Society for



CINEMA

Studies

1 9 9 0



Washington D

Conference C

MAY 24 □ 27



ACKNOWLEDGEMENTS

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

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

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

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

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

Stills: Museum of Modern Art Film Stills Archives.

Thanks everybody!





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

SCS PROGRAM SCHEDULE

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

Thursday, May 24, 1990

Executive Council: 5:00-7:00.
Grand Canyon Conference Room

May 25, 1990

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



FRIDAY AFTERNOON SESSION—2:00-3:45

Panel: *Reinterpreting the 30s: Industrial Issues* — **Regency Foyer**
Chair: Andrew Martin, University of Wisconsin-Milwaukee

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

Panel: *Reception and Reading Formations* — **Bryce**
Chair: Barbara Klinger, Indiana University

Cynthia Erb, Wayne State University
"When the Public Isn't Buying: Negative Response to *King Kong* (1976)"
Mike Budd, Florida Atlantic University
"*The Cosby Show*: Race and Reading Formations"
Clay Steinman, California State University-Bakersfield
"Discourse of Denial: White Racism and *The Cosby Show*"
Sooyeon Seok, Northwestern University
"An Ethnography: Korean Readings of an American Film"



Sexual Difference

Chair: Marcia Butzel, Clark University

Gaylyn Studlar, Emory University
"'It' and the 'Woman-Made Man': Fan Magazine Discourse as Women's Commodity/Culture in the 1920s"
Alison McKee, UCLA
"When History Isn't Enough: True Stories, Real People, and Affect in the Woman's Film"
Angela Dalle-Vacche, Yale University
"History, Painting, Sexual Difference in Bernardo Bertolucci's *Spider's Stratagem*"
Linda Mizejewski, University of Pittsburgh
"Fascism, Female Spectacle, and the Politics of Looking"

Panel: *Cinéma Vérité: Its Early History* — **Glacier**

Chair: Stephen Mamber, UCLA

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

Panel: *Textuality, Ideology, Close Reading* — **Grand Teton**

Chair: William Luhr, St. Peter's College

Hugh English, Rutgers University
"Heterosexuality in *Vertigo*: It's All Done With Mirrors"
Kevin Sweeney, University of Tampa
"The Duplicitous Film Text and Retroactive Reading"
Micheline Frank, D.C.P.
"Reviewing 'Perversion': *The Kiss of the Spiderwoman*"
Eithne Johnson, University of Texas-Austin
"The Bio-illogical Spectacle of Gender in *Dead Ringers*"



FRIDAY AFTERNOON SESSION—4:00-5:45

Panel: *Reinterpreting the 30s: Textual Issues* — **Regency Foyer**

Chair: Brian Taves, AFI Catalogue

Joyce Rheuban, City University of New York
"*Trouble in Paradise*: A Case Study of Generic and Stylistic Transformations"
Maureen Furniss, USC
"Hand Slapping in Hollywood: The Production Code's Influence on 'the Lubitsch Touch'"
Dana Benelli, Tulane
"Reflections of Contemporary Realities in 1930s Filmmaking"
Bill Costanzo, Westchester
"The Figure in the Crowd: Images of the Masses in 1930s Cinema"
Respondent: Janet Staiger, University of Texas-Austin

Panel: *Cinéma Vérité: Its Legacy* — **Bryce**

Chair: Charles Musser, New York University

Stephen Mamber, UCLA
"Out from Behind the Living Camera: Traces of Verité in Diary and Historical Compilation Documentaries"
Christopher Harlos, Duke University
"Cinéma Vérité: Symptomatic Trope of the 1990s"
Patricia Leonardi, New York University
"Cinéma Vérité and D.A. Pennebaker: Looking Back"

Ethnicity/Gender/Class

Chair: Lester Friedman, Syracuse University

Leonard Quart, CUNY, Staten Island
"The Politics of Spontaneity: The Frears-Kureishi Films"

Gloria Gibson-Hudson, Indiana University
"Caught Between Two Cultures: Issues of Ethnicity Captured in British Films"

Tony Williams, Southern Illinois University
"The Masochistic Fix in *Distant Voices-Still Lives*"

Panel: *Biography, Gossip, and the Everday* **Glacier**

Chair: Patricia Mellencamp, University of Wisconsin-Milwaukee



Patricia Mellencamp, University of Wisconsin-Milwaukee
"Inquiring Minds Want to Know"

Meaghan Morris, University of Illinois at Urbana-Champaign
"Biography and Feminism"

Patrice Petro, University of Wisconsin-Milwaukee
"Kracauer's Epistemological Shift"

Panel: *Theorizing the TV Spectator/Celebrity* **Grand Teton**

Chair: Robert Deming, Temple University

Hilary Radner, University of Notre Dame
"The persistence of narrative: subject interpellation and the television text"

Julie D'Acci, Loyola University
"Feminism and Television Theory"

Rick Maxwell, University of Wisconsin-Madison
"The Image is Gold: Value, the audience commodity form and fetishism"

Barbie Zelizer, Annenberg School of Communications
"The Making of a Journalistic Celebrity, 1963"

Special Session: **Film and Television: Collection and Preservation**

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

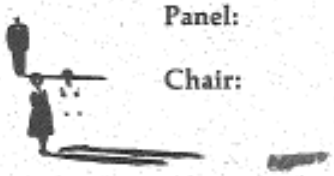
7:00-9:00: Reception *Columbia A&B*



8:00 A.M.-9:00 A.M.

Film Literature Index, Breakfast Meeting — **Olympic**
Kevin Hagopian, Chair

SATURDAY MORNING SESSION—9:00-10:45



Panel: *Film and the "Exotic": Race, Culture, and Cinematic Discourse* — **Bryce**

Chair: Patricia Zimmerman, Ithaca College

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

Panel: *Comic Theory and Comic Practice: A Feminist Perspective* — **Yosemite**

Chair: Joanna Rapf, University of Oklahoma

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

Panel: *Expressionism, Modernity, and the Weimar Republic* — **Olympic**

Chair: Klaus Phillips, Hollins College

Eric Rentschler, UC-Irvine
"Mountains and Modernity: Relocating the *Bergfilm*"
Thomas Hyde, University of Toledo
"The Dark Dream of Urbanization: F.W. Murnau's *Sunrise*"
Charles Eidsvik, University of Georgia
"Convention and Intention in German Expressionist Film Characterization and Acting"
Gabriele Weinberger, Lenoir-Rhyne College
"Expressionism in Postmodern Film: Gender and Sexual Difference in Rosa von Praunheim's *Anita, Dances of Vice*"



Chair: William Boddy, Baruch College

Mark Williams, UC-Santa Barbara
"Between Information and Catastrophe: Considering KTLA's 'Live' News Remotes and Their Role in Popularizing Television in Los Angeles"
Christopher Anderson, Indiana University
"*Light's Diamond Jubilee*: Politics and Ideology in the 1950s TV Spectacular"
William Boddy, Baruch College
"'I Looked at it and I haven't felt clean since': Video Violence and Moral Panics in 1960s Television"
Mark Alvey, University of Texas-Austin
"The Sixties Pre-History of 'Quality Demographics' and Network Television"

