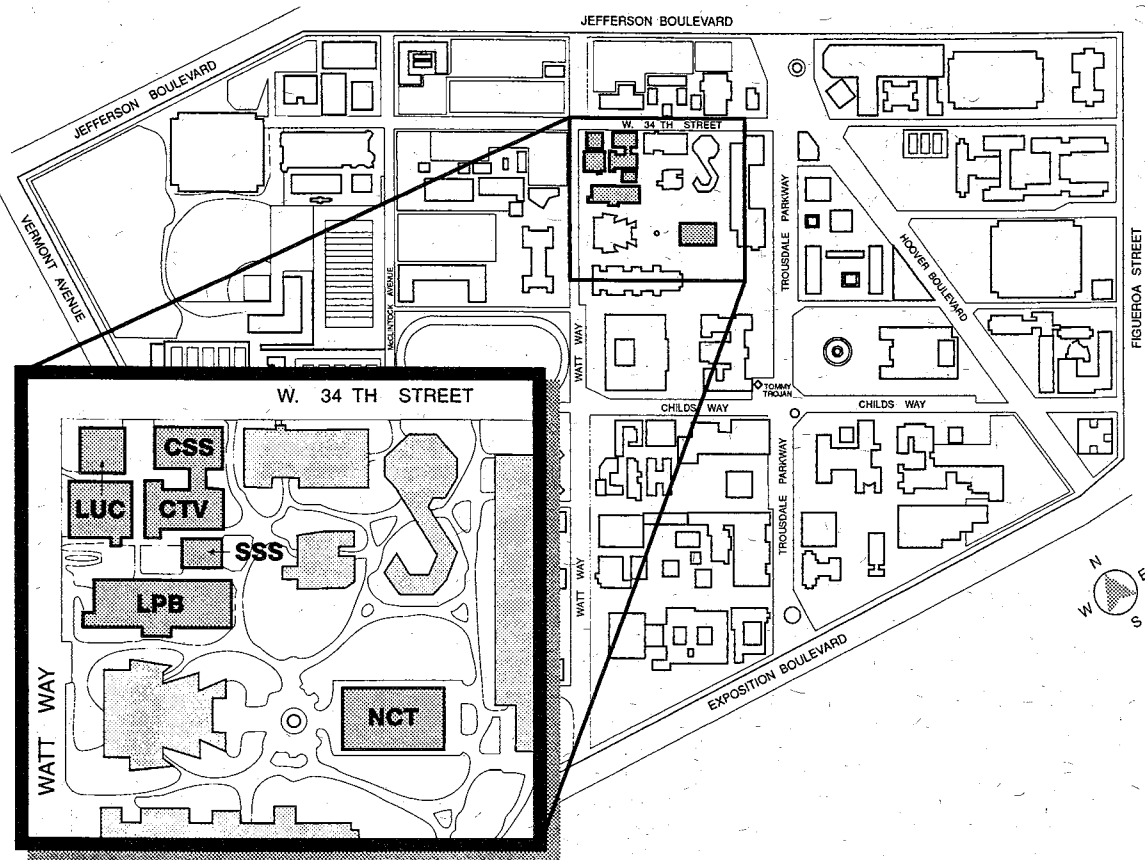
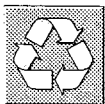


The University of Southern California School of Cinema-Television



- LPB** Marcia Lucas Post Production Building
- LUC** George Lucas Instructional Building
- CSS** Harold Lloyd Motion Picture Stage
- CTV** Carson Television Stage
- NCT** Eileen L. Norris Cinema Theatre
- SSS** Steven Spielberg Music Scoring Stage

Printed on Recycled Paper

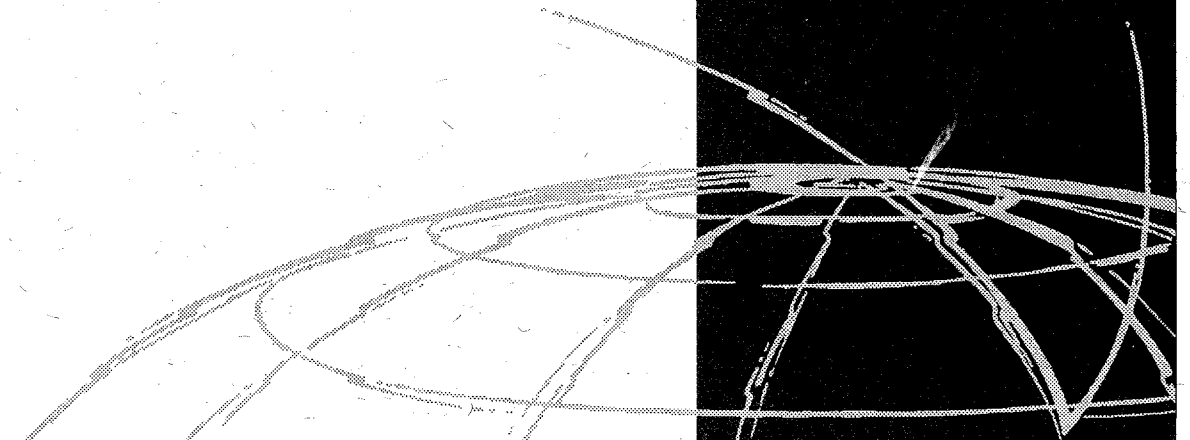


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1991 CONFERENCE PROGRAM



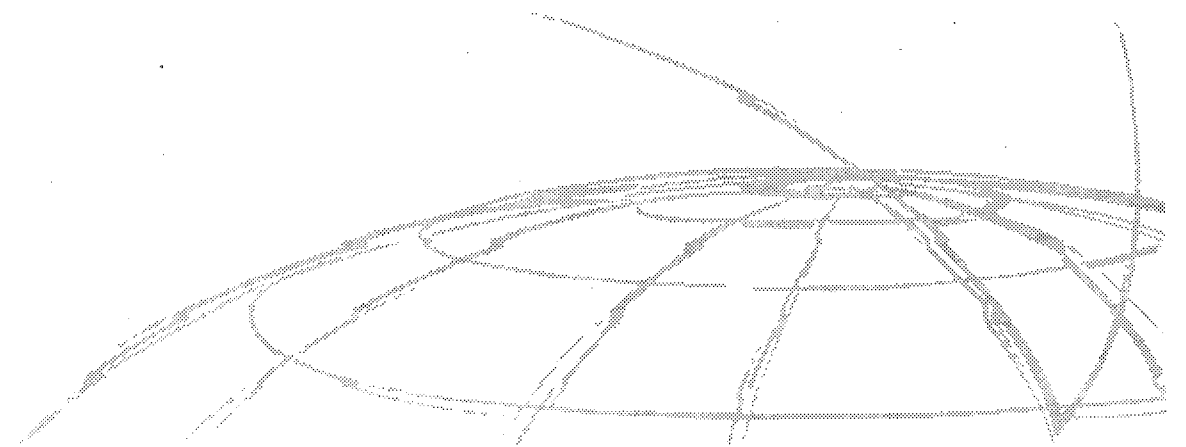
SOCIETY FOR CINEMA STUDIES



1991 CONFERENCE
PROGRAM

THEME:
MULTI-CULTURALISM

SOCIETY FOR CINEMA STUDIES



1991 CONFERENCE PROGRAM

THE ANNUAL CONFERENCE OF THE SOCIETY FOR CINEMA STUDIES

UNIVERSITY OF SOUTHERN CALIFORNIA
SCHOOL OF CINEMA-TELEVISION
MAY 23-26, 1991

Co-Hosts:

Richard Jewell
Allan Casebier

Program Committee:

Janet Staiger (Chair)
Janet Bergstrom
Tom Gunning

SCS President:

Peter Lehman

Special Thanks:

Elizabeth Daley, *Dean of the School of Cinema-Television*
K. Kenneth Miura, *Associate Dean*
Michael Renov, *Chair of Critical Studies*

Claudine Isé, *Graduate Assistant*
Kristin Schwellenbach, *Graduate Assistant*

David James, *Screenings*
Michael P. McHugh, *Program Design*

Anne Bergman, *Screenings and Computer Support*
Brenda Cathell, *Receptions*
Johanna Cooper, *Special Events*
Herb Farmer, *Budget and Logistics*
Steve Hedstrom, *Operations*
Dana Knowles, *Projection*
George Wehbi, *Film/Video Distribution*
Jacqueline Woolf, *Computer Support and*
The Many USC Students and Staff Members
Who Contributed Their Time and Expertise

A GUIDE TO CONFERENCE SERVICES

Hospitality Suite

George Lucas Bldg., Room 201
9:00AM – 5:00PM daily
Coffee and Tea, Information, Late Registration, Last
Minute Audio-Visual Needs

Book Publishers' Exhibit

Lloyd Stage
9:00AM – 5:00PM daily

Message Board

George Lucas Building Lobby

Video Cue-Up

Film-Television Study Center (Garden Level Below the
Carson Stage)
9:00AM – 5:00PM daily

Box Lunches

Available for Friday, Saturday, Sunday: Sign-up and
payment for box lunches must be done on Thursday in
the Registration Area (George Lucas Lobby):
8:00AM – 6:00PM Thursday

Pick up in Lucas Lobby:
12:30 – 1:30PM Friday
12:00 – 1:00PM Saturday
12:30 – 1:30PM Sunday

Important Phone Numbers

School of Cinema-Television 740-2235
University Information 740-2311
University Lost & Found 740-6283
University Security 740-6000
University Escort Service 740-4911
Orthopaedic Hospital Emergency Room 742-1161

Security

The USC campus is safe during the day; this, however,
has not always been the case at night. Never walk across
campus alone after evening events. Either walk in a group
or call the USC escort service (740-4911, or Ext. 04911
from a campus phone) who will accompany you to your
campus destination.

