program



Society for Cinema Studies

JUNE 12–15, 1985

TISCH SCHOOL OF THE ARTS · NEW YORK UNIVERSITY

725 Broadway 3rd Floor	Registration begins at Noon, Wednesday, through 4:30 pm, Saturday
725 Broadway 4th Floor	Publishers' Display begins at Noon, Wednesday, through 4:30pm, Saturday
Tisch Bldg Backman	Cinematheque I begins at 12:30pm, Wednesday
Waverly Bldg 6th Fl, #670	Cinematheque II—Selections from the William K. Everson Collection—begins at Noon, Wednesday
725 Broadway	Videotheque begins at Noon, Wednesday

WEDNESDAY, JUNE 12

9:00am–11:00am 725 Broadway 3rd Floor	*Cinema Journal* Board Meeting
11:00am–1:30pm 725 Broadway 3rd Floor	Society for Cinema Studies Executive Board Meeting
12:00pm–1:00pm Waverly Bldg 6th Fl, #670	Méliès films (colored prints) *THE BRIGHTON SCHOOL* (1896–1910) (Tristram Powell, England, 23m) (about filmmakers George Albert Smith and Sir James Williamson)
12:00pm–5:00pm 725 Broadway 3rd Fl, Video	Sixth Annual New York Television Festival
12:30pm–1:00pm Tish Bldg Backman	*INDONESIA CALLING* (Joris Ivens, Australia, 1946, 22m) [From the Museum of Modern Art] [Screening related to panel: "Sweet are the Uses of Documentary"—Wednesday, 2:00pm]
1:00pm–1:45pm Tisch Bldg Backman	*NEAR THE BIG CHAKRA* (Anne Severson, USA, 1972, 17m) [Courtesy of Canyon Films] *ASPARAGUS* (Suzan Pitt, USA, 1978, 19m) [Courtesy of Picture Start] [Screening related to panel: "Current Feminist Theory"—Wednesday, 2:00pm]
1:00–2:00pm Waverly Bldg 6th Fl, #670	*MOONSHINE* (Roscoe Arbuckle, USA, 1918, 23m) [with Buster Keaton] *THE LOVE NEST* (Buster Keaton, USA, 1923, 23m) *VALSE BRILLANTE DE CHOPIN* (Max Ophuls, France, 1936, 6m)
1:45-3:00pm Tisch Bldg Backman	*MOONLIGHTING* (Jerzy Skolimosky, Poland-England, 1982, 97m) [Courtesy of Swank Films] [Screening related to panel: "Language in Film: Approaches to Verbal Expression in a Visual Medium"—Wednesday, 3:45pm]
2:00pm–3:30pm Waverly Bldg 6th Fl, #670	*BANK HOLIDAY* (Sir Carol Reed, England, 1937, 80m)

PANELS: 2:00pm–3:30pm

725 Broadway
3rd Floor
Panel Rm#1

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

725 Broadway
4th Floor
Panel Rm #2

Sweet Are the Uses of Documentary
Chair: ■Maurice Yacowar (Brock University)
Papers: ☐Joan Nicks (Brock University): "There in Cuba: Rubbo In and Out of the Picture"
☐Thomas W. Benson (Pennsylvania State University) and
☐Carolyn Anderson (University of Massachusetts-Amherst): "Frederic Wiseman's *The Store:* Materialism and Symbolic Action"
☐Thomas Waugh (Concordia University): "The Documentary Film Recording and Assisting Progress Along the Road to Freedom: Joris Iven's *Indonesia Calling* (1946)"
[See related screening—Wednesday, 12:30pm]

725 Broadway
4th Floor
Panel Rm #3

Studies in Television History
Chair: ■William Lafferty (Wright State University
Papers: ☐Richard deCordova (DePaul University): "The Transition from Radio to Television"
☐Lynn Spigel (University of California-Los Angeles): "Installing the Television Set: The Discourses of Women's Home Magazines, 1948–1955"
☐Patricia J. Bence (Tomkins Cortland Community College): "Analysis and History of Typology and Forms of Children's Network Programming from 1950 to 1980"
Respondent:☐David A. Cook (Emory University)

