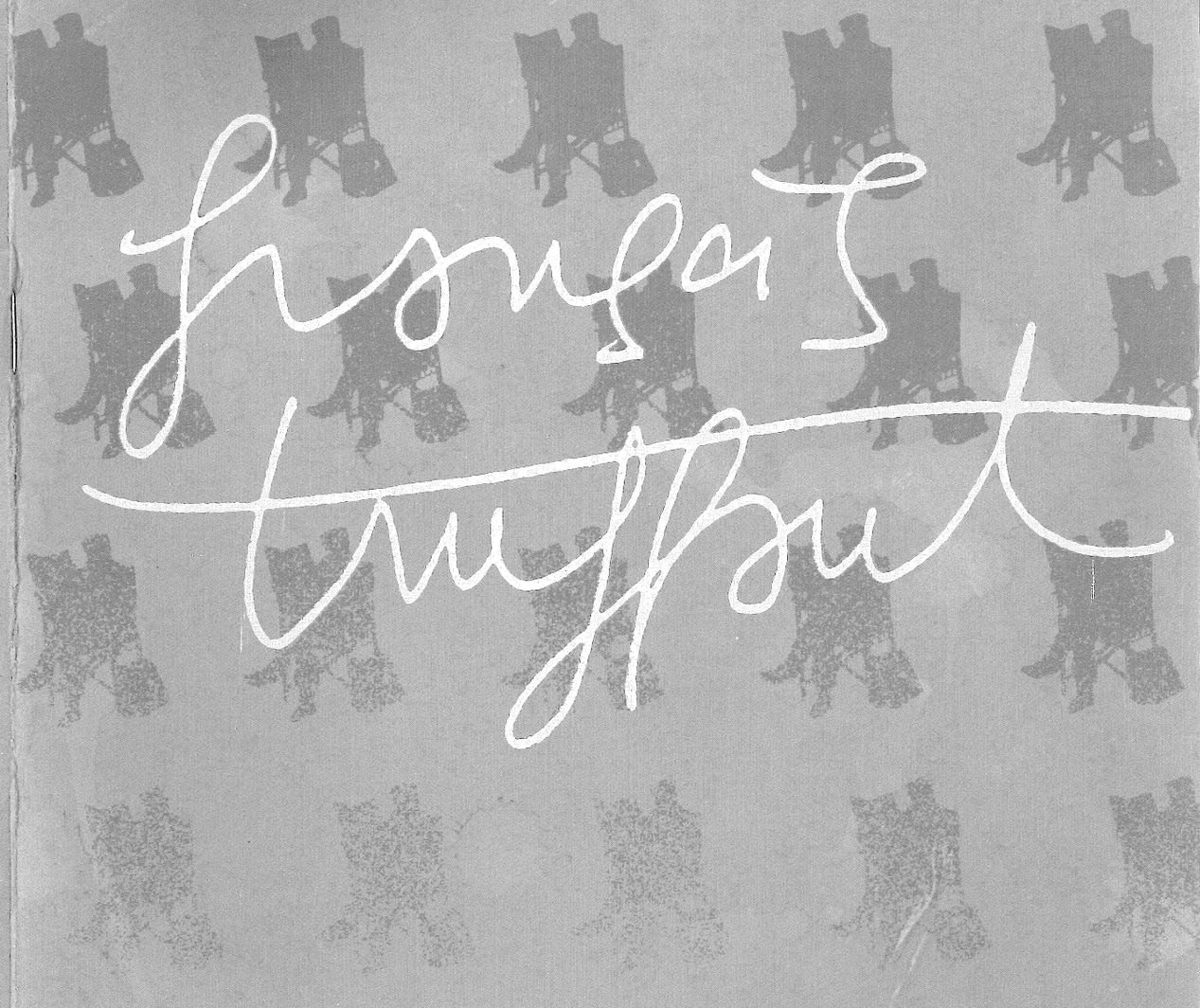
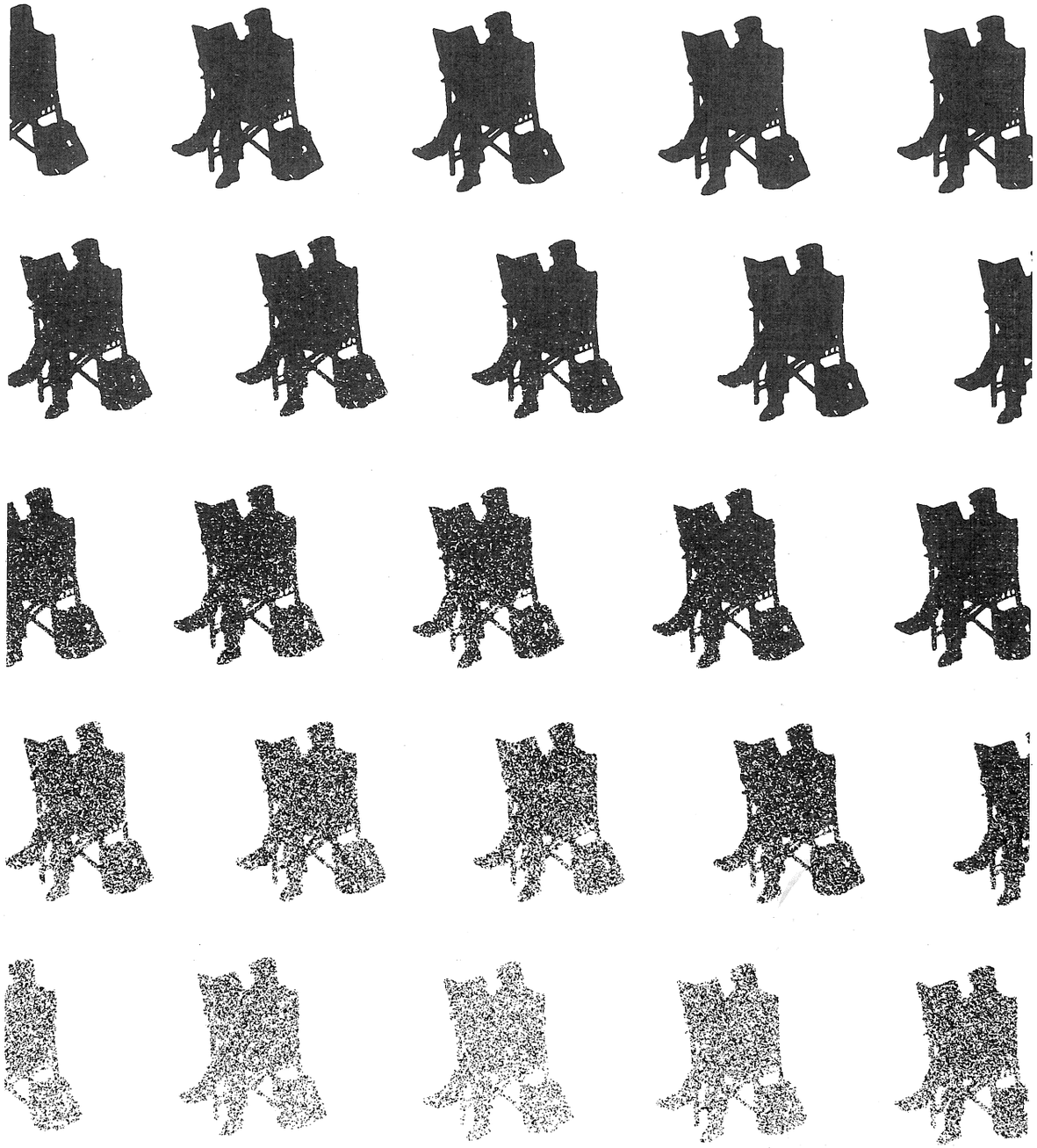
THE LOGIC OF CINEMA HAS ITS OWN RULES WHICH HAVE NOT YET BEEN EXPLORED.