Parking

If you are driving, please park in Parking Structure "C,"
which is adjacent to Pardee Tower. A guest parking pass
for all days of the Conference may be purchased for
\$11.00 at the Pardee Tower Dormitory. These passes are
available for those with dorm accommodations as well as
those commuting. If the gate guard requires you to
purchase a one-day pass when you arrive, the dorm will
deduct the \$5.00 cost from your total.

WEDNESDAY 22 MAY

MEETINGS

5:00 – 7:00PM Wednesday

▼ SCS Executive Council
Room 309



THURSDAY 23 MAY

REGISTRATION

8:00AM – 5:00PM Thursday

Lobby

MEETINGS

9:00AM – 1:00PM Thursday

▼ SCS Executive Council
Room 309

TOUR OF HISTORIC EARLY FILM SITES

9:30AM – 12:30PM Thursday

Meet in the Loading Dock Area outside the Lloyd and
Carson Stages.

OPEN FORUM ON MEDIA COVERAGE OF THE WAR IN THE PERSIAN GULF

12:30 – 2:00PM Thursday

Room 108

Chair: Jeanne Thomas Allen (Temple University)

Panelists:

Patricia Zimmerman (Ithaca College)
Guy Johnson (USC)
Andrea Kalas (UCLA Film Archive)

PANELS AND WORKSHOPS

2:00 – 3:45PM

Thursday

1. Crossing Channels: Multi-Ethnic Configurations of Family Life in American Television

Room 306

Chair: Nina Leibman (Loyola Marymount University)

Papers:

- Nina Leibman: "There Goes the Neighborhood: The Integration of the Domestic Comedy"
- Elspeth Kydd (Northwestern University): "Says Who?: Culture and Family in Television for the Deaf"
- David Crane (University of Wisconsin-Milwaukee): "An Italian Domestic in Connecticut's Suburbs: Negotiating Ethnicity in *Who's the Boss?*"
- Mimi White (Northwestern University): "What's the Difference?: Frank's *Place* in Television"

2. Multicultural Issues in Documentary and Ethnographic Film Practice

Room 313

Chair: Teshome Gabriel (UCLA)

Papers:

- Jyotika Virdi (University of Oregon): "Post-Coloniality and 'Other Worlds': Discussing Mira Nair's Film *Salaam Bombay!*"
- Margaret Morse (Berkeley, California): "When the Subaltern Speaks—But Not to Me: Cross-Cultural Responsibilities of the Media Scholar"
- Kadim Ainouz (New York University): "Militancy and Pleasure in *Handsworth Songs*"
- Kathryn Krämer (USC): "The Battle of the Senses: Re-mapping Meaning and Taste in Ethnography"

3. Postmodernism and Critical Politics: Where Do We Go From Here?

Room 308

Chair: Jim Collins (University of Notre Dame)

Papers:

- Andrew Martin (University of Wisconsin-Milwaukee): "Postmodernism, Memory, and the Vietnam War"
- Hilary Radner (University of Notre Dame): "The Will to Pleasure and the Politics of Fun"
- Timothy Corrigan (Temple University): "Classroom Movies: Practically Postmodern"
- Jim Collins: "The Politics of Value: The Ideology of 'Decidability'"
- Respondent: Patrice Petro (University of Wisconsin-Milwaukee)

4. Sub-Texts

Room 108

Chair: Michelle Y. Lekas (University of Minnesota)

Papers:

- Beatriz Badikian (University of Illinois at Chicago): "A Self-Referential Political Allegory *Apartment Zero*: Do as I Say, Not as I Do"
- Julie Levinson (Babson College): "Allegory and Metaphor in Argentine Cinema of the 1980s"
- Patricia White (University of California, Santa Cruz): "Supporting Character: The Queer Career of Agnes Moorehead"
- Michelle Y. Lekas: "Pillow Talk: Dial 'S' for Subject"

5. Reinvestigating Neorealism

Room 212

Chair: Vincent F. Rocchio (New York University)

Papers:

- Frank Tomasulo (Ithaca College): "*Sciusca* and the Subject of Nationhood"
- Mirto Golo-Stone (New York University): "Neorealism's Proximity to the Real"
- Vincent Rocchio: "*Rome Open City*: Identification, Anxiety, and the Other(A)"

6. From a Cinema of Attractions to a Narrative Cinema

Room 207

Chair: Richard Abel (Drake University)

Papers:

- Tom Gunning (State University of New York-Purchase): "Attraction and Narrative Integration: The Nature and Dialectics of Temporality and Performance"
- Doug Riblet (University of Wisconsin-Madison): "Chase Films and Narrativity, 1904-1906"
- Charlie Keil (University of Wisconsin-Madison): "Opening Up Transitional Cinema Narratives"
- Ben Brewster (University of Kent at Canterbury): "A Bunch of Violets"

7. Male Subjects and Masculine Subjectivities

Room 303

Chair: Deborah Linderman (Smith College)

Papers:

- Corey K. Creekmur (University of Chicago): "Acting Like a Man: Masculine Performance in *My Darling Clementine*"
- Bruce H. Sklarew (Howard University): "The Mask of Conformity: Sadistic Betrayal, Bisexuality, and Oedipal Issues in Bertolucci's *The Conformist*"
- Lee Medovoi (Stanford University): "Scripting the Sixties for the Eighties: Rambo, Reagan, and the Male Subject"
- Tony Williams (Southern Illinois University at Carbondale): "The Threatening Gaze in *Born on the Fourth of July*"



PANELS AND WORKSHOPS

4:00 – 5:45PM

Thursday

8. Ethnic Identities in Mainstream Cinema

Room 306

Chair: Mark Winokur (Kansas State University)

Papers:

- Marianne Conroy (University of Chicago): "Ethnic Masquerade and Realist Performance Aesthetics: Marlon Brando in *Viva Zapata!*"
- Barton Byg and Jan Whitaker (University of Massachusetts-Amherst/Five Colleges): "Imitation of Imitation of Imitation of Life"
- Edward Baron Turk (M.I.T.): "Wartime Hollywood and the Racial/Musical Other, or Ethel Waters in Egypt"
- Christine List (Chicago State University): "Self-Directed Ethnic Humor: The Manipulation of Ethnic Stereotypes in the Films of Cheech Marin"

9. Documentaries and their Subjects

Room 313

Chair: Stephen Mamber (UCLA)

Papers:

- Jane Collings (UCLA): "Latter-Day Conquistadors: American Newsreel Cameramen"
- Mark Langer (Carleton University): "The Rifle on the Beach: Colonialist Traces and the Walrus Hunt in *Nanook of the North*"
- Lisa Bloom (University of California, Santa Cruz): "The Heroic Eye: Race and Gender in the National Geographic TV Special 'The Explorers: A Century of Discovery'"
- Peter Lunenfeld (UCLA): "'There Are People in the Street Who've Never Had a Chance to Speak': James Blue and the Complex Documentary"

10. Cinema Studies and Cultural Studies
Room 308

Chair: Mike Budd (Florida Atlantic University)

Papers:

- Lucy Fischer (University of Pittsburgh): "Birth Traumas: Parturition and Horror in *Rosemary's Baby*"
- Nancy Cook (SUNY-Buffalo): "Authenticity and Movie Marketing: *The Silent Enemy* and the Problem of Long Lance"
- Phillip J. Barrish (Cornell University): "Cultural Capital All the Way Down: Television Viewers and/as Intellectuals."
- Denise Hartsough (Bowling Green State University): "Theorizing Ethnography: Empiricism, *Screen Theory*, and Standpoint Epistemology"

11. Home is Where Your Passport Is: Cinematic Constructions of the Female Traveller
Room 108

Chair: Patricia Zimmerman (Ithaca College)

Papers:

