A Guide to the Microfilm Edition of

Cinema History Microfilm Series
General Editor: Ann Martin

FILM JOURNALS
Part I:
Journals from the United States and Canada

UNIVERSITY PUBLICATIONS OF AMERICA
A Guide to the Microfilm Edition of

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FILM JOURNALS

Part I:
Journals from the United States and Canada

CAMERA OBSCURA
CINÉ-TRACTS
DREAM WORKS
FILM CRITICISM
FILM READER
MILLENIUM FILM JOURNAL

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TABLE OF CONTENTS

Editorial Note ............................................................................................... iv

Camera Obscura
Reel Index ................................................................................................. 3
Subject Index ............................................................................................... 7
Film Index ................................................................................................... 10

Ciné-Tracts
Reel Index ................................................................................................. 13
Subject Index ............................................................................................... 17
Film Index ................................................................................................... 20

Dreamworks
Reel Index ................................................................................................. 25
Subject Index ............................................................................................... 31
Film Index ................................................................................................... 35

Film Criticism
Reel Index ................................................................................................. 39
Subject Index ............................................................................................... 47
Film Index ................................................................................................... 53

Film Reader
Reel Index ................................................................................................. 57
Subject Index ............................................................................................... 61
Film Index ................................................................................................... 64

Millenium Film Journal
Reel Index ................................................................................................. 67
Subject Index ............................................................................................... 73
Film Index ................................................................................................... 77
EDITORIAL NOTE

This researcher’s guide provided by University Publications of America (UPA) reflects what appears in the original film journals including inconsistencies in spelling and punctuation. Each of the six compilations of film journals in this collection is on a single reel of microfilm.

The Reel Index for each film journal collection lists each volume, in chronological order, with its contents, in order of appearance in each volume. The four-digit number to the left of each entry indicates the frame number where a specific article or feature of a volume begins. Indented frame numbers show the locations of articles assembled under a common heading within a volume.

For the convenience of the researcher, a Subject Index and Film Index for each collection are provided following each Reel Index.
FILM JOURNALS

Part I:
Journals from the United States and Canada

CAMERA OBSCURA

Volume 1. Fall 1976–
Volume 12. Summer 1984
REEL INDEX

Volume 1. Fall 1976
0001 Table of Contents. 3 frames.
0004 Feminism and Film: Critical Approaches. 4 frames.
0008 An Interrogation of the Cinematic Sign: Woman as Sexual Signifier in Jackie Raynal's Deux Fois. 9 frames.
0017 Deux Fois: Shot Commentary, Shot Chart, and Photogrammes. 13 frames.
0030 Yvonne Rainer: An Introduction. 10 frames.
0040 Appendix: Rainer's Descriptions of Her Films. 3 frames.
0043 Yvonne Rainer: Interview. 10 frames.
0053 The Apparatus: An Introduction, Bertrand Augst. 4 frames.
0057 The Apparatus, Jean-Louis Baudry. 12 frames.
0069 Women Working, Christina Creveling. 6 frames.
0075 Works in Progress: Current Film Practice. 9 frames.

Volume 2. Fall 1977
0083 Table of Contents. 2 frames.
0085 The Avant-Garde and Its Imaginary, Constance Penley. 16 frames.
0101 Introduction to Arnold Schoenberg's "Accompaniment for a Cinematographic Scene": Straub/Huillet: Brecht: Schoenberg, Martin Walsh. 8 frames.
0109 Le Défilément: A View in Close Up, Thierry Kuntzel. 9 frames.
0118 Hitchcock, The Enunciator, Raymond Bellour. 13 frames.
0131 The Défilément into the Look, Bertrand Augst. 6 frames.
0137 Comment Ça Va (How's It Going) Jean Luc Godard, 1976, Bertrand Augst. 5 frames.
0142 Jeannie Dielman, 23 Quai du Commerce, 1080 Bruxelles (Chantal Akerman), Janet Bergstrom. 4 frames.
0146 Woman of the Ganges (Marguerite Duras), Elisabeth Lyon. 4 frames.
0150 What Maisie Knew (Babette Mangolte), Constance Penley. 3 frames.
0153 Women Working, (Chantal Akerman, Cristina Creveling); (The Legend of Maya Dereh, Project); (Marguerite Duras in 1977, Mary Jo Lakeland); (Histoires D’Elles). 10 frames.

Volumes 3 and 4. Summer 1979
0163 Table of Contents. 2 frames.
0165 Editorial: Feminism, Fiction and the Avant-Garde. 1 frame.
0166 Chronology: The Camera Obscura Collective. 5 frames.
0171 Discourse and Difference, Elisabeth Lyon. 3 frames.
0174 Rereading the Work of Claire Johnston, Janet Bergstrom. 6 frames.
0180 Enunciation and Sexual Difference (Part 1), Janet Bergstrom. 19 frames.
0199 Alternation, Segmentation, Hypnosis: Interview with Raymond Bellour, Janet Bergstrom. 17 frames.
0216 Psychosis, Neurosis, Perversion, Raymond Bellour. 15 frames.
0231 Raymond Bellour: Selected Bibliography. 1 frame.
0232 Feminine Discourse in Christopher Strong, Jacquelyn Suter. 8 frames.
0240 Notes on Distribution, Freud. 3 frames.
Camera Obscura Questionnaire on Alternative Film Distribution. 11 frames.

Excerpts from an Interview with The Legend of Maya Deren Project: The Camera Obscura Collective. 9 frames.

The Camera: Je la Caméra: Eye (Babette Mangolte), Constance Penley. 2 frames.

Camera Obscura Interview with Babette Mangolte. 6 frames.

Les Rendez-Vous d'Anna (Chantal Akerman), Meg Morley. 3 frames.

The Color of Jeannie Dielman, Mary Jo Lakeland. 1 frame.

Invisible Adversaries, Valie Export. 3 frames

All Around Reduced Personality, Heike Sander. 1 frame.

Mirror Phase, Carola Klein. 2 frames.

Rapunzel, Asa Sjostram, Susan Sharpio, Esther Ronay, Francine Winham. 1 frame.

m/f: The Camera Obscura Collective. 2 frames.

French Feminism, Nancy Huston. 5 frames.

Cine-Femmes International, Rosine Grange and Vivian Ostrovsky. 8 frames.

Table of Contents. 3 frames.

Editorial. 2 frames.

The Film-Work, 2, Thierry Kuntzel. 33 frames.

The Story of Anna O.: A Study on Hysteria (Terrel Seltzer), Constance Penley. 4 frames.

The Incomplete Act as the Significant Act: Notes on the Films of Bette Gordon, Karyn Kay. 3 frames.

The Song of the Shirt (Susan Clayton and Jonathan Curling), Elisabeth Cowie. 6 frames.

Sally Potter on Thriller. 1 frame.

She Who Laughs First Laughs Last (Thriller, Sally Potter), Jane Weinstock. 5 frames.

Notes on Taking a Part, Jan Worth. 11 frames.

Table of Contents. 2 frames.

Editorial. 2 frames.

The Cinema of Lol V. Stein, Elisabeth Lyon. 18 frames.

Notes on India Song, Marguerite Duras. 4 frames.

Marguerite Duras: Bibliography/Filmography, Elisabeth Lyon. 2 frames.

Vision, Desire, and the Film-Text, D.N. Rodowick. 18 frames.

Sight, Insight, and Power: Allegory of a Cave, Thierry Kuntzel. 11 frames.

The Dancing Soul of the Walking People (Paula Gladstone), Janet Bergstrom. 4 frames.

Coney Island, followed by Leopard Lady, Paula Gladstone. 1 frame.

Women Filmmakers in West Germany: A Catalog, Marc Silberman. 21 frames.

Table of Contents. 2 frames.

Editorial. 2 frames.
<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Frames</th>
</tr>
</thead>
<tbody>
<tr>
<td>0452</td>
<td>Introduction to “Metaphor/Metonymy, or the Imaginary Referent,” Constance Penley.</td>
<td>12</td>
</tr>
<tr>
<td>0464</td>
<td>Metz’s Move, Bertrand Augst.</td>
<td>6</td>
</tr>
<tr>
<td>0470</td>
<td>Metaphor/Metonymy, or the Imaginary Referent, Christian Metz.</td>
<td>13</td>
</tr>
<tr>
<td>0483</td>
<td>Between the First and Second Semiotics: Psychoanalysis and Film Theory, R.S. Hamilton.</td>
<td>11</td>
</tr>
<tr>
<td>0494</td>
<td>Now Voyager: Some Problems of Enunciation and Sexual Difference, Lea Jacobs.</td>
<td>11</td>
</tr>
<tr>
<td>0505</td>
<td>Feminist History and The Song of the Shirt, Susan Clayton and Jonathan Curling.</td>
<td>9</td>
</tr>
<tr>
<td>0514</td>
<td>Self-Health and Health Caring, Stephen Grosz and Bruce McAuley.</td>
<td>5</td>
</tr>
<tr>
<td>0519</td>
<td>Conference Report: Conference on Feminist Film Criticism, Barbara Klinger.</td>
<td>4</td>
</tr>
<tr>
<td>0523</td>
<td>Book Review: New French Feminisms: Some Points Re-Viewed, Rosi Braidotti and Jane Weinstock.</td>
<td>10</td>
</tr>
<tr>
<td>0533</td>
<td>Table of Contents.</td>
<td>3</td>
</tr>
<tr>
<td>0536</td>
<td>Introduction.</td>
<td>1</td>
</tr>
<tr>
<td>0537</td>
<td>La passion, c'est pas ça, Elisabeth Lyon.</td>
<td>3</td>
</tr>
<tr>
<td>0540</td>
<td>Pornography, Eroticism, Constance Penley.</td>
<td>4</td>
</tr>
<tr>
<td>0544</td>
<td>Violence and Enunciation, Janet Bergstrom.</td>
<td>6</td>
</tr>
<tr>
<td>0550</td>
<td>Les Enfants de la Patrie, Constance Penley.</td>
<td>14</td>
</tr>
<tr>
<td>0564</td>
<td>France/Tour/Detour/Two/Children, Jean Luc Godard and Anne-Marie Mièville.</td>
<td>7</td>
</tr>
<tr>
<td>0571</td>
<td>Introduction À Une Véritable Histoire du Cinéma, Jean Luc Godard.</td>
<td>7</td>
</tr>
<tr>
<td>0578</td>
<td>One Plus One: A Look at Six Fois Deux, Margaret Ganahl and R.S. Hamilton.</td>
<td>14</td>
</tr>
<tr>
<td>0592</td>
<td>“I Am an Image,” Raymond Bellour.</td>
<td>4</td>
</tr>
<tr>
<td>0596</td>
<td>Passion (Love and Work), Jean Luc Godard.</td>
<td>3</td>
</tr>
<tr>
<td>0599</td>
<td>This Is Not a Textual Analysis (Godard’s La Chinoise), Jacques Aumont.</td>
<td>16</td>
</tr>
<tr>
<td>0615</td>
<td>The Economics of Film Criticism: A Debate, Jean Luc Godard and Pauline Kael.</td>
<td>13</td>
</tr>
<tr>
<td>0628</td>
<td>Godard and Silence, D.N. Rodowick.</td>
<td>3</td>
</tr>
<tr>
<td>0631</td>
<td>Godard’s Use of Sound, Alan Williams.</td>
<td>9</td>
</tr>
<tr>
<td>0640</td>
<td>Godard: Images, Sounds, Politics, Colin MacCabe, Jacques Aumont.</td>
<td>3</td>
</tr>
<tr>
<td>0643</td>
<td>Two or Three Things I Know about Her: Analysis of a Film by Godard, R.S. Hamilton.</td>
<td>4</td>
</tr>
<tr>
<td>0647</td>
<td>Cinema Histories, Cinema Practices, Asilomar Conference, Mary Ann Doane and Philip Rosen.</td>
<td>4</td>
</tr>
<tr>
<td>0651</td>
<td>Enclitic International Conference on the Textual Analysis of Film, D.N. Rodowick.</td>
<td>15</td>
</tr>
<tr>
<td>0666</td>
<td>Table of Contents.</td>
<td>3</td>
</tr>
<tr>
<td>0669</td>
<td>Editorial.</td>
<td>1</td>
</tr>
<tr>
<td>0670</td>
<td>Gilda: Epistemology as Striptease, Mary Ann Doane.</td>
<td>11</td>
</tr>
<tr>
<td>0681</td>
<td>Thierry Kuntzel and the Return of Writing, Raymond Bellour.</td>
<td>16</td>
</tr>
<tr>
<td>0697</td>
<td>Personal Film/Feminist Film, Linda Reisman.</td>
<td>6</td>
</tr>
</tbody>
</table>
0703 Interview with Marjorie Keller. 7 frames.
0710 Dissecting The Body Human: The Sexes, Luli McCarroll. 8 frames.

**Book Reviews**

0718 The Political Unconscious: Narrative as a Socially Symbolic Act (Fredric Jameson), Lea Jacobs. 4 frames.

0722 Mary Cassatt (Griselda Pollock), Nancy Wood. 6 frames.

**Conference Report**

0728 The UCLA Gay and Lesbian Media Conference, Larry Horne and John Ramirez. 6 frames.

0734 Women Filmmakers in West Germany: A Catalog (Part 2), Marc Silberman. 16 frames.

**Volume 12. Summer 1984**

0750 Table of Contents. 3 frames.

0753 Staggering toward Modern Times: The Video Art of Max Almy, Denise Mann. 7 frames.

0760 Leaving the 20th Century: Interview with Max Almy. 11 frames.

0771 Identity Anecdotes, Meaghan Morris. 13 frames.

0784 "Desire Shifts the Difference": Figural Poetics and Figural Politics in the Film Theory of Marie-Claire Ropars, Dana Polan. 10 frames.

0794 Marie-Claire Ropars-Wuilleumier: A Bibliography, Dana Polan. 2 frames.

0796 Desire in Art and Politics: The Theories of Jean-François Lyotard, Maureen Turim. 8 frames.

0804 Jean-François Lyotard: A Partial Bibliography, Maureen Turim. 2 frames.

0806 Philosophy and Painting in the Age of Their Experimentation: Contribution to an Idea of Postmodernity, Jean-François Lyotard. 8 frames.

0814 The Gold Diggers: Preview, Jonathan Rosenbaum. 3 frames.

**Book Reviews**

0817 Figures of Desire: A Theory and Analysis of Surrealist Film (Linda W. Williams), Lynne Kirby. 6 frames.

0823 Women's Pictures: Feminism and Cinema (Annette Kuhn), Janet Walker. 6 frames.

0829 Le Symptôme et le Savoir, Dana Polan. 13 frames.
The following index is a guide to the major subjects, including authors and subjects of articles, of the volumes of *Camera Obscura* in this single-reel collection. The frame numbers next to the subentries identify where these subjects can be found in the Reel Index. Complete descriptions of the documents in this collection are included in the Reel Index, which begins on page 3.