725 Broadway
5th Floor
Panel Rm #4

Current Feminist theory
Chair: ■Maureen Turim (State University of New York-Binghamton)
Papers: ☐Judith Mayne (Ohio State University): "Primitive Eros"
☐Tania Modleski (University of Wisconsin-Milwaukee): "Femininity as Mas(s)querade: A Feminist Approach to Mass Culture"
☐Maureen Turim: "Sexuality and Textual Difference"
[see related screenings—Wednesday, 1:00pm]

3:45pm–5:30pm
Tisch Bldg
Backman

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

3:45pm–5:15pm
Waverly Bldg
6th Floor #670

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

PANELS: 3:45pm–5:15pm

725 Broadway
3rd Floor
Panel Rm #1

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

725 Broadway
4th Floor
Panel Rm #2

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

725 Broadway
4th Floor
Panel Rm #3

Biography: The Role of the Producer in Genre and History
Chair: ■Richard Koszarski (Columbia University
Papers: ☐Steven Higgins (New York University): "Autobiography as Advertisement: The Marketing of Thomas H. Ince"
☐Jonathan Kuntz (Los Angeles Southwest College): "Hearst and Hollywood"
☐Matthew Bernstein (University of Wisconsin-Madison): "Models of Biography and the Career of Walter Wanger"

725 Broadway
5th Floor
Panel Rm #4

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

6:30pm–10:30pm

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

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

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

10:00pm–11:30pm
725 Broadway
3rd Floor

Opening reception (Wine and Cheese)

THURSDAY, JUNE 13

8:30am–9:00am
725 Broadway
3rd Floor

Coffee and Rolls

PANELS
9:00am–11:00am

725 Broadway
3rd Floor
Panel Rm #1

Reception: Knowledge and Power
Chair: ■Mike Budd (Florida Atlantic University)
Papers: ☐Dudley Andrew (University of Iowa): "Seeing and Knowing in the Cinema"
☐Robert H. Deming (SUNY-College of Fredonia): "The Television Spectator-Subject"
☐Steven B. Elworth (New York University): "Accepting Interpretations: Interpretative Communities and Power"
☐Virginia Wright Wexman (University of Illinois-Chicago): "The Critic as Consumer: Film Studies in the University and the Canonical Status of *Vertigo*"

725 Broadway
4th Floor
Panel Rm #2

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

725 Broadway
4th Floor
Panel Rm #3

Images of Black Women in American Film
Chair: ■Joan Dagle (Rhode Island College)
Papers: ☐Jane Gaines (Duke University): "*Scar of Shame:* Skin Color and 'Caste' in Black Melodrama"
☐Sandy Flitterman (Rutgers University): "*Imitation(s) of Life:* The Black Women's Double Determination as Troubling 'Other'"
☐Kathryn Kalinak (University of California-Berkeley): "The Image of the Black Woman in American Musicals"
[See related screening—Wednesday, 3:45pm]

725 Broadway
5th Floor
Panel Rm #4

The Appropriation of Psychoanalysis in Film
Chair: ■E. Ann Kaplan (Rutgers University)
Papers: ☐Janet Walker (University of Denver): "*The Three Faces of Eve:* The Dissociation of a Text"
☐Thyrza Goodeve (University of California-Santa Cruz): "Desiring Narrative/Curing Vertigo"
☐Gaylyn Studlar (North Texas State University): "'You Freud? Me Jane?': Institutionalized Fetishism, the Maternal Object, and *Marnie*"
☐William Luhr (St. Peter's College) and
☐Peter Lehman (University of Arizona): "Psychiatrists and Psychoanalysis in Blake Edwards' *The Man Who Loved Women*"
[See related screenings—Friday, 11:15am and Saturday, 1:15pm]

9:30am-109:30am
725 Broadway
3 Floor, Video

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

9:45am–11:00am
Waverly Bldg
6th Floor, #670

SAILOR'S LUCK (Raoul Walsh, USA, 1933, 70m)