- Gina Marchetti (University of Maryland, College Park): "Our Hollywood Geisha: Ethnic/Racial Identity, Femininity, and Travel in *My Geisha* and *An American Geisha*"
- Caren Kaplan (Georgetown University): "'To Expand Freely in the Margin of the World': Travel, Gender, and Colonial Discourse"
- Patricia Zimmerman: "Geographic Desire in Cinema: Mapping Gender, Race, and Imperialism in Women's Amateur Film"
- Chris Holmlund (University of Tennessee): "Bring On A Little Danger: Girls and Travel in Swedish Children's Films"

12. The Cinema of Mexico: Contemporary Perspectives
Room 212

Chair: Jesús Salvador Treviño

Papers:

- David R. Maciel (University of Arizona) and Gustavo García (Universidad Autónoma Metropolitana): "The Contemporary Cinema of Mexico, 1982-1990: Recent Trends and Current Perspectives"
- Susan Dever (Stanford University): "Flying Down to (Dolores del) Rio: Movies and Stars Down Mexico Way"
- Charles Ramírez Berg (University of Texas at Austin): "The Evolution of the Classical Film Style in Golden Age Mexican Cinema"
- Respondent: Isaac Artenstein (Cinewest)

13. Early Film History
Room 207

Chair: Antonia Lant (New York University)

Papers:

- Constance Balides (University of Wisconsin-Milwaukee): "Scenarios of Exposure in 'The Practice of Everyday Life': Women in the Cinema of Attractions"
- Shelley Stamp Lindsey (Queen's University): "Gender and Narrative Space in Early Griffith Biographs"
- Sabine Hake (University of Pittsburgh): "Early German Cinema and its Doubles"
- Donald Crafton (University of Wisconsin-Madison): "The Immigrant Spectator—in Paris"



14. Female Subjectivities
Room 303

Chair: Janet Walker (Los Angeles, CA)

Papers:

- Sabrina Barton (Cornell University): "Rearranging the Furniture: *How to Marry a Millionaire* and *Gentlemen Prefer Blondes*"
- Janice Morgan (Murray State University): "Postfeminist Parenthood in *Three Men and a Cradle*"
- Lyall Bush (Rutgers University): "Return and Representation in *Rebecca*: The Dream Sequence and Deconstruction"
- Susan White (University of Arizona): "Aurality, the Image, and Female Subjectivity in the Films of Max Ophüls"

MEETINGS

5:00 – 6:30PM Thursday

▼ **Graduate Student Caucus**
Room G100 (Marcia Lucas Building)

Chair: Charles Keil

OPENING RECEPTION

6:00 – 8:00PM Thursday

Carson Stage

SPECIAL EVENTS

8:00PM

Thursday

▼ **Special Screening**
Norris Theater

***An Angel at My Table*, directed by Jane Campion**

In her feature debut, the internationally acclaimed *Sweetie*, director Jane Campion created an unforgettable portrait of madness and sibling rivalry. In her most recent work, *An Angel at My Table*, Campion moves to a larger canvas by focusing on the remarkable life of Janet Frame, one of New Zealand's most celebrated authors. With compassion, humor and strict attention to detail, the film tells the story of a woman's journey toward selfhood, as she also discovers her unique voice as a writer and artist. The film won an unprecedented eight awards, including a Special Jury Prize, at the 1990 Venice Film Festival. It was also awarded the Critics' Prize at the 1990 Toronto Film Festival.

Special thanks to Fine Line Features for allowing us to present *An Angel at My Table*.

▼ **Interactive Technologies Analysis Group**
Room 108

A presentation of scholarly research utilizing the latest interactive technologies.

Chairs: Marsha Kinder (USC) and Steven Ricci (UCLA)

Panelists:

- Stephen Mamber (UCLA): "'Is This a Dagger?': Welles, Shakespeare, *Macbeth*."
- The USC Interactive Technologies Analysis Group: "The Interactive *Roger Rabbit* Project: A Study of Hybridization."
- Robert Rosen (UCLA): "A Cross-Cultural Analysis of *Girl from Hunan*."
- UCLA Student Project: "On *Blow-up*."

Special thanks to Apple Computer, Inc, the IBM Corporation and Pioneer LaserDisc for providing equipment, and to the MacArthur Foundation for providing financial support to the Interactive Technologies Analysis Group.

MEETINGS

8:00 – 9:00AM

Friday

▼ **Asian Cinema Studies Society**
Room G100 (Marcia Lucas Building)

Chair: David Desser

PANELS AND WORKSHOPS

9:00 – 10:45AM

Friday

15. Towards a Multi-Cultural Film Theory/Critique
Room 306

Chairs: Ella Shohat (City University of New York-Staten Island) and Robert Stam (New York University)

Papers:

- Robert Stam: "The Multi-Cultural Film Text"
- Ella Shohat: "Can the Nonsubaltern Speak?: Cinema Studies, Multi-Culturalism, and Questions of Representation"
- Andrew Ross (Princeton University): "The Ecology of Global Images"
- James Naremore (Indiana University): "Uptown Folk: Africanism and *Cabin in the Sky*"

16. Documentary Voice
Room 313

Chair: Paul Arthur (Mount Kisco, New York)

Papers:

- Michael Renov (USC): "The Documentary Poetics of Paul Strand"
- Charles Wolfe (University of California, Santa Barbara): "Voice-Over and Classical Documentary Form"
- Edward Branigan (University of California, Santa Barbara): "Postmodern Voice in *Sans Soleil*"
- Natasa Durovicova (University of Iowa): "Letter to an Unknown Woman: Reading Markers in *Sans Soleil*"

17. Films in Cultural Contexts—I
Room 308

Chair: Trudy Anderson (California State University-Long Beach)

Papers:

- Joanne Izbicki (Cornell University): "Subjectivity and Japanese Film in Occupied Japan: The Case of a Stray Dog"
- Jonathan Munby (University of Minnesota): "Film Noir as Memory Catalyst: Brushing History Against the Grain"
- Marvin D'Lugo (Clark University): "Gender and Nation in Two Cuban Films"
- Mary Desjardins (University of California, Santa Barbara): "Free from the Apron Strings of the Maternal State: Representations of Mothers in Some Recent British Films"



18. Demystifying Orientalism: Discourses on Asia in Hollywood Cinema
Room 108

Chair: Virginia Wright Wexman (University of Illinois at Chicago)

Papers:

- Marina Heung (Baruch College—CUNY): "The Asian as Subject/Object: Decolonizing the Hollywood Film, 1955-1963"
- Glenn Man (University of Hawaii at Manoa): "Marginality and Centrality: The Myth of Asia in 1970s Hollywood"
- Phebe Chao (Bennington College): "Chinky: Another Uneasy Response to the Other"

19. Nationhood, Culture, and Media Boundaries
Room 212

Chair: James Hay (University of Illinois—Champaign-Urbana)

Papers:

- Ed Buscombe (British Film Institute): "Nationhood, Media, Culture: Britain"
- Ana Lopez (Tulane University): "Nationhood, Media, Culture: Brazil"
- Charles Acland (Concordia University): "Nationhood, Media, Culture: Canada"
- James Hay: "Nationhood, Media, Culture: Italy"
- Respondent: Meaghan Morris (Australia)

20. Race, Riot, and Early Cinema
Room 207

Chair: Jane Gaines (Duke University)

Papers:

- Lauren Rabinovitz (University of Iowa): "*Within Our Gates*: Chicago's Public Struggles over the Black Body"
- Todd Boyd (University of Iowa): "Fire and Desire"
- Jane Gaines: "Micheaux and Melodrama"
- Respondent: Kobena Mercer (University of California-Santa Cruz)

21. Contemporary Film Theory—I
Room 303

Chair: James Lastra (University of Iowa)

Papers:

- Peter Larsen (University of Bergen): "Benjamin at the Movies: History and Gaze in Walter Benjamin's Film Theory"
- Richard Allen (New York University): "Bergson, Deleuze, and Contemporary Film Theory"
- Marian Keane (University of Colorado, Boulder): "Who's Silencing Whom?: Self/Other, Female/Male, Modleski/Cavell"
- William Rothman (University of Miami): "Multi-Culturalism and the Philosophy of Stanley Cavell: Must Cinema Studies Speak in One Voice?"

