max Ophuls"

**MEETINGS**

**5:00 – 6:30p.m. Thursday**

**SPECIAL EVENTS**

**8:00p.m. Thursday**

**Special Screening**

**Norris Theater**

"An Angel at My Table, directed by Jane Campion"

In her feature debut, internationally acclaimed director Jane Campion created an unforgettable portrait of madness and sibling rivalry. In her most recent work, An Angel at My Table, Campion moves to a larger canvas by focusing on the remarkable life of Janet Frame, one of New Zealand's most celebrated authors. With compassion, humor and strict attention to detail, the film tells the story of a woman's journey toward selfhood, as she also discovers her unique voice as a writer and artist. The film won an unprecedented eight awards, including a Special Jury Prize, at the 1990 Venice Film Festival. It was also awarded the Critic's Prize at the 1990 Toronto Film Festival.

Special thanks to Fine Line Features for allowing us to present An Angel at My Table.

**Interactive Technologies Analysis Group**

**Room 108**

A presentation of scholarly research utilizing the latest interactive technologies.

**Chairs:** Martha Kinder (USC) and Steven Ricci (UCLA)

**Panelists:**
- Stephen March (USC): "Is This a Dagger?: Welles, Shakespeare, Macbeth."
- UCLA Student Project: "On Blown-Up."

Special thanks to Apple Computer, Inc., the IBM Corporation, and Pioneer LaserDisc for providing equipment, and to the MacArthur Foundation for providing financial support to the Interactive Technologies Analysis Group.
MEETINGS

8:00 – 9:00 a.m.  Friday

Asian Cinema Studies Society
Room G100 (Marina Lucas Building)
Chair: David Detzer

PANELS AND WORKSHOPS

9:00 – 10:45 a.m.  Friday

15. Towards a Multi-Cultural Film Theory/Critique
Room 306
Chairs: Ella Shohat (City University of New York-Staten Island) and Robert Stam (New York University)

Papers:
- Robert Stam: "The Multi-Cultural Film Text"
- Ella Shohat: "Can the Nonsubaltern Speak?: Cinema Studies, Multi-Culturalism, and Questions of Representation"
- Andrew Ross (Princeton University): "The Ecology of Global Images"
- James Naremore (Indiana University): "Uptown Folk: Articulation and Gothic in the Sky"

16. Documentary Voice
Room 313
Chair: Paul Arthur (Mount Rino, New York)

Papers:
- Michael Renov (USC): "The Documentary Poetics of Paul Strand"
- Charles Wolfe (University of California, Santa Barbara): "Voice-Over and Classical Documentary Form"
- Edward Braman (University of California, Santa Barbara): "Postmodern Voice in Satia Salea"
- Nanuza Durval (University of Iowa): "Letter to an Unknown Woman: Reading Markers in Satia Salea"

17. Films in Cultural Contexts—1
Room 308
Chair: Trudy Anderson (California State University—Long Beach)

Papers:
- Joanne Ichiiki (Cornell University): "Subjectivity and Japanese Film in Occupied Japan: The Case of a Stray Dog"
- Jonathan Murray (University of Minnesota): "Film Noir as Memory Catalyst: Brushing History against the Grain"
- Marvin D′Lugo (Clarke University): "Gender and Nation in Two Cuban Films"
- Mary Domjerdin (University of California, Santa Barbara): "Free from the Apron Strings of the Maternal State: Representations of Mothers in Some Recent Britsh Films"

18. Demystifying Orientalism: Discourses on Asia in Hollywood Cinema
Room 108
Chair: Virginia Wright Wexman (University of Illinois at Chicago)

Papers:
- Marina Heung (Barruch College—CUNY): "The Asian as Subject/Object: Decolonizing the Hollywood Film, 1950s-1980s"
- Phoebe Chao (Bennington College): "Chinky: Another Uneasy Response to the Other"

19. Nationhood, Culture, and Media Boundaries
Room 212
Chair: James Hay (University of Illinois—Champaign-Urbana)

Papers:
- Ed Buscombe (British Film Institute): "Nationhood, Media, Culture: Britain"
- Ana Lopes (Tulane University): "Nationhood, Media, Culture: Brazil"
- Charles Arland (Concordia University): "Nationhood, Media, Culture: Canada"
- James Hay: "Nationhood, Media, Culture: Italy"
- Respondent: Meghan Morris (Australia)

20. Race, Riot, and Early Cinema
Room 207
Chair: Jane Gaines (Duke University)

Papers:
- Lauren Rabinowitz (University of Iowa): "Within Our Gates: Chicago′s Public Struggles over the Black Body"
- Todd Boyd (University of Iowa): "Fire and Desire"
- Jane Gaines: "Miechows and Melodrama"
- Respondent: Kobena Mercer (University of California-Santa Cruz)