A cumulative Film Index for this collection is provided following the Subject Index.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Frame Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Akerman, Chantal</td>
<td>0142, 0271</td>
</tr>
<tr>
<td>Almy, Max</td>
<td>interview with 0750, video art 0753</td>
</tr>
<tr>
<td>Alternation</td>
<td>segmentation, hypnosis, and 0199</td>
</tr>
<tr>
<td>Art</td>
<td>see Video art</td>
</tr>
<tr>
<td>Augst, Bertrand</td>
<td>0053, 0131, 0137, 0464</td>
</tr>
<tr>
<td>Aumont, Jacques</td>
<td>analysis of Jean Luc Godard movie 0599, review of book on Godard 0640</td>
</tr>
<tr>
<td>Avant-garde films</td>
<td>0085</td>
</tr>
<tr>
<td>Baudry, Jean-Louis</td>
<td>0057</td>
</tr>
<tr>
<td>Bellour, Raymond</td>
<td>bibliography 0231, general 0118, 0592, interview of, by Janet Bergstrom 0199, on Kuntzel, Thierry 0681, psychosis, neurosis, perversion 0216</td>
</tr>
<tr>
<td>Bergstrom, Janet</td>
<td>Enunciation and Sexual Difference 0180, on Gladstone, Paula 0422, interview with Raymond Bellour 0199, on Jeanne Dieiman 0142, rereading work of Claire Johnston 0174, violence and enunciation 0544</td>
</tr>
<tr>
<td>Braidotti, Rosi</td>
<td>book review with Jane Weinstock 0523</td>
</tr>
<tr>
<td>Chronology</td>
<td>of Camera Obscura collection 0166</td>
</tr>
<tr>
<td>Cinema</td>
<td>histories and practices 0647</td>
</tr>
<tr>
<td>Clayton, Susan</td>
<td>with Curling, Jonathan 0342, 0505</td>
</tr>
<tr>
<td>Conferences</td>
<td>Asilomar 0647, <em>Enclitic</em> International, on the Textual Analysis of Film 0651, reports conference on Feminist Film Criticism 0519, UCLA Gay and Lesbian Media Conference 0728</td>
</tr>
<tr>
<td>Cowie, Elisabeth</td>
<td>0342</td>
</tr>
<tr>
<td>Creveling, Christina</td>
<td>0069, 0153</td>
</tr>
<tr>
<td>Curling, Jonathan</td>
<td>with Susan Clayton 0342, 0505</td>
</tr>
<tr>
<td>Debate</td>
<td>between Godard, Jean Luc, and Pauline Kael 0615</td>
</tr>
<tr>
<td>Discourse</td>
<td>feminine 0232, general 0171</td>
</tr>
<tr>
<td>Doane, Mary Anne</td>
<td>regarding <em>Gilda</em> 0670, with Rosen, Philip 0647</td>
</tr>
<tr>
<td>Duras, Marguerite</td>
<td>0387, 0146, 0155, 0391</td>
</tr>
<tr>
<td>Enunciation</td>
<td>sexual difference 0180, 0494, violence 0544</td>
</tr>
<tr>
<td>Epistemology</td>
<td>as striptease 0670</td>
</tr>
<tr>
<td>Eroticism</td>
<td>0540</td>
</tr>
</tbody>
</table>
Feminism
  in cinema 0823
  in film 0004
  film criticism of 0519
  French 0284, 0523
  general 0697
Film criticism
  debate 0615
  feminist 0519
Film distribution
  alternatives 0243
Film practice
  current—works in progress 0075
Film theory
  psychoanalysis and 0483
  Ropars, Marie-Claire 0784
Freud, Sigmund
  notes on distribution 0240
Ganahl, Margaret
  with Hamilton, R.S. 0578
Germany, West
  women filmmakers in 0427, 0734
Gladstone, Paula
  0422, 0426
Godard, Jean Luc
  analysis of film by R.S. Hamilton 0643
  general 0596, 0599
  history of cinema 0571
  images, sounds, and politics 0640
  with Kael, Pauline 0615
  with Miéville, Anne-Marie 0564
  1976 0137
  silence, use of 0628
  sound, use of 0631
Gordon, Bette
  notes on films of 0339
Grange, Rosine
  with Ostrovsky, Vivian 0289
Grosy, Stephen
  with McAuley, Bruce 0514
Hamilton, R.S.
  analysis of Godard film 0643
  with Ganahl, Margaret 0578
  general 0483
History
  feminist 0505
Hitchcock, Alfred
  0118
Horne, Larry
  with Ramirez, John 0728
Huston, Nancy
  0284
Hypnosis
  alternation, segmentation, and 0199
Jacobs, Lea
  book review 0718
  general 0494
Jameson, Fredric
  book review 0718
Johnston, Claire
  works of 0174
Kael, Pauline
  with Godard, Jean Luc 0615
Kay, Karyn
  notes on Godard films 0339
Keller, Marjorie
  interview with 0703
Kirby, Lynne
  book review on surrealist film 0817
Klein, Carola
  0279
Klinger, Barbara
  feminist film criticism 0519
Kuhn, Annette
  feminism and cinema 0823
Kuntzel, Thierry
  0109, 0302, 0411, 0681
Lakeland, Mary Jo
  on Duras, Marguerite 0155
  general 0274
Lyon, Elisabeth
  on Duras, Marguerite 0146, 0391
  general 0171, 0537
  Stein, Lol V. 0369
Lyotard, Jean-François
  idea of postmodernity 0806
  theories of 0796, 0804
McAuley, Bruce
  with Grosy, Stephen 0514
McCarroll, Luil
  0710
Mangolte, Babette
  general 0150
  interview with 0263
Mann, Denise
  video art of Max Almy 0753
Metaphor/Metonymy
  0452, 0470
Metz, Christian
  0470
Miéville, Anne-Marie
  with Godard, Jean Luc 0564
Morley, Meg
  0271
Morris, Meaghan
  0771
Neurosis
  perversion, psychosis, and 0216
Ostrovsky, Vivian
  with Grange, Rosine 0289
Penley, Constance
  general 0085, 0335, 0452, 0550
  on Mangolte, Babette 0150, 0263
  pornography and eroticism 0540
Perversion
  psychosis, neurosis, and 0216
Photogrammes
  0017
Polan, Dana
  film theory of Marie-Clair Ropars 0784
  general 0794, 0829
Pollock, Griselda
  0722
Pornography
  0540
Postmodernity
  0806
Potter, Sally
  0348
Psychosis
  neurosis, perversion, and 0216
Ramirez, John
  with Larry Home 0728
Ranier, Yvonne
  description of films 0040
  interview 0043
  introduction 0030
Raynal, Jackie
  women as sexual signifier 0008
Reisman, Linda
  0697
Rodowick, D.N.
  0393, 0628, 0651
Ronay, Esther
  0281
Ropars, Marie-Claire
  film theory 0784
  general 0794
Rosen, Philip
  with Doane, Mary Ann 0647
Rosenbaum, Jonathan
  0814
Sander, Helke
  0278
Schoenberg, Arnold
  cinematographic scene 0101
Segmentation
  alternation, hypnosis, and 0199
Seltzer, Terrel
  0335
Semiology
  psychoanalysis, and film theory 0483
Sharpio, Susan
  0281
Silberman, Marc
  0427, 0734
Sjostram, Asa
  0281
Stein, Loi V.
  cinema of 0369
Surrealist film
  book review of Linda W. Williams by Lynne Kirby 0817
Suter, Jacquelyn
  0232
Turim, Maureen
  theories of Jean-François Lyotard 0796, 0804
Video art
  of Almy, Max 0753
Violence
  0544
Walker, Janet
  feminism and cinema 0823
Walsh, Martin
  0101
Weinstock, Jane
  book review with Rosi Braidotti 0523
  general 0349
Williams, Alan
  0631
Williams, Linda W.
  book review 0817
Winham, Francine
  0281
Women
  feminism and cinema 0823
  as filmmakers in West Germany 0427, 0734
  sexual signifier in film 0008
  Women of the Ganges 0146
  Women Working 0069, 0153
Wood, Nancy
  0722
Worth, Jan
  0354
<table>
<thead>
<tr>
<th>Title</th>
<th>Catalog Number(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Around Reduced Personality</td>
<td>0278</td>
</tr>
<tr>
<td>La Chinoise</td>
<td>0599</td>
</tr>
<tr>
<td>Christopher Strong</td>
<td>0232</td>
</tr>
<tr>
<td>Comment Ça Va</td>
<td>0137</td>
</tr>
<tr>
<td>The Dancing Soul of the Walking People</td>
<td>0422</td>
</tr>
<tr>
<td>Le Défillement</td>
<td>0109, 0131</td>
</tr>
<tr>
<td>Deux Fois</td>
<td>0008, 0017</td>
</tr>
<tr>
<td>Enclitic</td>
<td>0651</td>
</tr>
<tr>
<td>France/Tour/Detour/Two/Children</td>
<td>0564</td>
</tr>
<tr>
<td>Gilda</td>
<td>0670</td>
</tr>
<tr>
<td>The Gold Diggers</td>
<td>0814</td>
</tr>
<tr>
<td>Health Caring</td>
<td>0514</td>
</tr>
<tr>
<td>India Song</td>
<td>0387</td>
</tr>
<tr>
<td>Invisible Adversaries</td>
<td>0275</td>
</tr>
<tr>
<td>Jeanne Dielman</td>
<td>0142, 0274</td>
</tr>
<tr>
<td>Je la Caméra: Eye</td>
<td>0263</td>
</tr>
<tr>
<td>The Legend of Maya Deren</td>
<td>0254</td>
</tr>
<tr>
<td>Leopard Lady</td>
<td>0426</td>
</tr>
<tr>
<td>Mirror Phase</td>
<td>0279</td>
</tr>
<tr>
<td>Now Voyager</td>
<td>0494</td>
</tr>
<tr>
<td>Passion</td>
<td>0596</td>
</tr>
<tr>
<td>Rapunzel</td>
<td>0281</td>
</tr>
<tr>
<td>Les Rendez-Vous d'Anna</td>
<td>0271</td>
</tr>
<tr>
<td>Self-Health</td>
<td>0514</td>
</tr>
<tr>
<td>Six Fois Deux</td>
<td>0578</td>
</tr>
<tr>
<td>The Song of the Shirt</td>
<td>0342, 0505</td>
</tr>
<tr>
<td>The Story of Anna O.</td>
<td>0335</td>
</tr>
<tr>
<td>Thriller</td>
<td>0348, 0349</td>
</tr>
<tr>
<td>23 Quai du Commerce, 1080 Bruxelles</td>
<td>0142</td>
</tr>
<tr>
<td>What Maisie Knew</td>
<td>0150</td>
</tr>
<tr>
<td>Women of the Ganges</td>
<td>0146</td>
</tr>
</tbody>
</table>
REEL INDEX

Volume 1, Number 1. Spring 1977
0001 Table of Contents. 3 frames.
0004 Editorial. 2 frames.
0006 Film/Technology/Ideology, Ron Burnett. 5 frames.
0011 Middle of the Earth, John Berger. 5 frames.
0016 Screen Images, Film Memory, Stephen Heath. 6 frames.
0022 The Ideological Dimension of Media Messages, Marina Camargo Heck. 8 frames.
0030 Ethno-Hermeneutics Ethnography as Anomaly, Hart Cohen. 4 frames.

Volume 1, Number 2. Summer 1977
0036 Table of Contents. 3 frames.
0039 Introduction, David Allen and Teresa de Lauretis. 2 frames.
0041 Film Performance, Stephen Heath. 6 frames.
0047 Camera Movement and Cinematic Space, David Bordwell. 4 frames.
0051 Spectacle and Spectator, Patricia Mellancamp. 5 frames.
0056 Self-Reflexivity in Documentary, Jeanne Allen. 4 frames.
0060 The Fundamental Reproach (Brecht), Ben Brewster. 5 frames.
0065 The Concept of Cinematic Excess, Kristin Thompson. 5 frames.
0070 Vigo/Jaubert, Claudia Gorbman. 11 frames.
0081 Kino-Truth and Kino-Praxis: Vertov's Man with a Movie Camera, Judith Mayne. 5 frames.
0086 Contributors. 3 frames.

Volume 1, Number 3. Fall 1977-Winter 1978
0089 Table of Contents. 1 frame.
0090 Editorial Note. 1 frame.
0091 Realism, Naturalism and Their Alternatives, Raymond Williams. 3 frames.
0094 Jonah Who Will Be 25 in the Year 2000, John Berger. 4 frames.
0098 Towards a Psychoanalytic Reading of the System(s) of a Contemporary American Film, Barbara Learning. 8 frames.
0106 Culture, History, and Ambivalence: On the Subject of Walter Benjamin, John Fekete. 5 frames.
0111 On Jacques Rivette, Peter Harcourt. 6 frames.
0117 The Spectacle of Negativity, David Ehrenstein. 3 frames.
0120 The Truth Lies on the Cutting Room Floor, Saul Landau. 8 frames.

Volume 1, Number 4. Spring-Summer 1978
0128 Table of Contents. 2 frames.
0130 Editorial. 2 frames.
0132 Questions of Property: Film and Nationhood, Stephen Heath. 5 frames.
0137 A Dossier, Johan Van Der Keuken. 10 frames.
0147 The Truth Lies on the Cutting Room Floor, continued, Saul Landau. 7 frames.
0154 On the Practice of Political Film, Interview with Jean-Louis Comolli. 2 frames.
**Canadian Section**

0156 Introduction; The Invisible Cinema, Peter Harcourt. 2 frames.
0158 From the Picturesque to the Familiar: Films of the French Unit at the National Film Board (1958–1964), David Clandfield. 6 frames.
0164 The Film As Word (Perrault), Peter Ohlin. 4 frames.
0168 On Television Docudrama: The Tar Sands, Seth Feldman. 4 frames.
0172 A Review of Chronique de la Vie Quotidienne, National Film Board Production Directed by Jacques Leduc, Ron Burnett. 2 frames.

0183 A Critique of Ciné-Structuralism: Review Article of Bill Nichols' Book Movies and Methods, Bruce Elder. 7 frames.

**Volume 2, Number 1. Fall 1978**

0190 Table of Contents. 3 frames.
0193 Semiotics, Theory, and Social Practice: A Critical History of Italian Semiotics, Teresa de Lauretis. 7 frames.
0200 Lang, Pabst, and Sound, Noel Carroll. 5 frames.
0205 The Truth Lies on the Cutting Room Floor, Conclusion, Saul Landau. 9 frames.
0214 Young Mr. Lincoln Reconsidered: An Essay on the Theory and Practice of Film Criticism: Part One, Ronald Abramson and Richard Thompson. 9 frames.
0225 Woman, Desire, and the Look: Feminism and the Enunciative Apparatus in Cinema, Sandy Flitterman. 5 frames.

**Volume 2, Number 2. Spring 1979**

0230 Table of Contents. 2 frames.
0232 Culture and Identity: The Canadian Question, Why?, Anthony Wilden. 15 frames.
0247 The Consolidation of the American Film Industry 1915–1920: Part One, George Mitchell. 5 frames.
0261 Modes of Representation in the Cinema: Towards a New Aesthetic Model, Bruce Elder. 4 frames.
0265 Mapping Anthropology on Film, The Ax Fight, Hart Cohen. 6 frames.
0271 Notes and Reviews. 7 frames.

**Volume 2, Numbers 3 and 4. Summer–Fall 1979**

0278 Table of Contents. 2 frames.
0280 Militant Documentary: Mai 68 Par Lui-Même, Michael Ryan. 10 frames.
0290 Towards a Renewal of Cuban Revolutionary Cinema: A Discussion of Cuban Cinema Today, Zuzana M. Pick. 8 frames.
0298 The Turn of the Subject, Stephen Heath. 8 frames.
0313 The Consolidation of the American Film Industry 1915–1920: Part Two, George Mitchell. 4 frames.
0317 Elder/Nichols Debate: A Response, Peter Mayer. 3 frames.
0321 A Review of André Bazin, Bill Nichols. 3 frames.

**Volume 3, Number 1. Winter 1980**

0324 Table of Contents. 3 frames.
0327 Media Repression: A Personal Statement, Peter Watkins. 4 frames.
0331 The Myth of Total Cinema History, Will Straw. 4 frames.
0335 A Special Section on Chilean Cinema, Zuzana M. Pick. 21 frames.
Volume 3, Number 2. Spring 1980

0356 David Rimmer's Surfacing on the Thames, Blaine Allen. 3 frames.
0359 All Things in Their Time: On Michael Snow's , Bruce Elder. 3 frames.
0362 The Cinema of John Cassavetes, Marcia Landy and Stanley Shostack. 5 frames.

0367 Table of Contents. 3 frames.
0370 The Song of the Shirt, Alison Beale. 8 frames.
0378 An Interview with Jonathan Curling and Sue Clayton, Alison Beale. 4 frames.
0382 Editor's Debate on The Song of the Shirt. 4 frames.
0386 On the Origins of Cinema-Verité and the Documentary Film, Michel Brauitt. 14 frames.
0400 Conflict of Interpretations: A Special Section on Red River, Howard Hawks. 1 frame.
0401 Red River: Modes of Analysis, An Introduction, Roberta Reeder. 7 frames.
0408 Woman as an Element of Narrative in Red River, Margaret Fete. 2 frames.
0410 The Semiotic Mode: Anchor and Relay as Sign Function in Red River, Lawrence Benequist. 5 frames.
0415 The Drives and Cultural Production in Red River, Michael Silverman. 3 frames.
0418 Freeing the Spirit: The Animation of Co Hoederman, Eugene P. Walz. 4 frames.
0422 Book Review, Ron Burnett. 3 frames.

