SOCIETY FOR CINEMA STUDIES
President: Janet Staiger
President-Elect: Virginia Wright Wexman
Conference Program Committee Chair: Tom Gunning

PITTSBURGH CONFERENCE TASK FORCE
Chair: Lucy Fischer
Administrative Assistant: Sandy Russo
Daytime Screenings: Marcia Landy, Amy Vielma, and Nancy Condee; Marina Heung (Barnesh College), and Chon Noriega (University of New Mexico).
Publisher Liaison: Dana Polan
Audio-Visual: Jane Feuer, Michael Arenth, Cindy Neff
Rooms and Scheduling: John Groch, Sabine Hake
Special Events: William Judson, Geralyn Haxley, Greg Liberti, Colin MacCabe. (Thanks also to Ed Buscombe, Martin Marks, Rick Sowash, Michael Renov.)
Graduate Student Assistants: Karen Amidon, John Champagne, Anne Ciesko, Leah Hollis, Matthew Tinkcom

SPECIAL THANKS TO:
Kielo McDonald; Feed Gage; Annette Galluzzo; Pat Renkiewicz; Peg Chalas; Mark Francis; Philip Smith; James Knapp; Alberta Sprigge; Departments of English, German, Slavic Languages and Literatures; UCIR Staff; Gary Kaboly; Bill Kimmel

CO-SPONSORS
Film Studies Program, University of Pittsburgh; Toshiba International Foundation; British Film Institute; The Carnegie Museum of Art, Department of Film and Video; Western European Studies Program, University of Pittsburgh; Dean Peter Koehler; University of Pittsburgh; Gordon & Breach, publishers of Quarterly Review of Film and Video; Pittsburgh Filmmakers

FILMS AND STILLS COURTESY OF:
The Museum of Modern Art; New Day; Frameline; California Newsreel; Women Make Movies; Kino International Corporation; Filmmakers Library; British Film Institute; The Carnegie Museum of Art, Department of Film and Video; Lise Yasui and Ann Tegnell; Films Incorporated; National Center for Jewish Film; Rick Sowash; Pittsburgh Filmmakers (Prashma Parashar, Brady Lewis, Tony Buba, Billy Jackson, Paul Glabicki, Tricia Mordas, Tom Megalski, Steff Domike and Nicole Fauteux, Gary Kaboly); University of Pittsburgh; Midwest Latino Video Collective; The Latino Collaborative; Cinema Guild; Carlos Avila; Current-Rutledge; Thomas Florey/Peer Education Health Resources

CONFERENCE SCHEDULE
WEDNESDAY, APRIL 29
5:00 - 8:00 p.m.
Meeting
SCS Executive Council Meeting
Panther Room, Holiday Inn

THURSDAY, APRIL 30
8:30 a.m. - 1:00 p.m.
Meeting
SCS Executive Council Meeting
Panther Room, Holiday Inn
9:30 a.m. - 12:30 p.m.
Tour
Cultural tour of the City of Pittsburgh. $15 fee was to have been prepaid with your conference registration. Bus pick up location will be at the Holiday Inn, University Center promptly at 9:30 a.m. (Tour is subject to cancellation if inadequate registrations are received.)

2:00 - 3:45 p.m.
Panels and Workshops
A1 Challenging the Cultural Chorus Line: Reading Gaps and Excesses in the Film Musical
207 Lawrence Hall, Campus
- Monica Doretkamp (Rutgers University), (Chair)
- Lyall Bush (Rutgers University), "Macabre Subtexts in the Minnelli Musical: Disillusion and Dismemberment in Meet Me in St. Louis and Bandwagon"
- Adrienne L. McLean (Emory University), "Godesses, Women, and World War II: Performance as Competing Discourse in Down to Earth (1947)"
- Richard Henke (Rutgers University), "The Aural Spectacle: Stardom Deconstructing in Judy Garland's Post-MOM Musicals"
- Arthur Knight (University of Chicago), "Lambing the Blues, or the Sight of Music"

A2 Sports In Film and Television: Ethnicity, Race, Class and Gender
209 Lawrence Hall
- Aaron Baker (Indiana University), "The Hollywood Sports Biopic: 'Conditioning' American Heroes" (Chair)
- Todd E. Boyd (University of Utah), "Amirikakka's Most Wanted: Race, Representation, and Sports in a Mediated Society"
- Dee Tudor (Northwestern University), "The Black Diamond: Hollywood's Representation of Black Athletes"
- Vivian Sobchak (University of California-Santa Cruz), "Baseball in the Post-American Cinema, or Life in the Minor Leagues"
THURSDAY

A3. Cinema Studies and the Limits of Academic Disciplinary

105 Lawrence Hall, Campus

- John Champagne (University of Pittsburgh), (Chair)
- Vincent Rocchio (New York University), "Structural Limitations and Schizophrenia in Cinema Studies"
- Corey K. Creekmur (Wayne State University), "Our Miss Brooks: Film Studies and the Politics of Enthusiasm"
- Richard E. Miller (University of Pittsburgh), "The Lead of Relevance: Re-reading Screen's Moment of Editorial Resignation"
- Terri Ginsburg (NYU), "The Global in the Local: Specific Intellectualism and the End of the Social"

A4. Working in the Archives

106 Lawrence Hall, Campus

"Curators and researchers explore available sources for archival work and the implications of such material for our understanding of film history and theory."

Chair: [Name]
- Susan Ohmer (NYU) (Announced participants:)
- Maxine Fleckner Dacey (University of Wisconsin, Madison)
- Richard Kozarski (American Museum of the Moving Image)
- Charles Musser (CUNY, Staten Island)
- Eric Smoodin (American University)
- George Custer (CUNY, Staten Island)
- Lisa Cartwright (University of Rochester)
- Jeanne Thomas Allen (Temple)

A5. Sprinkle, Sprinkle Little Star: The Permutations of a Porn Star Image

107 Lawrence Hall, Campus

- Chris Straeger (NYU), "The Seduction of Boundaries" (Chair)
- Chuck Kleinhans (Northwestern), "When Did Annie Sprinkle Become an Artist? Male Performance Art, Male Performance Anxiety, Art as Alibi, and Labial Art"
- Linda Williams (UC Irvine), "Pornography as Performance Art: The Early Work of Annie Sprinkle"

NOTE: Persons wishing to receive advance copies of this panel's papers should notify Chuck Kleinhans, Radio-TV-Film, Northwestern University, Annie Mae Swift Hall, 900 Sheridan Road, Evanston, IL 60208, by April 1.

A6. On the Intersection of Critical Studies and Quantitative Methods

205 Lawrence Hall, Campus

- Justin Wyatt (University of North Texas), "Quantifying the Post-War Depressions: Empirical Evidence and Historical Explanation" (Chair)
- Steve Ford (University of North Texas), "Lost in the Translation: On the Social Uses of Mass Communication Research"
- Joanne Yamaguchi (Yale University), "Cyberlaw, Piracy, and Authorship: Legal-Economic Voices Speak to the Study of Images"
- Bruce Austin (Rochester Institute of Technology), (Respondent)

A7. Avant Garde Works Outside the Canon

211 Lawrence Hall, Campus

- Steven Elworth (NYU), (Chair)
- Jukka Silvennoinen (University of Turku, Finland), "Audiovisual Stutter: Excess in What is This"
- Andras Balint Kovacs (Budapest), "The Concept of Reality and the Relativity of the Image in Hungarian Avant-Garde Cinema of the Early Eighties"
- Richard Porton (CUNY, College of Staten Island), "Cornelli and La Cecilia: From Althusserianism to Anarchism"

Screenings

A8. Asian-American Film I (total screening time 80 min.)

1M56 Forbes Quadrangle, Campus

- Yellow Tail Blues (1991, 16mm, 30 min.), Christine Choi & Renee Tajima, Filmmakers Library
- My Mother Thought She Was Audrey Hepburn (1992, video, 20 min.), Sharon Jae, Filmmakers Library
- Family Gathering (1988, video, 30 min.), Lisa Yash, New Day

A9. African Film I (total screening time 52 min.)

1P56 Forbes Quadrangle, Campus

Allah Taintor (God's Will) (1991, 16mm, 52 min.), David Achkar, California Newsreel

4:00 - 5:45 p.m.