21. Contemporary Film Theory—1
Room 303
Chair: James Lasta (University of Iowa)

Papers:
- Peter Larsen (University of Bergen): "Benjamin at the Movies: History and Gaze in Walter Benjamin′s Film Theory"
- Richard Allen (New York University): "Bergson, Deleuze, and Contemporary Film Theory"
- Marian Kane (University of Colorado, Boulder): "Who′s Silent in Whom?: Self/Other, Female/Male, Model/Killer, Case"
- William Rothman (University of Miami): "Multi-Culturalism and the Philosophy of Stanley Cavell: Must Cinema Studies Speak in One Voice?"

PANELS AND WORKSHOPS

11:00 a.m. – 12:45 p.m.  Friday

22. China and the West: In Search of Comparative Film Theories
Room 306
Chair: Jenny Easok Wau Lau (Chicago)

Papers:
- Xia Hong (Ohio University) and Chen Xihe (Ohio State University): "A Survey of Chinese Film Criticism in the Late Eighties"
- Jenny Easok Wau Lau: "Text and Context: Proposing a Hermeneutic Circle for Cross-Cultural Film Studies"
- Esther Yau (Occidental College): "The Ideology of Modernization: Nation, Genre, and Gender in Chinese Cinema"
- Ma Ning (Northwestern University): "Melodrama as Cross-Cultural Form: Western Context and Chinese Text"
23. Race and Class in American Documentary
Room 313
Chair: Charles Musser (Columbia University)
Papers:
- Mareen Stange (Columbia University): "Race and Class in 'A Major Popular Art': James Agee's Contributions to Film and Television"
- Daniel Miller (University of Maryland): "The Civil War, 'A Triumph on all Fronts': Issues of Representation in PBS's 'Greatest Hit'"
- Respondent: Sumiko Higashi (SUNY-Brockport)

24. Films in Cultural Contexts—II
Room 308
Chair: Gaylyn Studlar (Emory University)
Papers:
- Carlos E. Cortés (University of California, Riverside): "Beyond Imagery: Movies as Multitechnic Textbooks"
- Hart Cohen (School of Humanities): "Ethnicity in the Image: Reflections on Incompatible Notions of Authenticity Based on Localist and Translocalist Identities"
- Marcos Becquer and José Gari (New York University): "Elements of Vague"
- Peter Bloom (UCLA): "Transcending Migrant Identities: The Western as an American Imaginary"

25. Representations of Violence: A Multi-Cultural Perspective
Room 108
Chair: Marsha Kinder (USC)
Papers:
- Rick Berg (Scrivpit & Pitzer Colleges): "I Need a Witness: The Crimes of the Vietnam War Film"
- Linda Dittmar (University of Massachusetts-Boston): "Representation and Resistance: Vilma Bannerman's Vio and The Wall"
- Jon Nelson Wagner (California Institute of the Arts): "Tragic Realism: The Order of Rage"

26. Culture, Nation, Subculture: Universals and Particularities in Film Studies
Room 212
Chair: Miriam Hansen (University of Chicago)
Papers:
- Gerhard Koch (FrankFurt a.M., Germany): "High, Low, Mass, Counter, Sub: The Notion of Culture Always Gives You a Ride"
- Miriam Hansen: "Universal Language, Alienated Sounds: Film History and the Dialectics of Cultural Difference"
- Stephen Crofts (Griffith University): "National Cinemas in the Era of Global Image Markets"
- Respondent: Tom Gunning (State University of New York-Purchase)

27. Black Cinema in the United States Before World War II
Room 207
Chair: Linda Williams (University of California—Irvine)
Papers:
- Charlene Regester (University of North Carolina at Chapel Hill): "The Impact of Oscar Micheaux, Novelist and Motion Picture Producer, on the African American Community: Two Periods of Filmmaking"
- J. Ronald Green (Ohio State University): "Oscar Micheaux and Dubois's Problem of Two-ness"
- Brian Taves (Library of Congress): "Black-Audience Filmmaking in the 1930s"

28. Contemporary Film Theory—II
Room 303
Chair: Robert Lang (New York, New York)
Papers:
- Tarmo Malmberg (University of Tampere): "The Conduct of Inquiry in Metz’s ‘Language and Cinema’"
- Leo Charney (New York University): "Where to Begin: Paracelsus, Intertext, and the Viewer’s Experience of Classical Credia"
- Jennifer Beryl Hammett (University of California, Berkeley): "Essentializing Movies: Perceiving Cognitive Film Theory"
- Paul Younghouse (Indiana State University): "Complexity and Progress in Film Form: A Cognitivist Appreciation of Studies of Early Cinema"