Volume 3, Number 3. Fall 1980

0425 Table of Contents. 4 frames.
0429 Buttercup Popcorn, Patricia Mellancamp. 2 frames.
0431 Imaging, Teresa de Lauretis. 5 frames.
0436 Imagistic Representation and the Status of the Image in Pornography, Claire Pajakowska. 7 frames.
0443 Misrecognition and Identity, Mary Ann Doane. 4 frames.
0447 Thriller: An Intrigue of Identification, Joan Copjec. 3 frames.
0450 Fragment of an Analysis of Sigmund Freud's Dora, Sarah Bernstein. 2 frames.
0452 Primary Identification and the Historical Subject: Fassbinder and Germany, Thomas Elsaesser. 7 frames.

Volume 3, Number 4. Winter 1981

0459 Table of Contents. 2 frames.
0461 Made in the Fade, Patricia Mellancamp. 9 frames.
0470 Film Body: An Implantation of Perversions, Linda Williams. 9 frames.
0479 The Economics of U.S. Film Exhibition Policy and Practice, Douglas Gomery. 2 frames.
0481 The Cabinet of Dr. Caligari: Conditions of Reception, Michael Budd. 6 frames.
0487 Theater and Cinema: The Scopic Drive, the Detestable Screen, and More of the Same, Herbert Blau. 8 frames.

Volume 4, Number 1. Spring 1981

0495 Table of Contents. 3 frames.
0498 Introduction: Film/Narrative/The Novel, Judith Mayne. 1 frame.
0499 Notes on Fritz Lang's First Mabuse, Noel Burch. 12 frames.
0511 That "Once-Upon-A-Time ..." of Childish Dreams, Sandy Flitterman. 8 frames.
0519 Paradoxes of Realism: The Rise of Film in the Train of the Novel, Margaret Morse. 5 frames.
0524 Deciet, Desire, and Film Narrative, Alan Williams. 6 frames.
0530 The Management of Destiny in Narrative Form, Paul Sandro. 4 frames.
0534 Expanding Film Historical Discourse: Reception Theory's Use Value for Cinema Studies, Eric Rentschler. 8 frames.

Volume 4, Numbers 2 and 3. Summer–Fall 1981

0542 Table of Contents. 2 frames.
0544 Signs, Icons, and Subjects in the Structures of Cinema Art, Walter Rewar. 5 frames.
0549 Wim Wenders, Nicholas Ray and Lightning over Water, Ron Burnett. 2 frames.
0551 It Could Be Oedipus Rex: Denial and Difference in The Bandwagon or, the American Musical as American Gothic, Dana B. Polan. 6 frames.
0557 An Interview with Mrinal Sen, Sumita S. Chakravarty. 3 frames.
0560 Notes on Communication and Representation in the Development of Educational Television, Phil Vitone. 3 frames.
0563 Venice Strikes Again: The 1980 Film Festival, Dedi Baroncelli. 4 frames.
0567 Loss and Recuperation in The Garden of Delights, Katherine S. Kovacs. 5 frames.
0572 From Lumière to Pathé: The Break-up of Perspectival Space, Richard de Cordova. 5 frames.
0577 Latin American Cinema: A View toward the Future of Documentary Film Practice; The Second International Festival of New Latin American Cinema, Zuzana M. Pick. 3 frames.
0580 Ousman Sembene: Questions of Change, Roy Armes. 4 frames.
0584 Prophecy, Memory and the Zoom: Michael Snow's Wavelength Re-Viewed, William C. Wees. 5 frames.

Volume 4, Number 4. Winter 1982
0589 Table of Contents. 2 frames.
0591 Not a Love Story, Notes on the Film, Martha Aspler-Burnett. 2 frames.
0593 Not a Love Story, Knowledge, Power and Pornography, Hart Cohen. 1 frame.
0594 Communications and Journalism: National Film Board and Not a Love Story, Phil Vitone. 5 frames.
0599 The Films of Jean-Pierre LeFebvre, Susan Barrowclough. 6 frames.
0605 The Crisis of the Documentary and Fictional Film in Quebec, Ron Burnett. 4 frames.
0617 The Rhetoric of Meta Commentary: Another Look at the Earlier Films and Writings of Pierre Perrault, David Clandfield. 6 frames.
0623 The Feminist Fiction Film in Quebec: La Vie Revée and La Cuisine Rouge, Brenda Longfellow. 5 frames.
0628 Denys Arcand and Le Confort et L'Indifférence, Lise Bissonnette. 7 frames.

Volume 5, Number 1. Summer–Fall 1982
0635 Table of Contents. 3 frames.
0638 Introduction, Bruce Elder. 6 frames.
0644 Michael Snow and Bruce Elder in Conversation. 6 frames.
0650 Before Lucifer: Preternatural Light in the Films of Kenneth Anger, William C. Wees. 5 frames.
0655 The Cinema, Memory and the Photographic Trace, Peter Harcourt. 3 frames.
0658 All Things in Their Times (continued from Ciné-Tracts; Number 9), Bruce Elder. 5 frames.
0665 The Experimental Films of Joyce Wieland, Lianne M. McLarty. 7 frames.
SUBJECT INDEX

The following index is a guide to the major subjects, including authors and subjects of articles, of the volumes of Ciné-Tracts in this single-reel collection. The frame numbers next to the subentries identify where these subjects can be found in the Reel Index. Complete descriptions of the documents in this collection are included in the Reel Index, which begins on page 13.

A cumulative Film Index for this collection is provided following the Subject Index.

Abramson, Ronald
  with Thompson, Richard 0214

Aesthetics
  modes of representation 0261

Allen, Blaine
  0356

Allen, David
  with de Lauretis, Teresa 0039

Allen, Jeanne
  0056

American broadcasting industry
  0252

American film
  contemporary—psychoanalytic reading
    0098
  industry consolidation 0247, 0313

Analysis
  modes of 0401

Anger, Kenneth
  preternatural light in films of 0650

Animation
  0418

Anthropology
  on film 0265

Arcand, Denys
  0628

Armes, Roy
  0580

Aspler-Burnett, Martha
  0591

Baroncelli, Dedri
  0563

Barrowclough, Susan
  0599

Bazin, André
  review of 0321

Beale, Allison
  0370

Benequista, Lawrence
  0410

Benjamin, Walter
  culture, history, and ambivalence on
    subject of 0106

Berger, John
  0011, 0094

Bernstein, Sarah
  0450

Blissonnette, Lise
  0628

Blaus, Herbert
  0486

Boddy, William
  0252

Bordwell, David
  0047

Brautigam, Michel
  0386

Brewster, Ben
  0060

Buchsbaum, Jonathan
  0306

Budd, Michael
  0481

Burch, Noel
  0499

Burnett, Ron
  book review 0422
    general 0006, 0172, 0549, 0605

Camera
  cinematic excess 0065
    movement and cinematic space 0047

Canada
  culture and identity 0232

Carrière, Louise
  0609

Carroll, Noel
  0200
Cassavetes, John  
cinema of 0362
Chakravarty, Sumita S.  
interview 0557
Chile  
cinema of 0335
Cinema studies  
expanding film historical discourse 0534
Cinema-verité  
origins of 0386
Ciné-structuralism  
critique of 018
Clandfield, David  
0158, 0617
Clayton, Sue  
interview—with Jonathan Curling 0378
Cohen, Hart  
0030, 0265, 0593
Comolli, Jean-Louis  
0154
Copjec, Joan  
0447
Cuba  
renewal of revolutionary cinema 0290
Curling, Jonathan  
interview—with Sue Clayton 0378
Debate  
editors on The Song of the Shirt 0382
de Cordova, Richard  
0572
de Lauretis, Teresa  
with Allen, David 0039

general 0193, 0320, 0431
Doane, Mary Ann  
0443
Docudrama  
on television 0168
Documentary film  
militant 0280
origins of 0386
self-reflexivity in 0056
Dreams  
0511
Ehrenstein, David  
0117
Elder, Bruce  
in conversation with Michael Snow 0644
1857: Fools Gold 0663

general 0183, 0261, 0359, 0638, 0658
Elsaesser, Thomas  
0452
Ethnography  
ethno-hermeneutics as anomaly 0030
Experimental films  
of Wieland, Joyce 0665
Fekete, John  
0106
Feldman, Seth  
0168
Feminism  
in cinema 0225
Fete, Margaret  
0408
Film criticism  
theory and practice 0214
Film festival  
see 1980 Film Festival
Film narrative  
destiny in 0530

general 0524
as novel 0498
woman as element of 0408
Flitterman, Sandy  
0511
Freud, Sigmund  
analysis of Dora 0450
Germany  
as historical subject 0452
Gomery, Douglas  
0479
Gorbman, Claudia  
0070
Harcourt, Peter  
0111, 0156, 0655
Hawks, Howard  
0400
Heath, Stephen  
0016, 0041, 0132, 0298
Heck, Marino Camargo  
0022
Hoederman, Co  
animation of 0418
Ideology; technology  
of film 0006
Interpretations  
conflict of 0400
Kino-Praxis  
0081
Kino-Truth  
0081
Kovacs, Katherine S.  
0567
Landau, Saul  
0120, 0147, 0205
Landy, Marcia
with Shostack, Stanley 0362
Lang, Fritz
notes on 0499
with Pabst and Sound 0200
Latin America
future of documentary film in 0577
Leaving, Barbara
0098
LeFesbvre, Jean-Pierre
films of 0599
Light
preternatural—in Kenneth Anger’s films 0650
Littin, Miguel
destruction in The Promised Land 0174
Longfellow, Brenda
0623
McLarty, Lianne M.
0665
Mayne, Judith
0081
Media
ideological dimensions 0022
repression of 0327
Mellancamp, Patricia
0051, 0429, 0461
Mitchell, George
0247, 0313
Morse, Margaret
0519
Musicals
American—as American gothic 0551
National Film Board
communication and journalism 0594
French unit films at 0158
Leduc, Jacques—director of 0172
Naturalism
realism and, with alternatives 0091
Negativity
0117
Nichols, Bill
general 0321
review of book 0183
1980 Film Festival
0563
Ohlin, Peter
0164
Pabst, G.W.
Lang and Sound 0200
Pajakowska, Claire
0436
Perrault, Pierre
early films and writing 0617
Pick, Zuzana M.
0290, 0335, 0577
Polan, Dana B.
0551
Pornography
imagistic representation and status of 0436
knowledge, power and 0593
Production
cultural—Red River 0415
Quebec, Canada
documentary and fictional film in 0605
feminist fiction 0623
historical overview 0609
Ray, Nicholas
with Wenders, Wim 0549
Realism
naturalism and, with alternatives 0091
paradoxes of 0519
Reeder, Roberta
0401
Rentschler, Eric
0534
Representation
modes of, in cinema 0261
Rewar, Walter
0544
Rhode, Eric
0034
Rimmer, David
0356
Rivette, Jacques
0111
Ryan, Michael
0280
Sandro, Paul
0530
Scott, Robert
0174
Screen images
0016
Sembene, Ousman
questions of change 0580
Semiotics
general 0410
Italian—theory and social practice 0193
Sen, Mrinal
interview 0557
Shostack, Stanley
with Landy, Marcia 0362
Silverman, Michael
0415
Snow, Michael
in conversation with Bruce Elder 0644
review of film 0584

Sound
Lang, Pabst, and 0200

Space
perspectival—from Lumière to Pathé 0572

Straw, Will
0331

Technology
see Ideology; technology

Television
educational—development of 0560

Thompson, Kristan
0065

Thompson, Richard
with Abramson, Ronald 0214

U.S. Film Exhibition
policy and practice 0479

Van Der Keuken, Johan
0137

Vitone, Phil
0560, 0594

Walz, Eugene P.
0418

Watkins, Peter
0327

Wees, William C.
0584, 0650

Wenders, Wim
with Nicholas Ray 0549

Weiland, Joyce
experimental films 0665

Wilden, Anthony
0232

Williams, Alan
0524

Williams, Linda
0470

Williams, Raymond
0091

Zucker, Carole
0663

Zukor, A.
0306

FILM INDEX

All Things in Their Times
0658

The Ax Fight
0265

The Bandwagon
0551

The Cabinet of Dr. Caligari
0481

Chronique de la Vie Quotidienne
0172

Le Confort et L' Indifference
0628

La Cuisine Rouge
0623

1857: Fools Gold
0663

The Garden of Delights
0567

An Intrigue of Identification
0447

Jonah Who Will Be 25 in the Year 2000
0094

Lightning over Water
0549

Lucifer
0650

Mabuse
0499

Mal 68 Par Lui-Même
0280

Man with a Movie Camera
0081

Middle of the Earth
0011

The New Ice Age
0137

Not a Love Story
0591, 0593, 0594

The Paramount Stock Purchase of 1929
0306

The Promised Land
0174

Red River
0400, 0401, 0408, 0410, 0415

Sigmund Freud’s Dora
0450

The Song of the Shirt
0370, 0382

Surfacing on the Thames
0356

The Tar Sands
0168
<table>
<thead>
<tr>
<th>Thriller</th>
<th>Wavelength</th>
</tr>
</thead>
<tbody>
<tr>
<td>0447</td>
<td>0584</td>
</tr>
<tr>
<td>La Vie Revee</td>
<td>Young Mr. Lincoln</td>
</tr>
<tr>
<td>0623</td>
<td>0214</td>
</tr>
</tbody>
</table>
FILM JOURNALS

Part I:
Journals from the United States and Canada

DREAMWORKS

Volume 1, Number 1. 1980–
Volume 3, Number 4. 1984
REEL INDEX

Volume 1, Number 1. Spring 1980
0001 Table of Contents. 3 frames.
0004 Editor's Note. 1 frame.
0005 Dream Report, Federico Fellini. 2 frames.
0007 Dream Report, Paul Mazursky. 1 frame.
0008 Dream Report, Susan Makavejev. 1 frame.
0008 Film and the Physiology of Dreaming Sleep: The Brain as a Camera-Projector, J. Allan Hobson. 9 frames.
0017 Dream Report, Chick Strand. 3 frames.
0020 Dream Report, Pat O'Neill. 1 frame.
0021 Dream Report, Beverly O'Neill. 1 frame.
0021 Dream Report, Pat O'Neill. 1 frame.
0021 Dream Report, Beverly O'Neill. 1 frame.
0021 Dream and Photography in a Psychoanalytic Film: Secrets of a Soul, Nick Browne and Bruce McPherson. 6 frames.
0027 Dream Report, Stan Brakhage: Excerpts From "I ... Sleeping" (Being a Dream Journal and Parenthetical Explication, February 20–May 26, 1975). 2 frames.
0029 Dream Report, Paul Sharits. 2 frames.
0031 The Adaptation of Cinematic Dreams, Marsha Kinder. 7 frames.
0038 Dream Report, Ed Emshwiller. 3 frames.
0041 Dream Report, Robert Nelson. 1 frame.
0041 Dream Report, Jules Engel. 2 frames.
0043 The Art of the Brain: Dynamics of Dreams, Vlada Petric. 5 frames.
0048 Selective Bibliography on Dream and Film, Janet Janks Casebier and Allen Casebier. 6 frames.