Panel: *Film Theory* **Grand Teton**
Chair: Richard Allen, New York University

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

Panel: *Mixed Media/Mixed Discourses* **Columbia Foyer**
Chair: Margaret Morse, USC

Margaret Morse, USC
"All Mixed Up and In-Between: Documentary Fiction-Fictional Documentary, Film Video-Video Film"
Lloyd Scott, USC
"The 1989 World Series: When Pacific Plates Slide into Home Plate"
John T. Caldwell, California State University-Long Beach
"History *as* Narrator: *Salvador*, Noriega, and Television Resuscitation through Adaptation"
Vicki Allen-Callahan, UCLA
"Entertainment News: Lifestyles of the Rich and Deadly"





SATURDAY MORNING SESSION—11:00-12:45

Panel: *Gender and Genre in the Teenpics of the 1980s* — **Columbia Foyer**

Chair: Jane Feuer, University of Pittsburgh

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

Panel: *Class/Race/Sports/Media* — **Bryce**

Chair: Roberta Pearson, Pennsylvania State University

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

Panel: *Issues in American Film History* — **Yosemite**

Chair: Charles Maland, University of Tennessee

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



Panel: *Genre: The Challenge of Foreign Cinemas* — **Glacier**

Chair: Aaron Gerow, University of Iowa

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

Chair: Jane Desmond, Duke University

Maria LaPlace, UC-Santa Cruz
"Feminist Video and Video History: A Revisionary Project"
David Tafler, University of the Arts, Philadelphia
"The Eidetic Vision: Video Art and the Disruption of Continuity in the Age of Electronics"
E. Deidre Pribram, Pribram/Weiner Productions and Maryland Institute College of Art
"The Reality of Illusion: Feminism, Postmodernism and Aesthetic Practice"

Panel: *Current Issues in Sexual Representation* — **Grand Teton**

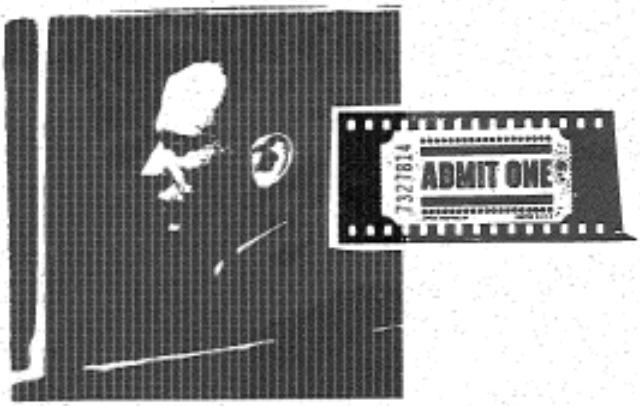
Chair: Chuck Kleinhans, Northwestern University

Jane Gaines, Duke University
"What Psychoanalysis Can't Tell Us about Fantasies of Race and Sex"
Claudia Springer, Rhode Island College
"Post-pornography: The Discourse of the Technological Body"
Chuck Kleinhans, Northwestern University
"The Change from Film to Video Pornography: Implications for Analysis"

Workshop: *Tenure and Promotion Issues in Cinema Studies* — **Yellowstone/Everglades**

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

David Desser, University of Illinois-Urbana-Champaign
Linda Dittmar, University of Massachusetts-Boston
Patricia Erens, Rosary College
Robert Kolker, University of Maryland
Vivian Sobchack, UC-Santa Cruz
Donald Staples, University of North Texas
Brian Winston, Pennsylvania State University



1:00-2:00

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

Academic Employment in Cinema Studies — **Yosemite**
Chair: Roberta Pearson, Pennsylvania University
Lunch Workshop



CIEE Critical Studies Program — **Glacier**
Chair: David Rodowick, Yale University

"Getting Published," Workshop — **Grand Teton**
Chair: Dana Polan, University of Pittsburgh

SESSION—2:00-3:45

Panel: *African Diasporic Film: Sexuality, Gender, and Consciousness* — **Yellowstone/Everglades**

Chair: Mark A. Reid, University of Florida

Edward Guerrero, University of Delaware
"Negotiations of Ideology, Gender and Manhood in Bill Woodbury's *Bless Their Little Hearts*"
Kenneth Harris, University of Canterbury, New Zealand
"Gender, Race and Commodity Fetishism in *The Harder They Come*"
Sheila Petty, University of Regina, Canada
"Spectatorship in African Cinema"
Jacquie Jones, *Black Film Review*
"The Politics of Intimacy"

Panel: *Voice-Over Narration in the Woman's Film of the 1940s* — **Bryce**

Chair: Virginia Wright Wexman, University of Illinois at Chicago

Karen Hollinger, University of Illinois at Chicago
"First Person Voice-Over Narration, the Woman's Film, and Subject Positioning: A Comparison of *Dark Victory* and *The Locket*"
Pamela Robertson, University of Chicago
"Structural Irony in *Mildred Pierce*, or How Mildred Lost Her Tongue"
Britta Sjogren, UCLA
"Sustaining Difference: The Female Voice-Off in *Letter from an Unknown Woman*"
Glynis Kinnan, University of Illinois at Chicago
"Masochism and Voice-Over in *Letter from an Unknown Woman*"
Respondent: Lucy Fischer, University of Pittsburgh



Panel: *Technology and Spectatorship* — **Yosemite**

Chair: Bill Nichols, San Francisco State University

Tom Gunning, SUNY Purchase
"Heard Over the Phone: Early Cinema and the de Lorde Tradition of Terrified Communication"
Judi Hoffman, University of Texas-Austin
"The Discourse of 'Special Effects' Cinematography in the Silent American Cinema"
John Belton, Rutgers University
"Participation"
Scott Bukatman, New York University
"There's Always Tomorrowland: Disney's Phenomenology of Progress"
Respondent: Thomas Elsaesser, University of East Anglia

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

Chair: Jeremy Butler, University of Alabama

John O. Thompson, University of Liverpool
"Dialogues of the Living Dead"
Barry King, University of Pennsylvania
"TV Celebrities as Degenerate Symbols: Observations on TV and the Transformation of Stardom"
Kelley Conway, UCLA
"The Television Star and Female Spectatorship: *The Oprah Winfrey Show*"
Kathleen Rowe, University of Oregon
"Roseanne as Unruly Woman"

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

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



Workshop: *The Qualifying Examinations: Toward a More Humane and Meaningful Experience* **Columbia Foyer**
Chair: Richard Jewell, USC
Charles Harpole, Ohio State University
Stephen Mamber, UCLA
Vincent Rocchio, New York University
Charles Keil, Wisconsin-Madison