PANELS AND WORKSHOPS

11:00AM – 12:45PM

Friday

22. China and the West: In Search of Comparative Film Theories
Room 306

Chair: Jenny Kwok Wah Lau (Chicago)

Papers:

- Xia Hong (Ohio University) and Chen Xi-he (Ohio State University): "A Survey of Chinese Film Criticism in the Late Eighties"
- Jenny Kwok Wah Lau: "Text and Context: Proposing a Hermeneutic Circle for Cross-Cultural Cinema Studies"
- Esther Yau (Occidental College): "The Ideology of Modernization: Nation, Genre, and Gender in Chinese Cinema"
- Ma Ning (Manash University): "Melodrama as Cross-Cultural Form: Western Context and Chinese Text"

23. Race and Class in American Documentary
Room 313

Chair: Charles Musser (Columbia University)

Papers:

- Maren Stange (Columbia University): "Race and Class in 'A Major Popular Art': James Agee's Contributions to Film and Television"
- Daniel Miller (University of Maryland): "The Civil War, 'A Triumph on all Fronts?': Issues of Representation in PBS's Greatest Hit"
- Charles Musser: "Ethnic Diversity and the Documentary Film in New York, 1968-1985"
- Respondent: Sumiko Higashi (SUNY-Brockport)

24. Films in Cultural Contexts—II
Room 308

Chair: Gaylyn Studlar (Emory University)

Papers:

- Carlos E. Cortés (University of California, Riverside): "Beyond Images: Movies as Multi-ethnic Textbooks"
- Hart Cohen (School of Humanities): "Ethnicity in the Image: Reflections on Incompatible Notions of Authenticity Based on Localist and Translocalist Identities"
- Marcos Becquer and José Gatti (New York University): "Elements of Vogue"
- Peter Bloom (UCLA): "Transducing Migrant Identities: The Western as an American Imaginary"



25. Representations of Violence: A Multi-Cultural Perspective
Room 108

Chair: Marsha Kinder (USC)

Papers:

- Rick Berg (Scripps & Pitzer Colleges): "I Need a Witness: The Crimes of the Vietnam War Film"
- Linda Dittmar (University of Massachusetts-Boston): "Repression and Resistance: Yilmaz Guney's *Yol* and *The Wall*"
- Marsha Kinder: "Blood Cinema: The Politics of Violent Representations in Postfranco Spain"
- Jon Nelson Wagner (California Institute of the Arts): "Tragic Realism: The Order of Rage"

26. Culture, Nation, Subculture: Universalities and Particularities in Film Studies
Room 212

Chair: Miriam Hansen (University of Chicago)

Papers:

- Gertrud Koch (Frankfurt a.M., Germany): "High, Low, Mass, Counter, Sub: The Notion of Culture Always Gives You a Ride"
- Miriam Hansen: "Universal Language, Alienated Sounds: Film History and the Dialectics of Cultural Difference"
- Stephen Crofts (Griffith University): "National Cinemas in the Era of Global Image Markets"
- Respondent: Tom Gunning (State University of New York-Purchase)

27. Black Cinema in the United States Before World War II
Room 207

Chair: Linda Williams (University of California - Irvine)

Papers:

- Charlene Register (University of North Carolina at Chapel Hill): "The Impact of Oscar Micheaux, Novelist and Motion Picture Producer, on the African American Community: Two Periods of Filmmaking"
- J. Ronald Green (Ohio State University): "Oscar Micheaux and DuBois's Problem of Twoness"
- Brian Taves (Library of Congress): "Black-Audience Filmmaking in the 1930s"

28. Contemporary Film Theory—II
Room 303

Chair: Robert Lang (New York, New York)

Papers:

- Tarmo Malmberg (University of Tampere): "The Conduct of Inquiry in Metz's 'Language and Cinema'"
- Leo Charney (New York University): "Where to Begin? Paratext, Intertext, and the Viewer's Experience of Classical Credits"
- Jennifer Beryl Hammett (University of California, Berkeley): "Essentializing Movies: Perceiving Cognitive Film Theory"
- Paul Younghouse (Indiana State University): "Complexity and Progress in Film Form: A Cognitivist Appreciation of Studies of Early Cinema"



MEETINGS AND SERVICE WORKSHOPS

1:00 - 2:30PM

Friday

▼ **Task Force on Race**
Room 308

Chair: Linda Dittmar

▼ **Dissertation Workshop: Before and After the PhD**
Room 108

Sponsored by the Graduate Student Caucus

- To cover preparation, research, and completion of dissertation: the role of the advisor; the importance of the dissertation for future employment; the SCS dissertation award; and publication of dissertations.

Chair: Charles Keil (University of Wisconsin-Madison)

Panelists:

- Matthew Bernstein (Emory University)
- Joan Catapano (Indiana University Press)
- Miriam Hansen (University of Chicago)
- Alexandra Juhasz (New York University)
- Antonia Lant (New York University)
- Patrice Petro (University of Wisconsin-Milwaukee)
- Bob Stam (New York University)

▼ **Grants and Fellowships**
Room G100 (Marcia Lucas Building)

Chair: Peter Lunenfeld (UCLA)

Panelists:

- Susan Gordon (Program Officer, California Council for the Humanities)
- Janet Greenberg (Program Director, American Council of Learned Societies)

▼ **Forum for the Psychoanalytical Study of Film**
Room 102

Chair: Bruce Sklarew

- The Forum is a national inter-disciplinary group including clinicians that applies psychoanalytical understanding to film. The meeting is open to all.

PANELS AND WORKSHOPS

2:30 – 4:15PM

Friday

29. Modes of Multicultural and Historical Representation in German Film
Room 306

Chair: Janis Little Solomon (Connecticut College)

Papers:

- Eric Rentschler (University of California-Irvine): "Home Sweet Heimat: Prodigal Sons and Their Foreign Affairs"
- James I. Deutsch (George Washington University): "When Hans and Johnny Came Marching Home: The Depiction of World War II Veterans in German and American Cinema"
- Peter F. S. Falkenberg (University of Canterbury): "Representations of East and West in Germany In Schlöndorff/Grass's *The Tin Drum*"



30. The Ethics and Aesthetics of Cross-Cultural Media
Room 313

Chair: Chuck Kleinhans (*Jump Cut*, Northwestern University)

Papers:

- John Ramirez (UCLA): "Television News Aesthetics and the Political Economy of Disinformation: The Case of *Nicaragua*"
- Diane Sippl (Occidental College): "'Going Native': Projection and the Price"
- Chuck Kleinhans: "Ethnography/Ethics/Aesthetics: Studies in Cross-Cultural Film/Video"

31. Issues in Contemporary Media Theory
Room 308

Chair: Larry Dennis (Clarion University)

Papers:

- Thomas Schatz (University of Texas at Austin): "Toward a Theory of Hollywood Studio Production"
- William Boddy (Baruch College, City University of New York): "The New Geopolitical Landscape of Television: Rethinking Program Flows and Cultural Sovereignty"
- Steven Alan Carr (University of Texas at Austin): "Writing on the Wall: Requiem for (a Radical) Media?"
- Rick Maxwell (Northwestern University): "Spatial Eruptions, Global Grids: The Dialectic of Multiculturalism in International Image Markets"

32. Representing AIDS Culture
Room 108

Chair: Alexandra Juhasz (New York University)

Papers:

- Alexandra Juhasz: "Women of the AIDS Culture Represent Themselves: The Women's AIDS Video Enterprise"
- Rodney Buxton (University of Denver): "AIDS and the Parameters of Controversy in the Made-for-TV Movie *An Early Frost*"
- Adam Knee (New York University): "The Feeling of Power: AIDS Activism on/and Video"
- Lynne Joyrich (University of Wisconsin-Milwaukee): "Generating Differences/Recalling Desire: *Midnight Caller* and the Politics of AIDS"

33. Multi-Culturalism and the Japanese Cinema
Room 212

Chair: David Desser (University of Illinois, Urbana)

Papers:

- Maureen Turim (SUNY-Binghamton): "Suppressed Groups and the Subject of Domination: Nagisa Oshima's *Merry Christmas, Mr. Lawrence*"
- Linda Ehrlich (University of Tennessee, Knoxville): "Displaced Neighbors: The Image of Koreans in Japanese Cinema"
- David Desser: *Hibakusha: The Culture of Survivors in Shohei Imamura's Kuroi ame*
- Chuck Stephens (New York University): "Pop and Popular Mechanics: Shishido Jo's Comedy of Commodities"

34. Issues in American Film History
Room 207

Chair: Charles Maland (University of Tennessee)

Papers:

- Matthew Bernstein (Emory University): "Cooperating Independent Production"
- Thomas Doherty (Brandeis University): "Leni Riefenstahl's Contribution to the American War Effort"
- Eric Smoodin (American University): "'Has Official Washington Gone Mad?': The Government, Walt Disney, and Domestic Policy"
- Susan Ohmer (New York University): "The Spectator in the System: Audience Research in Hollywood during the 1940s"

35. Issues of Spectatorship
Room 303

Chair: Ramona Curry (University of Illinois)

Papers:

- Peter Lehman (University of Arizona): "Female Rape-Revenge Films"
- Richard Henke (Rutgers University): "Camp Spectatorship, Sirk's *Imitation of Life* and the Critics"
- Stephen A. Desmond (University of Michigan): "The Circumspect Spectator: Notes on the Homosexual Gaze and Luchino Visconti's *Death in Venice*"
- Charles Sheaffer (University of Minnesota): "Growing Up Solid in Hitchcock's Liquid State"

PLENARY SESSION

4:30 – 6:30PM

Friday

Norris Theater

- The Plenary Session will be a discussion of the SCS Conference procedures. After extremely brief remarks by the panelists, the floor will be open to members' contributions.