MEETINGS AND SERVICE WORKSHOPS
1:00 – 2:30 pm
Friday

Task Force on Race
Room 308
Chair: Linda Dittmar

Dissertation Workshop:
Before and After the PhD
Room 108
Sponsored by the Graduate Student Caucus
- To cover preparation, research, and completion of dissertation: the role of the advisor; the importance of the dissertation for future employment; the SCS dissertation award; and publication of dissertations.
Chair: Charles Keil (University of Wisconsin-Madison)
Panelists:
- Matthew Bernstein (Emory University)
- Joan Catanapo (Indiana University Press)
- Miriam Hansen (University of Chicago)
- Alexander Juhasz (New York University)
- Antonio Lunt (New York University)
- Fratice Petro (University of Wisconsin-Milwaukee)
- Bob Sum (New York University)

Grants and Fellowships
Room G100 (Mardoc Lucs Building)
Chair: Peter Lunenfeld (UCLA)
Panelists:
- Susan Gordon (Program Officer, California Council for the Humanities)
- Janet Greenberg (Program Director, American Council of Learned Societies)
30. The Ethics and Aesthetics of Cross-Cultural Media
Room 313
Chair: Chuck Kleinhans (J. M. C. C. Northwestern University)

Papers:
- John Ramírez (UCLA): "Television News Aesthetics and the Political Economy of Deindustrialization: The Case of Now awake"
- Diane Sigg (Occidental College): "Going Native: Projection and the Price"
- Chuck Kleinhans: "Ethnography/Ethics/Aesthetics: Studies in Cross-Cultural Film/Video"

32. Representing AIDS Culture
Room 108
Chair: Alexandria Julaax (New York University)

Papers:
- Rodney Buxton (University of Denver): "AIDS and the Parameters of Controversy in the Made-for-TV Movie An Early Frost"
- Adam Knox (New York University): "The Feeling of Power: AIDS Activism on and Video"
- Lynne Joynt (University of Wisconsin-Milwaukee): "Generating Differences/Recalling Desire: Midnight Culture and the Politics of AIDS"

34. Issues in American Film History
Room 207
Chair: Charles Maland (University of Tennessee)

Papers:
- Matthew Bernstein (Emory University): "Cooperating Independent Production"
- Thomas Dobbs (Brandeis University): "Leslie Fiedler's Contribution to the American War Effort"
- Eric Smoodin (American University): "Has Official Washington Gone Mad?: The Government, Walt Disney, and Domestic Policy"

35. Issues in Spectatorship
Room 303
Chair: Ramona Curry (University of Illinois)

Papers:
- Peter Lehman (University of Arizona): "Female Revenge Film"
- Richard Henke (Rutgers University): "Camping Spectatorship, Sturzo's 'Imitation of Life and the Critics"
- Charles Sheaffer (University of Minnesota): "Growing Up Solid in Hitchcock's Liquid State"
PLENARY SESSION
4:30 – 6:30pm  Friday

Norris Theater
- The Plenary Session will be a discussion of the SCS Conference procedures. After extremely brief remarks by the panelists, the floor will be open to members' contributions.

Chair: Janice Webc
Panelists:
- Charles Ramires Berg
- Diane Carsen
- Roberto Eberwein
- Gloria Gibson-Hudson
- Charles Kell
- Harri Kinnem
- Peter Lehman
- Constance Penley
- William Rothman
- Janet Staiger
- Virginia Wright Wexman

SPECIAL EVENTS

8:00am  Friday

- Breaking In/Breaking Through: Prospects for Alternative Mediamaking
  Norris Theater
  - The core questions which motivate this special panel are strategic ones: what are the most fruitful methods for gaining access to mass media or dominant culture outlets; to what extent can alternative visions escape dilution or outright censorship in today's cultural climate; to what extent is it possible for community-based artists to maintain a primary commitment to the grass-roots while attempting to extend the audience of their work?
  Chair: Michael Renov (USC)
  Panelists:
  - Charles Burnett (Writer & Filmmaker)
  - Francis Salome Espana (Film & Videomaker)
  - Linda Mahalo (Exec. Director, Visual Communications, Howard University)
  - Orlando L. Taylor (Dean, School of Communications, Howard University)
  - Michael Zinzun (Cable Producer and Chair, Coalition Against Police Abuse)

- "Images of the Great Depression" with George Stoney
  Room 10B
  - "Images of the Great Depression" is a 90 minute compilation by Bob Wagner of Ohio State, with help from George Stoney (NYU) and Bill Stott of the University of Texas. Professor/Streaker George Stoney, who has been offering a seminar on "Images of the 50's" for several years, will demonstrate how he uses excerpts from this tape to help students get some sense of history while they can still touch their grandparents. The tape is available from the Museum of Modern Art for rental or purchase.