SOCIETY FOR CINEMA STUDIES
26TH ANNUAL MEETING

NEW ORLEANS □ 3•6 APRIL, 1986

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



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CONFERENCE PROGRAM COMMITTEE

RICHARD ABEL, *Chairman,* Drake University; BEVERLE HOUSTON, University of Southern California; DAVID BORDWELL, University of Wisconsin — Madison.

SOCIETY OF CINEMA STUDIES OFFICERS AND COUNCIL 1985-86

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

CONFERENCE HOST COMMITTEE

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

ACKNOWLEDGEMENTS: FILM AND VIDEO

Kit Parker Films *Letter from an Unknown Woman*
New Yorker Films *One Way or Another*
Fox International *Who's Singing Over There?*
Women Make Movies *The Gold Diggers*
Centar Film, Belgrade *Something in Between*
The American Federation of Arts *Seven Tests, Black Train, Great Mother Part II, Video Letter*
Flower Films *Always for Pleasure*
Women's Independent Film Exchange *Alice Guy-Blache's Films*
The Cinema Guild *The New Cinema*
Neil Alexander *Get Down Street Sound*
Karen Snyder *View From the Stoop*
Center for New American Media *Yeah You Rite!*
Stevenson Productions, Inc. *Piano Players Rarely Ever Play Together*
Hey/Brooks Productions *Southern Voices American Dreams*
Cote Blanche Production *Huit Piastres Et Demie!*
New Line Cinema *Page of Madness*
Corinth Films *Short Eyes*
Museum of Modern Art *Fatima*
California Newsreel *The Woman's Film*

ACKNOWLEDGEMENTS

Cooper R. Mackin, Chancellor, University of New Orleans, who has enthusiastically and generously supported the Conference from the beginning

The Drama and Communications Department and the English Department of UNO

rip jesse, Director, and Sandra Furlan, Kim Metcalf, and Alice Carlin, UNO Office of Publications

The Audio-Visual Department of UNO

Roberta Annis and Ellen Terry of Hotel Inter-Continental

The New Orleans Review, John Mosier, Cinema Editor, Loyola University, New Orleans, LA for helping fund the Saturday reception (*NOR* invites cinema articles for consideration)

Gambit newspaper for the restaurant guides

The UNO Second Liners

Libby Arceneaux for all her typing assistance

The undergraduate and graduate student workers from UNO and Tulane who volunteered their time and energy to help

Linda Gregoric of The Contemporary Arts Center of New Orleans

Roberta Germaine for her experienced conference know-how

The Mayor's Office of the City of New Orleans, Dutch Morial, Mayor

Friends who also helped with time and services rendered

Louisiana Endowment for the Humanities

Gulf States Theatres

Photo courtesy of the New York Museum of Modern Art Still Photo Archives.

CONFERENCE OVERVIEW

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

Thursday, April 3

9-10AM Cinema Journal **Fulton**
10AM-2PM SCS Executive Council Meeting **Fulton**
11AM Publishers' Exhibits Open **LeSalon and Poydras**

2:45-4:15PM
Women and the Avant-Garde **LaSalle B**
Eisenstein's Influence on Left Filmmaking **Pelican I**
Early Cinema **Pelican II**
Pragmatic Workshop on Book Publishing Problems **LaSalle C**

4:30-6PM
Phenomenology and Film I **LaSalle B**
History and Historiography **Pelican I**
Hollywood Art Directors **Pelican II**
Workshop: The First Course in Film Study **LaSalle C**

6:15-7:15PM Opening Reception hosted by the University of New Orleans **LaSalle A**

8:30-10:30PM Special Sidebar: American Independent Feature Filmmaking **LaSalle A**

Friday, April 4

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

9-11AM
Jerry Lewis **LaSalle B**
Film Parody I **LaSalle C**
Commodity Theory and Film
Television as Industry **Pelican II**
The Promotional Text **LaSalle A**
Workshop: Intertextuality and Ideology **Pelican I**

11:15AM-1:15PM
Problems in Film Theory **Pelican I**
Ethnicity in the Cinema **LaSalle C**
Figuration of Psychoanalysis **LaSalle B**
Film Parody II **Pelican II**

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

2:45-4:15PM
Film Noir **Pelican II**
Workshop: Critical Methods in Practice: *Letter from an Unknown Woman* **Fulton**
Lesbian/Gay Male Reception **Pelican I**
Gender and Enunciation in National Cinema **LaSalle B**
Music and Dance in Film/Television **LaSalle C**

4:30-6PM
Film/Television and the Body **LaSalle B**
Phenomenology II **Pelican I**
Hitchcock and Authorship **LaSalle C**
Sidebar: 75 Years of American Women's Filmmaking **Pelican II**
Roundtable on Asian Cinema Studies: The Search for Common Ground **Fulton**

