SCS-SCMS Awards
(1974-1999)

1999

Alison Griffiths (New York University): "Origins of Ethnographic Film."
Sixteenth Annual Dissertation Award

George Potamianos (University of Southern California): "Hollywood in the Hinterlands."
Dissertation Award Honorable Mention

Joshua Gamson (Yale University): *Freaks Talk Back: Tabloid Talk Shows and Sexual Nonconformity*.
Chicago: University of Chicago Press, 1998.
Kovacs Book Award

Donald Crafton (Notre Dame University): *The Talkies: America's Transition to Sound 1926-1931. Vol. 4, History of the American Cinema*, New York: Macmillan, 1997.
Kovacs Book Award Honorable Mention

Margaret Morse (University of California, Berkeley): *Virtualities: Television, Media Art, and Cyberculture*.
Bloomington: Indiana University Press, 1998.
Kovacs Book Award Honorable Mention

Charles Musser (Yale University): *Edison Motion Pictures, 1809-1900: An Annotated Filmography*.
Washington and London: Smithsonian Institution Press, 1997.
Kovacs Book Award Honorable Mention

Barbara Klinger, "Film History Terminable and Interminable: Recovering the Past in Reception Studies."
Screen 38, no. 2 (Summer 1997).
Kovacs Essay Award

William Paul, "Uncanny Theater: The Twin Inheritances of the Movies," *Paradox 3*, nos. 3-4 (1997).
Kovacs Essay Award Honorable Mention

No Student Writing Awards were given in 1999.

Kevin Brownlow
Honorary Life Member

1998

Susan Ohmer (New York University), "Measuring Desire: George Gallup and the Origins of Market Research in Hollywood."
Fifteenth Annual SCS Dissertation Award

Catherine Benamou (New York University, "Orson Welles's Transcultural Cinema: An Historical/Textual Reconstruction of the Suspended Film, It's All True, 1941-1993."
Dissertation Award Honorable Mention

Gregory A. Waller, *Main Street Amusements: Movies & Commercial Entertainment in a Southern City, 1896-1930*. Washington: Smithsonian Institution Press, 1995.
Kovacs Book Award

Fatima Tobin Roby, *The Third Eye: Race, Cinema, and Ethnographic Spectacle*. Durham, NC: Duke University Press, 1996.
Kovacs Book Award

Lynne Kirby, *Parallel Tracks: The Railroad and Silent Cinema*. Durham, NC: Duke University Press, 1997.
Kovacs Book Award Honorable Mention

Thomas Waugh, *Hard to Imagine: Gay Male Eroticism in Photography and Film from Their Beginnings to Stonewall*. New York: Columbia University Press, 1996.
Kovacs Book Award Honorable Mention

Richard Abel, "Pathé Goes to Town: French Films Create a Market for the Nickelodeon," *Cinema Journal* 35, no. 1 (Fall 1995):3-26.
Kovacs Essay Award

Jean-Pierre Geuens, "Through the Looking Glasses: From the Camera Obscura to Video Assist," *Film Quarterly* 49, no. 3 (Spring 1996): 16-26.
Kovacs Essay Honorable Mention

Shelly Stamp Lindsey, "Is Any Girl Safe?" Female Spectators at the White Slave Films," Screen 37, no. 1 (Spring 1996): 1-15.
Kovacs Essay Honorable Mention

Eric Smoodin, "This Business of America: Fan Mail, Film Reception, and *"Meet John Doe," Screen 37*, no.2 (Summer 1996): 111-128.
Kovacs Essay Honorable Mention

Vincent Brook (UCLA), "The Americanization of Molly: How Mid-Fifties TV Homogenized the Goldbergs (and Got 'Berg-larized' in the Process)"
Student Writing Award, First Place

Jesse Zigelstein (UCLA), "The Trouble with Revisionism: Genre, Masculinity, and History in *High Planes Drifter*"
Student Writing Award, Second Place

Melinda Szaloky (UCLA), "Double Fantasy: Sound, Ecstasy, and Motherhood in The Double Life of Veronique"
Student Writing Award, Third Place

Jack Ellis
Honorary Life Membership

1997

Adam Lowenstein, “Films without a Face: Shock Horror in the Cinema of Georges Franju”
Student Writing Award, First Place

Anne Ciecko, “Representing the Space of Diaspora in Contermporary British Films by Women Directors”
Student Writing Award, Third Place

1996

Tim Anderson, “Reforming ‘Jackass Music’” The Problematic Aesthetics of Early American Film Music Accompaniment”
Student Writing Award, First Place