Panels and Workshops

B1. Rethinking Musicals

207 Lawrence Hall, Campus

- Jane Feuer (University of Pittsburgh), (Chair)
- Steven Cahn (Syracuse University), "Les Boys: Gene Kelly and the Buddy Musical"
- Shari Roberts (University of Chicago), "The Hollywood Musical Re-examined through the Undesirable Star Text of Betty Grable"
- David M. Lugo (NYU), "'There Isn't Going to Be Any Dance': Astars and Authority, Rogers and Resistance, Uneasy Marriage and Gay Divorce"
- Karen Backstein (NYU), and,
- Agustin Lao (CUNY Graduate Center), "The Body as Text: Carmen Miranda and the Pleasures of Empire"

B2. DeMille: New Contexts and Perspectives

209 Lawrence Hall, Campus

- Charlie Keil (University of Wisconsin, Madison), (Chair)
- Lea Jacobs (University of Wisconsin, Madison) "The DeMilles and the Belasco Legacy"
- Constance Balides (University of Wisconsin, Milwaukee), "The Spectacle of Advertising in Narratives of Upward Mobility: Space in DeMille's Early Films"
- Tim White (Auburn University), "The Triumphant Return of Cecil B. DeMille"
B3. The Meaning of Excess in Film Theory and Criticism

105 Lawrence Hall, Campus

- Carole Zucker (Concordia University), “Theatricality, Hyper-Realism, Exaggeration or Hysteria?: Notes on the Concept of Over-acting,” (Chair)
- Deborah Linderman (Smith College), “The Politics of Excess”
- Rhona Berens (University of California, Irvine), “Why Do You Stare at Me? Monstrous Excess, Female Spectacle and Horror Cinema”
- Deborah Knight (Carleton University), “Theoretical Excess”

B5. Latin American Women Directors: A Different View of Gender, Class, and Society

107 Lawrence Hall, Campus

- Margarita de la Vega Hurtado (University of Michigan, Ann Arbor), “Visionary Women on Both Sides of the Camera: The Films of ‘Cine Mujer’,” (Chair)
- Julianne Burton (UC Santa Cruz), “One Way or Another: A Film Cut to the Measure of a Critic’s Desire”
- Christine List (Chicago State), “Voz Popular: Recent Media Production by the Women of the Guatemalan Revolutionary Movement”

B6. The Problematic Politics of Copying and Film and Television Studies

205 Lawrence Hall, Campus

This workshop will address the politics and practical consequences of Anglo-American copyright laws.

Co-Chairs:
- Diane Waldman (Franklin and Marshall)
- Jane Gaines (Duke University)

Participants:
- John David Viera (University of NC, Chapel Hill)
- Robert Clarke (Columbia University)
- James Swoch (Northwestern University)
- Rick Morris (Northwestern University)


211 Lawrence Hall, Campus

- William Wees (McGill University), “Interruption and Quotation in the Film Cycles of Abigail Child, Keith Sanborn and Leslie Thornton,” (Chair)
- James Peterson (University of Notre Dame), “The New Film Poem”
- Steve Elsworth (NYU), “Re-Imagining the Past: The Scavenger Aesthetic, Science Fiction and the Work of Lewis Klahr”

Screenings

B8. Women of Color (total screening time 113 min.)

1MS 6 Forbes Quadrangle, Campus

Daughters of the Dust (1992, 113 min.), Julie Dash, Kino

B9. AIDS Films (total screening time 80 min.)

1PS 6 Forbes Quadrangle, Campus

- Her Giveaway (1988, video, 28 min.), Mona Smith, Women Make Movies
- All of Us and AIDS (video, 30 min.), Peer Education Health Resources and Catherine Jordan, New Day
- AIDS-Wise, No Lies (video, 22 min.), David Current and Anne Rutledge, New Day

Social Hours and Meetings

Council on International Educational Exchange

Critical Studies Alumni Social Hour hosted by David Rodowick, Visiting Professor, University of Rochester

Carnegie Room, Holiday Inn

Graduate Student Caucus Meeting

Panther Room, Holiday Inn

Latino Caucus Social Hour

Shadyside Room, Holiday Inn

Reception and Special Events

Opening Reception

Schenley Ballroom, Holiday Inn

The Opening Reception will be held in honor of the dedication of the Pennsylvania State Marker to Edwin S. Porter by the Pennsylvania Historical and Museum Commission on Saturday, May 2, 1992.
THURSDAY/FRIDAY

8:30 p.m.

Special Conference Event

Screening: Nude Restaurant (1967, 95 min.), directed by Andy Warhol. Introduced by Mark Francis, Director of the Andy Warhol Museum (to open 1994).

The Carnegie Lecture Hall (entrance on Roberto Clemente Boulevard; see diagram in conference packet).

Also In Town—8:00 p.m.

Independent filmmaker Su Friedrich will be at Filmmakers at the Fulton, 101 Sixth Street, Downtown Pittsburgh (phone 471-9700) to show her films Sink or Swim (1990) and First Comes Love (1991). Limited passes are available. Ask at registration desk. Ask also for bus directions or go by cab.

FRIDAY, MAY 1

8:00 - 9:00 a.m.

Meeting

Asian Cinema Studies Society Meeting

Oakland Room, Holiday Inn

9:00 - 10:45 a.m.

Panels

C1. Gender and Diverse Cultural Voices

211 Lawrence Hall, Campus

- Sheila Petyj (University of Regina), "Women's Workshop Cinema/Television/Video in Africa: The Articulation of Diverse Voices?" (Chair)
- Maria Elena de las Carreras-Kuz (UCLA), "Politics and Gender in Contemporary Argentine Cinema"
- Marvin D'Lugo (Clark University), "Race, Gender and Nation: Two Moments of Institutional Praxis in Cuban Cinema"
- Ann Kibbery (Genders), "Female Sexuality and Terrorist Violence"

C2. Film and the Question of Class I

107 Lawrence Hall, Campus

- David James (USC), (Chair)
- J. Ronald Green (Ohio State University), "Oscar Micheaux and the Middle Class"
- George McKnight (Carleton University), "The Representation of Class in British Fiction Films of the Late 1930's"
- Gina Marchetti (University of Maryland), "Son of the Gods: The Uncertainties of Race and the Certainties of Class in the Early Sound Romance"
- Barber Yu (Occidental College), "The Politics of Class in Chinese Cinema of the 1950's: An Ideological Critique"

C3. Approaching Audiences, Positioning Spectators

106 Lawrence Hall, Campus

- Janet Staiger (University of Texas), (Chair)
- William Costanzo (Creton-on-Hudson), "Towards a Theory of Mass Spectatorship: Bakhtin and The Hunchback of Notre Dame"
- Robert Eberwine (Oakland University), "Ideology and Video Rental Stores"
- Frank P. Toomaso (Georgia State University), "The Mass Psychology of Cinema: Triumph of the Will (1934) and A New Beginning (1984) in Light of Wilhelm Reich's Analysis of Fascism"

C4. Competitive Discourses: History, Criticism and the Struggle over Marginal Cinema

205 Lawrence Hall, Campus

- Gregory Taylor (University of Wisconsin, Madison), "Slaying White Elephants: Manny Farber and the Appropriation of an Alternative Cinema," (Chair)
- Timothy Shuker-Haines (University of Michigan), "Righteous Signification: Critical Framings of Sweet Sweeetback's Baadasssss Song"
- Ruth D. Johnston (Pace University), "Commited: from Mainstream to Margin, from History to Discourse"

C5. British Cinema, Old and New

207 Lawrence Hall, Campus

- Colin MacMabe (University of Pittsburgh/British Film Institute), (Chair)
- Tracy Biga (USC), "Cinema Bulimia: Peter Greenaway's Corpus of Excess"
- Richard Proust (Temple University), "Sammy and Rosie Get Clean: Susan Sease: The Films of Stephen Frears"
- Wheeler Winston Dixon (University of Nebraska, Lincoln), "The Early Films of Terence Fisher"

C6. The Packaging of Possibility: Genre Development in Broadcasting

105 Lawrence Hall, Campus

- Michele Hilmes (Spring Hill College), "Invisible Men: Amos 'n' Andy and the Origins of the Sitcom," (Chair)
- Louise Spence (Sacred Heart University), "Policing the Police: How the Conventions of the Soap Opera Genre Function to Circumscribe Criminal Activity and Limit the Perimere of the Law"
- Anna McCarthy (Northwestern University), "Displacing the Difference: Species as Race in Science Fiction Television of the Bush Era"
### D3. Towards a Theory of the Resisting Spectator

<table>
<thead>
<tr>
<th>106 Lawrence Hall, Campus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leo Charney (NYU), “Resisting a Theory of Resistance,” (Chair)</td>
</tr>
<tr>
<td>Dirk Eitzen (Carleton College), “Negotiated Readings of ‘The Civil War’: A Cognitive Perspective”</td>
</tr>
<tr>
<td>Peter Feng (University of Iowa), “If You Gotta Ask, You’ll Never Know: Theorizing the Hip Spectator”</td>
</tr>
<tr>
<td>Alexandra Juhász (Swarthmore College), “Resistance, Celebration, Longing, Fear: Viewing and Practicing Safer Sex”</td>
</tr>
</tbody>
</table>