- Cinema Journal Editorial Board Meeting
  Room 302
  Chair: Dana Polan

- General Business Meeting of the Society
  Norris Theater
  Chair: Peter Lehman
  Agenda includes the presentation of the 1991 SCS Student Essay Awards to:
  - First Place: Steven Alan Carr (University of Texas-Austin): "On the Edge of Tastefulness: Curb, The Smokers, Brothers and the Struggle for Control."
  - Third Place (Tie): Leo Charney (New York University); "Inside Out: Credit and Title Cards in Classical Hollywood Cinema" and Jeffrey K. Rusoff (University of Iowa); "Sound and Narration in Documentary."

MEETINGS
6:30 – 8:00am  Friday

- Lesbian and Gay Caucus and Social Hour
  Room 201

Saturdays 25 May

10:30am – 12:15pm  Saturday

36. Issues in Cross-Cultural Representation
Room 306
Chair: Bill Nichols (San Francisco State University)
Papers:
- Murray Smith (University of Wisconsin-Madison): "Difference and Identity: Barthes' 'The Great Family of Man'"
- Fabienne Wirth (Chapel Hill, North Carolina): "Intra-National Differences: Cuban and Brazilian Cinemas Face the West"
- Yinglin Zhang (Stanford University): "BReproblematizing Cross-Cultural Analysis: The Power and Traps of Western Critical Paradigms in Recent Chinese Film Studies"
- Chen Mei (USC/UCLA): "On Introduction and Interpretation"

37. Intercultural Media: A Maker's Perspective
Room 313
Chair: Julia Lesage (University of Oregon)
Papers:
- Doe Mayer (USC): "Teaching Health in Developing Countries"
- Collis Davis (Ohio State University): "Modulations of the Trickster Echoes toward Herein in Zogba's Storytelling, an Interactive Fictional Video"
- Owen Shapiro (Syracuse University): "The Dr. John Honey Seasong and Children of the Holocaust Survivors"
- Julia Lesage: "Issues of Translation in Experimental Documentary Production in Nicaragua"
38. Approaches to Audience Studies
Room 308
Chair: Cynthia Erb (Wayne State University)
Papers:
- Dan Streible (University of Texas at Austin): "Defending the Race: Black Film Culture before 'The Tri of the Nation'"
- Antonia Ruhn (University of Glasgow): "Muddy and Possibility"
- Jostein Griparud (University of Bergen): "Meeting Images, Moving Identities: Text and Context in the Reception History of Film and Television"

39. The Articulation of Race and Gender in the Films of Spike Lee
Room 108
Chair: Sasha Torres (Cornell University)
Papers:
- Ketty Chabal (SUNY-Stony Brook): "The Construction of Masculinity in Mo' Better Blues"
- Robert K. Lightner (Jamaica, New York): "Gender and Sexuality in the Films of Spike Lee"
- Paula J. Masso (New York University): "She's Gonna Get It: Black Female Sexuality, its Representation and its Consequences"
- Respondent: Todd Boyd (University of Iowa)

40. Broadcasting History: Texts and Contexts
Room 212
Chair: Michele Hilmes (Spring Hill College)
Papers:
- Michele Hilmes: "To Sell Products or Culture: The BBC versus the US Experience, 1922-1927"
- Julie D'Acco (University of Wisconsin-Madison): "The Industrialization of Culture and the Production of Consumers: US Radio 1922-1929"
- Brian Winston (Pennsylvania State University): "Preservational Strategies of Early Television News"
- Christopher Anderson (Indiana University): "Discovering Bus Stop: Neglected Texts and the Limits of Television History"

41. Early Cinema Historiography: Present and Future Practice
Room 207
Chair: Steven Higgins (New York University) and Paolo Cherchi Usai (George Eastman House)
Papers:
- Steven Higgins: "Why the Back of the Book?: Toward a Theory of Filmography"
- Martin Marks (Massachusetts Institute of Technology): "Rethinking the History of Film Music: Walter Reade and Simon's Scores for Balzem Films, 1911-1913"
- Chris Lipper (USC): "Of Unity and Enthusiasm: The Earliest American Film Theorists"
- Paolo Cherchi Usai: "The Film Is Might Have Been, or The Analysis of Lacan as An Exact Science"

42. Film Theory/Art History/Intertextuality
Room 303
Chair: Susan R. Kandel (UCLA)
Papers:
- Amelia Jones (UCLA): "Marcel DUCHAMP in His Own Words: Theorizing the Artist on Film"
- Angela Daile Vincio (Yale University): "Painting, Philosophy, Color in Anniasson's Red Room"
- Ingrid Perz (New York University): "Art Practice/Film Theory: A Feminist Response"
- Tracy Biga (USC): "How Do You Forge a Film?"