Volume 1, Number 2. Summer 1980
0054 Table of Contents. 4 frames.
0058 The Dream of the Trumpeter, John Hollander. 3 frames.
0061 Walking to Sleep, Richard Wilbur. 2 frames.
0063 The Incantation of Dreams (Part Three), William Moritz. 2 frames.
0065 From Then On, Mark McCloskey. 1 frame.
0065 Dream 27, Wanda Coleman. 1 frame.
0066 Elegy for a PFC: Color of a Bruise, Virginia Brady Young. 1 frame.
0067 Flower Dreams, A.D. Winans. 1 frame.
0068 The Dream Re-Members the Poem, Kathleen Fraser. 1 frame.
0069 La Reproduction Interdite/Not to Be Reproduced, Kathleen Fraser. 1 frame.
0069 Fever Dream on the Eve of Illness, Joyce Carol Oates. 1 frame.
0070 In 1935 When Things Got Tough, Allan Katzman. 2 frames.
0073 Poem, Robert Glück. 1 frame.
0074 Dream Report, Holly Prado: A Dream in April When We All Discover Spring. 1 frame.
0074 Interweavings: Reflections on the Role of Dream in the Making of Poems, Denise Levertov. 5 frames.
0079 Dreamt Trip, Lawrence Ferlinghetti. 1 frame.
0080 Dream Report, Kenneth John Atchity. 1 frame.
Volume 1, Number 3. Fall 1980

Table of Contents. 2 frames.

Dream and Performance: An Editorial Overture, Marsha Kinder. 2 frames.
Two Performance Dreams, John Cage. 1 frame.
Train Dreams, Gordon Wagner. 2 frames.
Spinning Dreams, John Sturgeon. 1 frame.
Oracle, Chris Burden. 1 frame.
The Ghost in the Burrow, Herbert Blau. 3 frames.
Dreams against the State, Deena Metzger. 3 frames.
Watching Her Go, Barbara T. Smith. 1 frame.
Crawl Space—A Digression, Esther Raucher. 2 frames.
"Breaking Through": Dream into Dance, Ellen Forman and Lovice Weller. 4 frames.
Falling Apart, Suzanne Lacy. 4 frames.
Thoughts about Dreams and Performance; Meager Expectations, Nancy Buchanan. 3 frames.
Images That Go Bump in the Night, Linda Frye Burnham. 4 frames
Dream Reports, John Duncan. 2 frames.
Contemporary Fear, Paul McCarthy. 2 frames.
Capricorn Romance—A Dream Drama, Neon Park. 1 frame.
Memory As Dream, Pauline Oliveros. 1 frame.
Dogs' Dreams, J. Allan Hobson. 7 frames.

Volume 1, Number 4. Summer 1981

Table of Contents. 3 frames.
Editors' Notes: Nightmares, Dream Genre. 1 frame.
Once Upon a Dream, Ann Faraday. 2 frames.
The Nightmare, Melancholy and Creativity, Nicolas Kiessling. 2 frames.
Beggars without Arms, Luigi Mattel. 1 frame.
Cover the Mouth with Hands, Louis A. Fernandez. 1 frame.
A Dream (from Metaphors of Silence), Ihab Hassan. 1 frame.
The Mummy's Pool, Bruce Kawin. 6 frames.
Tribute to a Dream, Carl K. Cheng. 1 frame.
Ivan Fyodorovich Shponka and His Nightmare, Michael R. Katz. 3 frames.
The Nightmare of 1944, Ira Sadoff. 1 frame.
Sandmen: Nightmares and Dreams in the Comics, Ray Zone. 7 frames.
Commentary: Stephen King. 1 frame.
Volume 2, Number 1. Fall 1981

Commentary: Carolyn See. 1 frame.
Consumption: Pier Marton. 1 frame.
The Dream in Other Cultures: Anthropological Studies of Dreams and Dreaming, John Spaulding. 6 frames.
Commentary, Kenneth John Atchity. 3 frames.
Nightmares: An Interdisciplinary Bibliography, Sandy Calvo and Lee Zimmerman. 6 frames.


Table of Contents. 2 frames.
Editorial. 1 frame.
Re-Vision of Cine-Dreams, Stan Van Der Beek. 4 frames.
Right Hemisphere Processing in Dreams and Films, Bruce Kawin. 3 frames.
The Gold Shop Dream, 1973, From the Film Floorshow, Richard Myers. 2 frames.
More Excerpts from I… Sleeping (Being a Dream Journal and Parenthetical Explication, February 20–May 26, 1975), Stan Brakhage. 2 frames.
Endymion’s Wake: Oneiric Projection and Protection in Bertolucci’s Cinema, T. Jefferson Kline. 4 frames.

Volume 2, Number 3. Spring 1982

Table of Contents. 2 frames.
Editorial. 1 frame.
American Widow, Louis A. Fernandez. 1 frame.
From the Academy Bridge, P.M. Pasinetti. 1 frame.
Dream Report, John Rechy. 2 frames.
Dreams and Their Semi-Conscious Relatives, Milli Frisch Meyer. 1 frame.
Franco Dead, William Burroughs. 2 frames.
A 1977 Dream (The New Continent), Paul Bowles. 1 frame.
Dream Report, Nicholas Delbanco. 1 frame.
Wizard, Marsha Gilbert. 2 frames.
To the Editor, Richard Condon. 1 frame.
So the Magpies Frightened the Muses, Arpad Kadarkay. 1 frame.
Dream Report, Maureen Connell. 2 frames.
“The Inner Journey of Anais Nin,” Alan Kouns. 2 frames.
Swandreams, William Cross. 2 frames.
Dream Report, Dacia Maraini. 1 frame.
Comment, George Simenon. 1 frame.
A Dream Text in Robbe-Grillet’s Un Regicide, Susan Rubin Suleiman. 1 frame.
Dream Report, Richard Stookey. 1 frame.
The Outsider, Ernesto Sabato. 1 frame.
From Requiem for a Dream, Hubert Selby, Jr. 1 frame.
Volume 2, Number 3. Spring 1982

Are Dreams Internal Films?, M.J. Ormsby. 4 frames.
Comment, Diane Johnson. 2 frames.
Dream and Fiction: A Checklist, Lee Zimmerman and Carolyn Hoche. 8 frames.

The Past and Present Art of the Australian Aborigine, Susan Lerner. 3 frames.
Dreamtime—The Popular Idea, Ian Rolla Primrose. 4 frames.
In Search of Dreamtime, Betye Saar. 2 frames.
New World Stone Work (Los Angeles Basin Culture Figures), Roland Reiss. 1 frame.
Drawing at the Beach, Carl K. Cheng. 1 frame.
Dreams of Wood, Kim Jones. 1 frame.
Mr. Rabbit, Mr. Rabbit, Esther Raucher. 4 frames.
Neckwall, Footscreen, Sleeper, Peter Shelton. 3 frames.
He Feels at Home in the Dream as He Never Does When He Is Awake, Richard Turner. 2 frames.
The Dreams of the Lady of the Castle Perilous, Carole Caroompas. 2 frames.
Dream As Art: A Model for the Creative Interplay Between Visual Image and Narrative, Marsha Kinder. 5 frames.
Thrill Photos, Bruce Benderson. 3 frames.
Dream Assemblages, Bruce Houston. 1 frame.
Creative Day Dreaming, Gretchen Lanes. 1 frame.
A Dream Come True, Joan Weber. 1 frame.
A Million Lives, A Million Dreams, Thomas Canny. 1 frame.
Moon in Capricorn, Randye Sandel. 1 frame.
Preliminaries for Orthodontia: A Dream Fantasy, DeAnn Jennings. 1 frame.
Dream As Validator in Traditional African Cultures, Dolores M. Yonker. 7 frames.

Volume 2, Number 4. Summer 1982

Table of Contents. 2 frames.
Dreams and the Writer, Margot MiffI'm. 3 frames.
Divine Figure II, Stanley Sherr. 1 frame.
Shadow Letters: Self-Portrait of a Woman Alone, Deena Metzger. 1 frame.
The Cat-Baby, Elizabeth Anne Hull. 3 frames.
Note on Lost Father Journal, Eric Torgersen. 1 frame.
Two Dreamworks: Surgical Postlude, Other Woman, Nan Hunt. 2 frames.
The Maiden, Stanley Sherr. 1 frame.
Intercourse with the World, Ann Faraday and John Wren-Lewis. 3 frames.
The Dream, Arthur Winfield Knight. 1 frame.
Dream Dance at the Buzz Cock Palace, Bob Sawatzki. 1 frame.
A Dream of Carnal Love, Rodger Moody. 1 frame.
Owl Cock; Meta/Desire, June Atkin. 1 frame.
The Robber Dream, Suzanne McConnell. 1 frame.
Dream Drawings, Kathy Jacobi. 3 frames.
Automythology: The Dream Logic in Hesse's Fiction, Walter S. Phelan. 3 frames.
Dream Spirit, Teresa Hitch. 1 frame.
Ritual Process of the Iroquois False Face Society, Irene Borger. 5 frames.
Comment, Dan Rose. 1 frame.
Comment, Angus Wallace. 1 frame.
Dream Text I, Catherine Gordas. 1 frame.
Inner Music, Francis Leach. 2 frames.
Divine Figure III, Stanley Sherr. 1 frame.
Commentary, Ellen Elias. 1 frame.
Story of My Death, Leopoldo Lugones. 1 frame.
Dream I, Dream II, Fritz Hamilton. 1 frame.
Volume 3, Number 1. Fall 1982

0373 Dreams, Carlynn Huddleston. 1 frame.
0374 The Night Death Came, Fiona Faraday. 1 frame.
0375 Suyapa and the Quetzal, William Lewis. 3 frames.
0378 Bad Dreams, Sandra McKee. 1 frame.
0378 You Are Still Waiting Even in the Dream of Death, Lee Chul Bum. 1 frame.
0379 The Indians Call It Heart, Deena Metzger. 7 frames.

Volume 3, Number 2. 1983

0425 Table of Contents. 2 frames.
0427 Editor’s Note. 1 frame.
0428 Then I’m Awake, Mark McCloskey. 1 frame.
0428 Chicken Dream Poem, Hastings Wyman, Jr. 1 frame.
0429 Commentary, Craig Antrim. 2 frames.
0431 A Dream within a Dream, Afton Jandro. 1 frame.
0432 A Visit with the Temiar: Notes from a Malaysian Diary, David Boatwright. 2 frames.
0434 Eine Kleine Nacht-Mare, Robert A. Gross. 1 frame.
0435 The Seen: A Relief Etching, Joel Rothberg. 1 frame.
0436 Albrecht Dürer’s “Vision in a Dream,” Lila Chalpin. 1 frame.
0436 The Dream, Larry French. 1 frame.
0437 Geometry of Dawn, Bruce Kawin. 1 frame.
0438 Vortex Dreams, C.W. Truesdale. 3 frames.
0441 Dreamspeaker, Robert Lima. 1 frame.
0441 The Visions of the Architect Borromini, Carolyn White. 2 frames.
0443 Note for The Golden Tree, Howard Schwartz. 5 frames.
0448 Pompeii, Ricardo Pau-Llosa. 1 frame.
0448 Preface to The Dream Poems, John D. Buksbazen. 2 frames.
0450 Dreamstones, Patricia Garfield, Ph.D. 3 frames.
0453 Dreamwork: Pursuing an Art of Transformation, Hills Snyder. 3 frames.
0456 Note on Freud’s Theory of Dreams, M.J. Ormsby. 1 frame.
0457 Lion, Kenneth John Atchity. 1 frame.
0457 Dream Poems, Kathleen Spivack. 2 frames.
0459 DePalma’s Dreams: Terror and Trauma, Norman C. Gordon and Anaruth Gordon. 6 frames.
0465 A Statement about Dreams, Robin Hardy. 1 frame.
0466 Dream and Memory, Bert O. States. 5 frames.
0471 For the Convenience of Conversation, McCrae Parker. 1 frame.
0472 Art Works, Rolando Mercado. 5 frames.
Volume 3, Number 3. 1983
0477 Table of Contents. 2 frames.
0479 The Brother in Vietnam, Maxine Hong Kingston. 2 frames.
0481 The Last Judgment and a Luscious Passivity, Esther Raucher. 2 frames.
0483 The Kiss, Judith Berke. 1 frame.
0484 In His Eyes, Judith Berke. 1 frame.
0484 The Triumph of the Dream, Lech Majewski. 2 frames.
0486 From Personal Dream-Motif to Painted Phantasmagoria, Dennis Bayuzick. 2 frames.
0488 Red Riding Hood, Mary Otto. 1 frame.
0489 Dream Landscapes, Randye Sandel. 1 frame.
0490 On the Edge of Tomorrow, Bonnie M. Daniels. 1 frame.
0490 Layer of Darkness, Roberto Arlt. 2 frames.
0492 A Dream of Islands, Cheri Pann. 1 frame.
0493 Dream and Poems, Kevin King. 1 frame.
0494 Fake Dreams, Rachel Pollack. 1 frame.
0495 On Faking Dreams, Benjamin Kilborne. 2 frames.
0497 On Artemidoros' Approach to Dreams, Benjamin Kilborne. 3 frames.
0500 John Serf, Susan C. Larsen. 2 frames.
0502 A Review Essay on Film and Dreams: An Approach to Bergmen, Bruce Kawin. 3 frames.
0505 Lucid Dreaming Ability and Verbal Creativity, Jayne Gackenbach and Sharon Hammons. 9 frames.

0514 Table of Contents. 2 frames.
0516 Hunting the Dream, Dustin Shuler. 4 frames.
0520 Poems, Martha Lifson. 3 frames.
0523 The Dream: Jeffrey Beam. 1 frame.
0524 Lost Language, Rebecca Radner. 1 frame.
0525 The Retrospect of Sue, Assembled (Dali's Tree), Melinda Utal Castel de Oro. 1 frame.
0526 Ducks, Robert F. Baron. 1 frame.
0527 Dreams and Cup Readings for Violet Marriott, Michael Laurence. 1 frame.
0528 Dreams against the State, Deena Metzger. 5 frames.
0533 Dream Stealers, Roberta Marggraff. 1 frame.
0534 Shaman of Pomo, Elaine Zimmerman. 2 frames.
0536 Statement and Art, Michel de Saint Quen. 2 frames.
0538 The Dream, Emily Groszholz. 1 frame.
0539 A Report from the Senoi, Ann Faraday and John Wren-Lewis. 1 frame.
0540 As in Dream: Some Paintings of Giorgio de Chirico, Benjamin Kilborne and Lydia Nakashima Degarrod. 7 frames.
0547 Latin America's Oneiric Art: The Dream As Thought, Ricardo Pau-Llosa. 4 frames.
0551 Dreamwork As Off-Line Reprogramming in the Image Factory: The Contributions of Christopher Evans, Kenneth John Atchity and Doug Price. 3 frames.
0554 Response to Ormsby and States, Daniel Madaj. 2 frames.
SUBJECT INDEX

The following index is a guide to the authors of the articles in the volumes of *Dreamworks* in this single-reel collection. The four-digit numbers identify at what frame number these entries can be found in the Reel Index. Descriptions of the documents in this collection are included in the Reel Index, which begins on page 25. A Film Index for this collection is provided at the end of the Subject Index.