1995

Pamela Robertson-Wojcik
SCS Dissertation Award

Shelley Stamp Lindsey (New York University), "Screening Spaces: Women and Motion Pictures in America, 1908-1917."
Dissertation Award Honorable Mention

Shari Roberts
Dissertation Award Honorable Mention

Guliano Bruno : Streetwalking on a Ruined Map: *Cultural Theory and the City Films of Elvira Notari*
Kovacs Book Award

Jennifer M. Barker, “Bodily Irruptions: The Corporeal Assault on Ethnographic Narration”
Student Writing Award, First Place

David M. Lugowski, “Queering the (New) Deal: Lesbian and Gay Representation in the Depression Era”
Student Writing Award, Third Place

1994

Jennifer Peterson, “The Competing Tunes of *Johnny Guitar*: Liberalism, Sexuality, Masquerade”
Student Writing Award, First Place

Anna McCarthy, “’The Front Row Is Reserved for Scotch Drinkers’: Early Television’s Tavern Audience”
Student Writing Award, Third Place

1993

Adrienne L. McLean, “’It’s Only That I Do What I Love and Love What I Do’: *Film Noir* and the Musical Woman”
Student Writing Award, First Place

1992

Edward Branigan: *Narrative Comprehension & Film*
Kovacs Book Award

Michael Rogin: "Blackface, White Noise: The Jewish Jazz Singer Finds His Voice"
Kovacs Essay Award

Shelley Stamp Lindsey, "*Eighty Million Women Want----?:* Women's Suffrage, Female Viewers and the Body Politic"
Student Writing Award, Third Place

1991

Jane Gaines: *Contested Culture: The Image, The Vice, & The Law*
Kovacs Book Award

Mary Carbine: "The Finest Outside the Loop"
Kovacs Essay Award

Pamela Robertson, "'The Kinda Comedy that Imitates Me': Mae West's Identification with the Feminist Camp"
Student Writing Award, First Place

Shari Roberts, "'The Lady in the Tutti-Frutti Hat': Carmen Miranda, a Spectacle of Ethnicity"
Student Writing Award, Second Place

1990

Charles Musser, *The Emergence of Cinema*

Eileen Bowser, *The Transformation of Cinema*

Richard Kozarski, *An Evenings Entertainment: The Age of the Silent Feature Picture*, 1915-1923
Co-Winners, Kovacs Book Award

Miriam Hansen, *"Adventures of Goldilocks: Spectatorship, Consumerism and Public Life"*
Kovacs Essay Award

Steven Alan Carr, "On the Edge of Tastelessness: CBS, the Smothers Brothers, and the Struggle for Control"
Student Writing Award, First Place

Gregory T. Taylor, "'The Cognitive Instrument in the Service of Revolutionary Change': Sergei Eisenstein, Annette Michelson, and the Avant-Garde's Scholarly Aspiration"
Student Writing Award, Second Place

Jeffrey Ruoff, “Conventions of Sound in Documentary”
Student Writing Award, Third Place

1989

Thomas Elsaesser: *New German Cinema*
Kovacs Book Award

Linda Williams: "Fetishism and the Visual Pleasure of Hard Core: Marx, Freud, and the 'Money Shot'"
Kovacs Essay Award

Jeffrey Ruoff, “Home Movies of the Avant-Garde: Jonas Mekas and the New York Art World"
Student Writing Award, First Place (Tie)

Jeffrey P. Smith, “’It Does Something to a Girl. I Don’t Know What’: The Problem of Female Sexuality in *Applause*”
Student Writing Award, First Place (Tie)

Jeanne Hall, “Realism as a Style in Cinéma Vérité: A Critical Analysis of *Primary*”
Student Writing Award, Second Place

1988

Henry Jenkins III, “’Shall We Make It for New York or Distribution?’: Eddie Cantor, *Whoopee*, and Regional Resistance to the Talkies.”
Student Writing Award, First Place

Chon Noriega, “’SOMETHING’S MISSING HERE!’: Homosexuality and Film Reviews during the Production Code Era, 1934-1962.”
Student Writing Award, Third Place

1987

Allan S. Weiss, “*Poetic Justice*: Formations of Subjectivity and Sexual Identity.”
Student Writing Award, First Place

Charlie Keil, “Transition through Tension: Stylistic Diversity in the Late Griffith Biographs.”
Student Writing Award, Second Place

Catherine Russell, “The Figure in the Monitor: Beckett, Lacan, and Video.”
Student Writing Award, Third Place