MEETINGS AND SERVICE WORKSHOPS
12:30 – 2:00pM
Saturday

▼ Women's Caucus
Room G100 (Martin Lucas Building)
Co-ordinator: Gretchen Bisplinghoff

▼ Society for Animation Studies
Room 102
Chair: Harvey Deneroff

▼ Job Workshop
Room 100
- To concentrate on the C.V. and cover letter
Chair: Robert E. Pearson
Panelists:
- Lucy Fischer
- Miriam Hansen
- Janet Slutsky
- Mimi White

▼ Interactive Technologies Analysis Group
Film – Television Study Center and Computer Lab (Garden Level, Below Carson Stage)
- To demonstrate informally latesite technology and its applications to film and television studies, interested participants will be able to obtain hands-on experience and advice on setting up their own systems
Chair: Stephen Mamber (UCLA) and David Shepard (USC)
45. 1950s Discourses and Culture
Room 308
Chair: Jeanne Hall (Ohio University)
Papers:
- Jeffrey Sconce (University of Wisconsin-Madison): “Brains from Space and the Space of Brains: Maps, Minds and Mentrality in 50’s Science-Fiction”
- Kathleen Hulse (New York University): “Where Knowledge is King: The 1950s Quiz Shows as a Model of Knowledge”

46. The Representation of History
Room 108
Chair: Kevin W. Sweeney (University of Tampa)
Papers:
- Charles O’Brien (University of Iowa): “Public Memory and the Historical Film in 1950s France”
- Alleen L. McKe ever (UCLA): “There is no ‘then,’ there is no ‘after’ , That Nameless Woman, Chronology, and the Construction of History in the 1960s Women’s Film”
- Leger Grindley (Middlebury College): “Witnesses to Hollywood: Oral Testimony and Historical Interpretation in Red”

47. The National Imaginary in Ethnic Films and Videos
Room 212
Chair: Hamid Naficy (UCLA)
Papers:
- Hamid Naficy: “The Poetics and Practice of Nostalgia”
- Arvind Rajagopal (University of California-Berkeley): “Epics and the National Imaginary: An Ancient Hindu Myth on State-Controlled Television in India”
- Lilli Berko (USC): “In Search of my Older: Exotopy and the Holocaust Survivor”

48. Texts and Industrial Contexts
Room 207
Chair: Tino Balio (University of Wisconsin-Madison)
Papers:
- Kevin Heffernan (University of Wisconsin-Madison): “Product Differentiation: Paramount’s Use of Radio Talent, 1932–84”
- Maya Lackert (University of Wisconsin-Madison): “From Sinful Girls to Polyamory: Production Trends and the Woman’s Picture, 1930–1955”
- Charles S. Taillor (USC): “Production Design in Joseph Losey’s The Go-Between”
- Carol J. Ota (Los Angeles, California): “The Postmodernist Musical: Critical Reflexivity in On the Waterfront”

49. Where Are You Coming From?: Pornography and Issues of Audience
Room 303
Chair: Alexander Doty (Cornell University)
Papers:
- Chris Straayer (University of Arizona): “Discourse Intercourse: Radical Constructions of ‘Sexual Deviancy’”
- Thomas Waugh (Concordia University): “Imagining an Audience: Gay Male Pornographic Film and Photograp”
- Monica Dorenkamp (Rutgers University): “Where the Boys Aren’t”
- Constance Penley (University of Rochester): “To Boldly Go Where No One Has Gone Before: The Romance of Pornography”
50. Classroom Dynamics and Multiculturalism (Workshop)
   Room 306
   Chair: Diane Carson (St. Louis Community College at Meramec)
   Participants:
   - Seratina Bahtir (Hunter College)
   - Steven Alan Carr (University of Texas at Austin)
   - Carlos E. Coriés (University of California, Riverside)
   - Lester D. Friedman (Syracuse University)
   - Denise Harnough (Bowling Green State University)
   - William Lahr (Hunter College)
   - Louise Spencer (Goucher College)