Chair: Janice Welsch

Panelists:

- Charles Ramirez Berg
- Diane Carsen
- Robert Eberwein
- Gloria Gibson-Hudson
- Charles Keil
- Hap Kindem
- Peter Lehman
- Constance Penley
- William Rothman
- Janet Staiger
- Virginia Wright Wexman

MEETINGS

6:30 – 8:00PM

Friday

▼ Lesbian and Gay Caucus and Social Hour Room 201



SPECIAL EVENTS

8:00PM

Friday

▼ Breaking In/Breaking Through: Prospects for Alternative Mediamaking

Norris Theater

- The core questions which motivate this special panel are strategic ones: what are the most fruitful methods for gaining access to mass media or dominant culture outlets; to what extent can alternative visions escape dilution or outright censorship in today's cultural climate; to what extent is it possible for community-based artists to maintain a primary commitment to the grass-roots while attempting to extend the audience of their work?

Chair: Michael Renov (USC)

Panelists:

- Charles Burnett (Writer and Filmmaker)
- Frances Salome Espana (Film- and Videomaker)
- Linda Mabalot (Exec. Director, Visual Communications)
- Orlando L. Taylor (Dean, School of Communications, Howard University)
- Michael Zinzun (Cable Producer and Chair, Coalition Against Police Abuse)

▼ "Images of the Great Depression" with George Stoney

Room 108

- "Images of the Great Depression" is a 90 minute compilation by Bob Wagner of Ohio State, with help from George Stoney of NYU and Bill Stott of the University of Texas. Professor/filmmaker George Stoney, who has been offering a seminar on "Images of the 30's" for several years, will demonstrate how he uses excerpts from this tape "to help students get some sense of history while they can still touch their grandparents." The tape is available from the Museum of Modern Art for rental or purchase.

SATURDAY 25 MAY

MEETINGS

8:00 – 9:00AM

Saturday

▼ Cinema Journal Editorial Board Meeting Room 302

Chair: Dana Polan

SCS GENERAL MEETING

9:00 – 10:30AM

Saturday

▼ General Business Meeting of the Society Norris Theater

Chair: Peter Lehman

- Agenda includes the presentation of the 1991 SCS Student Essay Awards to:
 - First Place – Steven Alan Carr (University of Texas-Austin): "On the Edge of Tastelessness: CBS, The Smothers Brothers and the Struggle for Control."
 - Second Place – Gregory Taylor (University of Wisconsin-Madison): "The Cognitive Instrument in the Service of Revolutionary Change: Eisenstein, Annette Michelson and the Avant-Garde's Scholarly Aspiration."
 - Third Place (Tie) – Leo Charney (New York University): "Inside Out: Credit and Title Cards in Classical Hollywood Cinema" and Jeffrey K. Ruoff (University of Iowa): "Sound and Narration in Documentary."

PANELS AND WORKSHOPS

10:30AM – 12:15PM

Saturday

36. Issues in Cross-Cultural Representation Room 306

Chair: Bill Nichols (San Francisco State University)

Papers:

- Murray Smith (University of Wisconsin-Madison): "Humanism and Alterity: Barthes' 'The Great Family of Man'"
- Fabienne Worth (Chapel Hill, North Carolina): "Intra-Inter-National Differences: Cuban and Brazilian Cinemas Face the West"
- Yingjin Zhang (Stanford University): "Reproblematizing Cross-Cultural Analysis: The Power and Traps of Western Critical Paradigms in Recent Chinese Film Studies"
- Chen Mei (USC/UCLA): "On Introduction and Interpretation"

37. Intercultural Media: A Maker's Perspective Room 313

Chair: Julia Lesage (University of Oregon)

Papers:

- Doe Mayer (USC): "Teaching Health in Developing Countries"
- Collis Davis (Ohio State University): "Modulations of the Trickster Ethos toward Heroism in *Elegba's Strategem*, an Interactive Fictional Video"
- Owen Shapiro (Syracuse University): "*The Dr. John Haney Sessions* and Children of the Holocaust Survivors"
- Julia Lesage: "Issues of Translation in Experimental Documentary Production in Nicaragua"

38. Approaches to Audience Studies
Room 308

Chair: Cynthia Erb (Wayne State University)

Papers:

- Dan Streible (University of Texas at Austin): "Defending the Race: Black Film Culture before 'The Dirt of the Nation'"
- Henry Jenkins (M.I.T.): "'Full of Secrets': Alt.tv.twinpeaks, The Trickster Author and the Viewer's Meta-Text"
- Annette Kuhn (University of Glasgow): "Mandy and Possibility"
- Jostein Gripsrud (University of Bergen): "Moving Images, Moving Identities: Texts and Contexts in the Reception History of Film and Television"

39. The Articulation of Race and Gender in the Films of Spike Lee
Room 108

Chair: Sasha Torres (Cornell University)

Papers:

- Krin Gabbard (SUNY-Stony Brook): "The Construction of Masculinity in *Mo' Better Blues*"
- Robert K. Lightning (Jamaica, New York): "Gender and Sexuality in the Films of Spike Lee"
- Paula J. Massood (New York University): "She's Gonna Get It: Black Female Sexuality, Its Representation and Its Consequences"
- Respondent: Todd Boyd (University of Iowa)

40. Broadcasting History: Texts and Contexts
Room 212

Chair: Michele Hilmes (Spring Hill College)

Papers:

- Michele Hilmes: "To Sell Products or Culture: The BBC versus the US Experience, 1922-1927"
- Julie D'Acci (University of Wisconsin-Madison): "The Industrialization of Culture and the Production of Consumers: US Radio 1922-1929"
- Brian Winston (Pennsylvania State University): "Presentational Strategies of Early Television News"
- Christopher Anderson (Indiana University): "Discovering *Bus Stop*: Neglected Texts and the Limits of Television History"

41. Early Cinema Historiography: Present and Future Practice
Room 207

Chairs: Steven Higgins (New York University) and Paolo Cherchi Usai (George Eastman House)

Papers:

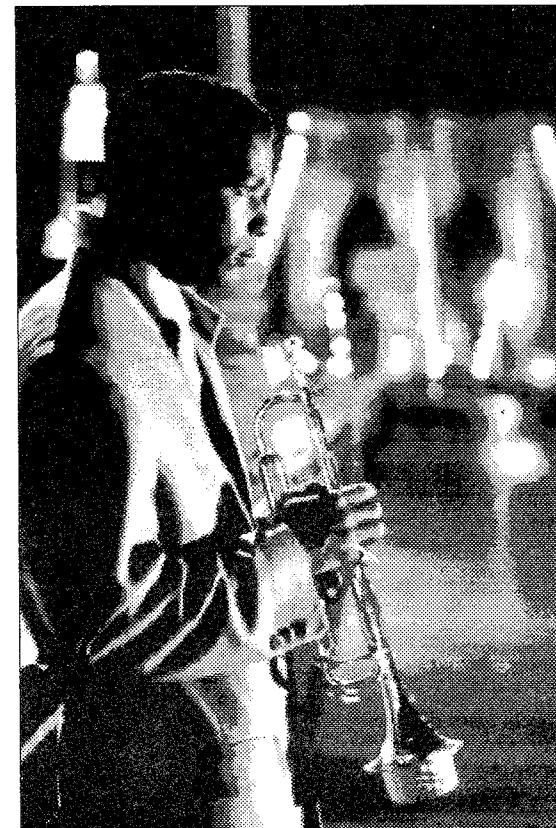
- Steven Higgins: "'Why the Back of the Book?': Toward a Theory of Filmography"
- Martin Marks (Massachusetts Institute of Technology): "Rethinking the History of Film Music: Walter Cleveland Simon's Scores for Kalem Films, 1911-1913"
- Chris Lippard (USC): "Of Unity and Enthusiasm: 'The Earliest American Film Theorists'"
- Paolo Cherchi Usai: "The Film It Might Have Been, or The Analysis of Lacunae As an Exact Science"

42. Film Theory/Art History/Intertextuality
Room 303

Chair: Susan R. Kandel (UCLA)

Papers:

- Amelia Jones (UCLA): "'Marcel Duchamp in his Own Words': Theorizing the Artist on Film"
- Angela Dalle Vacche (Yale University): "Painting, Philosophy, Color in Antonioni's *Red Desert*"
- Ingrid Periz (New York University): "Art Practice/Film Theory: A Feminist Response"
- Tracy Biga (USC): "How Do You Forge a Film?"



MEETINGS AND SERVICE WORKSHOPS

12:30 – 2:00PM

Saturday

▼ **Women's Caucus**
Room G100 (Marcia Lucas Building)

Co-ordinator: Gretchen Bisplinghoff

▼ **Society for Animation Studies**
Room 102

Chair: Harvey Deneroff

▼ **Job Workshop**
Room 108

- To concentrate on the c.v. and cover letter

Chair: Roberta E. Pearson

Panelists:

- Lucy Fischer
- Miriam Hansen
- Janet Staiger
- Mimi White

▼ **Interactive Technologies Analysis Group**
Film – Television Study Center and Computer Lab
(Garden Level, Below Carson Stage)

- To demonstrate informally laserdisc technology and its applications to film and television studies; interested participants will be able to obtain hands-on experience and advice on setting up their own systems.