<table>
<thead>
<tr>
<th>Author</th>
<th>Frame Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antrim, Craig</td>
<td>0429</td>
</tr>
<tr>
<td>Arlt, Roberto</td>
<td>0490</td>
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<tr>
<td>Atchity, Kenneth John</td>
<td>0080, 0081, 0092, 0189, 0457, 0551</td>
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<tr>
<td>Atkin, June</td>
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<td>Baron, Robert F.</td>
<td>0526</td>
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<td>Bartlett, Elizabeth</td>
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<td>Beam, Jeffrey</td>
<td>0523</td>
</tr>
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<td>Benderson, Bruce</td>
<td>0321</td>
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<tr>
<td>Berke, Judith</td>
<td>0483, 0484</td>
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<tr>
<td>Berrigan, Daniel</td>
<td>0088</td>
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<td>Blau, Herbert</td>
<td>0117, 0416</td>
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<td>Boatwright, David</td>
<td>0432</td>
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<td>Boraü, Jose Luis</td>
<td>0232</td>
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<td>Borger, Irene</td>
<td>0361</td>
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<td>Bowles, Paul</td>
<td>0257</td>
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<td>0027, 0211</td>
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<td>Brauerman, Kate</td>
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<tr>
<td></td>
<td>psychoanalytic film</td>
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<td>Buchanan, Nancy</td>
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<tr>
<td>Buksbazen, John D.</td>
<td>0448</td>
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<td>0048</td>
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<tr>
<td>Casebier, Janet Janks</td>
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<tr>
<td>Castel de Oro, Melinda Utal</td>
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<tr>
<td>Chalpin, Lila</td>
<td>0436</td>
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<td>Cheng, Carl K.</td>
<td>0169, 0303</td>
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<td>Coleman, Wanda</td>
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<tr>
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<tr>
<td>Cross, William</td>
<td>0265</td>
</tr>
</tbody>
</table>
Crown, Lucas 0397
Dagon, Ruth 0071
Daniels, Bonnie M. 0490
Degarrod, Lydia Nakashima 0540
Delbanco, Nicholas 0258
de Saint Quen, Michel 0536
Dika, Vera 0412
Duncan, John 0141
Durgnat, Raymond 0238
Elias, Ellen 0370
Emshwiller, Ed 0038
Engel, Jules 0041
Engle, John D. 0097
Eshleman, Clayton 0083
Evans, Christopher 0551
Falco, Edward 0551
Faraday, Ann 0158, 0348, 0539
Faraday, Fiona 0374
Fellini, Federico 0005
Ferlinghetti, Lawrence 0079
Fernandez, Louis A. 0162, 0252
Forman, Ellen 0126
Fraser, Kathleen 0068, 0069
French, Larry 0436
Friebert, Stuart 0090
Gackenbach, Jayne 0505
Garfield, Patricia 0450
Gilbert, Marsha 0259
Glück, Robert 0073
Goodwin, James 0221
Gordas, Catherine 0368
Gordon, Anaruth 0459
Gordon, Norman C. 0459
Grosholz, Emily 0538
Gross, Robert A. 0434
Hamilton, Fritz 0372
Hammons, Sharon 0505
Hardy, Robin 0465
Hassan, Ihab 0163
Henderson, Victor 0400
Hero, Samuel 0092
Hitch, Teresa 0361
Hobson, J. Allen 0008, 0147
Hoche, Carolyn 0282
Hollander, John 0058
Houston, Bruce 0324
Huddleston, Carlynn 0373
Hull, Elizabeth Anne 0328
Hunt, Nan 0346
Jacobi, Kathy 0355
Jacobs, Elyse 0390
James, David 0082
Jandro, Afton 0431
Jennings, DeAnn 0328
<table>
<thead>
<tr>
<th>Name</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jodorowsky, Alejandro</td>
<td>0228</td>
</tr>
<tr>
<td>Johnson, Diane</td>
<td>0280</td>
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<td>Johnson, Sarita</td>
<td>0392</td>
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<td>Katz, Michael R.</td>
<td>0169</td>
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<td>Katzman, Allan</td>
<td>0971</td>
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<td>Kawin, Bruce</td>
<td>0163, 0206, 0437, 0502</td>
</tr>
<tr>
<td>Kiessling, Nicolas</td>
<td>0160</td>
</tr>
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<td>Kilborne, Benjamin</td>
<td>0495, 0497, 0540</td>
</tr>
<tr>
<td>Kinder, Marsha</td>
<td>0031, 0111</td>
</tr>
<tr>
<td>King, Kevin</td>
<td>0493</td>
</tr>
<tr>
<td>King, Stephen</td>
<td>0180</td>
</tr>
<tr>
<td>Kingston, Maxine Hong</td>
<td>0479</td>
</tr>
<tr>
<td>Kline, T. Jefferson</td>
<td>0213</td>
</tr>
<tr>
<td>Knight, Arthur Winfield</td>
<td>0351</td>
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<td>Kouns, Alan</td>
<td>0263</td>
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<td>Lacy, Suzanne</td>
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</tr>
<tr>
<td>Lanes, Gretchen</td>
<td>0325</td>
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<tr>
<td>Larsen, Susan C.</td>
<td>0500</td>
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<tr>
<td>Laurence, Michael</td>
<td>0527</td>
</tr>
<tr>
<td>Leach, Francis</td>
<td>0368</td>
</tr>
<tr>
<td>LeGuin, Ursula K.</td>
<td>0086</td>
</tr>
<tr>
<td>Lerner, Susan</td>
<td>0293</td>
</tr>
<tr>
<td>Levertov, Denise</td>
<td>0074</td>
</tr>
<tr>
<td>Lewis, William</td>
<td>0375</td>
</tr>
<tr>
<td>Litson, Martha</td>
<td>0520</td>
</tr>
<tr>
<td>Lima, Robert</td>
<td>0441</td>
</tr>
<tr>
<td>Lugones, Leopoldo</td>
<td>0371</td>
</tr>
<tr>
<td>McCarthy, Paul</td>
<td>0143</td>
</tr>
<tr>
<td>McCloskey, Mark</td>
<td>0065, 0428</td>
</tr>
<tr>
<td>McConnell, Suzanne</td>
<td>0354</td>
</tr>
<tr>
<td>McKee, Sandra</td>
<td>0378</td>
</tr>
<tr>
<td>McPherson, Bruce</td>
<td>0021</td>
</tr>
<tr>
<td>Mental analytic film</td>
<td>0021</td>
</tr>
<tr>
<td>Madaj, Daniel</td>
<td>0554</td>
</tr>
<tr>
<td>Majewski, Lech</td>
<td>0484</td>
</tr>
<tr>
<td>Makavejev, Susan</td>
<td>0008</td>
</tr>
<tr>
<td>Marains, Dacia</td>
<td>0267</td>
</tr>
<tr>
<td>Marggraf, Roberta</td>
<td>0533</td>
</tr>
<tr>
<td>Marton, Pier</td>
<td>0182</td>
</tr>
<tr>
<td>Mattel, Luigi</td>
<td>0162</td>
</tr>
<tr>
<td>Mazursky, Paul</td>
<td>0007</td>
</tr>
<tr>
<td>Mercado, Rolando</td>
<td>0472</td>
</tr>
<tr>
<td>Merwin, W.S.</td>
<td>0097</td>
</tr>
<tr>
<td>Metzger, Deena</td>
<td>0120, 0341, 0379, 0528</td>
</tr>
<tr>
<td>Meyer, Milli Frisch</td>
<td>0255</td>
</tr>
<tr>
<td>Mifflin, Margot</td>
<td>0338</td>
</tr>
<tr>
<td>Moody, Rodger</td>
<td>0352</td>
</tr>
<tr>
<td>Moritz, William</td>
<td>0063</td>
</tr>
<tr>
<td>Munsey, Bennett</td>
<td>0090</td>
</tr>
<tr>
<td>Myers, Richard</td>
<td>0209</td>
</tr>
<tr>
<td>Nelson, Robert</td>
<td>0041</td>
</tr>
<tr>
<td>Nemerov, Howard</td>
<td>0084</td>
</tr>
<tr>
<td>Oates, Joyce Carol</td>
<td>0069</td>
</tr>
</tbody>
</table>
Oliveros, Pauline 0146
O'Neill, Beverly 0021
O'Neill, Pat 0020
Ormsby, M.J. 0276, 0456
Otto, Mary 0488
Pann, Cheri 0492
Park, Neon 0145
Parker, McCrae 0471
Pasinetti, P.M. 0252
Patten, Karl 0085
Pau-Llosa, Ricardo 0448, 0547
Pease, Roland 0398
Petric, Vlada 0043
Phelan, Walter S. 0359
Pollack, Rachel 0494
Poretz, Doraine 0091
Potter, Nancy 0400
Prado, Holly 0074
Price, Doug 0551
Primrose, Ian Rolla 0296
Puffer, Linda 0087
Radner, Rebecca 0524
Raucher, Esther 0124, 0305, 0481
Rechy, John 0253
Reiss, Roland 0302
Rosberg, Rose 0402
Rose, Dan 0366
Rothberg, Joel 0435
Saar, Betye 0300
Sabato, Ernesto 0274
Sadoff, Ira 0172
Sandel, Randye 0327, 0489
Saura, Carlos 0231
Sawatzki, Bob 0351
Schneeman, Carolee 0233
Schoonhaven, Terry 0396
Schwartz, Howard 0443
See, Carolyn 0181
Selby, Hubert, Jr. 0275
Sharits, Paul 0029
Shelton, Peter 0309
Sherr, Stanley 0341, 0348, 0370
Shiras, Myrna 0399
Shuler, Dustin 0516
Simenon, George 0268
Smith, Barbara T. 0123
Snyder, Gary 0089
Snyder, Hills 0453
Spaulding, John 0183
Spingarn, Lawrence P. 0084
Spivack, Kathleen 0457
States, Bert O. 0466
Stookey, Richard 0273
Strand, Chick 0017
<table>
<thead>
<tr>
<th>Name</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sturgeon, John</td>
<td>0115</td>
</tr>
<tr>
<td>Suleiman, Susan Rubin</td>
<td>0269</td>
</tr>
<tr>
<td>Tavernier, Bertrand</td>
<td>0233</td>
</tr>
<tr>
<td>Thomas, D.M.</td>
<td>0389</td>
</tr>
<tr>
<td>Torgersen, Eric</td>
<td>0345</td>
</tr>
<tr>
<td>Truesdale, C.W.</td>
<td>0438</td>
</tr>
<tr>
<td>Turner, Richard</td>
<td>0312</td>
</tr>
<tr>
<td>Van Der Beek, Stan</td>
<td>0202</td>
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<tr>
<td>Von Trotta, Margarethe</td>
<td>0220</td>
</tr>
<tr>
<td>Von Vogt, A.E.</td>
<td>0271</td>
</tr>
<tr>
<td>Wagner, Gordon</td>
<td>0113</td>
</tr>
<tr>
<td>Wallace, Angus</td>
<td>0367</td>
</tr>
<tr>
<td>Warren, Robert Penn</td>
<td>0268</td>
</tr>
<tr>
<td>Weber, Joan</td>
<td>0326</td>
</tr>
</tbody>
</table>

**FILM INDEX**

<table>
<thead>
<tr>
<th>Film</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Floorshow</td>
<td>0209</td>
</tr>
<tr>
<td>Out of Hand</td>
<td>0412</td>
</tr>
<tr>
<td>Secrets of a Soul</td>
<td>0021</td>
</tr>
<tr>
<td>Sisters</td>
<td>0220</td>
</tr>
<tr>
<td>The Trial</td>
<td>0221</td>
</tr>
<tr>
<td>Whyte, Ronald Rainier</td>
<td>0217</td>
</tr>
<tr>
<td>Winans, A.D.</td>
<td>0067</td>
</tr>
<tr>
<td>Wren-Lewis, John</td>
<td>0348, 0539</td>
</tr>
<tr>
<td>Wyman, Hastings, Jr.</td>
<td>0428</td>
</tr>
<tr>
<td>Yonker, Dolores M.</td>
<td>0329</td>
</tr>
<tr>
<td>Young, Virginia Brady</td>
<td>0066</td>
</tr>
<tr>
<td>Zimmerman, Elaine</td>
<td>0534</td>
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<td>Zimmerman, Lee</td>
<td>0192, 0282</td>
</tr>
<tr>
<td>Zone, Ray</td>
<td>0173</td>
</tr>
</tbody>
</table>
FILM JOURNALS

Part I:
Journals from the United States and Canada

FILM CRITICISM

Volume 1, Number 1. Spring 1976–
Volume 9, Number 1. Fall 1987
REEL INDEX

Volume 1, Number 1. Spring 1976
0001 Table of Contents. 2 frames.
0003 Gerald Mast vs. (Film-Flam) American Film Institute, Gerald Mast. 1 frame.
0004 An Interview with Walter T. Secor, Completing the Diaries of Adele Hugo, Luciana Bohne and Chris Dubbs. 4 frames.
0008 The Paradox of Lina Wertmuller: Film and the Dialectic of Alienation, Henry A. Giroux. 4 frames.
0012 Come Back to the Car Again, Bean Honey, Julian C. Rice. 3 frames.
0015 *One Flew over the Cuckoo's Nest: A Portrait of Despair in One Dimension,* Jillian Van Nostrand. 2 frames.
0017 *Toby Dammit—An Original Adaptation,* Frederick Bohne. 2 frames.
0019 Samsonite Agonistes—A Felliniesque Journey to Fellini, Charles B. Ketcham. 2 frames.
0021 Emergency Committee to Defend Latin American Film Makers, Bueno Muller. 2 frames.
0025 Massimiliano Operti, Letter from Milan. 3 frames.

Volume 1, Number 2. Summer 1976
0028 Table of Contents. 1 frame.
0029 Jeff Corey, An Interview, Jan Conaway. 4 frames.
0033 Kubrick's *Barry Lyndon:* Like Father, Like Son, Julian C. Rice. 3 frames.
0036 On Time and Truffaut, Leland A. Poague. 3 frames.
0039 *The Exorcist* Revisited, Charles A. Baker. 2 frames.
0041 Nicolas Roeg: A Sense of Wonder, Nick Waller. 3 frames.
0044 Structured Ambiguity in the Films of Eric Rohmer, Martin Walsh. 3 frames.
0047 *Buffalo Bill and the Indians and The Missouri Breaks,* Tag Gallagher. 2 frames.
0049 Books. 4 frames.

Volume 1, Number 3. Winter 1976-1977
0053 Table of Contents. 2 frames.
0055 Fred Zinneman's *High Noon,* Louis Giannetti. 5 frames.
0060 *The Story of Adele H.: Surnames and Siblings,* Art Goldsher. 3 frames.
0063 The Politics of Perception: Wilder's *Stalag 17,* Leland Poague. 4 frames.
0067 Volker Schlondorf: An Interview, Barry and Greg Thomson. 6 frames.

Film Reviews
0073 *Rocky.* I. Lloyd Michaels. 2 frames.
0075 *The Magic Flute,* Julian C. Rice. 1 frame.
0076 *The Clockmaker,* Michael Tarantino. 1 frame.
0078 Survey of Recent Italian Books on Film, Luciana Bohne. 4 frames.
<table>
<thead>
<tr>
<th>Volume 2, Number 1. Fall 1977</th>
</tr>
</thead>
<tbody>
<tr>
<td>0082</td>
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<td>0085</td>
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</tr>
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<td>0108</td>
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</table>

<table>
<thead>
<tr>
<th>Volume 2, Numbers 2 and 3. Winter-Spring 1978</th>
</tr>
</thead>
<tbody>
<tr>
<td>0113</td>
</tr>
<tr>
<td>0115</td>
</tr>
<tr>
<td>0119</td>
</tr>
<tr>
<td>0131</td>
</tr>
<tr>
<td>0134</td>
</tr>
<tr>
<td>0139</td>
</tr>
<tr>
<td>0143</td>
</tr>
<tr>
<td>0147</td>
</tr>
<tr>
<td>0150</td>
</tr>
<tr>
<td>0153</td>
</tr>
<tr>
<td>0156</td>
</tr>
<tr>
<td>0159</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Volume 3, Number 1. Fall 1978</th>
</tr>
</thead>
<tbody>
<tr>
<td>0168</td>
</tr>
<tr>
<td>0169</td>
</tr>
<tr>
<td>0177</td>
</tr>
<tr>
<td>0183</td>
</tr>
<tr>
<td>0187</td>
</tr>
<tr>
<td>0192</td>
</tr>
<tr>
<td>Books</td>
</tr>
<tr>
<td>0200</td>
</tr>
<tr>
<td>0201</td>
</tr>
<tr>
<td>0203</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Volume 3, Number 2. Winter 1979</th>
</tr>
</thead>
<tbody>
<tr>
<td>0206</td>
</tr>
<tr>
<td>0208</td>
</tr>
<tr>
<td>0211</td>
</tr>
<tr>
<td>0219</td>
</tr>
<tr>
<td>0222</td>
</tr>
<tr>
<td>0228</td>
</tr>
<tr>
<td>0233</td>
</tr>
<tr>
<td>0238</td>
</tr>
<tr>
<td>0244</td>
</tr>
</tbody>
</table>
### Volume 3, Number 3. Spring 1979