### D4. Censorship, Law, Reform, and Regulation

<table>
<thead>
<tr>
<th>205 Lawrence Hall, Campus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gregory Waller (University of Kentucky), (Chair)</td>
</tr>
<tr>
<td>Udo-Moller (University of Copenhagen), “Censorship of Film, Film Law, and the Development of the Film Business in Denmark in the Silent Era”</td>
</tr>
<tr>
<td>Sabine Hake (University of Pittsburgh), “Censorship and Aesthetic Theory in the Discourse of Cinema Reform”</td>
</tr>
<tr>
<td>G. Thomas Pue (University of Missouri, Kansas City), “The PCA and ‘Self’-Regulation in Bombshell: Reading at the Intersection of Film History/Theory”</td>
</tr>
</tbody>
</table>

### D5. Theorizing Contemporary British Cinema

<table>
<thead>
<tr>
<th>207 Lawrence Hall, Campus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brian McIlroy (University of British Columbia), “The Aesthetics of the (Historical) Body in the Films of Peter Greenaway,” (Chair)</td>
</tr>
<tr>
<td>Tony Williams (Southern Illinois University), “Structures of Desire in the Terence Davies Trilogy”</td>
</tr>
<tr>
<td>Barry K. Grant (Brock University), “The Body Politic: Sexuality and Excess in the Recent Films of Ken Russell”</td>
</tr>
</tbody>
</table>

### D6. Television Programming and Programs

<table>
<thead>
<tr>
<th>105 Lawrence Hall, Campus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Julie D’Acci (University of Wisconsin, Madison), (Chair)</td>
</tr>
<tr>
<td>Jeffrey Sconce (University of Wisconsin, Madison), “Programming the ‘Fringe’: Psychotronic Culture and the Textuality of All Night Television”</td>
</tr>
<tr>
<td>Philip Gentile (University of Rochester), “Upset as Re-Insertion: Rereading the HBO Presentation of the Tyson-Douglas Championship Fight”</td>
</tr>
<tr>
<td>Antonette K. Paul (University of Wisconsin, Madison), “Pregnant with Meaning: Negotiations and the Single Mother by Choice”</td>
</tr>
<tr>
<td>Martha Nochimson (NYU), “Daddy is that You? Suspense in the Soap Opera Narrative”</td>
</tr>
</tbody>
</table>
D7. Disney Discourse: Producing the Magic Kingdom
209 Lawrence Hall, Campus
• Eric Smooldin (American University), (Chair)
• Richard Neupert (Georgia Tech), "Color, Lines and Nudes: Teaching Disney’s Animators"
• Richard DeCordova (DePaul University), "Animality, The Children’s Film, and Disney Animation"
• Jon Lewis (Oregon State University), "Disney After Disney: Family Practice in the Reagan Era"
• Paul Swann (Temple University), Euro Disneyland and Globalization

Screenings

D8. Latino Media Arts I: "Voices at the Margins of Desire," curated by Christopher Ortiz (total screening time 101 min.), Source: Midwest Latino Video Collective.

1M56 Forbes Quadrangle, Campus
• We Are Hablando (1991, video, 10 min.), directed by Raul Ferreras-Balanquet
• Recorder: To Remember (1988, video, 27 min.), directed by Joe Castel
• Merida Prosecuta (1990, video, 7 min.), directed by Raul Ferreras-Balanquet and Enrique Novelo Cascante
• No Me Olvides (Don’t Forget Me), (1992, video, 57 min.), directed by Raul Ferreras-Balanquet. PREMIERE.

D9. Women Make Movies I (total screening time 106 min.)
1P56 Forbes Quadrangle, Campus
• History and Memory (1991, video, 32 min.), Rea Tajiri, Women Make Movies
• A Powerful Thing (1991, 16mm, 51 min.), Zoe Maba Davis, Women Make Movies
• Land Where My Fathers Died (1991, 16mm, 23 min.), Daesha Kyi, Women Make Movies

1:30 - 2:30 p.m.

Special Silent Film Screening with Musical Accompaniment
The General (79 min.) directed by Clyde Bruckman and Baster Keaton (print courtesy of Mr. Sowash).
Frick Fine Arts Auditorium (Room #125), Campus
Rick Sowash will perform a live improvised musical piano score which mixes themes from the Civil War era, authentic mood music from silent film accompanists of the 1920’s and original music composed by Mr. Sowash.

Workshops

"Computer Resources and the Film/TV Academic: BIT NET, Internet and Other Nets Explained"

1E01 Forbes Quadrangle, Campus

This workshop’s objective is to introduce computer neophytes to basic network resources such as electronic mail and manuscript transferring, and to share information about negotiating the ‘nets’. Jeremy Butler (University of Alabama), (Chair)

Graduate Student Caucus Workshop
"Publishing Scholarly Essays"
104 Lawrence Hall, Campus
• Dudley Andrew (editor, Iris)
• Bob Burgoyne (judge, SCS Student Writing Awards)
• Miriam Hansen (editorial board, New German Critique)
• Eithne Johnson (editorial board, The Velvet Light Trap)
• Dana Polan (editor, Cinema Journal)

Meetings and Social Hours
Gay/Lesbian/Bisexual Caucus Business Meeting/Social Hour
Hemingway’s Cafe—"The Back Room," 3911 Forbes Ave., Pittsburgh (Oakland), PA 15213 (phone 621-4100)

Women’s Caucus Business Meeting
4D56 Forbes Quadrangle, Campus

2:30 - 4:15 p.m.

Panels

E1. Exploring Gender in Recent Hollywood Films
211 Lawrence Hall, Campus
• Mimi White (Northwestern University), (Chair)
• Polly Curl (University of Minnesota), "Thelma and Louise: Armed and Dangerous: An Analysis of Ridley Scott’s Thelma and Louise"
• Ava Preacher Collins (University of Notre Dame), "(Re)Dressing Cinderella: Climbing Out of the Ivory Tower onto Rodeo Drive"
• Roger Simon (USC), "Rewriting His Story: Memory Loss and Masculinity in Three Recent Films"
• Dennis Bingham (Indiana University at Indianapolis), "Sight Gags and Sexual Differences: Gender and Sexuality Parody in the Zucker-Abrahams-Zucker Cycle"

E2. Parody
107 Lawrence Hall, Campus
• Andrew Horton (Loyola University), (Chair)
• Alison Macar (University of Texas, Austin), "Camp on Cable: Spectatorship and Mystery Science Theater 3000"
• Harriet Margolis (Oakland University), "I’m Gonna Git You Sucka: Keenan Wayans’ Stereotypical Joke"
• Dan M. Harries (UCLA), "The ‘I-deal Reader? Observations on Parodic Spectatorship"
• Diane Waldman (University of Denver/ Franklin & Marshall College), "Takin’ off into the Blue: TV Parodies of Hollywood Films and Copyright Infringement"
FRIDAY

E3. This Particular Spectator: Rereading Theories of Spectatorship
106 Lawrence Hall, Campus
- Edward O’Neill (UCLA), “Spectatorship—and the Pragmatics of Film/Theory,” (Chair)
- Carrie Buse and Linda Urban (UCLA), “Identification and Autobiography, Or, Charlie’s Angels and Us”
- David Pendleton (UCLA), “My Mother, the Cinema”
- Stephen Desmond (NYU), “Watching The Hunger: A Queer Man Indentifying with the Cannibalvesque”

E4. Censorship, Restriction and (Nearly) Silenced Voices
205 Lawrence Hall, Campus
- William Rothman (University of Miami), (Chair)
- Eric Schaefer (University of Texas at Austin), “Going to Pot: Exploitation Films, Addicts, and the 1930’s Marijuana Scare”
- William Paul (University of Michigan, Ann Arbor), “Dirty Discourse”
- Robin A. Larsen (Temple University), “Freaks: Censorship, Reception and Presidential Politics”
- Catherine Portegies (University of Massachusetts, Amherst), “Return of the Repressed: ‘Unshelved’ Films in Eastern Europe and the USSR”

E5. Fires Were Started: Marginalized Voices During the Thatcher Era
207 Lawrence Hall, Campus
- Lester Friedman (Syracuse University), (Chair)
- Antonia Lant (NYU), “Domestic Politics: Leeds Animation Workshop vs. the Housewife Prime Minister”
- Michael Walsh (University of Hartford), “Peter Greenaway’s Allegories of Thatcherism”

E6. Television Narrative and Characters in the ’50s and ’60s
105 Lawrence Hall, Campus
- Jeanne Hall (Ohio University), (Chair)
- Julie D’Aci (University of Wisconsin, Madison), “Decoy and Honey West: Defining Women in Fifties and Sixties Dramatic Television”
- Ana M. Lopez (Tulane University), “I Love Ricky Too: The Oft Forgotten Cuban-in-the-Text”
- Mark Alvey (University of Texas, Austin), “Negotiating Television Narrative: The Disguised Anthology”
- Tiaky Weisblat (Hawley, Massachusetts), “What Ozzie Did for a Living”