Saturday, April 5

9-11AM
Television and Reception Theory **Pelican I**
Critical Practice: Close Readings **Pelican II**
Approaches to Interpretation **LaSalle C**
Trends and Concepts in Chinese Cinema **LaSalle B**

11:15AM-1:15PM
Television as Object **LaSalle B**
Avant-Garde I **Pelican I**
Representation of Women, Sexuality, and Violence in Indian Cinema **LaSalle C**
Industrial/Sponsored Films **Pelican II**

1:15-2:30PM Luncheon Session: Formation and Development of Faculty Unions **Fulton**

2:45-4:15PM
Workshop: The Future of Latin American Filmmaking and Scholarship **Pelican II**
Narration **LaSalle B**
Documentary Film **LaSalle C**
Narrative in Japanese Cinema **Pelican I**
Television Tradition and History **LaSalle A**

4:40-6PM Plenary Session **LaSalle A**

6-7PM General Meeting **LaSalle A**

(Saturday, April 5, Continued)

7-8PM Reception

8:30-10:30PM Spotlight on Louisiana Filmmakers **Pelican I and II**

Sunday, April 6

9-11AM
Classical German Film Theory **Pelican I**
Sexuality and Race in Film and Television **LaSalle B**
Studies in Early Television History **LaSalle C**
Workshop: Strategic Planning Through Networking for Women **Pelican II**

11:15AM-1:15PM
Theorizing Television: Text, Textuality, Intertextuality **LaSalle C**
Avant-Garde II **Pelican I**
Legal Issues in Film/Video **LaSalle B**
Film/Video Governance Issues: Workshop **Pelican II**

PUBLISHERS' EXHIBITS SCS—1986

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

PROGRAM

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

Francois Truffaut

Thursday, April 3rd

9-10AM ***CINEMA JOURNAL* BOARD MEETING** *(Fulton)*

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

11AM **PUBLISHERS' EXHIBITS OPEN** *(LeSalon and Poydras)*

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

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

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

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

2:45-4:15PM **CONCURRENT SESSIONS**

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

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

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

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

(Thursday, April 3, Continued)

4-6PM **Screening:** Rainer Fassbinder's *Veronika Voss* (Germany, 1982) [Jackson]

4:30-6PM **Screenings:** Women and the Avant-Garde Panel Films: *Fatima* (1897, 2 min.); Gunvor Nelson's *Take-off* (1973, 10 min.); California Newsreel's *The Woman's Film* (1969, 40 min.); Valie Export's *Syntagma* (18 min.) [Acadian]

4:30-6PM **CONCURRENT SESSIONS**

Phenomenology and Film I *(LaSalle B)*
Chair: JOHN BELTON (Columbia University)
Presenters: FRANK P. TOMASULO (Ithaca College), "The-Text-in-the Spectator: The Role of Phenomenology, an Eclectic Critical Methodology"
PHIL ROSEN (Clark University), "Image of History, History of the Image: Subject and Ontology in Bazin"
DUDLEY ANDREW (University of Iowa), "The Immediate Experience in the Divagations of History"
Respondent: VIVIAN SOBCHACK (University of California-Santa Cruz)

History and Historiography *(Pelican I)*
Chair: GARTH JOWETT (University of Houston)
Presenters: VANCE KEPLEY, JR. (University of Wisconsin-Madison), "Building a National Cinema: Soviet Film Education, 1919-1934"
DENISE HARTSOUGH (University of Wisconsin-Madison), "Crime Pays: Motion Picture Labor Relations in the 1930s"
BILL NICHOLS (Queens University), "Breaking the Blacklist"

Hollywood Art Directors *(Pelican II)*
Chair: MICHAEL ANDEREGG (University of North Dakota)
Presenters: RUSSELL MERRITT and KAREN MERRITT (University of Wisconsin-Madison), "Sunless Temples, Art Nouveau, and New York: Set Design in American Film, 1919-1924"
KEVIN JACK HAGOPIAN (University of Wisconsin-Madison), "Mood, Milieu, and Melodrama: Set Design Motifs at Warner Brothers in the Late 1940s"
MARSHALL DEUTELBAUM (Purdue University), "Visual Memory/Visual Design: The Remembered Sights of *Blade Runner*"