SESSION—4:00-5:45

Panel: *The "Other" Discourse: Problems of Cross-Cultural Representation* — **Bryce**

Chair: Michael Renov, USC

Daniel Marks, Filmmaker and Anthropology, USC
"New Structures and Old Stories in Ethnographic Film"
Sue Scheibler, USC
"The Other: A Translation Performed"
Hamid Naficy, UCLA
"Crosscultural Syncretism and Hybridity in Exile"
Michael Renov, USC
"Author-izing Anthropology: Subjectivity in the Domain of Domestic Ethnography"

Panel: *Abortion, Sexuality and Motherhood in Film/Video Narratives* — **Yellowstone/Everglades**

Chair: Maureen Turim, SUNY-Binghamton

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

Panel: *History Through the Contemporary Film* — **Glacier**

Chair: T. Jefferson Kline, Boston University

Robert Burgoyne, Wayne State University
"Images of Power: The Rise of the Historical Film in the 1980s"
Terry Brown, University of Wisconsin-River Falls
"There's No Place Like Home: Reading Nostalgia in *Oz* and *Brazil*"
Lesley Gamble, University of Florida
"Tales/Details: Rubbing (out) Patterns of History with *Sho'ah*, *Our Hitler*, and *The Wolf-Man*"
Guy Johnson and Chris Lippard, USC
"Place/Site/Location in Contemporary British Films"

Panel: *Animation: History, Images, Modes of Production* — **Grand Teton**

Chair: Eric Smoodin, American University

Mark Langer, Carleton University
"New York Style and Disney: *Pink Elephants on Parade*"
Susan Ohmer, New York University
"Measuring Desire: Walt Disney and Audience Research in Animation"
Eric Smoodin, American University
"Mickey Mouse Diplomacy: The State Department, Walt Disney, and South America During World War II"
Michael Wassenaar, *The Velvet Light Trap*
"Closer to Cinema: The Multiplane Camera"



Signifier

Chair and Commentary: Marian Keane, University of Colorado-Boulder
Peter Krämer, University of East Anglia
"How Buster Keaton's Vaudeville/Stage Origins Bear on His Film Acting"
Roberta Pearson, Pennsylvania State University
"The Maines That Got Away: The Cinematic Commutation Test and the Reception of Performance"
Carole Zucker, Concordia University
"The Outer Limits: Acting and Improvisation in the Films of Altman, Cassavetes, Warhol/Morrissey and Rivette"

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

Workshop: *Film Theory for Production Courses: Academic Needs and Possible Consequences* **Olympic**
Chair: Virginia Brooks and Elisabeth Weis, Brooklyn College
Virginia Brooks, Brooklyn College
Elisabeth Weis, Brooklyn College
Pamela Falkenberg, University of Notre Dame
Scott Cooper, UCLA



8:00 A.M.-9:00 A.M.

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

SUNDAY MORNING SESSION—9:00-10:45

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

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

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

Panel: *Early Cinema: Texts and Contexts* — **Glacier**
Chair: Donald Crafton, University of Wisconsin-Madison
Richard Abel, Drake University
"Pathé's Place in the Pre-Revolutionary Russian Cinema"
Antonia Lant, New York University
"Egypt and the Cinema: Early British Film"
Gregory Waller, University of Kentucky
"Black Moviegoing and Film Exhibition in Lexington, Kentucky 1906-1927"
Ben Singer, New York University
"Agency and Victimization in the Serial-Queen Melodrama, 1912-1922"



Critical Discourse and Warner Bros. Cartoons

Chair: Susan Ohmer, New York University

Martin Rubin, Southern Methodist University
"Intertextuality in Warner Bros. Cartoons, ca. 1940"
Timothy White, Auburn University
"From Disney to Warner Bros.: The Critical Shift"
William A. Mikulak, University of Pennsylvania
"Bugs Bunny at the Museum of Modern Art: Popular Culture Meets the Elite"

Panel: *The Work of John Cassavetes* **Columbia Foyer**

Chair: Carole Zucker, Concordia University

Raymond Carney, Boston University
"Meanings in Motion"
Maria Viera, California State University-Long Beach
"The Impression of Improvisation as a Directing and Scripting Strategy: The Working Methods of John Cassavetes"
Luca Guiliani, Université di Padova/UCLA
"The Comic in John Cassavetes' Work"

SUNDAY MORNING SESSION—11:00-12:45

Panel: **Rethinking Ethnic/ Racial Representation: Methodological Proposals** **Conference Theater**

Chair: Manthia Diawara, UC-Santa Barbara, and Ella Shohat, CUNY-Staten Island

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



Panel: *Lesbian and Gay Film Criticisms and Feminist Film Theory* **Bryce**

Chair: Christine Holmlund, University of Tennessee-Knoxville

John Champagne, University of Pittsburgh
" 'Jouisance as a Mode of Ascesis': Visual Pleasure and Anality"
Danae Clark, University of Pittsburgh
"*Heartbeat* and *Two in Twenty*: Lesbianism and Consumerism"
David Garner, UCLA
"Another Hollywood: Homoerotic Subtext and Feminist Discourse"
Chris Holmlund, University of Tennessee
"When Is a Lesbian Not a Lesbian?: Sameness and Difference, Friendship and Sexuality, in 1980s Feminist Theory and Mainstream Lesbian Film"



in Fiction Film

Chair: Robin Blaetz, George Washington University

Leger Grindon, Middlebury College
"Historical Sources and Generic Conventions in *Reign of Terror*"
Yuejin Wang, Harvard University
"Representing the Dead Body: History, Melodrama, and Visuality"
Robin Blaetz, George Washington University
"Explanation by Emplotment: Joan of Arc and the Romance"
Catherine Russell, Queen's University
"Historiography as Mortification: Walter Benjamin and the Cinema"

Panel: *Film and the Other Arts* — **Columbia Foyer**

Chair: Michael Walsh, University of Hartford



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

Panel: *Film* — **Grand Teton**

Canon(s): Help or Hindrance?