51. Chicoano Cinema in the 90s: An Encuentro with Filmmakers (Workshop)
    Room 313
    Chair: Charles Ramirez Berg (University of Texas at Austin)
    Participants:
    - Isaac Arrieta (Dir. Writ. Producer) (Chicano Studies Research Institute, Chicago)
    - Frances Salzberg (Writ. Dir. Media Artist) (San Francisco State University)
    - Sylvia Morales (FILMMAKER) (Chicano/Chicana Film Archive, Chicago)
    - Jennifer Marcelo (Writer, Director) (San Francisco State University)
    - Respondent: Kathleen Newman (University of Iowa)

52. The Other 1950s
    Room 308
    Chair: Barbara Kieler (Indiana University)
    Papers:
    - Jeanne Hall (Ohio University): "The Horror of Frankestein, Dracula, the Wolfman and Sexuality in Britain in the 1950s"
    - Nick Brown (UCLA): "Acting Out: Brandos in Asia"
    - Lee Medow (Stanford University): "The Gaze of the Rebel: Between Feminism Film theory and the History of Sexuality"
    - Steven Cohen (Syracuse University): "A Cary Grant in the Fifties: Indications from the Bachelors Masquerade"

53. Film as History: Representations and Historiographical Issues
    Room 100
    Chair: Sumiko Higashi (SUNY/Brockport)
    Papers:
    - Sumiko Higashi: "Postmodernist vs. Illusionist Narrative as History: Walkers and Mississippi Burning"
    - Robert A. Rosenstone (California Institute of Technology): "Walkers as History"
    - Respondents: Ronald Gottman (USC) and Robert Rosen (UCLA Film Archives)

54. Korean Cinema
    Room 212
    Chair: David E. James (USC)
    Papers:
    - Yong-su Won (University of Wisconsin-Madison): "The Unpopularity of the SF Genre in Korea"
    - Hyeonjeong Seo (Northwestern University): "Sexual Representation and Gender Positions in Korean Cinema"

55. Hollywood Products and Marketing Practices
    Room 207
    Chair: Don Crafton (University of Wisconsin-Madison)
    Papers:
    - Harvey Day (Los Angeles, California): "The Making of a Movie Star in the Golden Age of Animation: The Case of Betty Boop"
    - Micah Abbey (University of Texas at Austin): "A Rabbit to the Rescue: The Role Bogs Bunny and Friends Played in the Operation of Warner Bros."
    - Justin Wyant (University of North Texas): "Movie Making by the Numbers: Market Research in the Contemporary Film Industry"
    - Mark Phillips, Chris Pardie, and Janet Wahe (University of Oregon): "Hollywood Meets Madison Avenue: The Implications of Advertising and Film"

56. International Gay and Lesbian Cinema and "Sexuality" Difference
    Room 303
    Chair: David Gardner (UCLA)
    Papers:
    - Stephen Tropiano (USC): "Lainos Loves Chryzippus: The Homeroetic Oral Narrative"
    - Stephen Tropiano (UCLA): "Paisiilms Cinema of Regression"
    - Ronn Benveniste (University of California, Irvine): "I'm not the sort of person men marry: The Performance of Lesbian Masculinity in Hitchcock's Rebecca"
    - David Gardner: "Women on the Verge of Becoming Gay Men"

MEETINGS
6:00 – 7:00p.m. Saturday

- Women's Caucus Social Hour
  Room 201
  Sponsored by the Women's Caucus

SPECIAL EVENTS
8:00p.m. Saturday

- UCLA Film Archives Program
  Norris Theater
  "Saved" For What? Archives and Media Study
  - Drawing extensively on rare and unique treasures from the vaults of the UCLA Film and Television Archive, this program will explore how archival activities such as acquisition, preservation and programming are an integral part of the field of film and television studies. The presentation will be made by Archive Directors, Robert Rosen, and specialists from the Archive's staff and will also include "sneak previews" of restorations in progress.

- "L.A. Freeways" Model: How to Build Your Own Independent Video Festival
  Room 100
  Panelists:
  - Anne Bray (L.A. Freeways Co-Organizer)
  - O. Fumilayo Makaruf (L.A. Freeways Co-Organizer)
  - "This event will focus on the structure, coordination and viability of festivals through producing an independent video festival for a metropolitan area which involved approximately 100 art organizations (ranging from grassroots groups to high-profile museums), media departments and cable stations. The purpose is to inspire and facilitate the development of video festivals customized to the unique circumstances of various urban centers."
MEETINGS
7:00 – 9:00am