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Authors/Contributors</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>0248</td>
<td>Table of Contents.</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>0250</td>
<td>Film Styles and Film Meanings, Thomas Allen Nelson</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>0258</td>
<td>The Organic Narrative: Word and Image in <em>Barry Lyndon</em>, J.P. Telotte</td>
<td></td>
<td>7</td>
</tr>
<tr>
<td>0265</td>
<td>The Cinema Audience: Some New Perspectives, Scott MacDonald</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>0269</td>
<td>Compositional Psychoanalysis: Circles and Straight Lines in <em>Spellbound</em>, William F. Van Wert</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>0273</td>
<td>The Great God Orson: Chabrol’s <em>Ten Days’ Wonder</em>, Leland Poague</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>0277</td>
<td>Cumulative Index, Volume I–Volume III</td>
<td></td>
<td>4</td>
</tr>
</tbody>
</table>

### Volume 4, Number 1. Fall 1979

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Authors/Contributors</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>0281</td>
<td>Table of Contents.</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>0282</td>
<td>Criticism, Theory, and the Particular. David Bordwell</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>0286</td>
<td>Subject Position, William Bywater</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>0291</td>
<td>Complication of Narrative in Genre Film, Paul Petlewski</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>0294</td>
<td>Lang and Parole: Character and Narrative in <em>Doktor Mabuse, der Spieler</em>, James Jubak</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>0299</td>
<td>Retrospective Narration in Film: Re-reading <em>The Cabinet of Dr. Caligari</em>, Michael Budd</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>0304</td>
<td>Parodic Narration in <em>Entr’acte</em>, Paul Sandro</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>0310</td>
<td>The Art Cinema as a Mode of Film Practice, David Bordwell</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>0314</td>
<td>Temporal Disjunction and Alternating Syntagma in <em>Petulia</em>, Mary C. Palmer</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>0319</td>
<td>Systems of Ambiguity in the Art Cinema, Robert Seltf</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>0322</td>
<td>Truffault’s Subversive Siren: Intertextual Narrative in <em>Mississippi Mermaid</em>, Allan Hirsh</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>0326</td>
<td>Representation and Context in Ethnographic Film, John W. Adams</td>
<td></td>
<td>8</td>
</tr>
</tbody>
</table>

### Volume 4, Number 2. Winter 1980

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Authors/Contributors</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>0334</td>
<td>Table of Contents.</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>0335</td>
<td>Bergsonian Comedy and the Human Machines in <em>Star Wars</em>, Lane Roth</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>0339</td>
<td>Scorsese’s <em>The Last Waltz</em> and the Concert Genre, J.P. Telotte</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>0345</td>
<td>Christian Metz’s Theory of Connotation, Sister Mary Christopher Baseheart</td>
<td></td>
<td>9</td>
</tr>
</tbody>
</table>

#### Book Reviews

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Authors/Contributors</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>0354</td>
<td>When the Shooting Stops ... The Cutting Begins: A Film Editor’s Story, Ralph Rosenblum and Robert Karen</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>0355</td>
<td>A Cinema of Loneliness, Robert Phillip Kolker</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>0357</td>
<td>Born to Lose: The Gangster Film in America, Eugene Rostow</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>0358</td>
<td>On the Verge of Revolt: Women in American Films of the Fifties, Brandon French</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>0360</td>
<td>Virgins, Vamps, and Flappers: The American Silent Movie Heroine, Sumiko Higashi</td>
<td></td>
<td>5</td>
</tr>
</tbody>
</table>

### Volume 4, Number 3. Spring 1980

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Authors/Contributors</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>0365</td>
<td>Table of Contents.</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>0367</td>
<td>On Kenji Mizoguchi, Todao Sato</td>
<td></td>
<td>7</td>
</tr>
<tr>
<td>0374</td>
<td>Narrative, Spectacle, and the Sexes in Ophuls’ <em>Le Plaisir</em>, Catherine Johnson</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>0378</td>
<td>Alain Tanner’s <em>Jonah</em> ...: Echoes of Renoir’s “M. Lange,” Andrew Horton</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>0381</td>
<td>Space and Narrative in <em>Tokyo Story</em>, Dennis J. Konshak</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>0386</td>
<td>Ideology and Narrative Strategy in Bertolucci’s <em>The Conformist</em>, Christopher Orr</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>0390</td>
<td>Book Review: Japanese Film Directors, Audie Bock</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>0392</td>
<td>Index to Volume 4.</td>
<td></td>
<td>4</td>
</tr>
</tbody>
</table>
Volume 5, Number 1. Fall 1980
0396  Table of Contents. 1 frame.
0397  The Shadow in Caligari: Virginia Woolf and the Materialists' Response to Film, Paul Tiessen. 5 frames.
0402  Borne out of Darkness: The Documentaries of Werner Herzog, David Davidson. 9 frames.
0411  The Great Ecstasy of the Woodsculptor Steiner: Herzog and the "Stylized" Documentary, Gregory A. Waller. 5 frames.
0416  Outrageous! and The Boys in the Band: The Possibilities and Limitations of "Coming Out," Allison Graham. 3 frames.
0419  Film Review: Stardust Memories. 2 frames.
Book Reviews
0421  François Truffaut, Annette Insdorf. 2 frames.
0423  Moments with Chaplin, Lillian Ross. 3 frames.

Volume 5, Number 2. Winter 1981
0426  Table of Contents. 2 frames.
0428  An Introduction, Nick Browne. 1 frame.
0429  The Production of Character in It's a Wonderful Life, Brenda Wineapple. 4 frames.
0433  Speech, Identity, and Ideology in Mr. Smith Goes to Washington, Brian Gallagher. 5 frames.
0438  The Theological Rhetoric of It's a Wonderful Life, Peter Valenti. 6 frames.
0444  The Ideological Project of Mr. Deeds Goes to Town, Patrick Gerster. 7 frames.
0451  Frank Capra and the Political Hero: A New Reading of Meet John Doe, Glenn A. Phelps. 5 frames.
0456  Adaptation as Rhetorical Process: It Happened One Night, and Mr. Deeds Goes to Town, Lois and Robert Selt. 6 frames.

Volume 5, Number 3. Spring 1981
0467  Table of Contents. 1 frame.
0468  Giri, Ninjo, and Fatalism in Double Suicide, Keiko I. McDonald. 6 frames.
0474  Art and Nature in Welles' Xanadu, Lawrence J. Clipper. 4 frames.
0478  The Inaccessibility of The Lady from Shanghai, Mark Graham. 9 frames.
0487  Complex Design in The Empire Strikes Back, Anne Lancashire. 7 frames.
0494  Film Review: Flash Gordon. 1 frame.
0495  Pier Paolo Pasolini, Stephen Snyder. 2 frames.
0497  Index to Volume 5. 3 frames.

Volume 6, Number 1. Fall 1981
0500  Table of Contents. 1 frame.
0501  Editor's Note, Luciana Bohne. 1 frame.
0502  Men of Wajda, Geoffrey Fox. 4 frames.
0506  Theodor Angelopoulos and the New Greek Cinema, Andrew Horton. 5 frames.
0511  Padre Padrone and the Dialectics of Sound, Mark Graham. 5 frames.
0516  Fascism in Recent Italian Films, Naomi Greene. 6 frames.
0522  Another Look at Nicolas Roeg, Joseph Gomez. 6 frames.
0528  The Clockmaker: A Tale of Two Cultures, Edward Benson. 5 frames.
Festival Reports
0532  New York, Harry Kloman. 3 frames.
0535  Edinburgh, Naomi Greene. 2 frames.
0537  Book Review: The New German Cinema, John Sanford. 4 frames.
Volume 8, Number 1. Fall 1983
0726  Table of Contents. 1 frame.
0727  Guest Editor's Preface, Arthur Nolletti, Jr. 3 frames.
0730  Notes on Mitsuo Yanagimachi—A New Japanese Director, Donald Richie. 3 frames.
0733  Mitsuo Yanagimachi, Scott L. Malcomson. 4 frames.
0737  Kinji Fukasaku: An Introduction, Keiko McDonald. 6 frames.
0743  Politics as Process in Three Films by Nagisa Oshima, Dana Polan. 5 frames.
0748  Images of Irrationality in Modern Japan: The Films of Shohei Imamura, Allan Casebier. 4 frames.
0752  Ozu Reconsidered, Audie Bock. 2 frames.
0754  Kurosawa's Eastern “Western”: Yasujirō and the Influence of Shane, David Desser. 6 frames.
0760  Mizoguchi and Ideology: Two Films from the Forties, James Leach. 6 frames.
0766  Reframing Mizoguchi, Stephen Barr. 4 frames.
0770  A Page of Madness: A Neglected Masterpiece of the Silent Cinema, Vlada Petric. 10 frames.
0780  Book Review: Something Like an Autobiography, Akira Kurosawa. 3 frames.
0783  Selected Bibliography. 4 frames.

Volume 8, Number 2. Winter 1984
0787  Table of Contents. 1 frame.
0788  Editor's Note, I. Lloyd Michaels. 1 frame.
0789  Breaker Morant and the Melodramatic Treatment of History, Marina Heung. 6 frames.
0795  Politics and Ethnography: Ramparts of Clay, Marcia Landy and Stanley Shostak. 6 frames.
0807  The Symbolism of Hiroshima, Mon Amour, Bert Cardulla. 3 frames.
0810  Return of the Jedi: The End of the Myth, Andrew Gordon. 5 frames.
0815  Return of the Jedi: Once More with Feeling, Anne Lancashire. 6 frames.
Book Review
0821  My Last Sigh, Harry Kloman. 2 frames.
0823  The New Italian Cinema, R.T. Whitcombe: Italian Cinema from Neorealism to the Present, Luciana Bohne. 5 frames.

Volume 8, Number 3. Spring 1984
0828  Table of Contents. 1 frame.
0829  Editor's Notes, I. Lloyd Michaels. 1 frame.
0830  Andrei Tarkovsky and Nostalgia, Tony Mitchell. 5 frames.
0835  Writing and Living History: Comolli's The Red Shadow, Fabrice Ziolkowski. 4 frames.
0839  Jules Dassin: A Multi-National Filmmaker Considered, Andrew Horton. 8 frames.
0847  Ideology and the Kelly-Donen Musical, J.P. Telotte. 5 frames.
0852  Utu—A New Zealand Revenge Tragedy, Tony Mitchell. 4 frames.
0856  Index to Volume 8. 3 frames.

Volume 9, Number 1. Fall 1984
0859  Table of Contents. 2 frames.
0861  Introduction, Luciana Bohne. 1 frame.
0862  Notes on Michelangelo Antonioni, Guido Aristarco. 2 frames.
0864  Oedipus on the Po: Antonioni's Il Grido, Christopher Orr. 4 frames.
0868  The Discourse of Narcissism in L'Avventura, Luciana Bohne. 4 frames.
Antonioni and Benjamin: Dialectical Imagery in *Eclipse*, Joan Esposito. 7 frames.
Foutre le camp au Venezuela: The *Il Grido* French Connection, John Martin. 4 frames.
The Phantom Self: James M. Cain's Haunted American in the Early Neorealism of Visconti and Antonioni, Allison Graham. 8 frames.
The Catholic Irrationalism of Fellini, Pier Paolo Pasolini. 6 frames.
National Tradition in Blasetti's *1860*, Angela Dalle Vacche. 4 frames.
Recent Italian Books on Film History and Theory, Luciana Bohne. 3 frames.
The following index is a guide to the major subjects, including authors and subjects of articles, of the volumes of *Film Criticism* in this single-reel collection. The frame numbers next to the subentries identify where these subjects can be found in the Reel Index. Complete descriptions of the documents in this collection are included in the Reel Index, which begins on page 39.

A cumulative Film Index for this collection is provided following the Subject Index.

Adams, John W.
ethnographic film 0326

Aesthetics
and the fantastic 0219
neorealist 0219
in realist film 0091

Alienation
film and dialectic of 0008

Allen, Woody
book review 0690

Altman, Robert
interview 0706

Ambiguity
in Eric Rohmer's films 0044

Ambrogio, Anthony
patterns of corruption 0187

American Film Institute
0003

Andrew, J. Dudley
book review 0077, 0200
on fiction film 0115

Angelopoulos, Theodor
new Greek cinema 0506

Antonioni, Michelangelo
on early neorealism and Visconti 0883
general 0862, 0864, 0872

Aristarco, Guido
on Antonioni, Michelangelo 0862

Art cinema
ambiguity in 0319
mode of film practice 0310
nature and, in film 0474

Audience
as new perspective 0265

Baker, Charles A.
0039

Barr, Allen
0659

Barr, Stephen
on Mizoguchi, Kenji 0766

Barthes, Roland
on Renoir, Jean 0131

Baseheart, Sister Mary Christopher
Metz, Christian—theory of connotation 0345
translation 0119

Bazin, André
0177

Benaquist, Lawrence
on Huston, John 0565

Benson, Edward
0528

Bergman, Ingmar
imaginary signifier 0150

Bergsonian comedy
0335

Bock, Audie
book review 0390
general 0752

Bohne, Frederick
on Fellini, Federico 0017

Bohne, Luciana
with Dubbs, Chris 0005
editor’s note 0501
general 0861
Italian books on film 0901
on narcissism 0868
on Rossellini, Roberto 0228