Chairs: Stephen Mamber (UCLA) and David Shepard (USC)

PANELS AND WORKSHOPS

2:00 – 3:45PM

Saturday

43. Third World Women and Western Feminisms: Critical Conjunctions

Room 306

Chair: Esther Yau (Occidental College)

Papers:

- Jane Shattuc (Emerson College): "Having a Good Cry over *The Color Purple*: The Problem of Affect and Imperialism in Feminist Theory"
- Gloria J. Gibson-Hudson (Indiana University): "A New Approach: Afrocentric Feminist Criticism"
- Amy Lawrence (Dartmouth College): "Women's Voices in Third World Cinema: *Surname Viel*, *Given Name Nam*"
- Joanne L. Hershfield (University of Texas at Austin): "The Construction of the Feminine in *Distinto Amanecer*"

44. Contemporary African-American and African Production and Distribution Practices

Room 313

Chair: Robert C. Allen (University of North Carolina – Chapel Hill)

Papers:

- St. Clair Bourne (New York, New York): "Bright Moments, or The African-American Image in American Cinema"
- Cheryl Fabio-Bradford (Black Filmmakers Hall of Fame, Inc.): "Who Comes to See Black Film?"
- Steven C. Smith (Development through Self-Reliance, Inc.): "The Distribution of Social Message Films in Africa"

45. 1950s Discourses and Culture

Room 308

Chair: Jeanne Hall (Ohio University)

Papers:

- Jerome F. Shapiro (University of California, Irvine): "Surviving the Bomb: Cultural Origins of the Japanese and American Atomic Bomb Cinemas"
- Jeffrey Sconce (University of Wisconsin-Madison): "Brains from Space and the Space of Brains: Maps, Minds and Menticide in 50s Science-Fiction"
- Kathleen Hulser (New York University): "Where Knowledge is King: The 1950s Quiz Shows as a Model of Knowledge"
- Michael Curtin (Indiana University): "Television Documentary and the Discourse of 'Scientific Anti-Communism,' 1960 – 1964"

46. The Representation of History

Room 108

Chair: Kevin W. Sweeney (University of Tampa)

Papers:

- Robert Burgoyne (Wayne State University): "Popular Memory, Industrial Culture, Historical Revisionism: The New Hollywood Looks at History"
- Charles O'Brien (University of Iowa): "Public Memory and the Historical Film in 1920s France"
- Alison L. McKee (UCLA): "There is no 'then,' there is no 'after', *That Hamilton Woman*, Chronology, and the Construction of History in the 1940s Woman's Film"
- Leger Grindon (Middlebury College): "Witnesses to Hollywood: Oral Testimony and Historical Interpretation in *Reds*"

47. The National Imaginary in Ethnic Films and Videos

Room 212

Chair: Hamid Naficy (UCLA)

Papers:

- Hamid Naficy: "The Poetics and Practice of Nostalgia"
- Maria Elena de las Carreras (UCLA): "The Rhetoric of Exile and Nostalgia in *Tangos: Exile of Gardel* by Fernando Solanas"
- Arvind Rajagopal (University of California-Berkeley): "Epic Soap and the National Imaginary: An Ancient Hindu Myth on State-Controlled Television in India"
- Lili Berko (USC): "In Search of my Other: Exotopy and the Holocaust Survivor"

48. Texts and Industrial Contexts

Room 207

Chair: Tino Balio (University of Wisconsin-Madison)

Papers:

- Kevin Heffernan (University of Wisconsin-Madison): "Product Differentiation: Paramount's Use of Radio Talent, 1932-34"
- Moya Luckett (University of Wisconsin-Madison): "From Sinful Girls to Pollyanna: Production Trends and the Woman's Picture, 1930 – 1935"
- Charles S. Tashiro (USC): "Production Design in Joseph Losey's *The Go-Between*"
- Carol J. Ota (Los Angeles, California): "The Postmodernist Musical: Critical Reflexivity in *One from the Heart*, *New York, New York*, and *Pennies From Heaven*"

49. Where are You Coming From?: Pornography and Issues of Audience

Room 303

Chair: Alexander Doty (Cornell University)

Papers:

- Chris Straayer (University of Arizona): "Discourse Intercourse: Radical Constructions of 'Sexual Deviancy'"
- Thomas Waugh (Concordia University): "Imagining an Audience: Gay Male Pornographic Film and Photography, 1920 – 1940"
- Monica Dorenkamp (Rutgers University): "Where the Boys Aren't"
- Constance Penley (University of Rochester): "To Boldly Go Where No One Has Gone Before: The Romance of Pornography"



PANELS AND WORKSHOPS

4:00 – 6:00PM

Saturday

50. Classroom Dynamics and Multiculturalism (Workshop)

Room 306

Chair: Diane Carson (St. Louis Community College at Meramec)

Participants:

- Serafina Bathrick (Hunter College)
- Steven Alan Carr (University of Texas at Austin)
- Carlos E. Cortés (University of California, Riverside)
- Lester D. Friedman (Syracuse University)
- Denise Hartsough (Bowling Green State University)
- William Luhr (Hunter College)
- Louise Spence (Goucher College)

51. Chicano Cinema in the 90s: An Encuentro with Filmmakers (Workshop)

Room 313

Chair: Charles Ramírez Berg (University of Texas at Austin)

Participants:

- Isaac Artenstein (Writer, Director, Co-Founder of CineWest Productions)
- Frances Salomé España (Writer and Media Artist)
- Sylvia Morales (Filmmaker, Sylvan Productions)
- Jesús Salvador Treviño (Writer, Director, Producer)
- Respondent: Kathleen Newman (University of Iowa)



52. The Other 1950s

Room 308

Chair: Barbara Klinger (Indiana University)

Papers:

- Jeanne Hall (Ohio University): "The Horror: Frankenstein, Dracula, the Wolfman and Sexuality in Britain in the 1950s"
- Nick Browne (UCLA): "Acting Out: Brando is Asia"
- Lee Medovoi (Stanford University): "The Gaze of the Rebel: Between Feminist Film theory and the History of Sexuality"
- Steven Cohan (Syracuse University): "Cary Grant in the Fifties: Indiscretions of the Bachelor's Masquerade"

53. Film as History: Representations and Historiographical Issues

Room 108

Chair: Sumiko Higashi (SUNY-Brockport)

Papers:

- Sumiko Higashi: "Postmodernist vs. Illusionist Narrative as History: *Walker* and *Mississippi Burning*"
- Robert A. Rosenstone (California Institute of Technology): "*Walker* as History"
- Respondents: Ronald Gottesman (USC) and Robert Rosen (UCLA Film Archive)

54. Korean Cinema

Room 212

Chair: David E. James (USC)

Papers:

- Yong-Jin Won (University of Wisconsin-Madison): "The Unpopularity of the SF Genre in Korea"
- Hyeonseok Seo (Northwestern University): "Sexual Representation and Female Positions in Korean Cinema"
- Ha-Il Kim (UCLA): "Media Access of Korean-Americans in Los Angeles: A Study of Alternative Media"

55. Hollywood Products and Marketing Practices

Room 207

Chair: Don Crafton (University of Wisconsin-Madison)

Papers:

- Harvey Deneroff (Los Angeles, California): "The Making of a Movie Star in the Golden Age of Animation: The Case of Betty Boop"
- Mitch Abney (University of Texas at Austin): "A Rabbit to the Rescue—The Role Bugs Bunny and Friends Played in the Operation of Warner Bros."
- Justin Wyatt (University of North Texas): "Movie Making by the Numbers: Market Research in the Contemporary Film Industry"
- Mark Phillips, Chris Purdie, and Janet Wasko (University of Oregon): "Hollywood Meets Madison Avenue: The Implications of Advertising and Film"

56. International Gay and Lesbian Cinema and "Sexuality" Difference

Room 303

Chair: David Gardner (UCLA)

Papers:

- Stephen Tropiano (USC): "Laius Loves Chrysis: The Homoerotic Oedipal Narrative"
- David Pendleton (UCLA): "Pasolini's Cinema of Regression"
- Rhona Berenstein (University of California, Irvine): "'I'm not the sort of person men marry': The Performance of Lesbian Monstrosity in Hitchcock's *Rebecca*"
- David Gardner: "Women on the Verge of Becoming Gay Men"

MEETINGS

6:00 – 7:00PM

Saturday

▼ Women's Caucus Social Hour

Room 201

- Sponsored by the Women's Caucus

SPECIAL EVENTS

8:00PM

Saturday

▼ UCLA Film Archives Program

Norris Theater

"Saved" For What? Archives and Media Study

- Drawing extensively on rare and unique treasures from the vaults of the UCLA Film and Television Archive, this program will explore how archival activities such as acquisition, preservation and programming are an integral part of the field of film and television studies. The presentation will be made by Archive Director, Robert Rosen, and specialists from the Archive's staff and will also include "sneak previews" of restorations in progress.