Chair: Janice Welsch, Western Illinois University

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

Panel: *Color and Narration in the Cinema* — **Glacier**

Chair: Richard Neupert, Georgia Institute of Technology

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

Panel: *New Directions in Film/TV Music* — **Olympic**

Chair: Claudia Gorbman, Indiana University

Martin Marks, MIT
"The Origins of Film Music"
Gillian Anderson, Library of Congress
"The Reconstruction of D. W. Griffith's *Intolerance* using Joseph Carl Breil's Original Musical Score"
Claudia Gorbman, Indiana University
"A Part of Our World: Music for Network News"

Women's Caucus, Lunch Meeting — **Yosemite**
Chair: Janice Welsch, Western Illinois University

Graduate Student Caucus — **Glacier**
Chair: Esther Yau, UCLA

"Getting Reviewed," Dana Polan, Pittsburgh University, Robert Kolker, University of Maryland, Ernest Callenbach, *Film Quarterly* — **Grand Teton**

Society for Animation Studies Caucus — **Bryce**
Chair: Harvey Deneroff

SUNDAY AFTERNOON SESSION—2:00-3:45

Workshop: ***Teaching Minority Images*** — **Conference Theater**

Chair: Diane Carson, St. Louis Community College

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

Panel: ***Representations of Democracy in Asia and Eastern Europe*** — **Bryce**

Chair: Scott Nygren, Ithaca College/University of Toledo

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

Panel: ***Representation and Sexuality in French Films of the 30s*** — **Yosemite**

Chair: Sandy Flitterman-Lewis, Rutgers University

Kathryn Kalinak, Rhode Island College
"Raciness as Spectacle: Filming Josephine Baker"
Deborah Linderman, Smith College
"Pépé Le Moko and the Discourse of Orientalism"
Ginette Vincendeau, University of Warwick
"Golden Voices and Velvet Eyes: 'Weak' Masculinity and Female Spectatorship in French Films of the 1930s"
Sandy Flitterman-Lewis, Rutgers University
"The Incandescent Image: Sexuality and Feminine Identity in *Prix de Beauté*"



and Film

Chair: Anne Friedberg, UC-Irvine

Kay Armatage, University of Toronto
"Nell Shipman's *The Boy, The Bear and The Dog* (1921)"
Holly Kruse, Univerity of Illinois
"Canine Commodities: Disney Dogs and Everyday Capitalism"
Marsha Kinder, USC
"Saturday CBS Fun: Endless Consumption in Muppets, Raisins and The Lasagna Zone"
Anne Friedberg, UC-Irvine
"The *Other* Species: Cinematic Identification and the Canine Other"

Panel: ***The Sexual Representation/ Appropriation of the Male Body*** — **Glacier**

Chair: Peter Lehman, University of Arizona

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

Panel: ***Documentary Film: History, "Truth," and Representation*** — **Olympic**

Chair: Steven Elworth, New York University

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

Panel: ***Media, History and Consumer Culture*** — **Grand Teton**

Chair: Mimi White, Northwestern University

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



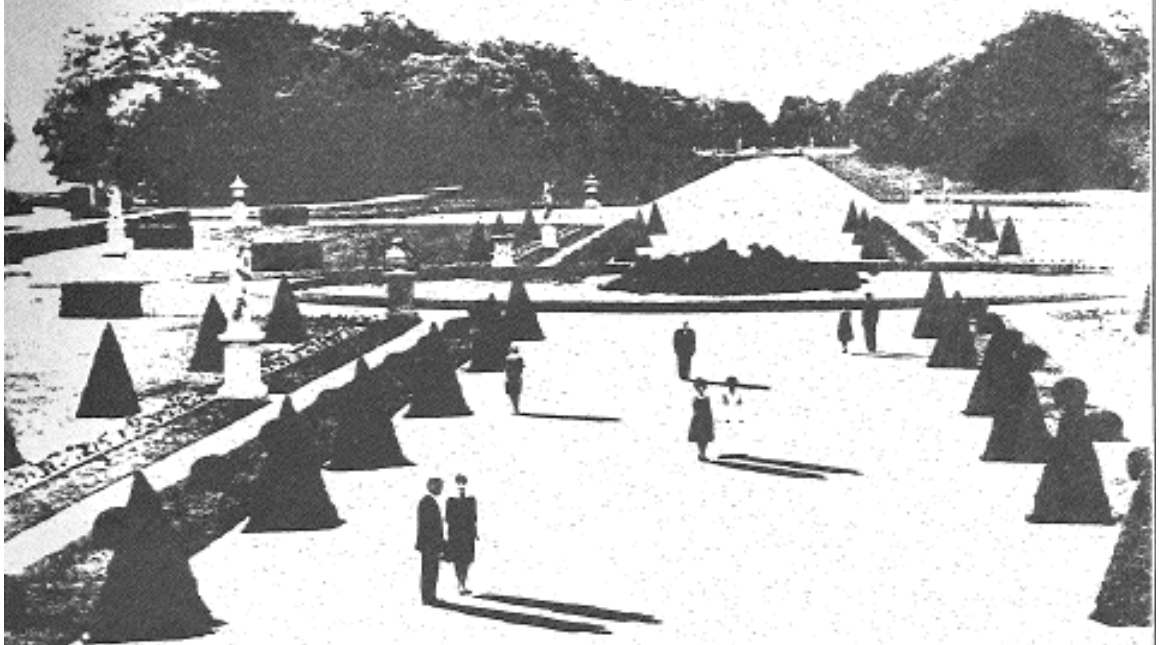
Plenary Session: Yorktown/Valley Forge
Black Aesthetics and Film
Chair: Francoise Pfaff, Howard University
Claire Andrade-Watkins, Emerson College
Carmen Coustaut, University of Maryland College Park
Alonzo Crawford, Howard University
Abiyi Ford, Howard University
Frank Ukadike, San Francisco State University
Keith Warner, George Mason University

6:00-7:00

GENERAL MEETING Yorktown/Valley Forge

7:00-8:00

RECEPTION Regency/Columbia Foyers



May 28, 1990

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

MONDAY MORNING SESSION—9:00-10:45





Panel: *Cross Cultural Influences in Popular Cinemas* Bryce

Chair: Esther Yau, UCLA

Darrell William Davis, East-West Center, ICC
"Fairbanks, Flynn, Hart and Other Fathers of the Samurai Film"
Ana Lopez, Tulane
"Celluloid Tears: Melodrama in the 'Old' Latin American Cinema"
Esther Yau, UCLA
"Border Crossing: Colonized (?) Cinema and the "fissural" as Cultural Identity"
Lihui Zhang, American University and Yueh-yu Yeh, University of Maryland
"East Meets West—Chinese Cinema and Hollywood in the Past and Present"

Eighties Cinema

Chair: Adam Knee, Pennsylvania State University/New York University

Jim Collins, University of Notre Dame
"When the Legend Becomes Hyperconscious, Print the . . ."
Greg S. Faller, Towson State University
"Genre, the Western, the Multigeneric Film, and Postmodernism"
Robert Eberwein, Oakland University
"Genre and Sexuality"
Ilsa J. Bick, M.D., Springfield, VA
"Back to the Future I and II: Recreationism, Repetition, and Perversity in the Time Travel Romance"

Panel: *Female Sexuality and Reproductive Rights* — **Conference Theater**

Chair: Gretchen Bisplinghoff, Northern Illinois University

Lisa Cartwright, Yale University
"Biological Abstraction in the Fimwork of Margaret Sanger"
Denise Hartsough, Bowling Green State University
"We're All Nice White Girls: Pro-choice Discourse in *Abortion: For Survival*"
Alexandra Juhasz, New York University
"Seeing Control: The Representation of Women's Sexuality in Mainstream AIDS Documentary"
Laurie Schulze, University of Denver
"The Empty Womb: *Criminal Law*'s Monstrous-Feminine"