10:00am–10:45am
Tisch Bldg
Backman

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

11:00am–12:15pm
Tisch Bldg
Backman

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

11:15am–12:00pm
Waverly Bldg
6th Floor, #670

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

PANELS:
11:15am–1:15pm

725 Broadway
3rd Floor
Panel Rm #1

The Electronic Cinema: The Technological and Economic Co-Development of Film and Video
Chair: ■Steve Lipkin (Western Michigan University)
Papers: ☐Brad Chisholm (University of Wisconsin-Madison): "Strategic Standards and Calculated Delay: A Look at Technological Innovation in a Regulated Industry"
☐Michael Nielsen (Florida Atlantic University): "Labor's Stake in the Electronic Cinema Revolution"
☐David Tafler (Philadelphia College of Art): "The Economics of Renewal' Video's Revitalization of Alternative Film Practices"
Respondent☐:Steve Lipkin: "New Imaging Technology and Obsolescence"

725 Broadway
4th Floor
Panel Rm #2

Workshop on Film Studies Curriculum
Chair: ■Elisabeth Weis (Brooklyn College, CUNY)
Papers: ☐J. Ellen Evans (University of Southern California): "The Place of Theory in the Undergraduate and Graduate Curriculum"
☐Richard B. Jewell (University of Southern California): "The Validity and Value of Film Studies as an Undergraduate Major"
☐Elisabeth Weis: "The Relation between the Undergraduate and Graduate Curriculum in Film Studies"
Respondents:☐Evan Cameron (York University)
☐Barry Grant (Brock University)
☐Gay Studlar (North Texas State University)
☐Doug Tomlinson (Montclair State College)
[Individuals planning to attend this workshop are encouraged to read in advance: Barry Grant, "Film Study in the Undergraduate Curriculum" (MLA).]

725 Broadway
4th Floor
Panel Rm #3

Women Directors
Chair: ■Lucy Fischer (University of Pittsburgh)
Papers: ☐Linda Williams (University of Illinois-Chicago): "A Jury of Their Peers: Questions of Silence, Speech and Judgment in Films by Women"
☐Patricia Romeu (Temple University): "Women's Work: A Consideration of Contradictions in Michelle Citron's *What You Take for Granted*"
☐Hap Kindem (University of North Carolina-Chapel Hill): "Contemporary Women Directors in Norway: Vibeke Lokkeberg, Laila Mikkelsen, and Anja Breien"
☐Andrea Staskowski (University of Iowa): "Autobiography and Authenticity: The Films and Theory of Jutta Brückner"

725 Broadway
5th Floor
Panel Rm #4

Film and Reception Theory
Chair: ■Harald Stadler (New York University)
Papers: □Laurie Jane Schulze (University of North Carolina-Chapel Hill): "Popular Texts/Popular Readings: The Cultural Activation of the Made-for-TV Movie in Popular Discourse"
□Janice Schuler (University of Oregon): "Promotional Addres and Spectator Position"
□Mike Budd (Florida Atlantic University): "The National Board of Review and the Early Art Cinema in New York: *The Cabinet of Dr. Caligari* as Affirmative Culture"
□Harald Stadler: "Cinema, Censors, and Catharsis"

11:45am–12:15pm
725 Broadway
3rd Floor Video

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

12:15pm–1:00pm
Tisch Bldg.
Backman

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

12:15pm–1:15pm
725 Broadway
3rd Fl, Video

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

1:15pm–3:00pm
Waverly Bldg
6th Fl, #670

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

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

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

1:45pm–3:45pm
40 E. 7th St.
Bijou
[35mm]

TWO STAGE SISTERS (Xie Jin, People's Republic of China, 1964, 114m)
[Courtesy of World Entertainment, Inc.]
[Screening related to panel: "The Cinema of the People's Republic of China"—Saturday, 9:00am]