Bondanella, Peter
Italian cinema—neorealism 0823
neorealist aesthetics 0219

Bordwell, David
art cinema 0310
general 0282

Brill, Leslie
on romance in Alfred Hitchcock films 0580
Brunette, Peter
  on Rossellini, Roberto 0222
Budd, Michael
  retrospective narration 0299
Burke, Frank M.
  on Italian neorealism 0233
Bywater, William
  0286
Cain, James M.
  early neorealism of Michelangelo Antonioni and Visconti 0883
Capra, Frank
  book review 0462
  on political heroes 0451
Cardullo, Bert
  on expressionism 0557
  symbolism 0807
Carliss, Richard
  interview on editing 0596
Carpenter, Lynette
  0183
Casebier, Allan
  films of Shohei Imamura 0748
Caveil, Stanley
  film criticism 0685
Chaplin, Charlie
  0423
Chell, Samuel L.
  on classic Hollywood film 0801
Clipper, Lawrence J.
  art and nature in film 0474
Conaway, Jan
  interview with Jeff Corey 0029
Concert genre
  on Scorsese, Martin 0399
Corey, Jeff
  interview 0029
Corruption
  patterns of 0187
Crabbe, Katharyn
  on Lean, David 0108
Cukor, George
  book review 0462
Dalle Vacche, Angela
  on Blasetti, Alessandro 0897
Dassin, Jules
  filmmaker 0839
Davidson, David
  on documentaries of Werner Herzog 0402
Dennis, Larry R.
  dynamics of film form and Western 0143
Dialectics
  of sound 0511
D'Lugo, Marvin
  0156
Documentary film
  of Herzog, Werner 0402
  stylized 0411
Dream film
  Griffith, D.W. 0545
Dresser, David
  on Kurosawa, Akira 0754
Dubbs, Chris
  with Bohne, Luciana 0005
Edwards, Blake
  0600
Eisenstein, Sergei
  function of metaphor in film 0119
  general 0169
Engle, Gary D.
  interview—John Frankenheimer 0085
Esposito, Joan
  0872
Estrin, Allen
  book review 0462
Ethnography
  and politics 0795
  representation and context in film 0326
Expressionism
  0557
Fantasy films
  0618, 0639
Fascism
  in Italian films 0516
  patterns of—thematic structuring 0667
Fatalism
  0468
Fellini, Federico
  Catholic irrationalism 0891
  general 0019, 0106
  thematic structuring 0667
Fernandez, Enrique
  0153
Fiction film
  0115
Film
  criticism 0282, 0685
  form—dynamics of 0143
  language 0697
  meanings 0250
  styles 0250
Fischer, Lucy
  0673
Folklore
  as political rhetoric 0629
Ford, John
brawls in films 0715
Fox, Geoffrey
0502
France
cinema of the Occupation 0572
filmmakers of, in U.S. 0680
Frankenheimer, John
interview 0085
French, Brandon
women in American films 0358
Friedman, Lester D.
interview—Richard Carliss on editing 0596
interview—Robin Wood 0192
Fukasaku, Kinji
0737
Gallagher, Brian
speech and ideology 0433
Gallagher, Michael
interview—Marcel Ophuls 0100
Gallagher, Tag
0047
Gangster films
in America 0357
Genre film
complication of narrative 0291
concert genre 0339
Germany
new cinema 0537
Gerster, Patrick
0444
Giannetti, Louis
on Zinneman, Fred 0055
Giroux, Henry A.
paradox of Lina Wertmuller 0008
Goldsher, Art
0060
Goldsworthy, James
with Sherlock, Maureen 0023
Gomez, Andrea
with Gomez, Joseph 0103
Gomez, Joseph
with Gomez, Andrea 0103
on Roeg, Nicolas 0522
Gordon, Andrew
0810
Graham, Allison
general 0416
on neorealism 0883
Graham, Mark
on dialectics of sound 0511
general 0478
Greece
new cinema in 0506
Greene, Naomi
fascism in Italian films 0516
general 0535
Griffith, D.W.
early dream film 0545
Hanners, John
interview—George A. Romero 0645
Heroines
of silent movies 0360
Herzog, Werner
documentaries of 0402
stylized documentary 0411
Heung, Marina
treatment of history 0789
Higashi, Sumiko
silent movie heroines 0139, 0360
Hirsch, Foster
book review 0690
Hirsh, Allan
Truffaut, François—intertextual narrative 0322
Historical films
Soviet 0169
Stalin myth 0177
Hitchcock, Alfred
romance in film 0580
Horror film
0634
Horton, Andrew
on Angelopoulos, Theodor 0506
on filmmaker Jules Dassin 0839
general 0378
Hugo, Adele
diaries of 0005
Huston, John
function and index 0565
Ideology
general 0386, 0433, 0444
Kelly-Donen musical and 0847
Insdorf, Annette
book review—François Truffaut 0421
Italy
books on film 0244
fascism in films 0516
neorealism 0211, 0233, 0823
Ivanov, V.V.
film language 0697
Japan
cinema in 0201
Fukasaku, Kinji 0737
images of irrationality in 0748
Imamura, Shohei 0780
Kurosawa, Akira 0754, 0780
Mizoguchi, Kenji 0367, 0760, 0766
Ozu, Yasujiro 0752
Johnson, Catherine  
on Ophul, Marcel 0374
Jubak, James  
character and narrative 0294
Karen, Robert  
book review with Ralph Rosenblum 0354
Kelly-Donen musical  
ideology and 0847
Kepley, Vince, Jr.  
on Dovzhenko, Alexander 0629
Ketcham, Charles B.  
0019
Kliman, Bernice  
interview with George Schaefer 0710
Kloman, Harry  
general 0532  
interview 0706  
interview—George A. Romero 0645
Kolker, Robert Philip  
0355
Konshak, Dennis J.  
space and narrative 0381
Kubrick, Stanley  
0033
Kurosawa, Akira  
book review 0780  
Eastern “Western” 0754
Lancashire, Anne  
0487, 0815
Landy, Marcia  
politics and ethnography 0795
Latin America  
committee to defend filmmakers 0021
Lavery, David  
on horror films 0634
Lawton, Ben  
Italian neorealism 0211
Leach, James  
on Mizoguchi, Kenji 0760
Lean, David  
Oliver Twist—novel to film 0108
Lederman, Marie Jean  
on art, artifacts, and Fellini 0106
Lesage, Julia  
on Renoir, Jean 0131
McDonald, Kelko I.  
form and function 0560  
on Fukasaku, Kinji 0737  
general 0468
MacDonald, Scott  
on the cinema audience 0265
Malcomson, Scott L.  
on Yanagimachi, Mitsuo 0733
Mancini, Marc  
French filmmakers in America 0680
Markley, Constance  
fantasy films 0618
Martin, John  
0879
Maat, Gerald  
on American Film Institute 0003
Mellen, Joan  
0201
Metz, Christian  
theory of connotation 0345
Michaels, I. Lloyd  
on Bergman, Ingmar 0150  
editor’s note 0544, 0658, 0696, 0829, 0788  
film review 0073  
interview 0706
Mitchell, Tony  
New Zealand revenge tragedy 0852  
on nostalgia and Andrei Tarkovsky 0830  
on Wenders, Wim 0719
Mizoguchi, Kenji  
0367, 0760, 0766
Muller, Bueno  
committee to defend Latin American filmmakers 0021
Narrative  
character and 0294  
complication of 0291  
genereal 0374, 0381  
textual 0322  
neorealist 0238  
organic 0258  
parodic 0304  
retrospective 0299  
strategy 0386  
structure 0147
Nature  
art and, in film 0474
Nelson, Thomas Allen  
film styles and meanings 0250  
realist film aesthetics 0091
Neorealism  
aesthetics and the fantastic 0219  
Italian 0211, 0233  
narrative 0238  
roots of 0208
New Zealand  
0852
Nolletti, Arthur  
editorial notes 0727  
on Edwards, Blake 0600  
on Rossen, Robert 0159
Ophuls, Marcel
  general 0374
  interview 0100
Orr, Christopher
  on Antonioni, Michelangelo 0864
  on Bertolucci, Bernardo 0386
Oshima, Nagisa
  politics as process in films 0743
Ozu, Yasujirō
  0752
Palmer, Mary C.
  temporal disjunction and alternating syntagma 0314
Parshall, Peter F.
  on Fellini, Federico 0667
Pasolini, Pier Paolo
  Catholic irrationalism of Fellini 0891
Paulhan, Jean
  French cinema of Occupation 0572
Perry, Ted
  roots of neorealism 0208
Petain, Marechal
  on French cinema of Occupation 0572
Petlewski, Paul
  narrative in genre film 0291
Petric, Vlada
  dream film—D.W. Griffith 0545
Phelps, Glenn A.
  on Capra, Frank 0451
Poague, Leland A.
  film criticism 0685
  politics of perception 0063
  on Truffaut, François 0036
  on Welles, Orson 0273
Polan, Dana
  on Oshima, Nagisa 0743
Politics
  and ethnography 0795
Prawer, S.S.
  book review 0652
Psychoanalysis
  compositional 0269
Quart, Barbara Koenig
  on recent American films 0568
Realist film
  aesthetics 0091
Renoir, Jean
  0131, 0378
Rhetoric
  political—as folklore 0629
  as process 0456
  theological 0438
Rice, Julian C.
  general 0012, 0075
  Kubrick, Stanley 0033
Richie, Donald
  on Yanagimachi, Mitsuo 0730
Richter, Hans
  cinema's free spirit 0023
Roeg, Nicolas
  0041, 0522
Rohmer, Eric
  films of 0044
Romero, George A.
  interview 0645
Ropars-Wullfleumier, Marie Clarie
  on Eisenstein, Sergei 0119
Rosenblum, Ralph
  book review with Robert Karen 0354
Ross, Lillian
  on Chaplin, Charlie 0423
Rossellini, Roberto
  0222, 0228
Rossen, Robert
  0159
Rostow, Eugene
  gangster films 0357
Roth, Lane
  Bergsonian comedy 0335
  brawls in John Ford's films 0715
Rubin, Stanley S.
  on narrative structure 0147
Saether, Odd Geir
  0103
Sandro, Paul
  parodic narration 0304
Sanford, John
  book review 0537
Sato, Todao
  on Mizoguchi, Kenji 0367
Schaefer, George
  interview 0710
Schlondorff, Volker
  interview 0067
Scorsese, Martin
  concert genre 0339
Secor, Walter T.
  interview with, regarding diaries of Adele Hugo 0005
Self, Lois
  on rhetorical process 0456
Self, Robert
  ambiguity in art cinema 0319
  on rhetorical process 0456
Sherlock, Maureen
  with Goldsworthy, James 0023
Van Wert, William F.
composition analysis 0269
Waller, Gregory A.
on stylized documentary of Werner Herzog 0411
Waller, Nick
on Roeg, Nicolas 0041
Walsh, James M.
melodrama 0096
Walsh, Martin
films of Eric Rohmer 0044
Watkins, Peter
Dystopian cinema 0624
general 0103
Welch, Janice R.
on Renoir, Jean 0131
Welsh, Orson
art and nature in film 0474
Welsh, James M.
on Watkins, Peter 0624
Wenders, Wim
0719
Wertmuller, Lina
paradox—film and dialectic of alienation 0008
Western films
0143
Wilder, Billy
politics of perception 0063
Wineapple, Brenda
0429
Women
in American films of the 1950s 0358
Wood, Robin
interview 0192
Woolf, Virginia
0397
Yanagimachi, Mitsuo
0730, 0733
Zinneman, Fred
0055
Ziolkowski, Fabrice
on Comolli, Jean-Louis 0835
FILM INDEX

Amarcord 0667
The Avenging Conscience 0545
Barry Lyndon 0258
Belle de Jour 0156
The Best Years of Our Lives 0801
The Boys in the Band 0416
Breaker Morant 0789
Buffalo Bill and the Indians 0047
The Cabinet of Dr. Caligari 0299, 0397, 0557
Casanova 0106
Chimes at Midnight 0147
The Clockmaker 0076, 0528
The Conformist 0386
Doktor Mabuse, der Spieler 0294
Double Suicide 0468
Eclipse 0872
Edvard Munch 0103
1860 0897
The Empire Strikes Back 0487
Entr'acte 0304
The Exorcist 0039
Flash Gordon 0494
The Godfather Part I 0187
The Godfather Part II 0187
The Great Ecstasy of the Woodsculptor Steiner 0411

High Noon 0055
Hiroshima, Mon Amour 0807
Il Grido 0864, 0879
It Happened One Night 0456
It's a Wonderful Life 0429
I Walked with a Zombie 0589
Jour de Fete 0673
The Lady from Shanghai 0478
Last Tango in Paris 0659
The Last Waltz 0339
L' Avventura 0868
Le Plaisir 0374
Lilith 0159
The Machine to Kill Bad People 0219
The Magic Flute 0075
The Maltese Falcon 0565
Meet John Doe 0451
Miracle in Milan 0219
Mississippi Mermaid 0322
The Missouri Breaks 0047
Mr. Deeds Goes to Town 0444, 0456
Mr. Smith Goes to Washington 0433
North by Northwest 0580
Nostalgia 0830
October 0119
Oliver Twist 0108
One Flew over the Cuckoo’s Nest 0015
Osaka Elegy 0560
Outrageous 0416
Padre Padrone 0511
A Page of Madness 0770
Persona 0150
Petulia 0314
Ramparts of Clay 0795
The Red Shadow 0835
Return of the Jedi 0810, 0815
Rocky I 0073
Shane 0754
The Shining 0613
Spellbound 0269
Stalag 17 0063
Stardust Memories 0419

Star Wars 0335
State of Seige 0096
The State of Things 0719
The Story of Adele H. 0060
Taza, Son of Cochise 0143
Ten Days’ Wonder 0273
The Third Man 0183
Toby Dammit 0017
Tokyo Story 0381
The Triumph of the Will 0134
Utu 0852
Variety Lights 0233
Viaggio in Italia 0228
Victor/Victoria 0600
The White Sheik 0233
Zvenigor 0629
## REEL INDEX

### Volume 1

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Author(s)</th>
<th>Frames</th>
</tr>
</thead>
<tbody>
<tr>
<td>0001</td>
<td>Table of Contents</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>0006</td>
<td>Introduction to <em>Citizen Kane</em></td>
<td>Peter Wollen</td>
<td>4</td>
</tr>
<tr>
<td>0010</td>
<td>Introduction to Syntagmatic Analysis of <em>Citizen Kane</em></td>
<td>Steve Fagin</td>
<td>2</td>
</tr>
<tr>
<td>0012</td>
<td>Syntagmatic Analysis of <em>Citizen Kane</em></td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>0016</td>
<td>Narrative Structure</td>
<td>Joe Hill</td>
<td>1</td>
</tr>
<tr>
<td>0017</td>
<td>Time in <em>Citizen Kane</em></td>
<td>William Crouch</td>
<td>4</td>
</tr>
<tr>
<td>0021</td>
<td><em>Citizen Kane</em>: The Camera</td>
<td>Garner Simmons</td>
<td>1</td>
</tr>
<tr>
<td>0022</td>
<td>Patterns of Sound</td>
<td>Patricia Erens</td>
<td>2</td>
</tr>
<tr>
<td>0024</td>
<td>Texture</td>
<td>Jay Bartush</td>
<td>6</td>
</tr>
<tr>
<td>0030</td>
<td><em>New Hollywood Cinema</em>: Introduction</td>
<td>Geoffrey Nowell-Smith</td>
<td>1</td>
</tr>
<tr>
<td>0031</td>
<td>Eight Comedy Directors of the Last Decade</td>
<td>Stuart M. Kaminsky</td>
<td>4</td>
</tr>
<tr>
<td>0035</td>
<td>The Western: New Directors in New Directions</td>
<td>Garner Simmons</td>
<td>3</td>
</tr>
<tr>
<td>0038</td>
<td>Essays on Selected Directors</td>
<td></td>
<td>22</td>
</tr>
</tbody>
</table>

### Volume 2: Filmographies

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Author(s)</th>
<th>Frames</th>
</tr>
</thead>
<tbody>
<tr>
<td>0060</td>
<td>Introduction</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>0061</td>
<td>Essays on Selected Directors</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>0076</td>
<td>Table of Contents</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>0079</td>
<td>Editorial</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>0082</td>
<td>Introduction: Narrative Structure</td>
<td>Sam Rohdie</td>
<td>2</td>
</tr>
<tr>
<td>0084</td>
<td>Introduction: Tzvetan Todorov and Geoffrey Nowell-Smith</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>0086</td>
<td>Categories of the Literary Narrative</td>
<td>Tzvetan Todorov</td>
<td>10</td>
</tr>
<tr>
<td>0096</td>
<td>Narrative Discourse (Introduction)</td>
<td>Gerard Genette</td>
<td>2</td>
</tr>
<tr>
<td>0098</td>
<td>Novel and Cinema: Dynamics of Literary Exchange</td>
<td>Keith Cohen</td>
<td>5</td>
</tr>
<tr>
<td>0103</td>
<td>The Duplicitous Text: An Analysis of <em>Stage Fright</em></td>
<td>Kristin Thompson</td>
<td>6</td>
</tr>
<tr>
<td>0109</td>
<td><em>Mildred Pierce</em>, Reconsidered</td>
<td>Joyce Nelson</td>
<td>4</td>
</tr>
<tr>
<td>0113</td>
<td>Desire in <em>Sunrise</em></td>
<td>Mary Anne Doane</td>
<td>4</td>
</tr>
<tr>
<td>0117</td>
<td>Towards a Semiotic of Color in Popular Narrative Films</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>0120</td>
<td><em>Hard Times</em>: The Lack and the Other</td>
<td>Dennis Giles</td>
<td>3</td>
</tr>
<tr>
<td>0123</td>
<td><em>Sunset Boulevard</em>: A Morphological Analysis</td>
<td>Patricia Erens</td>
<td>3</td>
</tr>
<tr>
<td>0126</td>
<td>Samuel Fuller's <em>Run of the Arrow</em> and the Myths of Romance</td>
<td>Thomas Agabiti</td>
<td>7</td>
</tr>
<tr>
<td>0133</td>
<td>Towards a Categorization of Film Narrative</td>
<td>Charles Derry</td>
<td>7</td>
</tr>
<tr>
<td>0140</td>
<td>Introduction: Industry/Technology/Ideology</td>
<td>Dennis Giles</td>
<td>2</td>
</tr>
<tr>
<td>0142</td>
<td>Technique and Ideology: Camera, Perspective, Depth of Field</td>
<td>Jean-Louis Comolli</td>
<td>6</td>
</tr>
<tr>
<td>0148</td>
<td>Structures of Perceptual Engagement in Film</td>
<td>Bruce Jenkins</td>
<td>3</td>
</tr>
</tbody>
</table>

57
Volume 3

0193 Table of Contents. 4 frames.
0197 Editorial. 3 frames.

Film Genre:
0200 Genre, Marc Vernet. 4 frames.
0204 The Name Documentary: A Preface to Genre Study, Dennis Giles. 3 frames.
0207 Faces of the American Melodrama: Joan Crawford, Jean-Loup Bourget. 5 frames.
0212 An Afterword Note to Jean-Loup Bourget's Article, Bill Horrigan. 3 frames.
0215 Notes on Melodrama and the Family under Capitalism, Chuck Kleinhans. 5 frames.
0220 Film Noir: A Modest Proposal, James Damico. 4 frames.
0224 The Sources of Film Noir, Raymond Borde and Etienne Chaumeton. 4 frames.
0228 The Generic Origins of the Bandit-Gangster Sub Genre in the American Cinema, Garner Simmons. 8 frames.
0236 The Witch in Film: Myth and Reality, Sharon Russell. 5 frames.
0241 Closure within a Dream: Point-of-View in Laura, Kristin Thompson. 8 frames.
0249 Crossfire: A Dialectical Attack, Keith Kelly and Clay Steinman. 12 frames.