Workshop: ***The First Course in Film Study*** *(LaSalle C)*
Chair: STEVE LIPKIN (Western Michigan University)
Participants: JEROME H. DELAMATER (Hofstra University)
ROBERT C. ALLEN (University of North Carolina)
JANICE WELSCH (Western Illinois University)
CHARLES J. MALAND (University of Tennessee)
MARGUERITE COE (Arkansas State University)
PETER LEV (Towson State University)
JIM COOK (British Film Institute)
DIANE CARSON (St. Louis Community College)

6:15-7:15PM **OPENING RECEPTION**

Sponsored by the University of New Orleans (LaSalle A)

8:30-10:30PM **SPECIAL SIDEBAR**

American Independent Feature Filmmaking *(LaSalle A)*
Chairs: LINDA GREGORIC (Contemporary Art Center of New Orleans) and MARK LUSSIER (Tulane University)
Participants: ROBERT YOUNG (Director, *Alambrista, Short Eyes,* etc.)
GLEN PITRE (Director, *Belizaire the Cajun)*
DAVID ROSEN (Media Consultant, Freelance Writer, Producer, New York)
Respondent: BROOKE JACOBSON (University of Southern California)
Funded by the Louisiana Endowment for the Humanities.
Open to the public.

26TH ANNUAL SCS MEETING

Friday, April 4th

8-8:45AM **BREAKFAST SESSION**

Asian Cinema Studies Society Business Meeting *(Fulton)*

9-10:45AM **Screening:** Slobodan Sijan's *Who's That Singing Over There?* (Yugoslavia, 1980) [Jackson]

9-11AM **Screening:** Two From Hungary
Dora Maurer's *Seven Tests* (1981-82, 56 min.) [Acadian]
Pal Schiffer Jr.'s *Black Train* (1970, 46 min.) [Acadian]*

9AM-1:15PM **Screening:** *Special Attraction* — Two New Films From India to be screened in 35mm prints at the Joy Theater, 1200 Canal St. (Women, Sexuality, and Violence in Indian Cinema Panel)

9-11AM **CONCURRENT SESSIONS**

Jerry Lewis *(LaSalle B)*
Chair: SCOTT BUKATMAN (New York University) and THYRZA GOODEVE (University of California-Santa Cruz)
Presenters: JON LEWIS (Oregon State University), "Jerry Lewis and the Mass Society"
THYRZA GOODEVE (University of California-Santa Cruz), "The Female Man: Hysterical Jerry Professes Desire"
DANA POLAN (University of Pittsburgh), "L'Idiot de la famille: Jerry Lewis"
SCOTT BUKATMAN (New York University), "The Extroverted Introvert"
Respondent: ANNETTE MICHELSON (New York University)

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

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

Workshop: ***Intertextuality and Ideology*** *(Pelican I)*
Chair: INEZ HEDGES (Northeastern University) and LINDA

** Filmmaker or representative present.*

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

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

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

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

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

11:15AM-1:15PM **CONCURRENT SESSIONS**

Problems in Film Theory *(Pelican I)*
Chair: DAVID WILLS (Louisiana State University)
Presenters: PETER BRUNETTE (George Mason University), ''The Parergon: Derrida's Tale of the Frame''
IVONE MARGULIES (New York University), ''Nick's Movie/*Lightning Over Water*: Note on Cinema and Performance''
R. BARTON PALMER (Georgia State University), ''Metz's Model of Film Editing: A Discourse Analysis Critique''
GIULIANA BRUNO (New York University), ''The 'heretic empiricism' of Pier Paolo Pasolini''
Respondent: Brian Henderson (SUNY-Buffalo)

Ethnicity in the Cinema *(LaSalle C)*
Chair: LESTER FRIEDMAN (Syracuse University)
Presenters: MAURICE YACOWAR (Brock University), ''The Colonized Culture as Ethnic Suppressed''
JEAN-PIERRE GEUENS (University of California-Los Angeles), ''Vampires and Germany (1915-1922): The Jewish Connection''
MARK WINOKUR (University of California-Berkeley), ''William Powell as Ethnic Hero''
DAVID DESSER (University of Illinois), ''Parody and Ethnicity: Genre Transformation in the Films of Woody Allen and Mel Brooks''