E7. New Readings of Animation
209 Lawrence Hall, Campus
- Mark Langer (Carleton University), (Chair)
- Kim Worthy (University of Illinois, Urbana-Champaign), “In Luck Under the Muck, Under the Sea: The Political Unconscious of Gender, Race and Class in The Little Mermaid”

Screenings

E8. Women Make Movies II (total screening time 111 min.)
1M56 Forbes Quadrangle, Campus
- The Germans and Their Men (1989, 16mm, 96 min.), Helke Sander, Germany, Women Make Movies
- Honored by the Moon (1990, video, 15 min.), Mona Smith, Women Make Movies

E9. African Cinema II (total screening time 150 min.)
1P56 Forbes Quadrangle, Campus
- The Camp at Thiaroye (1988, video, 150 min.), Sembene Ousmane, Senegal

E10. Pittsburgh Filmmakers Program I (total screening time 70 min. followed by a 20-minute tour of Pittsburgh Filmmakers)
Pittsburgh Filmmakers, Oakland Screening Room, 205 Oakland Avenue. See conference packet for description and location (a five-minute walk from conference buildings) of Pittsburgh Filmmakers. Several of the filmmakers below will be on hand at the screenings to discuss their work:
- Exile and Displacement (1992, video, 32 min.), Prerna Parasher
- The River Run Red (1992, video, 10 min.), Steffi Domike and Nicole Fastoux
- Boot Camp Slacks (1990, 16mm, 28 min.), Tom Magalis

4:30 - 6:00 p.m.

Plenary Session

On Pedagogy and Professionalism: Voices from the Margins. Organized by the Co-Ordinating Committee on Race, Class and Gender Identity.
Frick Fine Arts Auditorium (Room #125), Campus

Participants:
- Gretchen Bisplinghoff (Northern Illinois University)
- Alex Doty (Lehigh University)
- Gloria Gibson-Hudzon (Indiana University)
- Ella Shohat (CUNY/Cornell University)
- Christopher Ortiz (UCLA)
FRIDAY/SATURDAY

6:00 - 7:45 p.m.

Reception

Co-Sponsored by Gordon & Breach, Publishers of Quarterly Review of Film and Video

Frick Fine Arts Cloister, Campus

8:00 p.m. and 10:15 p.m.

Special Event

Special Advance Feature-Film Screening (see insert)

The Carnegie Museum of Art Theatre (entrance on Forbes Ave. near Craig St.)

Note: Consult your conference packet for your ticket to determine which screening you attend. We apologize for any inconvenience double screenings may cause, but they were unavoidable due to the conference size. Feel free to swap tickets with other conference participants, but please do not request a switch at the information or registration desk.

SATURDAY, MAY 2

8:30 - 9:00 a.m.

Meetings

Cinema Journal Editorial Board Meeting

Forbes Room, Holiday Inn

9:00 - 10:30 a.m.

General SCS Business Meeting

Frick Fine Arts Auditorium (Room #125), Campus

Agenda:
- Minutes
- Treasurer’s Report
- Announcements:
  - New Officers
  - New Honorary Member
  - Constitutional Changes Results
  - Dissertation Award Winners
- 1991 Student Writing Award Winners:
  - 1st prize: Pamela Robertson (University of Chicago), “The Kinda Comedy That Inflates Me!: Mae West’s Identification with the Feminist Camp”;
  - 2nd prize: Shari Roberts (University of Chicago), “The Lady in the Tutti-Frutti Hat: Carmen Miranda, a Spectacle of Ethnicity”;
  - 3rd prize: Elissa Rashkin (University of Iowa), “The 5,433-Pound Turban: Carmen Miranda and the 1940’s Latin Craze”
- Old Business:
  - Report on Conference Date Poll
  - New Business

10:30 a.m. - 12:15 p.m.

Panels and Workshops

F1. Documentary: Theory and Practice

209 Lawrence Hall, Campus

- Owen Shapiro (Syracuse University), (Chair)
- Geneviève Van Caenenberge (NYU), “Chris Marker’s Le Joli Mai: Reflections on the Camera as Provocateur”
- Joanne Henshfield (University of Texas at Austin), “Self-ethnography and Filmmaking: The Construction of the Other, the Reconstruction of Self”
- Patricia Leonardi (NYU), “Constructing ‘Stonewall’ in Lesbian and Gay Documentaries”

F2. In the Eye of the Beholder: International Lesbian/Gay/Bi Film and Video

107 Lawrence Hall, Campus

- Chris Holmström (University of Tennessee), (Respondent and Chair)
- Gabriel Gomez (Northeastern University), “Desire, Power and the Macho Ideal in Apartment Zero”
- Fabienne Worth (Duke University), “Exhibition and Reception of Lesbian Films and Videos in Contemporary France”
- Jose Gatti (NYU/FSC Brazil), “(Re)turning Sexualities in Brazilian Television”

F3. From Theory to Historiography

106 Lawrence Hall, Campus

- Allan Cavebier (USC), “From the Grand Café to Griffith: Phenomenological Reflections on the Origins of Cinema” (Chair)
- William Rothman (University of Miami), “Theory, History and the Study of Film”
- Marian Keane (Colorado University), “Is Historiography Patriarchal?”
- Noel Carroll (University of Wisconsin, Madison), “Authorship and Film History”

F4. Silent Comedy: Structures and Readings

105 Lawrence Hall, Campus

- William Paul (University of Michigan, Ann Arbor), (Chair)
- Mark Anderson (University of Rochester), “Who’s in the Dark?: Harry Langdon and Queen”
- Christopher Davis (NYU), “The Semiotic Solution: Silent Comedy and the Construction of Masculinity”
- Kate Fluckes (University of Texas at Austin), “An Introductory Analysis of Dialogue Titles in Wild and Wooly: An Anita Loos Screenplay”
F5. Theoretical Issues and Problems of National Cinemas

205 Lawrence Hall, Campus

- Julia Lesage (University of Oregon), "Questioning the Concept of National Cinema," (Chair)
- Michael Curtin (Indiana University), "Dynasty in Drag: Imagining the Free World through Television"
- Hamid Naficy (UCLA), "Exile Film Genre and the Question of the National Cinema"
- Scott Nygren (University of Florida), "Psychoanalysis/Melodrama/Other: Cross-Cultural Figures of Subjectivity in Japanese Film"

F6. The Myth of Total Television: Before the Fifties

207 Lawrence Hall, Campus

- Jeanne Thomas Allen (Temple University), "Bringing the Military to the United States Television Table: The Legacy," (Chair)
- William Uricchio (Pennsylvania State University), "Television and the German Technological Imagination"
- Mark Williams (UC Santa Barbara), "KTLA-Los Angeles: Early Television History"
- Steve Troppiano, "Good Object/Bad Object: The Myth of Television in the 1930's"

F7. Rebecca: The Application of Interactive Video Technologies

211 Lawrence Hall, Campus

"Using an interactive video software application of the film Rebecca, this workshop will explore how authoring or using new computer technologies reconceptualizes film historical and critical practices.

Chair:
- Lauren Rabinovitz (University of Iowa)
- Stephen Mamber (UCLA)
- Mary Beth Haralovich (University of Arizona)
- Rhona Berenstein (UC Irvine)
- Jane Feuer (University of Pittsburgh)

F8. Women Make Movies III (total screening time 45+ min.)

1M56 Forbes Quadrangle, Campus

- Meeting of Two Queens (1991, video, 14 min.), Cecilia Barriga, Women Make Movies
- Spin Cycle (1991, 10mm, 5 min.), Aarin Burch, Women Make Movies
- Khush (1991, 16mm, 24 min.), Pratibha Parmar, Women Make Movies
- Slaying the Dragon (ca. 1990, 16mm or video), Deborah Gee, Women Make Movies

F9. African Cinema III (total screening time 107 min.)

1P56 Forbes Quadrangle, Campus

Finzan (1990, video, 107 min.), Mall Cheikh Oumar Sisoko, California Newsreel

F10. Pittsburgh Filmmakers Program II (total screening time 93 min.)

Pittsburgh Filmmakers, Oakland Screening Room, 205 Oakland Avenue. See conference packet for description and location (a five-minute walk from conference buildings) of Pittsburgh Filmmakers. Several of the filmmakers below will be on hand at the screenings to discuss their work:

- Lightning Over Braddock (1988, 16mm, 80 min.), Tony Buba
- Didn’t We Ramble On (1990, 16mm, 13 min.), Billy Jackson

12:30 - 2:00 p.m.

Special Silent Film Screening with Musical Accompaniment

His People (1925, 91 min.), directed by Edward Sloman, presented by Carl Laemmle, with Rudolph Schildkraut

Frick Fine Arts Auditorium (Room #125), Campus

A piano score will be presented by Martin Marks in the manner of the period, based on themes of the Yiddish musical theater.