▼ SCS Executive Council
Room 309

PANELS AND WORKSHOPS
9:00 – 10:45am

57. Considering Directors on Identities
Room 306
Chair: Cynthia Gorbman (University of Washington–Tacoma)

Papers:
- Giuliana Bruno (Harvard University): "Double Authority: Italian Contributions on the Authorial Suit"
- Claudia Gorbman: "Another Sally Potter"
- James Schamus (Columbia University): "Real Ruiz: Violence and Communication"
- Craig Fischer (University of Illinois): "Brechtian Strategies in Spike Lee’s Do the Right Thing"

58. Ethnography and Avant-garde Film
Room 313
Chair: Catherine Russell (Concordia University)

Papers:
- Ivone Margulies (New York University): "Vertigo’s Debt: From Chronicle of a Solaria Obscure Autopraphy"
- Paul Arthur (Museum Kino, New York): "Self for Swenata and the Collision of Film Cultures"
- James Landra (University of Iowa): "Surrealist Ekphrasticography in Las Hurdes"
- Catherine Russell: "Postmodern Ethnography and the Discourse of Tourism in Visual Anthropology"

59. Popular Memory, Popular Sources
Room 308
Chairs: Mary Beth Haralovich (University of Arizona) and Lynn Spigel (University of Wisconsin Madison)

Papers:
- Mary Beth Haralovich: "Documenting Rock Room: The Rockumentary and Fifties Youth Culture"
- George Lipsitz (University of California, San Diego): "Politics of Remembering and Forgetting: The New Right and the 1960s"
- Lynn Spigel: "Popular Past Times: Women’s Memories of Fifties Television"

60. Texts of Violence and Horror
Room 108
Chair: Scott Bakunson (SUNY Purchase)

Papers:
- Ira Konigsberg (University of Michigan): "Repossessing the Dybbuk: The Return of the Haunted Specter"
- Jack Boomer (Georgia State University): "The Strange Pogroms of Overeaters in Depression America"
- David J. Russell (UCCLA): "That Other Culture: The Cannibal Feral Family in Horror Cinema"

61. Multi-Cultural Perspectives on Cinema’s Interactions with the State and Other Extra-Cinematic Institutions
Room 212
Chair: William Uricchio (Pennsylvania State University)

Papers:
- Roberta Pearson (Pennsylvania State University): "Discursive Contradictions: Early American Cinema’s Changing Cultural Status in Legislative, Judicial and Journalistic Reception"
- William Uricchio: "Early German Cinema at a Discursive Crossroads"
- Frank Udine (University of Michigan): "Missions and Expressions: The Dilemma of African Film Industries"
- Jeanne Thomas Allen (Temple University) and Paul Suarez (Temple University): "Anglo-American Cinematic Negotiations: World War Two and After"

62. The Studio System and Classical Hollywood Production
Room 207
Chair: Brian Taves (Library of Congress)

Papers:
- Lee Jacobs (University of Wisconsin–Madison): "The ‘B’ Picture and the System of Film Distribution"
- Joanna Rapf (University of Oklahoma): "Trouble With Harry: The Unknown Mogul at MGM"
- Giuliana Muscio (University of Padua): "The Problematic Definition of Independent Producer"
- Mike Masten (University of Maryland): "The Perils of Independence: Gloria Swanson at United Artists"

63. Strange Bedfellows?: Psychoanalytical Film Theory and Gay/Lesbian Criticism
Room 303
Chair: John Champagne (University of Pittsburgh)

Papers:
- Danae Clark (University of Pittsburgh): "Narcissism, Resistance, and Camp"
- Respondent: John Champagne
66. The Cultural Bases of Film and Television Narrative

Room 308

Chair: Jeannie Thomas Allen (Temple University)

Papers:
- Lynda Goldstein (Temple University): "Good Eats: Film Ceremonializes Musical Culture"
- Dan Harrles (UCLA): "Fringes Benefit/ The Sub-Culture of Film Culture"
- John T. Caldwell (California State University, Long Beach): "Cultural Work and the Performance of Discourse in the Epic Mini-Series, War and Remembrance"

67. The Sublime and the Cinema

Room 212

Chair: Melinda Barlow (School of Visual Arts)

Papers:
- Jean-Pierre Guents (USC): "Western Light: From the Sublime to Hollywood, from Heaven to Hell"
- Melinda Barlow: "The Electronic Landscape and the Late 20th Century Sublime"
- Scott Bakuman (SUNY/Purchase): "Going into the Abyss: The Special Effect of Douglas Trumbull"
- Michael Walsh (University of Hartford): "The City Symphony and the Two Avant-Gardes"