Figuration of Psychoanalysis *(LaSalle B)*
Chair: DEBRA LINDERMAN (Rutgers University)
Presenters: VIRGINIA WRIGHT WEXMAN (University of Illinois-Chicago), ''Hollywood's Discourse on Beauty in Rouben Mamoulian's *Dr. Jekyll and Mr. Hyde*''
JANET WALKER (University of California-Los Angeles), ''The Politics of Periodization: A Historical Look at Women and Psychoanalysis in Hollywood Films from 1945 to 1964''
MIMI WHITE (Northwestern University), ''That Was Then, This Is Now: The Reconstruction of Psychotherapy in American Television''
PAM FALKENBERG (Notre Dame University), ''Changing the Difference: Psychoanalytic Fantasies in Hollywood Films''

* *Filmmaker or representative present.*

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

1-2:30PM **Screening:** Sally Potter's *The Gold Diggers* (Britain, 1983) [Acadian]

1-3PM **Screening:** New Video from Japan
Shuntaro Tanikawa and Shuji Terayama's *Video Letter* (Japan, 1982-83, 75 min.) [Jackson]
Mako Idemitsu's *Great Mother Part II: Yumiko* (Japan, 1983-84, 24 min.) [Jackson]

1:30-2:30PM **LUNCHEON SESSION**

Alternative Distribution: Contrasting Cases in the Americas *(Fulton)*
Chair: PAT AUFDERHEIDE (Cultural Editor, *In These Times*)

2:30-4:45PM **Screening:** Srdjan Karanovic's *Something In Between* (Yugoslavia, 1983) [Acadian]*

3-4PM **Screening:** Joris Ivens' *Power and the Land* (1940) [Jackson]

2:45-4:15PM **CONCURRENT SESSIONS**

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

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

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

Gender and Enunciation in National Cinema *(LaSalle B)*
Chair: SANDY FLITTERMAN (Rutgers University)
Presenters: ANNE FRIEDBERG (University of California-Irvine), ''The Borderline Subject: Close Up (1927-1933)''
JANET BERGSTROM (University of California-Los Angeles), ''Imaginary Space: Elliptical Montage in Weimar Cinema''
MARIA LAPLACE (University of California-Los Angeles), ''Gender, Sex, and Nationality: The Case of *M. Ripois*''

* *Filmmaker or representative present.*

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

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

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

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

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

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

4:30-6PM **CONCURRENT SESSIONS**

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

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

Hitchcock and Authorship *(LaSalle C)*
Chair: ROBERT CARRINGER (University of Illinois-Urbana)
Presenters: JEANNE ALLEN (Temple University), "The 'Hitchcock' Persona and Cultural Contradiction"
COREY K. CREEKMUR (University of Illinois), "The Postmodernist Parody of Alfred Hitchcock"
ROBERT E. KAPSIS (Queens College-CUNY), "Hitchcock: Auteur or Hack — How the Filmmaker Re-Shaped his Reputation Among Highbrow Film Critics"
LEONARD J. LEFF (Oklahoma State University), "Selznick Signing Hitchcock"

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

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

Saturday, April 5th

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

9-10:45 **Screening:** Documentary Panel Selections: Bonnie Sherr Klein's *Not a Love Story: A Film About Pornography* (Canada, 1981, 69 min.) [Acadian]
Kay Armatage's *Striptease* (Canada, 1980, 25 min.) [Acadian]

9-11AM **CONCURRENT SESSIONS**

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

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

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

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

(Saturday, April 5, 9-11AM, Continued)

California-Los Angeles), "The Allegorical Modes of Chinese Cinema"

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

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

11:15AM-1:15PM **CONCURRENT SESSIONS**

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

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

Avant-Garde *(Pelican I)*
Chair: DAVID JAMES (Occidental College)
Presenters: HILARY RADNER (University of Texas-Austin), "Max Ophuls' *Lola Montes*: femininity and representation: Cindy Sherman"
RICHARD PORTON (New York University), "Acconci's Video Art: Post-Modern Detachment and Personal Authenticity"
E. RUBENSTEIN (College of Staten Island, CUNY), "The 1960s, Experiment, and *Experiment in Terror*"