Meetings

Interactive Technologies Analysis Project 90

211 Lawrence Hall, Campus

Meeting for a Formation of an Asian/Asian-American Caucus

104 Lawrence Hall, Campus

Latino Caucus

107 Lawrence Hall, Campus

African/African-American Caucus

106 Lawrence Hall, Campus

Contact person Gloria Gibson-Hudson

2:00 - 3:45 p.m.

Panels

GI. Documentary and Fiction Films: Intersections

209 Lawrence Hall, Campus

- Timothy Corrigan (Temple University), (Chair)
- Dana Benelli (Clark University), "Topical Documentary Representation and 1930's Hollywood Filmmaking"
- Derek Bouse (Arensberg School of Communication, University of Pennsylvania), "Disney's 'True-Life Adventures': Moral Lessons, Family Values"
- Lisa D. Kernett (UCLA Archives), "Consuming Production: Gender Inscription in the Television 'Making-of' Documentary"
SATURDAY

G2. Desire Proscrito: Identity, the Subject and Sexual Difference in Latino/a Video and Film
107 Lawrence Hall, Campus
- Christopher Ortiz (UCLA), “The Forbidden Kiss: Desire and Gay Identity in Raul Ferrera Balanquet’s Video Work,” (Chair)
- Chon Noriega (University of New Mexico), “Visual Pleasure and De-Centered Subjects: Frances Salome España’s Elegidas and Animala”
- Rosa Linda Pregosin (UC Davis), “Origin, Authenticity and Difference in Lourdes Portillo’s La Ofrenda”
- Carmen Huaco-Nuzam, “Duel in the Sun: Mestiza Representation and Negotiations”

G3. Film Theory and Psychoanalysis: Revisions and New Models
106 Lawrence Hall, Campus
- Ira Konigsberg (University of Michigan, Ann Arbor), (Chair)
- Heide Schulmann (Johann Wolfgang Goethe-Universitat), “The Birth of Cinema out of the Spirit of Laughter”
- Ayako Saito (UCLA), “Borderline Subjectivity: Hitchcock’s Trilogy”
- Murray Smith (University of Canterbury, Kent), “Fiction, Phantasy and Imagination”
- Maureen Turin (University of Florida), “Looking Back at the Mirror: Cinematic Revisions”

G4. Silent Film Comedy
105 Lawrence Hall, Campus
- Doug Ritblet (University of Wisconsin, Madison), “American Slapstick Comedy and the Rise of the Feature Film,” (Chair)
- Shelley Stamp Lindsey (Queens University), “Civic Housekeeping: Women’s Suffrage Comedies and the Body Politic”
- Kevin W. Sweeney (The University of Tampa), “Gag Structure, Theme and Character: Buster Keaton, Harold Lloyd and the Transition to Comic Narrative Features”

G5. Cinema and Nation: The Case of France
205 Lawrence Hall, Campus
- Comments by Sandy Flitterman-Lewis (Rutgers University), (Chair)
- Charles O’Brien (University of Iowa), “Cinema and Historical Culture of the Third French Republic”
- Kelley Conway (UCLA/University of Paris III), “Femmes de Spectacle in the French Cinema of the 1930’s”
- Janet Bergstrom (UCLA), “Cynical Enactments of the 1930’s Romance of French Identity in Postwar French Film”
- Alan Williams (Rutgers University), (Respondent)

G6. Fabricating Femininity: Televising the Female Body
207 Lawrence Hall, Campus
- Tara McPherson (University of Wisconsin, Milwaukee), “Disregarding Romance and Forgetting Family: Getting Down and Dirty with the Desigining Women,” (Chair)
- Elana Crane (University of Wisconsin, Milwaukee), “Bewitched, Bothered and Bewildered: Domestic Magic in Sixties Sitcom”
- Kathleen Rowe (University of Oregon), “Roseanne on HBO: International Goddess”
- Kate Kane (DePaul University), “You Gotta Trust Somebody! Authority and Feminine Pollution in Televisial Discourse”

G7. Film Music and Film Form
211 David Lawrence Hall, Campus
- Claudia Gorbman (University of Washington, Tacoma), (Chair)
- Jeffrey P. Smith (University of Wisconsin, Madison), “Every Gun Has Its Own Tune: Ennio Morricone and The Good, the Bad and the Ugly”
- Peter Sacks (NYU), “Music and Image in Walt Disney’s Fantasia: A New Form of Art or Pure Fantasy?”
- Bruce Haolinger (University of Minnesota), “Welcome to the Opera: Operatic Narrative and Musical Significance in Fatal Attraction”

Screenings
- G8. Women Make Movies IV (total screening time 101 min.)
  1M56 Forbes Quadrangle, Campus
  Shoot for the Contents (1991, 16mm, 101 min.), Trinh T. Minh-ha, Women Make Movies
- G9. Films Incorporated Program (total screening time 107 min.)
  1P56 Forbes Quadrangle, Campus
  Improvista (1991, 16mm, 107 min.), directed by James Lapine, Films Incorporated

Panels
- H1. Virtual Reality: Technologies and Theories of Spectatorship
  209 Lawrence Hall, Campus
  - Anne Friedberg (University of California at Irvine), and
  - Scott Bukatman (Yale University), “Opening Remarks: On Cybersubjects and Cybergenres,” (Co-Chairs and Respondents)
  - William (The Virtual) Boddy (Baruch College), “Proto-VR: Archeologie of Electronic Vision and the Gendered Spectator”
  - Claudia Springer (Rhode Island College), “Virtual Sex: Beyond Visual Pleasure”
  - Simon Penny (University of Florida), “Psycho-Cinema and the Fragmented Body”

4:00 - 6:00 p.m.
H2. Miscegenation: Exploring the Paradox of Others
107 Lawrence Hall, Campus
- Phoebe Shih Chao (Bennington College), (Chair)
- Jesseka Brooks (University of Arizona), "Reading Black, Viewing Pinky, and Seeing White: Or, How the Loss of American 'Race' Films is Box Office"
- Roger Sorkin (University of Massachusetts, Dartmouth), "Making the Beast with Two Backs"
- Virginia W. Wexman (University of Illinois, Chicago), "Miscegenation, Nationalism, and the Western"
- Mark A. Reid (National Tsing-Hua University, University of Florida), "Black Film in the Nineties: Designing Inter-Racial Love for Cross-Over Audiences"

H3. What is the Future of Psychoanalysis in Cinema Studies?
106 Lawrence Hall, Campus
- Keir Gabbard (SUNY/ Stony Brook), (Chair)
- Gaylin Studlar (Emory University), "Seduced and Abandoned? Psychoanalysis and Feminist Film Theory in the 1990's"
- Peter Lehman (University of Arizona), "Psychoanalysis and the History of Film Theory"
- Ilia Bick, M.D. (Washington, D.C.), "To Be Real: The Self and Masquerade in Paris Is Burning"
- David Rodowick (University of Rochester), (Respondent)

H4. Production and Reception: Films in Historical Context
105 Lawrence Hall, Campus
- Brian Taves (Library of Congress), "A Taxonomy for the Studio Era 'B' Films," (Chair)
- Mark Langer (Carleton University), "Robert Flaherty's Acoma: A Study in Production Failure"
- Kristin Thompson (University of Wisconsin, Madison), "Taking B Films Seriously"
- Donald Kirihara (University of Arizona), "Possession: Utagaro and His Five Women and the U.S. Occupation of Japan"

H5. National Cinema/National Identity
205 Lawrence Hall, Campus
- Miriam Hansen (University of Chicago), (Chair)
- Sanjoy Majumder (Northwestern University), "The Discourse of the National Identity in the Social World of Bombay Cinema"
- Poornam Arora (University of Michigan, Dearborn), "The Engendered Space of the Nation in Indian Cinema: A Reading of Satyajit Ray's The Home and the World"
- Susan Barber (Loyola Marymount), "Counter-currents in Australian Cinema: Swenke and Everlasting Secret Family"
- Silvia Kratzer-Juifs (UCLA), "The Other of New German Cinema"

H6. Women in Performance
207 Lawrence Hall, Campus
- Linda Williams (University of California, Irvine), (Chair)
- Kirsten Moana Thompson (NYU), "The Allegorical Androgynies: Asta Neilson and the Pathos of Mourning in Hamlet"
- Robert Cagle (University of Rochester), "The Three Faces of Joan"
- Candace Mirza (University of Chicago), "From Broadway to Hollywood: The Philadelphia Story and the Re-making of Katherine Hepburn's Stardom"
- Sara Ross (University of Wisconsin, Madison), "She Talks: Women's Voices and Sexual Difference in Early Sound Film"

H7. Sound: Theory and Practice
211 Lawrence Hall, Campus
- Elizabeth Weis (CUNY, Brooklyn College), (Chair)
- Claudia Gorbman (University of Washington, Tacoma), "Sound Space: Chion's Audio-Vision"
- Gloria Jean Masciarote (University of Notre Dame), "Women Should be Obscene and Not Heard: The Production of Knowledge, Difference and the Explicit Voice"
- Robert H. Deming (SUNY/Fredonia), "Gendered Television Sound?"
- James Laster (University of Chicago), "Standards and Practices: Theory, Practice, and Professional Identity in the Transition to Sound"

Screenings
- Eastern Europe II (total screening time 105 min.)
  1M56 Forbes Quadrangle, Campus
  Freeze, Die, Come To Life (1989, 16mm or video, 105 min.), Vitaly Kageniski, Former USSR, Kino International

H9. Asian Film II (total screening time 110 min.)
  1P56 Forbes Quadrangle, Campus
  The Killer (1990, 16mm or video, 110 min.), John Woo, Hong Kong, Kino International

6:00 - 7:00 p.m.