Panel: *Bakhtin and Film* — **Grand Teton**

Chair: Laura Oswald, Northwestern University

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

Panel: *Deconstruction and Film* — **Columbia Foyer**

Chair: Leo Charney, New York University

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

Panel: *Postmodernism* — **Capitol**

Chair: Timothy Corrigan, Temple University

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

Gay and Lesbian Caucus — **Redwood**

Chair: Alexander Doty, Lehigh University

SESSION—11:00-12:45

Panel: *Race, Gender, and Genre* — **Bryce**
Chair: Harriet Margolis, Florida Atlantic University

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

Panel: *Representations of Masculinity* — **Yosemite**
Chair: Steven Cohan, Syracuse University



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



Panel: *Shakespeare, Film and Representation* — **Columbia Foyer**
Chair: Peter Donaldson, MIT

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

Panel: *Sexuality and Feminist Film Theory* — **Glacier**
Chair: Janet Bergstrom, UCLA

Catherine Griggers, Carnegie Mellon University
"Feminist Film Theory and the House of Pleasure"
Susan White, University of Arizona
"I Burn for Him: Sado-masochism, Female Spectatorship, and the Process of Reading in Stahl's *Back Street*"
Tara McPherson, University of Wisconsin-Milwaukee
"Violent and Velvet with a Vengeance: Whose Gain?"
Cynthia Fuchs, George Mason University
"The Horror of Aborting Men"

Contemporary Cinema

Chair: Jack Boozer, Jr., Georgia State University

Robert Goulet, Stonehill College
"Fantasies of Order: The Schooling Melodramas of the Reagan Era"

Peter Lev, Towson State University
"The Art Film: A Disappearing Genre?"

Patricia Clough, Fordham University
"Spielberg's Production of the Miniaturization of Man"

Alessandro Camon, UCLA
"Film Noir in the Eighties"





FILM AND VIDEO SCREENINGS

Friday, May 25

2:00 P.M.-7:00 P.M., Capitol Room

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



Saturday, May 26

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

11:00 A.M.-6:00 P.M, Redwood
Born to Be Sold: The Strange Case of Baby S/M (1988) (35 mins.)
Open Territory (1989), Pamela Falkenberg and Dan Curry (27 mins.)
Prix de Beauté (1930), Augusto Ginima, France (93 mins.), with Louise Brooks
Sugar Cane Alley (1983), Euzhan Palcy, Martinique (120 mins.)
Sari Red (1988) Pratibha Parmar (12 mins.)

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

9:00 A.M.-11:00 A.M., Redwood
Zan Boko (1988), Gaston Kaboré, Burkina-Faso
(Videotape courtesy of California Newsreel)

SCS STUDENT WRITING COMPETITION

Tied for first place:

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

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

Third Place:

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

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



SCS DISSERTATION AWARD COMPETITION

Winner:

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

Runnersup:

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

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

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



Film History, Film Memory

AFI Film Readers

Psychoanalysis and Cinema

Edited by **E. Ann Kaplan**

These fifteen carefully chosen essays by well-known film scholars demonstrate the vitality and variety of psychoanalytic criticism today.

256 pp, illustrated $39.50/cloth $13.95/paper

Fabrications

Costume and the Female Body

Edited by **Jane M. Gaines** and **Charlotte Herzog**

Fabrications brings together theories of representation, narrative and readership theory, audience ethnography, and feminist criticism offering readers an intriguing perspective on the female body on screen and in contemporary culture.

256 pp, illustrated $35.00/cloth $13.95/paper

Studies in Communication
Second Edition

Introduction to Communication Studies

John Fiske

The second edition of this widely-used introductory text takes into account recent developments in communication, providing the reader with the tools to analyze the cultural meanings in communications such as news photos and television shows.

256 pp, illustrated $45.00/cloth $13.95/paper

French Film

Texts and Contexts

Edited by **Susan Hayward** and **Ginette Vincendeau**

This new look at classic French films, from the 1920s to the 1960s, provides detailed analyses of central texts within the canon of French cinema.

280 pp, illustrated $39.95/cloth $17.95/paper

Flashbacks in Film

Memory and History

Maureen Turim

"...a major contribution to film study, bridging in a provocative and insightful way the gap between history and theory that has all too often broken up the field." —Dana Polan

256 pp, illustrated $45.00/cloth $16.95/paper

Cinema and Society
New in paper

Cinema, Censorship and Sexuality 1909-1925

Annette Kuhn

Annette Kuhn's social history shows how censorship as a set of institutions, practices and discourses was involved in the struggle to define cinema.

160 pp $16.95/paper

Age of the Dream Palace

Cinema and Society in Britain, 1930-1939

Jeffrey Richards

"Highly readable and evocative." — *The Listener*

In this entertainingly written book, Richards explores the undervalued period of British cinema history between the two world wars which produced Alfred Hitchcock's thrillers, the musical of Jessie Matthews, and Alexander Korda's epics.

400 pp, illustrated $18.50/paper

Popular Film and Television Comedy

Steve Neale and **Frank Krutnik**

Concentrating on comedy in film and television, the authors explore the remarkable diversity of comic films — feature-length narrative, sketches and shorts, slapstick, and the rise of "sit-coms" and variety shows.

288 pp $52.50/cloth $13.95/paper

Routledge 29 West 35th Street
New York, New York 10001-2291

New titles in film studies from Scarecrow Press



MAKING VISIBLE THE INVISIBLE: An Anthology of Original Essays on Film Acting
Carole Zucker, ed.

440 pp. photos 1990 89-36466
ISBN 0-8108-2220-2 $39.50

THE FIRST FILM MAKERS
(American Movies: The First Thirty Years)
Richard Dyer MacCann

335 pp. photos 1989 89-10870
cloth ISBN 0-8108-2229-6 $32.50
paper ISBN 0-8108-2230-X $15.00

HIGHLIGHTS AND SHADOWS: The Memoirs of a Hollywood Cameraman
(The Scarecrow Filmmakers Series, 21)
Charles G. Clarke; Anthony Slide, ed.