▼ "L.A. Freewaves" Model: How to Build Your Own Independent Video Festival

Room 108

Panelists:

- Anne Bray (L.A. Freewaves Co-Organizer)
- O.Funmilayo Makarah (L.A. Freewaves Co-Organizer)
- This event will focus on the structure, coordination and results effected through producing an independent video festival for a metropolitan area which involved approximately 100 art organizations (ranging from grass-roots groups to high-profile museums), media departments and cable stations. The purpose is to inspire and facilitate the development of video festivals customized to the unique circumstances of various urban centers.

MEETINGS

7:00 – 9:00AM

Sunday

▼ **SCS Executive Council**
Room 309

PANELS AND WORKSHOPS

9:00 – 10:45AM

Sunday

57. Considering Directors on Identities
Room 306

Chair: Claudia Gorbman (University of Washington-Tacoma)

Papers:

- Giuliana Bruno (Harvard University): "Double Author(ity): Italian Contributions on the Authorial Noir"
- Claudia Gorbman: "Another Sally Potter"
- James Schamus (Columbia University): "Raul Ruiz: Violence and Communication"
- Craig Fischer (University of Illinois): "Brechtian Strategies in Spike Lee's *Do the Right Thing*"

58. Ethnography and Avant-garde Film
Room 313

Chair: Catherine Russell (Concordia University)

Papers:

- Ivone Margulies (New York University): "Verité's Dead End: *Chronicle of a Summer* and Obsessive Autocritique"
- Paul Arthur (Mount Kisco, New York): "*Salt for Svanetia* and the Collision of (Film) Cultures"
- James Lastra (University of Iowa): "Surrealist Ethnography in *Las Hurdes*"
- Catherine Russell: "Postmodern Ethnography and the Discourse of Tourism in Visual Anthropology"

59. Popular Memory, Popular Sources
Room 308

Chairs: Mary Beth Haralovich (University of Arizona) and Lynn Spigel (University of Wisconsin Madison)

Papers:

- Mary Beth Haralovich: "Documenting Rock Roots: The Rockumentary and Fifties Youth Culture"
- George Lipsitz (University of California, San Diego): "Politics of Remembering and Forgetting: The New Right and the 1960s"
- Lynn Spigel: "Popular Past-times: Women's Memories of Fifties Television"

60. Texts of Violence and Horror
Room 108

Chair: Scott Bukatman (SUNY-Purchase)

Papers:

- Ben Singer (New York University): "A New and Urgent Need for Stimuli: Urban Modernity and Tropes of Assault in Turn-of-the-Century Popular Entertainment"
- Ira Konigsberg (University of Michigan): "Repossessing The Dybbuk: The Return of the 'Hasidic Grotesque'"
- Jack Boozer (Georgia State University): "The Strange Pogeneity of Overreachers in Depression America"
- David J. Russell (UCLA): "That Other Culture: The Cannibal Feral Family in Horror Cinema"

61. Multi-Cultural Perspectives on Cinema's Interactions with the State and Other Extra-Cinematic Institutions
Room 212

Chair: William Uricchio (Pennsylvania State University)

Papers:

- Roberta Pearson (Pennsylvania State University): "Discursive Contradictions: Early American Cinema's Changing Cultural Status in Legislative, Judicial and Journalistic Reception"
- William Uricchio: "Early German Cinema at a Discursive Crossroads"
- Frank Ukadike (University of Michigan): "Missions and Expressions: The Dilemma of African Film Industries"
- Jeanne Thomas Allen (Temple University) and Paul Swann (Temple University): "Anglo-American Cinematic Negotiations: World War Two and After"

62. The Studio System and Classical Hollywood Production
Room 207

Chair: Brian Taves (Library of Congress)

Papers:

- Lea Jacobs (University of Wisconsin-Madison): "The 'B' Picture and the System of Film Distribution"
- Joanna Rapf (University of Oklahoma): "Trouble With Harry: The Unknown Mogul at MGM"
- Giuliana Muscio (University of Padua): "The Problematic Definition of Independent Producer"
- Mike Mashon (University of Maryland): "The Perils of Independence: Gloria Swanson at United Artists"

63. Strange Bedfellows?: Psychoanalytical Film Theory and Gay/Lesbian Criticism
Room 303

Chair: John Champagne (University of Pittsburgh)

Papers:

- Kathleen Anne McHugh (University of Illinois): "Lacandom: A Gay Psychoanalytic Theory?"
- David Lugowski (New York University): "That Obvious Object of Desire: Can Psychoanalysis Sing 'Un Chant d'Amour'"
- Danae Clark (University of Pittsburgh): "Narcissism, Resistance, and Camp"
- Respondent: John Champagne



PANELS AND WORKSHOPS

11:00AM – 12:45PM

Sunday

64. Film Theory and Chicano Theory

Room 306

Chair: Tomás Ybarra-Frausto (Stanford University/Rockefeller Foundation)

Papers:

- Carl Gutiérrez-Jones (University of California-Santa Barbara): "Challenging Legal Rhetoric"
- Chon Noriega (Stanford University): "The Historical Discourse in Chicano-Produced Feature Films"
- Rosa Linda Fregoso (University of California—Santa Barbara/Los Angeles): "Cultural Identity and the Representation of Masculinity"
- Respondent: Kathleen Newman (University of Iowa)

65. American Avant-Garde

Room 313

Chair: Jan-Christopher Horak (George Eastman House)

Papers:

- Alison G. Macor (University of Texas at Austin): "Recuperating the Image: Joseph Cornell's *Rose Hobart*"
- Eric Drown (UCLA): "Voodoo Theory: Maya Deren and Possession"
- Karen Backstein (New York, New York): "When the Anthropologist Arrives . . ."
- Steven B. Elworth (New York University): "The Garden in the Machine: The Technological Sublime, *Castro Street*"

66. The Cultural Bases of Film and Television Narrative

Room 308

Chair: Jeanne Thomas Allen (Temple University)

Papers:

- Lynda Goldstein (Temple University): "Good Eats: Film Cannibalizes Musical Culture"
- Dan Harries (UCLA): "Fringe Benefits/ The Sub-Culture of Film Cult(ure)"
- John T. Caldwell (California State University, Long Beach): "Cultural Work and the Performance of Discourse in the Epic Mini-Series, *War and Remembrance*"
- David Garland (USC): "(East) End of Our Lives: Etching the Edges of UK and US Soap Operas"

67. The Sublime and the Cinema

Room 212

Chair: Melinda Barlow (School of Visual Arts)

Papers:

- Jean-Pierre Geuens (USC): "Western Light: From the Sublime to Hollywood, from Heaven to Hell"
- Melinda Barlow: "The Electronic Landscape and the Late 20th Century Sublime"
- Scott Bukatman (SUNY-Purchase): "Gazing into the Abyss: The Special Effects of Douglas Trumbull"
- Michael Walsh (University of Hartford): "The City Symphony and the Two Avant-Gardes"



68. Woman, Demon, Human: Indigenous Opera, the Politics of Gender, and the Cinema in the People's Republic of China (Workshop)

Room 108

Chair: Gina Marchetti (University of Maryland-College Park)

Participants:

- Chen Mei (USC)
- Lihui Zhang (USC)
- Ma Ning (Monash University)
- George Semsel (Ohio University)
- Wang Ziaowen (Ohio University)
- Vivian Sobchack (University of California-Santa Cruz)
- E. Ann Kaplan (SUNY-Stony Brook)

69. Historiographical Questions

Room 207

Chair: William Paul (University of Michigan—Ann Arbor)

Papers:

- Geoffrey Nowell-Smith (British Film Institute): "Problems of Filmography"
- Gregory A. Waller (University of Kentucky): "Historicizing, a Test Case: Japan on American Screens, 1909-1915"
- John Belton (Rutgers University): "Color, Realism, and Narration"
- Richard Neupert (Georgia Tech University): "Newton's Camera: Steadicam's Innovation and Film Style"

70. Lesbian/Gay Instructors, Curriculum and Issues of Pedagogy (Workshop)

Room 303

Chair: Christine Holmlund (University of Tennessee)

Participants:

- Alexander Doty (Lehigh University): "Beyond Catch 227: 'Coming Out As Teachers'"
- Diane Waldman (University of Denver): "The Position/Privilege of the Heterosexual Instructor Teaching Lesbian/Gay Topics"
- Laurie Schulze (University of Denver): "Lesbian/Gay Issues in the Film and Television Studies Curriculum: A Survey"

MEETINGS AND SERVICE WORKSHOPS

1:00 – 2:30PM

Sunday

▼ Interactive Technologies Analysis Group Meeting

Room 302

▼ "The Year's Work in Film and Television Studies" Meeting

Room 102

- To discuss whether the field of film and television studies has achieved the maturity to join other disciplines in providing a continuing critical record of its research activity.