2:15pm–4:15pm
725 Broadway
3rd Fl, Video

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

PANELS: 2:45pm–4:15pm

725 Broadway
3rd Floor
Panel Rm #1

Film and the Arts
Chair: ■Marcia Butzel (Clark University)
Papers: □Jerry Heil (University of California-Berkeley): "Russian Futurism and the Cinema: Mayakovsky's Filmwork of 1913 (*Drama in the Futurists' Cabaret #13*)"
□James Peterson (University of Wisconsin-Madison) "'Action' Filmmaking: Stan Brakhage and Abstract Expression Reconsidered"
□Pedro Cuperman (Syracuse University) and
□Owen Shapiro (Syracuse Unversity): "Re-Constructing Bunuel"

725 Broadway
4th Floor
Panel Rm #2

Film Theory and Criticism
Chair: ■Stuart Liebman (Queens College, CUNY)
Papers: □Richard Abel (Drake University): "On the Threshold of a Discursive Practice: French Film Theory and Criticism, 1907–1914"
□Kathy Sharpe (New York University): "Rudolph Arnheim's *Film Art*: The Nineteenth-Century Theory and the Twentieth-Century 'Art'"
□Ken Slavin (University of Maryland-College Park): "Inner-Speech and Film Theory"

725 Broadway
4th Floor
Panel Rm #3

Television History
Chair: ■David Thorburn (MIT)
Papers: □Kerman Eckes (University of Wisconsin-Madison): "The Kines: The Initial Period, 1948–1950"
□Michele Hilmes (Spring Hill College/New York University): "Hollywood and the Broadcasting Industry: The Formative Years, 1922 to 1927"
□Carolyn N. Brooks (University of Wisconsin-Madison): "Peculiarities of Networking: The Relationship between NBC and Public Affairs"
Respondent:□David Thorbun: "Toward 'Thick Description' of Television"

725 Broadway
5th Floor
Panel Rm #4

Pleasurable and Unpleasurable Texts
Chair: ■John C. Stubbs (University of Illinois-Urbana/Champaign)
Papers: □Michel Anderegg (University of North Dakota) "Hitchock and the Unpleasure of Narrative Cinema: A Paradigm Case"
□Jeanne Allen (Temple University): "The Representation of Violence to Women: Hitchcock's *Frenzy*"
□Ellen Draper (MIT): "All Contents Visible: *The Texas Chain Saw Massacre*"

3:00pm–4:30pm
Waverly Bldg
6th Floor, #670

FIRES WERE STARTED (Humphrey Jennings, England, 1943, 62m)
DIARY OF A SERGEANT U.S. War Department Signal Corps, 20m)

4:00pm–6:00pm

THE IN-LAWS (Zhac Huanzhang, People's Republic of China, 1983, 103m)
[Courtesy of World Entertainment, Inc.]
[Screening related to panel: "The Cinema of the People's Republic of China—Saturday, 9:00am]

40 E. 7th St
Bijou
[35mm]

4:30pm–5:45
Waverly Bldg
6th Fl, #670

SURRENDER (William K. Howard, USA, 1931, 72m)

PANELS: 4:30pm–6:00pm

725 Broadway
3rd Floor
Panel Rm #1

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

725 Broadway
4th Floor
Panel Rm #2

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

725 Broadway
4th Floor
Panel Rm #3

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

725 Broadway
5th Floor
Panel Rm #4

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

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

New York City Facilities for Research and Study
Organizer: ■Annette Michelson (New York University) with the assistance of Gerald Ardito (New York University)
□Mary Lea Bandy, Museum of Modern Art
□Robin Dickie, The Collective for Living Cinema
□Howard Gutenplan, Millennium Film Workshop
□John Hanhardt, Whitney Museum
□Larry Kardish, Museum of Modern Art
□Barbara London, Museum of Modern Art
□Jonas Mekas, Anthology Film Archives
□Marie Nestis, Donnell Library
□David Owen, Japan House
□Ingrid Scheib-Rothbart, Goethe House
□Charles Silver, Museum of Modern Art
□Ron Simon, American Museum of Broadcasting
□Amy Taubin, The Kitchen
Films and videos including *AIMLESS WALK* (Alexander Hammid, USA, 1930, 15m)