284 pp. photos 1989 89-10877
ISBN 0-8108-2237-7 $29.50

DIRECTORY OF BLACKS IN THE PERFORMING ARTS, 2nd ed.
Edward C. Mapp

612 pp. 1990 89-30477
ISBN 0-8108-2222-9 $57.50

I REMEMBER TELEVISION: A Memoir
(The Directors Guild of America Oral History Series, 8)
Ira Skutch

273 pp. photos 1989 89-24179
ISBN 0-8108-2271-7 $29.50

Forthcoming in the Directors Guild Series--

9. STAGES: Norman Lloyd
interviewed by Francine Parker

295 pp. photos 1990 89-77810
ISBN 0-8108-2290-3 $32.50

10. THE WHITE BROTHERS: Jack, Jules, & Sam White
interviewed by David N. Bruskin

531 pp. photos 1990 90-30123
ISBN 0-8108-2314-4 $49.50



visit our exhibit table at SCS

Scarecrow Press
P.O. Box 4167 • Metuchen, NJ 08840
1-800-537-7107

The University of Wisconsin Press

takes pride in announcing an important new series



studies in film

under the general editorship of David Bordwell
Donald Crafton
Vance Kepley, Jr.
Kristin Thompson

Wisconsin Studies in Film will feature books that tackle specific problems in a rigorous manner, books that are research-oriented, historically informed, and conceptually wide-ranging. Film history will be emphasized, but not to the exclusion of meritorious works in theory and criticism. Works slated for publication in 1991 and beyond include Lea Jacobs on Censorship and the Fallen Woman Film, Donald Kirihara on the Films of Kenji Mizoguchi, Douglas Gomery on the History of Motion Picture Presentation in the United States, Jan-Christopher Horak on Early American Avant-Garde Cinema, Marc Vernet on Film Noir, Alexander Sesonske on Jean Renoir, and Paolo Cherchi Usai on the Aesthetics of Early Italian Cinema.

Inquiries about manuscripts and proposals should be addressed to the Editors, Department of Communication Arts, Vilas Communication Hall, 821 University Avenue, Madison, WI 53706.

The University of Wisconsin Press
114 North Murray Street, Madison, WI 53715



The Films of G. W. Pabst

An Extraterritorial Cinema
Eric Rentschler, editor

This collection of essays presents the first truly comprehensive image of a problematic filmmaker whose life and oeuvre compellingly reflect both the turbulent character of recent German history and the fate of artistic producers in the modern world.
350 pp. 88 illus. Paper $17.95/Cloth $45.00

Scarlett's Women

Gone With the Wind and Its Female Fans
Helen Taylor

"[This] lively book examines the *Gone With the Wind* phenomenon both as an inspirational text for women, and an ideological view of race and the American South." —*The Manchester Guardian*
275 pp. Paper $12.95/Cloth $35.00

New German Cinema

A History
Thomas Elsaesser

"This volume will undoubtedly constitute an essential part of any serious discussions of contemporary German cinema." —*Wide Angle*

"Provides the most extended and acute analysis available in English of the economic and political circumstances of the West German cinema since 1960." —*Choice*

"An exemplary analysis of what is arguably the most vital national cinema since the French New Wave." —*Publishers Weekly*
430 pp. Illus. Paper $14.95/Cloth $50.00

NEWEST VOLUMES IN THE RUTGERS FILMS IN PRINT SERIES

Memories of Underdevelopment

Tomás Gutiérrez Alea, director

Inconsolable Memories

Edmundo Desnoes, author
With an introduction by Michael Chanan

"Here is a film that is wise, sad, and often funny effective and moving . . . complete in the way very few movies ever are." —Vincent Canby

This new double volume includes the complete continuity script of *Memories*, as well as the complete novel, *Inconsolable Memories*, upon which the film is based.
220 pp. Illus. Paper $14.00/ Cloth $37.00



Invasion of the Body Snatchers

Don Siegel, director
Al LaValley, editor

The politics of this low-budget, classic science fiction film have long been debated. LaValley provides the entire continuity script and many illuminating contextual materials, many of which have never been reprinted.
230 pp. 20 illus. Paper $13.00/Cloth $32.00

RUTGERS

Rutgers University Press
109 Church Street
New Brunswick, NJ 08901

VISIT OUR BOOTH

NEW FROM PRINCETON

Screen/Play

Derrida and Film Theory

Peter Brunette and David Wills

Peter Brunette and David Wills extend the work of Jacques Derrida into a new realm—with rewarding consequences. Although Derrida has never addressed film theory directly in his writings, Brunette and Wills argue that the ideas he has developed in his critique of the logocentric foundations of Western thought, especially his notion of "Writing," can be usefully applied to film theory and analysis. They maintain that such an application might even begin to shift film from its traditional position within the visual arts to a new place in the media and information sciences. This book also supplies a fascinating introduction to Derrida for the general reader.

Paper: $12.95 ISBN 0-691-00846-9
Cloth: $37.50 ISBN 0-691-06572-6



Emile Cohl, Caricature, and Film

Donald Crafton

This is the definitive biography of Emile Cohl (1857–1938), one of the most important pioneers of the art of the animated cartoon and an innovative contributor to popular graphic humor at a critical moment when it changed from traditional caricature to the modern comic strip. First establishing himself as a caricaturist—the best-known pupil of André Gill—Cohl then began work in the fledgling French motion picture industry. While active, until about 1923, he directed or collaborated on nearly three hundred films. He was important chiefly for perfecting the technique of animated cinematography and for developing many of the generic formulas and narrative forms used in animated cartoons—many of which are still present in modern animation.

The book is an unprecedented attempt to give a total picture of the early film artist in the artistic and industrial context of the times. It is a broad cultural study that defines the network of popular art forms and technologies that contributed to the emergence of cinema in the late nineteenth and early twentieth centuries.

314 halftones. 10 line illustrations.

Cloth: $67.50 ISBN 0-691-06581-5

AT YOUR BOOKSTORE OR

Princeton University Press

41 WILLIAM ST. • PRINCETON, NJ 08540 • (609) 258-4900
ORDERS 800-PRS-ISBN (777-4726)

PLEASE DROP BY OUR BOOTH AT THE CONFERENCE.

QRFV

Quarterly Review of Film and Video

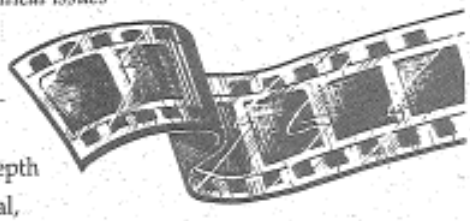
A journal exploring historical, theoretical and critical issues relevant to film and television/video studies.

Michael Renov, *Editor-in-Chief*
School of Cinema-Television

Mark Williams, *Managing Editor*
School of Cinema-Television

Ronald Gottesman, *Founding Editor*
Department of English

University of Southern California
University Park, Los Angeles,
California 90089-2211



AIMS & SCOPE

Quarterly Review of Film and Video offers in-depth articles and review essays exploring historical, theoretical and critical issues relevant to film and television/video studies. In addition to publishing work on Hollywood film and network television, the journal also emphasizes technology and the apparatus, pedagogy, third cinema, popular culture, issues of class, feminism and sexual politics, and avant-garde and independent film and video. The word "video" thus designates the electronic medium in its broadest terms, encompassing the study of broadcast television and artists' video as well as emerging technologies.