Social Hour

Women's Caucus Social Hour

Hemingway's Cafe—"The Back Room," 3911 Forbes Ave., Pittsburgh (Oakland), PA 15213 (phone 621-4100)

6:00 - 7:45 p.m.

Reception

Sponsored by the British Film Institute
Schenley Ballroom, Holiday Inn
12. Visual and Cultural Constructions of the Persian Gulf War
107 Lawrence Hall, Campus
- Stephen Prince (Virginia Tech), “Celluloid Heroes and Smart Bombs: Hollywood at War in the Middle East,” (Chair)
- Carl Plantinga (Hollins College), (Respondent)
- Jim Cantonguy (University of Wisconsin, Milwaukee), “Domesticating the Gulf War”
- Mary Beth Oliver (Virginia Tech), and,

13. Film Theory: Revisions
106 Lawrence Hall, Campus
- Richard Allen (NYU), (Chair)
- Edward Branigan (UC Santa Barbara), “There’s More to Editing than Meets the Eye”
- Steven Brett (Northwestern University), “Preserving Ambiguity: Andre Bazin’s Post Modern Aesthetic of Film”
- Vance Kepley, Jr. (University of Wisconsin, Madison), “Eisenstein and Expressive Movement”
- Elizabeth Cowie (University of Canterbury, Kent), “Subject to Fantasy”

14. Film Marketing and Exhibition Contexts
205 Lawrence Hall, Campus
- Richard Abel (Drake University), (Chair)
- Joseph Garncarz (Cologne, Germany), “The Difference of Film Offer and Film Demand: The Case of the Weinrabi Republic”
- Philip Mosley (Penn State, Scranton), “Conflicting Versions of the U.S. Movie Rating System”
- Amiko Bodroghkozy (University of Wisconsin, Madison), “Imitation of Life in Black and White: Marketing Strategies and Critical Reception of the 1959 Film”
- Moya Luckett (University of Wisconsin, Madison), “Exploiting the Serial Film: Our Mutual Girl and Non-Feature Film Exhibition”

15. The Politics of Israeli Cinema
207 Lawrence Hall, Campus
- Ian Aviav (Tel Aviv University), (Chair)
- Nuriel Gertz, “The Mixing of Voices in Israeli Political Cinema”
- Judd Ne’eman (Tel Aviv University), “Arab-Jewish Feud as Courtly Love”
- Yosefa Lushinsky, “From Woman’s Melodrama to Orientalist Discourse: The Arab as Other in Oz and Wolman’s My Michael”

16. Diverse Voices and Experimental Forms
209 Lawrence Hall, Campus
- David Rodowick (Yale University), (Chair)
- R. Bruce Brasell (NYU), “My Hustler: Gay Male Spectatorship as Cruising”
- Jane Desmond (Duke University), “Cornered Again: Adrian Piper and the Bodily Discourse of Race”
- Jan Christopher Horak (George Eastman House/University of Rochester), “Early American Avant-Garde 1919-1945: Production, Distribution, Exhibition”
- Peter Lunenfeld (UCLA), “Camera Rara: Utopian Discourse and the New Media”

17. Motherhood and Representation
211 Lawrence Hall, Campus
- Robin Blaetz (Emory University), “‘You’re going to live if I have to blow your brains out’: War, Childbirth and The Big Red One,” (Chair)
- Lori Shorr (University of Pittsburgh), “Birth, Science Fiction and Subjectivity”
- Lucy Fischer (University of Pittsburgh), “Mama’s Boy: Fetal Hysteria in White Heat”
11:00 a.m. - 12:45 p.m.

Panels

J1. Genre Theory

105 Lawrence Hall, Campus

- Mirella Afriro (College of Staten Island), (Chair)
- Chuck Schaeffer (University of Minnesota), "Film Noir's Symptomatic West: Repression and Nationalism in Hollywood"
- Tassilo Schneider (USC), "Generic Overdetermination and Textual Excess: Notes on the Lost Boys"
- Barbara Klinger (Indiana University), "'Local' Genres: The Hollywood Adult Film in the 1950's"
- Jonathan Munby (University of Minnesota), "Repression and Representation: Gangster, Cowboys, and the Missing Object"

J2. African-American Filmmakers

107 Lawrence Hall, Campus

- Gloria Gibson-Hudson (Indiana University), (Chair)
- Paula J. Massood (NYU), "It's a Black Thing: Spike Lee, Mikhail Bakhtin and the Presentation of a Diaspora Culture"
- Adam Kneel (NYU), "The Racial Politics of Genre in Ganka & Hosa"
- Sarah Przanski (University of Iowa), "Fractured Poststructuralism: Julie Dash's Illusions"
- Betsy Williams, "Spike/MIke/Nike: Spike Lee's Representation of the African-American (Male) Sports Hero"
SUNDAY

J7. Constructing Masculinity

211 Lawrence Hall, Campus

• Robert Lang (College of Staten Island), (Chair)
• Amanda Howell (University of Rochester), “Hollywood’s Male Gothic: The Vietnam War Film in the 1980’s and 90’s”
• Henry Jenkins (MIT), “Never Trust a Snake: WWF Wrestling as Masculine Melodrama”
• Janice Morgan (Murray State University), “In the Labyrinth: Male Subjectivity, Expatriation and Colonialism in Pepe le Moko”
• Barbara Mortimer (Rhode Island College), “The Postmodern Subject and the Dynamics of Gender in the Films of Martin Scorsese”

Screenings

J8. Latino Media Arts II (total screening time 102 min.)

1M56 Forbes Quadrangle, Campus

“Selections from The Latino Collaborative”:

• My Sin is Loving You (1988, 16mm, 29 min.), directed by Esther Duran
• The Salt Mines (1990, video, 45 min.), directed by Susana Aikon and Carlos Aparicio
• Strays (1991, video, 10 min.), directed by Nelson Nazario
• Meaning of the Interval (1987, video, 18 min.), directed by Edin Velez

J9. Asian Film I (total screening time 100 min.)

JP56 Forbes Quadrangle, Campus

Life on a String (1991, 16mm or video, 100 min.), Chen Kaige, Kino International

J10. Pittsburgh Filmmakers III (total screening time 72 min. followed by a 20-minute tour of Pittsburgh Filmmakers)

Pittsburgh Filmmakers, Oakland Screening Room, 205 Oakland Avenue. See conference packet for description and location (a five-minute walk from conference buildings) of Pittsburgh Filmmakers. Several of the filmmakers below will be on hand at the screenings to discuss their work:

• Suicide Squeeze (1986, 16mm, 27 min.), Brady Lewis
• Metamorphosis in Logic (1990, 16mm, 7-1/2 min.), Brady Lewis
• Under the Sea (1989, 16mm, 24 min.), Paul Glaabicki
• Object Conversation (1985, 16mm, 10 min.), Paul Glaabicki
• Animation: El Crabicho y los octopus (1990, 16mm, 1-1/2 min.), Patricia Maurides

1:00 - 2:30 p.m.

Meetings and Workshops

Discussion with Visiting Director (whose work is presented Saturday night)

Oakland Room, Holiday Inn

Jobs Workshop: Roberta Pearson

104 Lawrence Hall, Campus

2:30 - 4:30 p.m.