8:30am–9:00am
725 Broadway
3rd Floor

Coffee and Rolls

PANELS: 9:00am–11:00am

725 Broadway
3rd Floor
Panel Rm #1

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

725 Broadway
4th Floor
Panel Rm #2

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

725 Broadway
4th Floor
Panel Rm #3

Marginal Cinemas and Mainstream Critical Theory
Chair: ■Julianne Burton (University of California-Santa Cruz)
Papers: □E. Ruby Rich (New York State Council on the Arts): "Cinefeminism: Beyond Discontent"
□Jonathan Buchsbaum (Queens College, CUNY): "Western Workers' Cinema in the 1930s"
□John Hess (San Francisco State): "Synthetic Forms and Collective Experience: El Salvador's *Radio Venceremos* Film and Video Group"
Respondent: □Trinh Minh-ha (University of California-Berkekley)
[See related screening—Thursday, 12:15pm]

725 Broadway
5th Floor
Panel Rm #4

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

9:15am–10:45am
Tisch Bldg
Backman

BORN IN FLAMES (Lizzie Borden, USA, 1983, 90m)
[Courtesy of First Run Features]
[Screening related to panel: "Workshop on Lizzie Borden's *Born in Flames*"—Friday, 11:15am]

9:30am-11:00am
Waverly Bld
6th Fl, #670

DIE FRAU, NACH DER MANN SICH SEHNT (Fritz Kortner, Germany, 1929, 85m)

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

DOWN IN THE REC ROOM (Michael Smith, USA, 13m)
SECRET HORROR (Michael Smith, USA, 12m)
TELETAPES (Peter D'Agostino, USA, 1981, 28m)
[Courtesy of Peter D'Agostino]
[Screenings related to panel: "Theories of Television: Avant-Garde TV"—Friday, 11:15am]

11:15am–1:15pm
Tisch Bldg
Backman

MINE OWN EXECUTIONER (Anthony Kimmins, England, 1948, 103m)
[Screening related to panel: "The Appropriation of Psychoanalysis in Film"—Thursday, 9:00am]

11:15am–1:00pm
Waverly Bldg
6th Fl, #670

BROADWAY BILL (Frank Capra, USA, 1934, 105m)

PANELS
11:15am–1:15pm

725 Broadway
3rd Floor
Panel Rm #1

Theories of Television: Avant-Garde TV
Chair: ■Patricia Mellencamp (University of Wisconsin-Milwaukee)
Papers: ☐Patricia Mellencamp: "Comic Video: Wegman and Smith"
☐Peter D'Agostino (Temple University): "In the Beginning was the 'S'"
☐Chris Straayer (Northwestern University): "1970s Feminist Performance Video: A Speech Act Analysis of Framed Texts"
☐Lauren Rabinowitz (University of Illinois-Chicago): "Television Is My Life: Soap Opera Rhetoric in Video Art"
[See related screenings—Friday, 9:45am]

725 Broadway
4th Floor
Panel Rm #3

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

725 Broadway
5th Floor
Panel Rm #4

History in Cinema
Chair: ■David Rodowick (Yale University)
Papers: ☐Shekhar A. Deshpande (Southern Illinois University-Carbondale): "History on Film; or, Embrace of the Signifiers: An Exploration in Textuality"
☐Scott Bukatman (New York University): "Reading the Past, Building the Future: Soviet Cinema and the Historical Document"
☐Annette Michelson (New York University) "The Kinetic Ikon in the Work of Mourning"
[See related screening—Thursday, 11:00am]

11:45am–12:15pm
725 Broadway
3rd Floor, Video

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

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

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

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

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

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

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

1:45pm–2:45pm
Tisch Bldg
Backman

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

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

DANCING WITH MYSELF
[Screening related to panel: Videos: Art and Apparatus"—Friday, 2:45pm

2:45pm–4:15pm
Tisch Bldg
Backman

BORN IN FLAMES (Lizzie Borden, USA, 1983, 90m)
[Courtesy of First Run Features]
[Screening related to panel: "Workshop on Lizzie Borden's *Born in Flames*"—Friday, 11:15am]