1986

Ben Singer, “Film, Photography, and Fetish: The Analyses of Christian Metz.”
Student Writing Award, First Place

D. William Davis, “A Tale of Two Movies: Charlie Chaplin, United Artists, and the Red Scare.”
Student Writing Award, Second Place

Chon Noriega, “The Japanese Nightmare: When *Them!* Is U.S.”
Student Writing Award, Third Place (TIE)

Harald Stadler, “Film as Experience: Phenomenological Methods in Cinema and Television Studies.”
Student Writing Award, Third Place (TIE)

1985

David Alan Black, “Cinematic Realism and the Phonographic Analogy.”
Student Writing Award, First Place

Christopher Anderson, “Jesse James, the Bourgeois Bandit.”
Student Writing Award, Second Place

Peter Fraser, “The Musical Mode: Putting on *The Red Shoes*.”
Student Writing Award, Third Place

1984

Laurie Jane Schulze, “*Getting Physical*: Text/Context/Reading and the Made-for-Television Movie.”
Student Writing Award, First Place

Carl Plantinga, “*The Twentieth Century* and the Formula of Consensus.”
Student Writing Award, Second Place

Karen Beckstein, “It’s a Ballet Now, But a Battle Still: Dance in Two Films by Glauber Rocha.”
Student Writing Award, Third Place

1983

Sarah Kozloff, “Humanizing the Voice of God: Narration in *The Naked City*.”
Student Writing Award, First Place

Jon Nelson Wagner, “Lost Aura: Benjamin, Bazin, and the Realist Paradox.”
Student Writing Award, Second Place

William Fisher, “Representing the Technology of Representation: The Place of Special Effects in the Science-Fiction Film.”

Student Writing Award, Third Place

1982

Howard Feinstein, “BDR 1-2-3: Fassbinder’s Postwar Trilogy and the Spectacle.”
Student Writing Award, First Place (TIE)

Roger D. McNiven, “The Middle-Class American Home of the Fifties: The Use of Architecture in Nicholas Ray’s *Bigger than Life* and Douglas Sirk’s *All That Heaven Allows*.”
Student Writing Award, First Place (TIE)

R. Barton Palmer, “*Hell’s Hinges*: William S. Hart and the Revisionist’s Western.”
Student Writing Award, Third Place

1981

Patrice Petro, “Writings in Film History: The German Cinema, 1917-1933.”
Student Writing Award, First Place

Susan Motycka, “Eisenstein and the Politics of Hollywood.”
Student Writing Award, Second Place

Jane Aheame, “Rethinking *Persona*: A Feminist Reading.”
Student Writing Award, Third Place (TIE)

Denise Hartsough, “Women in the Cutting Room: Sex-Segregated, Divided Labor.”
Student Writing Award, Third Place (TIE)

1980

Frank P. Tomasulo, “*Bicycle Thieves*: A Re-Reading.”
Student Writing Award, First Place

David Davidson, “From Virgin to Dynamo: The ‘Amoral Woman’ in European Cinema.”
Student Writing Award, Second Place

Joel E. Kanoff, “Shandean Authorship and the Creative Narrator.”
Student Writing Award, Third Place

1979

Jon Gartenberg, “Camera Movement in Edison and Biograph Films, 1900-1906.”
Student Writing Award, First Place (TIE)

Janet Staiger, “Dividing Labor for Production Control: Thomas Ince and the Rise of the Studio System.
Student Writing Award, First Place (TIE)

1978

Charles Musser, “The Early Cinema of Edwin Porter.”
Student Writing Award, First Place

1977

Kristen Thompson, “*Ivan the Terrible* and Stalinist Russia: A Re-Examination.”
Student Writing Award, First Place (TIE)

Dana B. Polan, “Eisenstein as Theorist.”
Student Writing Award, First Place (TIE)

Harvey Denkin, “Linguistic Models in Early Soviet Cinema.”
Student Writing Award, First Place (TIE)

1976

Lucy Fischer, “René Clair, *Le Million*, and the Coming of Sound.”
Student Writing Award, First Place (TIE)

James Damico, “News Marches in Place: *Kane*’s Newsreel as a Cutting Critique.”
Student Writing Award, First Place (TIE)

1975

Vance Kepley, Jr. “The Evolution of Eisenstein’s *Old and New*.”
Student Writing Award, First Place

1974

John S. Titford, “Object-Subject Relationships in German Expressionist Cinema.”
Student Writing Award, First Place