RECENTLY PUBLISHED PAPERS:

In Memory of Katherine Singer Kovacs (1946-1989)
Ron Gottesman

Narration and Signification: A Filmic Example
Marie-Claire Ropars-Wuilleumier

Rain: Theorizing the Transitional Film
Amy Lawrence

Wiseman and the Politics of Looking: *Manoeuvre* in the Documentary Project
Dan Armstrong

Myth of Demystification in Structural Film Criticism
Mitsuhiro Yoshimoto

Repetition and Contradiction in the Films of Oshima
Paul Coates



REVIEW ESSAYS:

Demarginalizing Spanish Film
Katherine S. Kovacs

Film Sound Comes of Age
Carol Flinn

Varieties of Poststructuralist Experience
Nick Browne

SUBSCRIPTION INFORMATION

4 Issues per Volume ISSN: 0146-0013
Current Subscription Block: Volume 12 (1990)
Individual price per Volume.....$40.00 *
University Library price per Volume.....$80.00
Corporate price per Volume.....$110.00

*Available only to individuals who subscribe directly from the publisher and pay by personal check or credit card. Rate includes postage and handling.

Send Now for Your FREE Sample Copy!

Send order by check, money order, VISA, MasterCard, American Express to:

STBS Marketing Department
P.O. Box 197, London, WC2E 9PX, UK
Tel. (01) 835-5125 or
P.O. Box 786 Cooper Station, New York, NY 10276, USA Tel. (212) 206-8900

Harwood Academic Publishers
Chur • London • Paris • New York • Melbourne

Film Studies from INDIANA

Thumbs up! for our titles in Film and Cultural Studies

The Films of Yvonne Rainer
By Yvonne Rainer
With Contributions by B. Ruby Rich, Bérénice Reynaud, Mitchell Rosenbaum, and Patricia White
The scripts of Rainer's five films, with essays, an interview, and bibliography.
Theories of Representation and Difference
cloth $32.50
paper $12.50

The Remasculinization of America
Gender and the Vietnam War
By Susan Jeffords
"... enlightening ... timely and cunning"
—*The Women's Review of Books*
Theories of Contemporary Culture
cloth $35.00
paper $12.50

Camera Politica
The Politics and Ideology of Contemporary Hollywood Film
By Michael Ryan and Douglas Kellner
"... tightly argued study ..."
—*American Cinematographer*
Now in paperback!
$TBA
cloth $47.50

Coming Soon!

—FALL 1990—

Indiscretions
Avant-Garde Film, Video, and Feminism
By Patricia Mellencamp
cloth $TBA
paper $TBA

Issues in Feminist Film Criticism
By Patricia Erens
cloth $TBA
paper $TBA

Logics of Television
Essays in Cultural Criticism
By Patricia Mellencamp
Theories of Contemporary Culture
cloth $TBA
paper $TBA

The Woman at the Keyhole
Feminism and Women's Cinema
By Judith Mayne
Theories of Representation and Difference
cloth $TBA
paper $TBA

Double Feature!
INDIANA
and
THE BRITISH FILM INSTITUTE

Indiana University Press is pleased to announce that it is the exclusive distributor in North America for the publications of the British Film Institute.

Questions of Third Cinema
Edited by Jim Pines and Paul Willemen
cloth $29.95
paper $12.95

Film and Television Handbook 1990
Edited by David Leafe
Introduction by Sir Richard Attenborough
paper $22.50

FORTHCOMING FALL:

Silent Witnesses
Russian Films 1908-1919
Edited by Yuri Tsivian
$75.00

The Media Reader
Edited by Manuel Alvarado and John O Thompson
cloth $45.00
paper $19.95

Andy Warhol
The Film Factory
Edited by Michael O'Pray
cloth $37.50
paper $17.50

The Colour Black
Edited by Therese Daniels and Jane Gerson
paper $8.95

Early Cinema
Space—Frame—Narrative
Edited by Thomas Elsaesser
cloth $39.95
paper $19.95

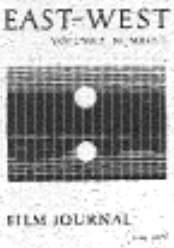
See these and many other books at our display

INDIANA UNIVERSITY PRESS
Dept. A2HE • Tenth & Morton Streets
Bloomington, Indiana 47405
Credit card orders may call toll-free 1-800-842-6796

EAST-WEST FILM JOURNAL

East-West Film Journal is

- The first film journal devoted to the Asia-Pacific region as a whole.
- The only film publication emphasizing the cross-cultural content of cinema.



East-West Film Journal brings you

- Articles that cover not only the well-known Japanese and Indian cinemas, but also the lesser-known films of China, Korea, the Philippines, and other countries.
- Insights from major international figures in film criticism and scholarly film studies.
- Reviews of books that focus on the cinemas of East and West.
- Special thematic issues annually on topics such as *the city and cinema* and *the family in cinema.*

RECENT ARTICLES

– *Kagemusha* and the *Chushingura* Motif –

– Fate and the Family Sedan –

– Chinese Urban Cinema: Hyper-realism Versus Absurdism –

– The Role of Marriage in the Films of Yasujiro Ozu –

– Families, Film Genres, and Technological Environments –

Individual subscription rate: $15 (outside US/Canada, $17)
Institution subscription rate: $25 (outside US/Canada, $30)

Published twice yearly by the East-West Center Institute of Culture and Communication.

To order send check or money order (drawn on US bank, payable to *University of Hawaii Press*). VISA and MasterCard also accepted (include acct. no., exp. date, and signature).

UNIVERSITY OF HAWAII PRESS
Journals Department, 2840 Kolowalu Street, Honolulu, HI 96822

TEXAS FILM STUDIES SERIES













Edited by Thomas Schatz

Department of Radio, TV, and Film, University of Texas at Austin, author of Hollywood Film Genres *and a major new book,* The Genius of the System: Hollywood Studio Filmmaking, 1920–1960

The Texas Film Studies Series will cover a broad range of topics and issues, from early film history to contemporary cinema. The primary focus will be on mainstream industry practices and products and on the complex interplay of cinema and culture. Books in the series will cover Hollywood and U.S. cinema at large, as well as national cinemas of other cultures. Books with more specialized critical or theoretical concerns, from gender and class to studies of spectators and audiences, also will be considered for the series.

Those interested in submitting manuscripts for this series should contact Frankie Westbrook, Sponsoring Editor, UT Press, Box 7819, Austin, TX 78713, or Professor Thomas Schatz, Department of Radio, TV, and Film, CMA 6.112, UT Austin, Austin, TX 78712.

The Asian Film Industry by John A. Lent, the first book in the series, is a comprehensive analysis of the film industry in Asia, based on a wide range of primary and secondary sources and on many interviews with people working in the industry.