Panels

K3. Representations of Class and Social Issues in Film

106 Lawrence Hall, Campus

• Chuck Kleinmans (Northwestern University), (Chair)
• Barry King (Widener University), “Hollywood and Class: Really Here in Name Only”
• Diane Shoo (Michigan Technological University), “Gender, Class and Race and the Sociocultural Landscapes of Vagabond”
• Sharon Willis (University of Rochester), “Tell the Right Story: Social Problem Narratives in Recent Films”

K4. Re-Examining National Cinemas and National Identities

205 Lawrence Hall, Campus

• Marcia Landy (University of Pittsburgh), (Chair)
• Jacqueline S. Stoeclecker (Northwestern University), “Makete Lazarova: Ways Between/What’s in a Landscape?”
• Kathleen Newman (University of Iowa), “State Theory and Contemporary Latin American Cinema”
• Ursula Haldt (Middlebury College), “National and Foreign Stereotypes in Rolf Lyns’s The Swissmakes”
SUNDAY

K5. Diverse Voices and the Portrayal of History
207 Lawrence Hall, Campus

- Ed Buscombe (British Film Institute), (Chair)
- Roberta Pearson (University of Pennsylvania), "To the Last (White) Man: The Representation of Native Americans in Custer Biopics"
- Michele Renov (USC), "Returning to Manzanar: Historical Revisionism as Counter-Stereotype"
- Michelle Y. Lekas (University of Minnesota), "Representational Dances: Hollywood and Genocide"
- Emperatriz Areaza-Camero (University of Iowa), "Columbus and the 'Discovery' from U.S. and Venezuelan Perspectives"

K6. Self Referential Films
209 Lawrence Hall, Campus

- Linda Dittmar (University of Massachusetts at Boston), (Chair)
- Larry R. Dennis (Clarion University), "Demythification, Remystification and Ideology: When Movies Talk About Themselves"
- Donald W. McCaffrey (University of North Dakota), "Homage to the Silent Screen Comedy in the Sound Movie Satire"
- Susan Ohmer (NYU), "Myth and Marketing: Disney Production Documentaries"
- Timothy Shary (Ohio University), "The Signifying Presence of the Video Camera in Contemporary American and Canadian Cinema"

K7. Women in Film: Readings and Revisions
211 Lawrence Hall, Campus

- Jane Shattuc (Emerson College), (Chair)
- Cynthia Erb (Wayne State University), "Imprisoned by Grace: The Religious Woman in Eighties Films"
- Linda Miszewski (Ohio State University), "The Glorification of the American Girl": Zeigfeld and the Constitution of Female Spectacle, 1903-1930"
- Jane Shattuc (Emerson College), "Woman as 'Mass Culture': The Loss of Identity in Recent Feminist Criticism"
- Ilene S. Goldman (Northwestern University), "Talking about Eating"

K8. Eastern European Film III (total screening time 118 min.)
1M56 Forbes Quadrangle, Campus

- Interrogation (1990, 16mm, 118 min.), Richard Bugarski, Poland, Kino International

K9. Latino Media Arts III (total screening time 75 min.)
1P56 Forbes Quadrangle, Campus

- "To call back to myself what was mine..." curated by Lillian Jimenez and Chon A. Noriega
- Despues del Terremoto/After the Earthquake (1979, 16mm, 27 min.), directed by Lourdes Portillo and Nina Serrano
- Cristina Pagan (1982, 16mm, 20 min.), directed by Pablo Figueiras
New Selections

Foreword by Federico Fellini
Peter Bondanella
The Cinema of Federico Fellini
Papers: $17.95 Cloth: $49.50

Carol J. Clover
Men, Women, and Chain Saws
Gender in the Modern Horror Film
Cloth: $15.95

Angela Dalle Vacche
The Body in the Mirror
Shapes of History in Italian Cinema
Papers: $15.95 Cloth: $55.00

Edited by David E. James
To Free the Cinema
Jonas Mekas and the New York Underground
Papers: $16.95 Cloth: $49.20

Marcia Landy
British Genres
Cinema and Society, 1930-1960
Papers: $16.95 Cloth: $65.00

Antonia Lant
Blackout
Reinventing Women for War-time British Cinema
Papers: $15.95 Cloth: $49.50

In collaboration with Carol Nelson
Charles Musser
High-Class Moving Pictures
Lyman H. Howe and the Forgotten Era of Traveling Exhibitions, 1880-1920
Cloth: $45.00

Robert Shurr
City Boys
Cagney, Bogart, Garfield
Cloth: $27.50

Vincent Solich
The Address of the Eye
A Phenomenology of Film Experience
Papers: $18.95 Cloth: $49.50

Janet Staiger
Interpreting Films
Studies in the Historical Reception of American Cinema
Papers: $14.95 Cloth: $65.00

New in Paperback

Winner of the 1990 Jean Mitry Prize
Donald Crafton
Emile Cohl, Caricature, and Film
Paper: $24.95 Cloth: $75.00

Naomi Greene
Pier Paolo Pasolini
Cinema as Heresy
Papers: $14.95 Cloth: $39.95

Forthcoming Titles

Caryl Flinn
Strains of Utopia
Gender, Nostalgia, and Hollywood Film
Music
Papers: $12.95 Cloth: $39.50

Andrew Horton and Michael Braginsky
The Zero Hour
Glitz and Soviet Cinema in Transition
Paper: $16.95 Cloth: $49.50

Princeton University Press
41 William St. • PRINCETON, NJ 08540
(609) 258-8400 • ORDERS: 800-PRS-ISBN (777-4725)
OR FROM YOUR LOCAL BOOKSTORE
THE CULT FILM EXPERIENCE
Beyond All Reason
Edited by J. P. Telotte
A groundbreaking study identifying two basic types of cult films, older Hollywood films and "midnight movies." J. P. Telotte and twelve other noted film scholars consider the appeal of cult movies, and why fans turn up in droves at midnight to see a favorite over and over again.
$36.00 cloth
$15.95 paperback

SOVIET CINEMA IN THE SILENT ERA, 1918–1935
By Denise J. Youngblood
Denise Youngblood considers the social, economic, and industrial factors that influenced the work of both lesser-known and celebrated directors during the golden age of Soviet cinema—the years following the Russian Revolution.
$14.95 paperback

THE ASIAN FILM INDUSTRY
By John A. Lent
John A. Lent, with contributions from three other experts, traces the often elusive history and the complex contemporary status of film production and distribution in twenty Asian countries, making clear the dangers of generalizing about the richly varied industries of a vast continent.
$32.50 cloth
$14.95 paperback

Of related interest

FILM GENRE READER
Edited by Barry Keith Grant
A book just right for fascinating reading as well as a comprehensive view of genre studies. Illustrated with 70 black-and-white photographs.
$32.50 cloth
$14.95 paperback

THE UNDERSTRUCTURE OF WRITING FOR FILM AND TELEVISION
By Ben Brady and Lance Lee
A unique, comprehensive introduction to screenwriting offering practical advice for the beginning writer.
$28.95 cloth
$12.95 paperback

THE VELVET LIGHT TRAP
Annual featuring critical essays which explore alternative methodological approaches to the analysis of the American film. VLT has a long tradition of looking back at American cinema and provoking debate about central critical, theoretical, and historical issues. VLT is edited by graduate students at the University of Wisconsin at Madison and the University of Texas at Austin, with the support of media scholars at those institutions and throughout the country. Semi-annual (Mar., Sept.)
USA $17.00 (Individual) $32.00 (Institution)
Outside USA $20.25 (Individual) $35.25 (Institution)
Two important new titles in the Wisconsin Studies in Film Series

**Shared Pleasures**
**A History of Movie Presentation in the United States**
Douglas Gomery
With a Foreword by David Bordwell

"no watching book covers the fascinating terrain this work surveys. Ambitiously conceived and prodigiously researched, Shared Pleasures should change the way motion picture exhibition in the U.S. is conceived by film scholars and industry insiders alike."
—Charles W. Wolfe, University of California, Santa Barbara
Paper $15.95 Cloth $40.00 344 pages

First English full-length treatment of case of Japan's greatest film master

**Patterns of Time**
**Mizoguchi and the 1930s**
Donald Kihara

"Mizoguchi's films is a major addition to the newly of Japanese film studies, where it will have an immediate impact. Moreover, it is a welcome addition to the field of film studies, not simply for its international stature but for the meticulous and well-researched approach it employs. This is one of the most valuable books to the Japanese film industry of the 1930s, both as an economic structure and in its relation to the world of the international film industry."
—David Desser, University of Utah
Paper $24.95 Cloth $50.00 175 v/s

Visit our booth for these books and many other titles in film and cultural studies!
New from the publisher of Cinema Journal

Changing Channels
America in TV Guide
Glenn C. Altschuler and David I. Grossvogel

"Their premise is obvious—that TV Guide mirrors the changing values of its readership—but it's fascinating nonetheless to see how the magazine's 40-year history perfectly conforms to that of the nation... Along with this history, the authors track the magazine's record on these three social issues: feminism, civil rights, and treatment of the news. One of the better highbrow studies of pop America." — Kirkus Reviews
Illus. Cloth, $21.95

Recent and Notable
Unspeaking Images
Ethnicity and the American Cinema
Edited by Lester D. Friedman

"Challenging and useful." — Thomas Cripps, Choice. "The first collection of essays on ethnicity which uses a sophisticated approach to the subject, the film beyond the mere study of positive and negative images." — Patricia Erens, author of The Jew in American Cinema
Illus. Cloth, $45.00; paper, $18.95