Chair: Ronald Gottesman (USC)

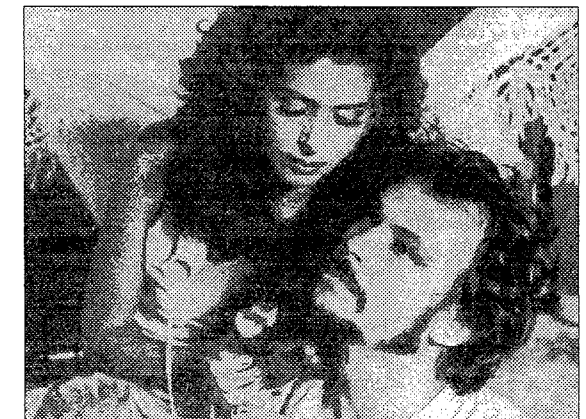
Participants:

- Harry E. Geduld (Indiana University)
- Virginia Wright Wexman (University of Illinois—Chicago)

▼ Latino Caucus

Room 108

Chairs: Charles Ramírez Berg and Chon Noriega



PANELS AND WORKSHOPS

2:30 – 4:30PM

Sunday

71. Between Cultures

Room 306

Chair: Scott Nygren (University of Florida)

Papers:

- Ru-Shou Robert Chen (USC): "Can the (M)Other Tongue Be Spoken?: The Crisis of Representation in Hou's *City of Sadness*"
- Donald F. Larsson (Mankato State University): "Some Limits to Cross-Cultural Reception: The Case of *Yeelen*"
- Catherine Portuges (University of Massachusetts-Amherst): "Westward Trajectories: A Crisis for East European Cinema?"
- Scott Nygren: "Boundary Crossings: Japanese and American Representations of the Other"

72. Recycled Images: The Creative Use of Archival and Found Footage in Film and Video

Room 313

Chair: William C. Wees (McGill University)

Papers:

- William C. Wees: "Changing Modes of Representation in Collage Films and Videos"
- Art Simon (New York University): "Connor Does Dallas: Reading *Report*"
- Bruce E. Williams (California State University, Chico): "Mediating the Image: Found Footage and the Question of Subjectivity"
- James Peterson (University of Notre Dame): "Bodily Metaphor as Viewing Strategy in Avant-garde Compilation Film"

73. Cultural Discourses, Film Industries, and Representational Practices

Room 308

Chair: Richard DeCordova (DePaul University)

Papers:

- Scott Curtis (University of Iowa): "The Cultural Force of Criticism: A Cultural Studies Approach to a Study of Early American and German Film Criticism"
- Richard DeCordova: "Tracing the Child Audience: The Case of Disney, 1928-1935"
- Janet Walker (Los Angeles, California): "Detail Work: On the Correspondence between Psychiatrists and Cinema"

74. Textual Studies in Television

Room 108

Chair: Steve Fore (University of North Texas)

Papers:

- Jeremy G. Butler (University of Alabama): "Slinking Toward Shklovsky: Television and the Neoformalist Project"
- Potter Palmer (UCLA): "'She's Filled with Secrets': *Twin Peaks*, Laura Palmer, and the Sexuality of the Text"
- Jim Wehmeyer (University of Texas at Austin): "Show Some Emotion: Affection, Television and New Traditionalist Narrative"
- Steve Fore: "'America, America, This is You!': The Curious Case of America's Funniest Home Videos"



75. Third World Cinemas: India and Taiwan

Room 212

Chair: Gretchen Bisplinghoff (Northern Illinois University)

Papers:

- Sanjukta T. Ghosh (Ohio State University): "Bollywood Pleasures: Nation and Narration in Bombay Cinema"
- Gretchen Bisplinghoff and Carol J. Slings (Northern Illinois University): "Codes of Violence and Madness in *The Three Faces of Eve* and *Night and Day*: A Cross-Cultural Study"
- June Yip (UCLA): "Exile, Displacement, and the Space 'In-Between': The Construction of Cultural Identity in the Films of Taiwanese Director Hou Hsiao-hsien"
- Leo Tsu-shin Ching (University of California, San Diego): "The Inescapable Past: 'Japan' in Taiwanese New Cinema"

76. Enough Already About the Director: The Other Craftspeople in the Contemporary Cinema

Room 207

Chair: Peter Lunenfeld (UCLA)

Papers:

- Michael Kaplan (Valdosta State College): "Looney Tunes from Hell: Transmogrification and the Make-Up Design of Rob Bottoms"
- Andrew Horton (Loyola University): "Casting About: Marion Dougherty and the Unsung Art of Hollywood Casting Director"
- Linda Hershberger Thornton (UCLA): "Translating Creative Vision: Production Executives in the New Hollywood"
- Respondent: Peter Lunenfeld

77. Explorations in Feminist Theory

Room 303

Chair: Anne Friedberg (University of California-Irvine)

Papers:

- Thyrsa Goodeve (San Francisco State/University of California, Santa Cruz): "(Culture Bound) Femininity and its Racial Masquerade: From Dietrich's *Hot Voodoo* to Grace Jones' *Slave to the Rhythm*"
- Shari Roberts (University of Chicago): "'The Lady in the Tutti-Frutti Hat': Carmen Miranda, the Spectacle of Ethnicity"
- Pamela Robertson (University of Chicago): "Guilty Pleasures: The Politics of Camp for the Female Spectator"
- Kathleen K. Rowe (University of Oregon): "Women, Comedy and the Carnavalesque: Toward a Feminist Investigation of the Genres of Laughter"

CLOSING RECEPTION

4:30 – 7:00PM

Sunday

Carson Stage

MONDAY 27 MAY

L.A. CONSERVANCY WALKING TOUR

9:30AM – 12:30PM

Monday

Meet at 9:30 sharp in the Loading Dock Area outside the Lloyd and Carson Stages

WINNER OF 1990 JAY LEYDA PRIZE
IN CINEMA STUDIES

*The most thorough investigation of the genesis
and development of American film ever published...*

**HISTORY OF THE
AMERICAN CINEMA**

CHARLES HARPOLE, General Editor

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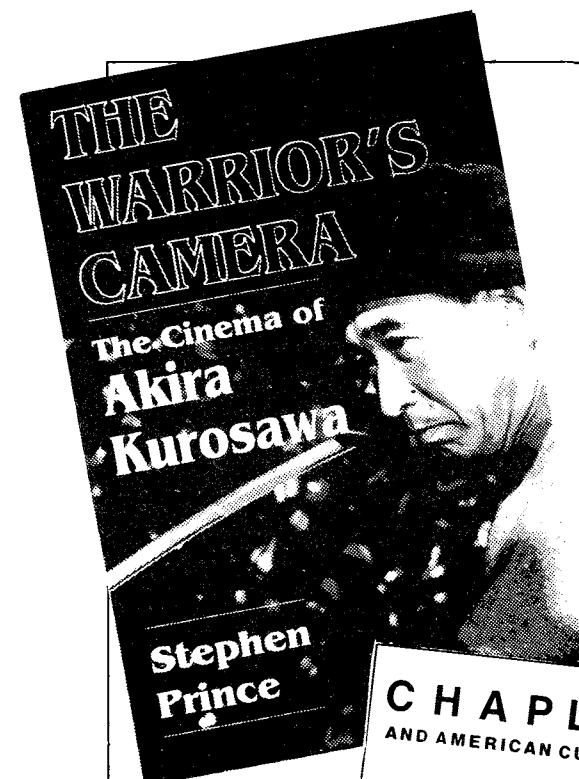
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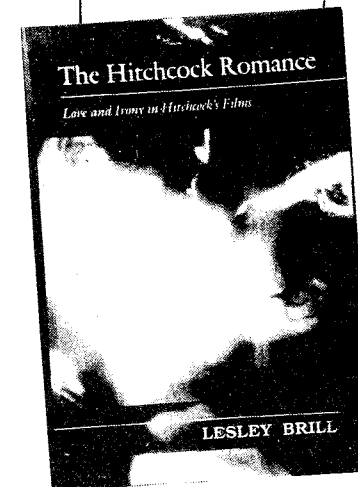
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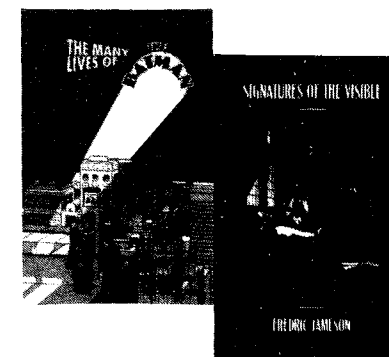
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