$32.50 cloth $14.95 paper

University of Texas Press

BOX 7819 AUSTIN, TEXAS 78713
512-471-4278

University of Texas Press



FILM AND THE GERMAN LEFT IN THE WEIMAR REPUBLIC

From *Caligari* to *Kuhle Wampe*

By Bruce Murray

In this groundbreaking study, Murray focuses on the leftist countercurrent in Weimar cinema. Offering an alternative critical approach to the one of close readings of the classical films, he also offers an insightful political analysis of the time. $32.50 cloth $14.95 paper

ART AND ANSWERABILITY

Early Philosophical Essays

By M. M. Bakhtin

Edited by Michael Holquist and Vadim Liapunov

Translation and notes by Vadim Liapunov

Supplement translated by Kenneth Brostrom

Three early essays by one of the twentieth century's preeminent figures in philosophical thought that provide a comprehensive understanding of Bakhtin's later works. $35.00 cloth $13.95 paper

ISRAELI CINEMA

East/West and the Politics of Representation

By Ella Shohat

"*Israeli Cinema* . . . opens up a new territory and will probably be considered the definitive text for many years to come. . . . The book is alive and offers a dynamic perspective on the political dimension of Israeli cinema. Shohat combines political sensitivity with an astute understanding of current film theory."
—Patricia Brett Erens, *Journal of Film and Video*
$30.00 cloth $13.95 paper

SCULPTING IN TIME

Reflections on the Cinema

By Andrey Tarkovsky

Translated from the Russian by Kitty Hunter-Blair

Hailed by Ingmar Bergman as "the most important director of our time," here Andrey Tarkovsky leaves his artistic testament, setting down his thoughts and his memories of his extraordinary life as a filmmaker. New in paper $17.95

FILM GENRE READER

Edited by Barry Keith Grant

A comprehensive volume that contains twenty-four stimulating essays on film genre, and includes contributions from noted film critics and scholars.
$32.50 cloth $14.95 paper

VELVET LIGHT TRAP

Velvet Light Trap, new to our program in 1989, is a biannual journal featuring critical essays that explore alternative methodological approaches to the analysis of American film. Editorial duties are shared by faculty and students at the University of Wisconsin at Madison and the University of Texas at Austin.

Single copy rates: Individual $8, Institution $15; Outside U.S. add $1.50
Yearly subscription rates: Individual $15, Institution $28; Outside U.S. add $2.50

University of Texas Press
BOX 7819 AUSTIN, TEXAS 78713 1(800)252-3206



ITALIAN AND IRISH FILMMAKERS IN AMERICA

FORD, CAPRA, COPPOLA, SCORSESE

LEE LOURDEAUX

22 illustrations $29.95

Lourdeaux traces the impact of Irish and Italian cultures—and particularly Catholicism—on four directors and their work. Examining the conflicts within American culture, he shows how these filmmakers had to confront the self-destructive aspects of their own ethnic background, not only to accommodate WASP audiences but to better understand their own heritage.

"A wonderfully sensitive, intelligent study of the complex issue of how the Catholic imagination works in the creative personalities of those raised in the Catholic heritage."
—*Andrew M. Greeley*

INTRODUCING A NEW SERIES:

CULTURE AND THE MOVING IMAGE

Edited by Robert Sklar

The series *Culture and the Moving Image* seeks to publish innovative scholarship and criticism on cinema and television. Its themes will inclue a global perspective on the world-wide production of images; a concern with issues of race, class, and gender; and an engagement with the growing convergence of history and theory in moving image studies.

Send manuscripts and proposals to Janet M. Francendese, Senior Editor

TEMPLE UNIVERSITY PRESS
Broad and Oxford Streets • Philadelphia, PA 19122

ORDER TOLL-FREE
1-800-447-1656

FILM STUDIES FROM FLORIDA STATE UNIVERSITY PRESS



Close Viewings
An Anthology of New Film Criticism
Edited by Peter Lehman

"A strong and useful anthology that displays a surprisingly broad range of scholars working away in their basements, struggling to come to terms with the films that fascinate them. It is a healthy, instructive, and liberating undertaking."
—Dudley Andrew, University of Iowa

435 pp. 7x10, illus.; Cloth $49.95; Paper $19.95.

Orders: University Presses of Florida, 15 N.W. 15th St., Gainesville, Florida 32611 904-392-1351. Please include $2.00 shipping and handling for the first book, $.50 for each additional book. Florida residents add 6% sales tax to book total.

Recent titles from the FSU Conferences on Film and Literature

Gender
Literary and Cinematic Representation
Edited by Jeanne Ruppert
Paper $12.00

Ambiguities in Literature and Film
Edited by Hans Braendlin
Paper $12.00

Apocalyptic Visions Past and Present
Edited by JoAnn James and William Cloonan
Paper $12.00

7814
ADMIT ONE

ILLINOIS



Announcing the first offerings in a new series
Illinois Studies in Communications

Hollywood and Broadcasting
From Radio to Cable
Michele Hilmes

Examines the film industry's central role in the evolution of the economic structures, program forms, and patterns of distribution of broadcasting. "The most useful single account of the history of commercial broadcasting I have ever read. . . . [It] will be eagerly read by media and film historians." — Robert C. Allen, author of *Channels of Discourse*. $24.95.

The American Radio Industry and Its Latin American Activities, 1900-1939
James Schwoch

James Schwoch examines the development of the radio industry within the United States as a means of communication. He specifically discusses radio's impact on America's economy and the expansion of that communication system throughout the Western Hemisphere. "A first-rate historical study." — Fred Fejes, author of *Imperialism, Media and the Good Neighbor*. $24.95.

Fifties Television
The Industry and Its Critics
William Boddy

A wide-ranging and rigorous analysis of the American television industry during the period of its greatest economic growth, programming change, and critical controversy. Media historians will be interested in Boddy's revisionist view of the roles played by business interests, regulators, and critics in the emerging television industry. $25.95.

To Desire Differently
Feminism and the French Cinema
Sandy Flitterman-Lewis

This ground-breaking study of three French women film-makers, Germaine Dulac, Marie Epstein, and Agnes Varda, uses biographical, historical, and textual analyses to elaborate an alternative feminist cinematic tradition. "Flitterman-Lewis successfully merges historical analysis with a consideration of some of the most pressing issues in feminist theory today: feminine discourse and the female voice, the question of female authorship, female desire and textual production, the strategic character of feminist criticism. This book will clearly have a major impact on the field." — Mary Ann Doane, Brown University. Illustrated. Cloth, $39.95; paper, $15.95.

Forthcoming

Picture Personalities
The Emergence of the Star System in America
Richard deCordova

Examining the rise of the identifiable movie star from 1907 to the early 1920s, deCordova discusses stars as individuals and as commodities of the film industry, highlighting the contrasts and conflicts implicit in appealing to mainstream bourgeois values (domesticity, stability) while also addressing the public's, and the media's, desire for glamour and "modernity." Illustrated. $24.95.



Order toll free 800/666-2211, or FAX free 800/688-2877 from

University of Illinois Press • c/o CUP Services • P. O. Box 6525 • Ithaca, NY 14851