PANELS:
2:45pm–4:15pm

725 Broadway
3rd Floor
Panel Rm #1

Videos: Art and Apparatus
Chair: ■Jim Hoberman (*Village Voice*/New York University)
Papers: ☐James F. Boyle (University of Southern California):"The Shifting of Control: The Seeds of Interactive Narrative Cinema Found in the Text-and-Graphic Computer Games"
☐Larry Horne (University of California-Los Angeles): "Video Art and Its Viewers"
☐Hilary Radner (University of Texas-Austin): "The New Byronic Hero: A Preliminary Analysis of the Music Video 'Dancing with Myself'"
[See related screening—Friday, 2:30pm]

725 Broadway
4th Floor
Panel Rm #2

The Use Value of the Frankfurt School
Chair: ■Clay Steinman (Florida Atlantic University)
Papers: ☐Douglas Kellner (University of Texas-Austin): "Critical Theory and Film: New Theoretical Perspectives"
☐Richard Allen (University of East Anglia): "Meaning and the Commodity Form: The Critical Theory of Baudrillard and Adorno"
☐Clay Steinman: "Critical Theory Reconsidered"

725 Broadway
4th Floor
Panel Rm #3

Language in Cinema
Chair: ■Gerald Mast (University of Chicago)
Papers: ☐Robert T. Eberwein (Oakland University): Reading the 'Writing' in *Citizen Kane*"
☐Bryan K. Crow (Southern Illinois University-Carbondale): "Repetition and 'Difference' in the Debate from *The Birds*"
☐Sara Kozloff (College of Staten Island, CUNY): "Falling on Deaf Ears: The Critical Reaction to Sound"

725 Broadway
5th Floor
Panel Rm#4

Sexuality and Madness in Hollywood Cinema
Chair: ■Peter Lehman (University of Arizona)
Papers: ☐Christine Holmlund (Louisian a State University-Baton Rouge): "Power and Sexuality in Clint Eastwood's *Tightrope*"
☐Nina C. Leibman (University of California-Los Angeles): "Sexual Misdemeanor/Psychoanalytic Felony"

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

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

4:30–5:45pm
Tisch Bldg
Schimmel

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

Plenary Session: Defining Our Proper Role: SCS and Institutional Alliances"
Chair: ■Robert Allen (Univerity of North Carolina-Chapel Hill)
Panelists: ☐Bill Nichols (American Film Institute): "Education Initiatives at the AFI"
☐Tim Lyons (Southern Illinois University): "SCS and UFVA"
☐Ron Green (Ohio State University): "Broader Alliances: Focusing the Field"
☐Vivian Sobchack (1985–1987 SCS President): "Functional Alliances: SCS and Its Relation with Others")
Respondents: ☐John Fell (Past President, SCS): "Organizing the Profession"
☐Robert Sklar (Past President, SCS)

5:45pm–7:00pm
Tisch Bldg
Schimmel

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

8:30am–9:00am
725 Broadway
3rd Floor

Coffee and Rolls

PANELS
9:00am–11:00am

725 Broadway
3rd Floor
Panel Rm #1

Reality and/as Spectacle: Theoretical and Critical Perspectives on Nonfiction Television
Chair: ■Mimi White (Northwestern University)
Papers: ☐Jane Feuer (University of Pittsburgh): "What' s Real about *Real People*"
☐Margaret Morse (San Francisco State University): "The People Are Talking: The Space of Discourse in Television Talk and Magazine Shows"
☐James Hay (University of Texas-Austin): "Framing the Flow: Reading Live Television Coverage"
☐Mimi White: "The Personal Is Public, Or How TV Helps You Make a *Love Connection*"

725 Broadway
4th Floor
Panel Rm #2

Women in Film in The Federal Republic of Germany
Chair: ■Ellen Seiter (University of Oregon)
Papers: ☐Gretchen Elsner-Sommer (*Jump Cut*): "Take Your Pick: German Filmmakers In and Out of US Distribution"
☐Ellen Seiter: "'What have your sons done to you': Helma Sanders-Brahms' *Germany, Pale Mother*"
☐Ramona Curry (Northwestern University): "Yet Another Ten Years After: Insights and Perspectives of a Decade of *Frauen und Film*"
Respondent: ☐Miriam Hansen (Rutgers University)