68. Women, Domestic Humor: Indigenous Opera, the Politics of Gender, and the Cinema in the People's Republic of China (Workshop)

Room 108

Chair: Gina Marchetti (University of Maryland-College Park)

Participants:
- Chen Mei (USC)
- Li Shu Zhang (USC)
- Ma Ning (Kamash University)
- George Semmel (Ohio University)
- Wang Xiaowen (Ohio University)
- Vivian Solbach (University of California-Santa Cruz)
- E. Ann Kaplan (SUNY/State College)

69. Historiographical Questions

Room 207

Chair: William Paul (University of Michigan-Ann Arbor)

Papers:
- Geoffrey Nowell-Smith (British Film Institute): "Problems of Filmmography"
- Gregory A. Walker (University of Kentucky): "Historicizing, a Test Case, Japan on American Screens, 1909-1915"
- John Belton (Rutgers University): "Color, Realism, and Narrativism"
- Richard Nesper (Georgia Tech University): "Newton's Camera: Steadicam's Innovation and Film Style"

70. Lesbian/Gay Instructors, Curriculum and Issues of Pedagogy (Workshop)

Room 303

Chair: Christine Holmlund (University of Tennessee)

Participants:
- Alexander Dey (Lehigh University): "Beyond Catch 22: Coming Out As Teachers"
- Diane Waldman (University of Denver): "The Position/Privilege of the Heterosexual Instructor Teaching Lesbian/Gay Topics"
- Laurie Schuler (University of Denver): "Lesbian/Gay Issues in the Film and Television Studies Curriculum: A Survey"
73. Cultural Discourses, Film Industries, and Representational Practices
Room 308
Chair: Richard DeCordova (DePaul University)
Papers:
- Scott Curtis (University of Iowa): "The Cultural Force of Criticism: A Cultural Studies Approach to a Study of Early American and German Film Criticism"
- Richard DeCordova: "Tracing the Child Audience: The Case of Disney, 1928-1955"
- Janet Walker (Los Angeles, California): "Detail Work: On the Correspondence between Psychiatry and Cinema"

74. Textual Studies in Television
Room 108
Chair: Steve Fere (University of North Texas)
Papers:
- Jeremy G. Butler (University of Alabama): "Sinking Toward Shlikovskiy: Television and the Neoformalist Project"
- Peter Palmer (UCI): "She's Filled with Secrets: Take Five, Laura Palmer, and the Sexuality of the Text"
- Jim Webreney (University of Texas at Austin): "Show Some Emotion: Affect, Television and New Tradidionalist Narrative"
- Steve Fere "American, America, This Is You!": The Curious Case of Aitken's Funniest Home Videos"

75. Third World Cinemas: India and Taiwan
Room 212
Chair: Gretechen Bisphinghoff (Northern Illinois University)
Papers:
- Sangjita T. Ghosh (Ohio State University): "Bollywood Pleasures: Nation and Narrative in Bombay Cinema"
- Gretechen Bisphinghoff and Carol J. Stingo (Northern Illinois University): "Codes of Violence and Maledom in The Three Faces of Eve and Night and Day: A Cross-Cultural Study"
- Jane Yip (UCLA): "Exile, Displacement, and the Space In-Between: The Construction of Cultural Identity in the Films of Taiwanese Director Hou Hsiao-Hsien"
- Lee Toukieh Ching (University of California, San Diego): "The Inescapable Past: Japan in Taiwanese New Cinema"

76. Enough Already About the Director: The Other Craftspersons in the Contemporary Cinema
Room 207
Chair: Peter Lusensfeld (UCLA)
Papers:
- Michael Kapham (Vidooa State College): "Loosey Tunes from Hell: Transmogrification and the Make-Up Design of Rob Botorsus"
- Andrew Horton (Losoya University): "Casting About: Marion Dougherty and the Unsung Art of Hollywood Casting Director"
- Respondent: Peter Lusensfeld

77. Explorations in Feminist Theory
Room 303
Chair: Anne Friedberg (University of California-Irvine)
Papers:
- Thuy T. Doan (San Francisco State/University of California, Santa Cruz): "Culture Bound: Femininity and Its Racial Masquerade: From Dietrich's 'Jezebel' to Grace Jones' 'Shine a Light""
- Shari Roberts (University of Chicago): "The Lady in the TintTint Thac' Hor: Carmen Miranda, the Spectacle of Ethnicity"
- Pamela Robertson (University of Chicago): "Guilty Pleasures: The Politics of Camp for the Female Spectator"
- Kathleen A. Row (University of Oregon): "Women, Comedy and the Contemposque: Toward A Feminist Investigation of the Genres of Laughter"

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