Tuned In
Television in American Life
Lloyd DeGrane

With an introduction by William Brasher and a foreword by Larry Viskochil
Studies have shown that in the typical American home the TV set is on for more than five hours a day. In Tuned In, DeGrane portrays average Americans in their natural habitat: in front of the television. "DeGrane's images are at once good documentation and powerful social commentary. That they are also done with such good humor makes the message all the more easier to see." — Larry Viskochil
Illus. Cloth, $24.95; paper, $11.95

Forthcoming
Eisenstein
Cinema and History
James Goodwin

Order at our discount for a discount, or order toll free 800/545-703 from
University of Illinois Press
P.O. Box 4856 • Hampden Post Office • Baltimore, MD 21211

Reflexivity in Film and Literature
From Don Quixote to Jean-Luc Godard
Robert Stam

"A rare look to meet the edifice tradition in the cinema against a literary backdrop of novels and plays. A new platform by which film theory has to be read and judged..." — Sihanu, author of Stranger than Fiction
328 pp. $35.00 cloth, $14.95 paper

Carnival Culture
The Trashing of Taste in America
James H. Twelvetrees

"Stirred looks at the changes in movies, television, and publishing since the 1960s and stresses the damage: simply not having a lively film with his provocative, original,цовшие стихи." — Publishers Weekly
360 pp. $15.00 paper

A Lure of Knowledge
LGBTQ Sexuality and Theory
Judith Roif

"[Roif] concludes that stigmatization is the core of the cultural construction of..." — American Cinematographer
284 pp. $40.00

Modernist Montage
The Obscurity of Vision in Cinema and Literature
P. Adams Sitney

"Not only is [Modernist Montage] informed by a knowledge and appreciation of film in general and modernist film in particular... but many of its insights are new and intriguing." — Film Quarterly
248 pp.; $35.00 cloth, $22.00 paper

The Vietnam War and American Culture
Edited by John Carlos Rowe and Rick Berg

"These essays are the most illuminating and thought-provoking work yet on the Vietnam War..." — American Cinematographer
375 pp. $35.00 cloth, $15.00 paper

Mystifying Movies
From Faith Healing to Contemporary Film Theory
Neil Carroll

"Carroll's excellent book is a must for all film scholars and their students." — Rocky Mountain Review
348 pp. $35.00 paper

See our display in the Book Exhibits Room

Power and Paranoia
History, Narrative, and the American Cinema, 1940-1950
Dave Polan

"Power and Paranoia is a major contribution to the study of..." — Film Quarterly
350 pp.; $15.00 paper

Jean Renoir
The World of His Films
Leo Braudy

With a New Preface by the Author
388 pp.; $15.00 cloth, $15.00 paper

Scotland in Film
Frankly Hardy

In an eclectic study of the myths and realities of Scottish films over the last 60 years, including Whisky Galore, Edge of the World, Local Hero, and Highlander.
234 pp.; $15.00 paper

COLUMBIA UNIVERSITY PRESS
Dept. 90R, 138 South Broadway, Irvington, NY 10533
Hitchcock's Rereleased Films
*From Rope to Vertigo*
Edited by Walter Rauckeck and Walter Srebnick
304 pages, 10 illustrations
ISBN 0-8143-2325-1 $39.95, cloth
ISBN 0-8143-2326-X $17.95, paper

Imitations of Life
*A Reader on Film and Television Melodrama*
Edited by Marcia Landy
619 pages
ISBN 0-8143-2064-3 $45.00, cloth
ISBN 0-8143-2065-1 $19.95, paper

Star Texts
*Imagined Performance in Film and Television*
Edited by Jeremy G. Butler
360 pages
ISBN 0-8143-2311-1 $39.95, cloth
ISBN 0-8143-2312-X $19.95, paper

Bertolucci's 1990
*A Narrative and Historical Analysis*
By Robert Burgoyne
164 pages, 11 illustrations
ISBN 0-8143-2083-X $19.95

Cinema and History
*By Marc Furro*
Translated by Naomi Greene
176 pages, 32 illustrations
ISBN 0-8143-1904-1 $29.95, cloth
ISBN 0-8143-1905-X $15.95, paper

Canadian Dreams and American Control
*The Political Economy of the Canadian Film Industry*
By Manjunath Pendakur
331 pages, 23 illustrations
ISBN 0-8143-1998-X $49.95, cloth

Germany on Film
*Theme and Content in the Cinema of the Federal Republic of Germany*
By Hans Günther Pfleum
Translated by Richard C. Belt and Roland Richter
158 pages
ISBN 0-8143-258-1 $27.50

Order from your bookstore or from
Wayne State University Press
The Leonard N. Simons Building
5959 Woodward Avenue
Detroit, Michigan 48202
(313) 577-6120

All titles are published in the
*Contemporary Film and Television* Series.
A FI LM READERS Seri eS
F olt mming Ti tes

BLACK AMERICAN CINEMA
Edited by Mantha Diawara
Illustrations
256 pp $45.00/cloth $14.95/paper

DOCUMENTARY FILM
Edited by Michael Renov
224 pp $45.00/cloth $14.95/paper

F ILM THEO REY GOES
TO THE MOVIES
Cultural Analysis of Contemporary Film
Edited by Hilary Radner, Jim Collins, and Ava Collins
224 pp $45.00/cloth $14.95/paper

SOUND THEORY/SOUND
PRACTICE
Edited by Rick Altman
356 pp $45.00/cloth $14.95/paper

Announcing a new series
from Routledge: SIGHTLINES
F olt mming
NEW VOCABULARIES IN FILM
SEMIOTICS
Structuralism, Poststructuralism and Beyond
Robert Stam, Robert Burgoyne, and Sandy Flitterman-Lewis
256 pp $45.00/cloth $14.95/paper

F olt mming
NARRATIVE COMPREHENSION
AND FILM
Edited by David Bordwell
356 pp $49.95/cloth $17.95/paper

F olt mming
MALE
SUBJECTIVITY
AT
THE MARGINS
Kaja Silverman
100 film stills
304 pp $55.00/cloth $16.95/paper

F olt mming
THE ROAD TO ROMANCE
AND RUN
Teen Films and Youth Culture
Jon Lewis
192 pp $45.00/cloth $14.95/paper

F olt mming
TEXTUAL POACHERS
Television Fans and Participatory Culture
Henry Jenkins
Studies in Cultural Communication
304 pp $45.00/cloth $14.95/paper

F olt mming
WHITE SCREENS/BLACK
IMAGES
Hollywood From the Dark Side
James Nare More
Edited by Colin MacCabe and Cornel West
256 pp $45.00/cloth $14.95/paper

Come visit us at our display!

BIO/PICS
How Hollywood Constructed Public History
George F. Custen
A selection of the Movie Entertainment Book Club
Bio/Pics is the first comprehensive study of a once
important film genre, the biographical film.
Custen argues that, through these films, Holly-
wood manufactured a nearly monochromatic view
of history that was systematically distorted in
regard to race, gender, nationality, and profession.

A CINEMA WITHOUT
WALLS
Movies and Culture After Vietnam
Timothy Corrigan
"An intriguing and highly readable book.”
—Publishers Weekly
Drawing on a wide variety of American and
European films and on many theoretical models,
Corrigan takes a close look at Platoon, 9 1/2 Weeks,
My Beautiful Laundrette, Choose Me, After Hours, and
other films in order to see how we watch film
differently in the post-Vietnam era.

PRIME TIME AND
MISDEMEANORS
Investigating the 1950s T.V. Quiz
Scandal—A D.A.’s Account
Joseph Stone and Tim Yohn
"This is an extraordinary American drama, told
with great insight, ... diligence, and keen percep-
tion.”—Julian Knutin, producer, The Quiz Show
Scandal, which appeared nationally on PBS,
January, 1992, as part of The American Experience
series
350 pp. 39 b & white illus. Cloth, $22.95.
Quarterly Review of Film and Video

Edited by Michael Renov

Quarterly Review of Film and Video publishes critical, theoretical and historical essays and extended book reviews on film, television and video, exploring these media in their technological, institutional and cultural contexts. This diverse scholarly journal, international in scope, features articles that assess developments in theory and practice from around the world, as well as translations of foreign-language texts. Special issues highlight single topics—a particular national cinema or a research area of compelling interest.

Subscription Information
4 issues per volume / ISSN: 0146-0013 / Current subscription: Volume 14 (1992)
Individual base list rate: $63.00
Society for Cinema Studies discounted individual base list rate: $24.00

Send today for your free sample copy!

Forthcoming Special Issues

New Directions in Television Studies: Essays in Honor of Beverly Houston
Edited by Nick Browne

1992: Mediating the National
Edited by Marcia Butzel and Ana Lopez

Black Feminism and Media Studies
Edited by Jaqueline Bobo

Special issues can be purchased individually. Contact the publisher for details.

harwood academic publishers
P.O. Box 786 Cooper Station, New York, NY 10276, USA or
US orders: call (800) 545-8398 • fax (212) 645-2459
All other countries contact the UK: (0734) 568316 • fax (0734) 568211