725 Broadway
4th Floor
Panel Rm #3

The Cinema of the People's Republic of China
Chair: ■Gina Marchetti (University of Arizona) and ■Chris Berry (University of California-Los Angeles)
Papers: ☐Catherine Woo (San Diego State University): "The Chinese Montage: From Poetry and Painting to the Silver Screen"
☐Paul Clark (Institute of Culture and Communication): "Ethnic Minorities in Chinese Films: Cinema and the Exotic"
☐Gina Marchetti: "The Blossoming of a Revolutionary Aesthetic: Xie Jin's *Two Stage Sisters* and the Evolution of Twentieth-Century Chinese Theater as a Metaphor for Change"
☐Chris Berry (University of California-Los Angeles): "Subject Positioning and Sexual Difference in *Li Shuangshuang* and *the In-Laws*"
[See related screenings—Thursday, 1:45pm and 4:00pm]

725 Broadway
5th Floor
Panel Rm #4

The Theorization of Film History
Chair: ■Annette Michelson (New York University)
Papers: ☐Giuliana Muscio (University of Padua): "The Historicity of the Sign"
☐Robert Burgoyne (Wayne State University): "A History of the Simulacrum"
☐Phil Rosen (Clark University): "Explaining History"
☐Annette Kuhn (London University): "Transcending Text and Context in a Film History Project"
Respondents: ☐Giuliana Bruno (New York University)
Allen S. Weiss (New York University)

9:30am–4:00pm
725 Broadway
3rd Floor, Video

Sixth Annual New York World Television Festival

9:45am–10:45aam
Tisch Bldg
Backman

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

9:45am–11:00am
Waverly Bldg
6th Floor, #670

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

11:15am–1:15pm
Tisch Bldg
Backman

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

11:15am–2:45pm
Waverly Bld
6th Floor, #670

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

PANELS
11:15am–1:15pm

725 Broadway
3rd Floor
Panel Rm #1

The Ideology of Cinematic Form
Chair: ■Frank P. Tomasulo (Ithaca College)
Papers: ☐Denise Hartsough (University of Wisconsin-Madison): "The Politics of Form: France, 1969"
☐Scott Nygren (University of Toledo): "*The Pacific War*: Contradiction, Reading, and Denial"
☐Jon Lewis (Oregon State University): "Francis Coppola and the Ideology of Postmodernism"
☐Jim Collins (University of Notre Dame): "From a Unitary Culture to Unitary Discourses: Genre as Ideology"
[see related screening—Saturday, 9:45am]

725 Broadway
4th Floor
Panel Rm #2

Japanese Cinema: Its Relation to the Theory and Practice of Contemporary Film Studies
Chair: ■Allan Casebier (University of Southern California)
Papers: ☐David Bordwell (University of Wisconsin-Madison): "A Cinema of Flourishes: Japanese Decorative Classicism of the 1930s"
☐Carl Plantinga (University of Wisconsin-Madison): "On the Immensely Productive Relationship between Contemporary European Film Theory and Japanese Cinema"
☐Allan Casebier: "Diegesis and the Nouvelle Vague in Japan"
Respondent:☐Edward Branigan (University of California-Santa Barbara)
[See related screening—Friday, 1:45pm]

725 Broadway
4th Floor
Panel Rm #3

The Comic Tradition in Western and Central European Cinema
Chair: ■Andrew Horton (University of New Orleans
Papers: ☐Jacek Fuksiewicz (Loyola University): "Trapped in an Absurd Reality: Polish Film Comedy"
☐Charles Maland (University of Tennessee): "*Hasse och Tage*" Satiric Comedy in the Swedish Social Democracy"
☐Andrew Horton: "Comic Surrealism in Popular Yugoslav Cinema"