Representation of Women, Sexuality, and Violence in Indian Cinema *(LaSalle C)*
Chair: MIRA REYM BINFORD (Quinnipiac College)
Presenters: ROSIE THOMAS (Harrow College, England), "Potent Femininity and the Control of Female Sexuality in Mainstream Indian Cinema: The Star Persona of Hema Malina"
BHROZE GHANDY (London, England), "Representation of Women in the New Indian Cinema: The Star Persona of Smita Patil"
RAMIAH SHANKER (University of California-Los Angeles), "Class Icons in New Benghali Cinema"
SHEKHAR DESHPANDE (Chatam College), "Historicity of Traditions: Heterogeneity of Desire in Contemporary Indian Cinema"
Respondent: ALLAN CASEBIER (University of Southern California)

12:30-1:15PM **Screening:** Neil Alexander's *Get Down Street Sound* (1985) [Jackson]

1-2PM **Screening:** Kinugasa Teinosuke's *Page of Madness* (Japan, 1926) for Narrative in Japanese Cinema Panel [Acadian]

1:30-2:15PM **Screening:** Karen Snyder's *View From the Stoop* (1984) [Jackson]

2-2:45PM **Screening:** UNO Drama and Communications Department Production Thomas Atkins' *Pistols and Gardenias* (1986) [Acadian]*

2:15-3PM **Screening:** Louis Alvarez and Andy Kolker's *Yeah You Rite* (1985) [Jackson]

1:15-2:30PM **LUNCHEON SESSION**

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

3-4PM **Screening:** Les Blank's New Orleans festive film, *Always for Pleasure* (1977) [Acadian]

* *Filmmaker or representative present.*

3-4:30PM **Screening:** Stevenson Palfi's *Piano Players Rarely Ever Play Together* (1984) [Jackson]

2:45-4:15PM **CONCURRENT SESSIONS**

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

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

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

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

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

4:40-6PM **PLENARY SESSION**

The Society for Cinema Studies: 25 Years and Beyond (LaSalle A)

6-7PM **GENERAL MEETING** *(LaSalle A)*

7-8PM **RECEPTION**

All Star Brass Band

8:30-I0:30PM **SPOTLIGHT ON LOUISIANA FILMMAKERS** *(Pelican I and II)*

Special screenings of recent film/video works

8:30-9:30PM Glen Pitre's *$8.50 a Barrel*

9:30-10:30PM Rick Smith's *Uncle Earl*

Sunday, April 6

9-11AM **CONCURRENT SESSIONS**

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

Sexuality and Race in Film and Television *(LaSalle B)*
Chairs: GINA MARCHETTI (University of New Hampshire) and PATRICIA ZIMMERMAN (Ithaca College)
Presenters: GINA MARCHETTI (University of New Hampshire), "The Threat of Captivity: Hollywood and the Sexualization of Race Relations in Captivity Narratives"
CHRIS HOLMLUND (University of North Carolina), "Visible Difference and Flex Appeal: The Body, Sex, Race, and Sexuality in the *Pumping Iron* Films"
HAP KINDEM (University of North Carolina), "Sembene's Images of African Women"

Studies in Early Television History *(LaSalle C)*
Chair: WILLIAM LAFFERTY (Wright State University)
Presenters: TIMOTHY R. WHITE (University of Wisconsin-Madison), "DuMont and Paramount, an Unfortunate Alliance"
KRISTINE KARNICK (University of Wisconsin-Madison), "A Caravan of News: The Development of NBC Television News"
MARK J. WILLIAMS (University of Southern California), "Paramount's KTLA: Considering the Independent Station as a Factor in the Rise of Network Television"
WILLIAM BODDY (St. Francis College and New York University), "The Battle over Program Control in Early Television"

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

11:15AM-1:15PM **CONCURRENT SESSIONS**

Theorizing Television: Text, Textuality, Intertextuality *(LaSalle C)*
Chair: ROBERT DEMING (SUNY-Fredonia)
Presenters: RONNIE SERR (University of California-Los Angeles), "Pleasing Surfaces and Reading Depths: The Coalition Theory of Multiple Interpretations"
CHRISTOPHER ANDERSON (University of Texas-Austin), "The Dialogue of Genres in Contemporary Television Narrative"
CLAUDIA SPRINGER (Northwestern University), "*Vietnam: A Television History*, AIM, and *Inside Story*"
HENRY JENKINS (University of Wisconsin-Madison), "The City of Atlanta versus *The Atlanta Child Murders*: Strategies of Intertextual Subversion"

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