725 Broadway
5th Floor
Panel Rm #4

Classical German Film Theory: Rereadings and Revisions
Chair: ■Eric Rentschler (University of California-Irvine)
Papers: ☐Miriam Hansen (Rutgers University): "'The Blue Flower in the Land of Technology': Benjamin on Representation and Reception"
☐Jan-Christopher Horak(George Eastman House): "Weimar Film Theory and the Avantgarde: Guido Bagier and Hans Richter"
☐Gertrud Koch (Frankfurt/University of California-Irvine): "Béla Balázs: The Physiognomy of Things"
☐Heide Schlüpmann (University of Frankfurt): "Towards a Phenomenology of Cinema: Siegfried Kracauer before Hitler"
Respondent:☐Thomas Elsaesser (University of East Anglia)

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

Publishing Opportunities Discussion Session
Organizer:■Virginia Wright Wexman (*Cinema Journal*)
Panelists:☐Ed Buscombe (British Film Institute)
☐Patricia Erens (*Journal of Film and Video*)
☐John Hess (*Jump Cut*)
☐Susan Ohmer (*Cineaste*)
☐Peter Lehman (*Wide Angle*)
☐Annette Michelson (*October*)
☐Elisabeth Weis (*Persistence of Vision*)

1:15pm–2:45pm
Tisch Bldg
Backman

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

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

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

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

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

PANELS:
2:45pm–4:15pm

725 Broadway
3rd Floor
Panel Rm #1

Issues of Gender
Chair: ■Christine Gledhill (British Film Institute/Temple University)
Papers: ☐Janice Little Solomon (Connecticut College): "Gender And Economics: Asta Nielsen in Rahn's "*Dirnentragödie* (*Tragedy of the Street*, 1927)"
☐Maria LaPlace (University of California-Los Angeles): "Nationality and Gender: French Cinema and the Problematic of Masculinity"

725 Broadway
4th Floor
Panel Rm #2

Deconstructing Classical and Modern Film Theory
Chair: ■Peter Brunette (George Mason University)
Papers: ☐Michael Selig (University of Vermont): "The 'Theological Idea' in the Writing of André Bazin"
☐Laura Oswald-Koenigsknecht (Rosary College): "Advancing Semiotics: Negotiating Film and Literature"
☐Timothy Corrigan (Temple University): "Critical Excess: The Art of Misreading Film"

725 Broadway
4th Floor
Panel Rm #3

Television and Consumption
Chair: ■William Boddy (St. Francis/New York University)
Papers: ☐Mary Beth Haralovich (Iowa State University): "The Suburban Family Sitcom and Consumer Product Design: Addressing a Middle-Class Lifestyle in the 1950s"
☐George Lipsitz (University of Houston-Clear Lake): "Popular Memory in Early Network Television"
☐Scott Cooper (University of California-Los Angeles): "Network News and the Television Supertext"

725 Broadway
5th Floor
Panel Rm #4

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

4:15pm–6:00pm
725 Broadway
3rd Floor

Closing reception

Special thanks go to Dean David Oppenheim and the Tisch School of the Arts for a grant which helped fund this conference.

We also wish to thank the following individuals, institutions, and firms which also greatly contributed to the preparation of the conference:

John Belton, Society for Cinema Studies Conference Program Committee (chair)
Scott Bukatman, Department of Cinema Studies
Harry Dancey, Director of Personnel Services, Tisch School of the Arts
Jane Feuer, Society for Cinema Studies Conference Program Committee
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Rochelle Slovin and The American Museum of the Moving Image
Louise Spence, Department of Cinema Studies
Peggy Wren, Director of Academic Services, Tisch School of the Arts

American Museum of the Moving Image (34–12 36th Street, Astoria, NY 11106; 718-784-4520)
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The Cinema Guild (1697 Broadway, New York, New York 10019; 212-246-5522)
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Bekka Lindstrom (Visually, Bekka, 182 Avenue B, New York, New York 10009; 212-505-5458)
Tom Madigan and the Board of the New York World Television Festival
Trinh Minh-ha (University of California-Berkley)
Museum of Modern Art (11 West 53 Street, New York, New York 10019; 212-708-9400)
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