Film and the Other Arts:
0261 The Realistic Effect, Roland Barthes. 3 frames.
0264 Music and Cinema, Jean Mitty. 7 frames.
0280 Portrayals of Painting: Translations of Vivre Sa Vie, Tom Conley. 6 frames.
0286 Welles and Kafka, Noël Carroll. 4 frames.
0290 The Passenger and Reporting: Photographic Memory, Robert MacLean. 4 frames.
0294 Script/Performance/Text: Performance Theory and Auteur Theory, Peter Lehman. 5 frames.
0299 The Spatial Strategies of Harry Smith's Heaven and Earth Magic, Judith A. Switzer. 8 frames.
0307 Wide Angle Saxon: An Examination of the Film Viewer as Reader, Vera Dika. 8 frames.
0315 Hitting on "A Lot of Near Mrs.,” Regina Cornwall. 2 frames.
0317 A Lot of Near Mrs., Michael Snow. 2 frames.

Reviews/Discussion:
0319 Review of Keaton: The Silent Features Close-Up by Daniel Moews, Noël Carroll. 1 frame.
0320 Review of Muriel by Marie-Claire Ropars, Claude Baillbl, Michel Marie, Jonathan Buchsbaum. 7 frames.
0327 Muriel as Text, Marie-Claire Ropars-Wuilleumier. 5 frames.

Volume 4

0332 Table of Contents. 4 frames.
0336 Editorial. 2 frames.
Metahistory of Film:

0338 Introduction: Metahistory of Film, Edward Buscombe. 3 frames.
0341 Color and Cinema: Problems in the Writing of History, Edward Branigan. 11 frames.
0352 The History of World Cinema: Models for Economic Analysis, Janet Staiger and Douglas Gomery. 5 frames.
0357 Our Dream Cinema: Western Historiography and the Japanese Film, David Bordwell. 9 frames.
0366 Towards Decolonization: Some Problems and Issues for Film History in Australia, Sylvia Lawson. 5 frames.
0371 Style, Function and Ideology: A Problem in Film History, Peter Lehman. 4 frames.
0375 Film History and Film Theory: An Outline for an Institutional Theory of Film, Noël Carroll. 8 frames.
0383 Up against the Institutional Wall: A Dissenting View, Blaine Allan. 4 frames.

Point of View:

0387 Introduction: Point of View, Nick Browne. 2 frames.
0389 Here: The Notion of the Shot and the Subject of Cinema, Pascal Bonitzer. 6 frames.
0395 The Birds: At the Window, Bill Nichols. 12 frames.
0407 An Approach to Point of View, William Simon. 4 frames.
0411 Introduction: L’Immortelle, Maud S. Walthers. 1 frame.
0412 The Opening of L’Immortelle, Roy Armes. 6 frames.
0418 The Aptness of Terminology: Point of View, Consciousness and Letter from an Unknown Woman, Tony Pipolo. 7 frames.
0425 The Spectator of American Symbolic Forms: Re-Reading John Ford’s Young Mr. Lincoln, Nick Browne. 4 frames.
0429 Boris Uspensky’s A Poetics of Composition, John G. Hanhardt. 2 frames.
0431 Peeping Tom: Voyeurism, the Camera, and the Spectator, Reynold Humphries. 4 frames.
0435 The Innocents: Point of View as an Aspect of the Cinefantastic System, Steve Seidman. 7 frames.
0442 Point of View: The Blind Spot, Lesley Stern. 15 frames.

Volume 5

0457 Table of Contents. 7 frames.

Feminist Film Criticism:

0464 Pretext and Text in Gentlemen Prefer Blondes, Lucie Arbuthnot and Gail Seneca. 6 frames.
0470 Feminist Readership, Violence and Marnie, Rebecca Ballin. 6 frames.
0476 Codes of Feminine Madness, Gretchen Bisplinghoff. 2 frames.
0478 Madame Beudet’s Smile: Feminine or Feminist? Wendy Dozoretz. 3 frames.
0481 In the Service of Ideology: How Betty Grable’s Legs Won the War, Jane Gaines. 7 frames.
0488 Lesbian Filmmaking: Self Birthing, Barbara Hammer. 3 frames.
0491 Marriage and Money: How to Marry a Millionaire, Catherine Johnson. 5 frames.
0496 The Fallen Woman and the Virtuous Wife: Musical Stereotypes in The Informer, Gone with the Wind, and Laura, Kathryn Kalinak. 4 frames.
0500 The Hegemonic Female Fantasy in An Unmarried Woman and Craig’s Wife, Julia Lesage. 6 frames.
0506 The Western: Any Good Roles for Feminists?, Jacqueline Levitin. 7 frames.
0513 Smut: Where the Boys Are, Carol Slingo and Gina Marchetti. 6 frames.
0519 Visibility and Feminist Film Criticism, Judith Mayne. 2 frames.
0521 Native American Women in Westerns: Reality and Myth, Maryann Oshana. 4 frames.
0525 The Development of Feminist Strategies in the Experimental Films of Joyce Wieland, Lauren Rabinovitz. 4 frames.
0529 Commodity Fetishism: Women in Gold Diggers of 1933, Paula Rabinowitz. 5 frames.
0534 Promise and Contradiction: The Daytime Television Serial, Ellen Seiter. 7 frames.
0541 Feminist Critical Practice: Female Discourse in Mildred Pierce, Janet Walker.
   5 frames.
Film and Cultural Studies:
0546 Introduction: Film and Cultural Study. 1 frame.
0547 Film and Media Studies: Reconstructing the Subject, Nicholas Gamham. 4 frames.
0551 Marxism and Cultural Studies, Terry Lovell. 4 frames.
0555 Double Production: The Segmentation of the Market, Ideological Differentiation, and
   Signifying Production, Jean-Paul Simon. 5 frames.
0560 Body Politics: Some Notes on the Stealing and Selling of Non-Verbal Communication,
   Peter Steven. 7 frames.
0567 The State, Ideology, and Priorities on Parade, Michael Renov. 5 frames.
0572 Hildy Johnson—A Question of Gender, Gretchen Bisplinghoff. 3 frames.
0575 Hildy Johnson and the Man-Tailored Suit, The Comedy of Inequality, Jane Marie
   Gaines and Charlotte Cornelia Herzog. 7 frames.
0582 The Melting Plot and the Humoring of America: Hollywood and the Jew, Ruth
   Perlmutter. 5 frames.
0587 The Beat, the Hip, and the Square, Blaine Allan. 6 frames.
0593 Documenting Punk: A Subcultural Investigation, Gina Marchetti. 8 frames.
0601 A Compendium of Stylistic Interpretation, Jeremy Butler. 8 frames.
0609 From Signs to Meanings in the Cinema, Raymond Durgnat. 12 frames.
### SUBJECT INDEX

The following index is a guide to the major subjects, including authors and subjects of articles, of the volumes of *Film Reader* in this single-reel collection. The frame numbers next to the subentries identify where these subjects can be found in the Reel Index. Complete descriptions of the documents in this collection are included in the Reel Index, which begins on page 57.

A cumulative Film Index for this collection is provided following the Subject Index.

<table>
<thead>
<tr>
<th>Authors/Subjects</th>
<th>Frame Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agabiti, Thomas</td>
<td>0126</td>
</tr>
<tr>
<td>Allan, Blaine</td>
<td>0383, 0587</td>
</tr>
<tr>
<td>Arbuthnot, Lucie</td>
<td>0464</td>
</tr>
<tr>
<td>Armes, Roy</td>
<td>0412</td>
</tr>
<tr>
<td>Australia</td>
<td>0366</td>
</tr>
<tr>
<td>Bailbô, Claude</td>
<td>0320</td>
</tr>
<tr>
<td>Bailin, Rebecca</td>
<td>0470</td>
</tr>
<tr>
<td>Barthes, Roland</td>
<td>0261</td>
</tr>
<tr>
<td>Bartush, Jay</td>
<td>0024</td>
</tr>
<tr>
<td>Bisplinghoff, Gretchen</td>
<td>0476</td>
</tr>
<tr>
<td>Bonitzer, Pascal</td>
<td>0389</td>
</tr>
<tr>
<td>Borde, Raymond</td>
<td>0224</td>
</tr>
<tr>
<td>Bordwell, David</td>
<td>0031</td>
</tr>
<tr>
<td>Bourget, Jean-Loup</td>
<td>0207</td>
</tr>
<tr>
<td>Branigan, Edward</td>
<td>0341</td>
</tr>
<tr>
<td>Browne, Nick</td>
<td>0425</td>
</tr>
<tr>
<td>Buchsbaum, Jonathan</td>
<td>0320</td>
</tr>
<tr>
<td>Buscombe, Edward</td>
<td>0338</td>
</tr>
<tr>
<td>Butler, Jeremy</td>
<td>0601</td>
</tr>
<tr>
<td>Carroll, Noël</td>
<td>0266, 0319, 0375</td>
</tr>
<tr>
<td>Chaumeton, Etienne</td>
<td>0224</td>
</tr>
<tr>
<td>Cohen, Keith</td>
<td>0098, 0271</td>
</tr>
<tr>
<td>Comolli, Jean-Louis</td>
<td>0142</td>
</tr>
<tr>
<td>Conley, Tom</td>
<td>0280</td>
</tr>
<tr>
<td>Cornwell, Regina</td>
<td>0315</td>
</tr>
<tr>
<td>Crawford, Joan</td>
<td>0207</td>
</tr>
<tr>
<td>Crouch, William</td>
<td>0017</td>
</tr>
<tr>
<td>Damico, James</td>
<td>0220</td>
</tr>
<tr>
<td>Derry, Charles</td>
<td>0133</td>
</tr>
<tr>
<td>Dika, Vera</td>
<td>0307</td>
</tr>
<tr>
<td>Directors</td>
<td>0031</td>
</tr>
<tr>
<td>of comedy</td>
<td>0038</td>
</tr>
<tr>
<td>of westerns</td>
<td>0035</td>
</tr>
<tr>
<td>Doane, Mary Anne</td>
<td>0113</td>
</tr>
<tr>
<td>Dozoretz, Wendy</td>
<td>0478</td>
</tr>
<tr>
<td>Durgnat, Raymond</td>
<td>0609</td>
</tr>
<tr>
<td>Eisenstein, Sergei</td>
<td>0170</td>
</tr>
</tbody>
</table>
Erens, Patricia 0022, 0123
Fagin, Steve 0010
Fantasy female 0500
Film noir 0220, 0224
Ford, John 0117, 0425
Fuller, Samuel 0126
Gaines, Jane ideology—Betty Grable's legs 0481 on Johnson, Hildy 0575
Garnham, Nicholas film and media studies 0547
Genette, Gerard 0096
Genre bandit-gangster as sub, in cinema 0228 general 0200 study of 0204
Giles, Dennis 0120, 0140, 0164, 0204
Godard, Jean Luc ideology and 0164
Gomery, Douglas 0186, 0352
Hammer, Barbara lesbian filmmaking 0488
Hanhardt, John G. on Uspensky, Boris 0429
Heath, Stephen 0163
Herzog, Charlotte general 0172 on Johnson, Hildy 0575
Hill, Joe 0016
Historiography of Westerns and Japanese film 0357
Horrigan, Bill 0212
Humphries, Reynold on voyeurism, the camera, and the spectator 0431
Ideology and film theory 0163 general 0567 Godard, Jean Luc, and 0164 Grable, Betty—legs 0481 industry, technology, and 0140 style, function, and 0371 technique and 0142
Impressionism and cinema 0271
Japan films of, and Western historiography 0357
Jenkins, Bruce 0148
Johnson, Catherine marriage and money 0491
Johnson, Hildy 0572, 0575
Kafka, Franz 0286
Kalina, Kathryn female stereotypes 0496
Kaminsky, Stuart M. 0031, 0159
Keaton, Buster 0319
Kelly, Keith 0249
Kindem, Gorham 0117, 0170
Kleinhans, Chuck 0215
Lehman, Peter 0294
Lesage, Julia hegemonic female fantasy 0500
Levittin, Jacquelin roles for feminists in Westerns 0506
Lovell, Terry Marxism and cultural studies 0551
MacLean, Robert 0290
Marchettl, Gina documenting punk 0593 on smut 0513
Marie, Michel 0320
Marxism and cultural studies 0551
Mayne, Judith visibility and feminist film criticism 0519
Mitry, Jean 0264
Moews, Daniel review of book 0319
Music and cinema 0264
Narrative discourse in popular films 0096 general 0133 literary 0086 structure 0082

62
Nelson, Joyce
0109
Nichols, Bill
0395
Nowell-Smith, Geoffrey
0030, 0084
Ogle, Patrick
0179
Oshana, Maryann
    native American women in Westerns
    0521
Perlmutter, Ruth
    Hollywood and the Jew 0582
Pipolo, Tony
    terminology, point of view, consciousness
    0418
Punk
    documentation of 0593
Rabinowitz, Lauren
    on experimental films of Joyce Wieland
    0525
Rabinowitz, Paula
    fetishism 0529
Renov, Michael
    on ideology 0567
Rohdie, Sam
    0082
Ropars, Marie-Claire
    review of book 0320, 0327
Russell, Sharon
    0151, 0236
Seidman, Steve
    on point of view 0435
Seiter, Ellen
    daytime television serial 0534
Seneca, Gail
    0464
Simmons, Garner
    0021, 0035, 0228
Simon, Jean-Paul
    double production 0555
Simon, William
    approach to point of view 0407
Slingo, Carol
    regarding smut 0513
Smut
    0513
Snow, Michael
    0317
Stalger, Janet
    0352
Steinman, Clay
    0249
Stereotypes
    female 0496
Stern, Lesley
    0442
Steven, Peter
    body politics 0560
Switzer, Judith A.
    0299
Symbolism
    in the cinema 0609
Syntagmatic analysis
    0010, 0012
Television
    daytime serial 0534
Theory
    history and 0375
    performance and auteur 0294
Thompson, Kristin
    0103, 0241
Todorov, Tzvetan
    0084, 0086
Uspensky, Boris
    0429
Vernet, Marc
    0200
Voyeurism
    camera and spectator 0431
Walker, Janet
    female discourse 0541
Walther, Maud S.
    0411
Welles, Orson
    0286
Westerns
    directors of 0035
    feminist roles 0506
    historiography and Japan 0357
    native American women in 0521
Wieland, Joyce
    feminist strategies in experimental films
    of 0525
Wilde, Cornel
    interview with 0159
Witches
    in film—myth and reality 0236
Wollen, Peter
    0006
<table>
<thead>
<tr>
<th>Film Title</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Birds</td>
<td>0395</td>
</tr>
<tr>
<td>Citizen Kane</td>
<td>0006–0012, 0017, 0021</td>
</tr>
<tr>
<td>Craig's Wife</td>
<td>0500</td>
</tr>
<tr>
<td>Crossfire</td>
<td>0249</td>
</tr>
<tr>
<td>Gentlemen Prefer Blondes</td>
<td>0464</td>
</tr>
<tr>
<td>Gold Diggers of 1933</td>
<td>0529</td>
</tr>
<tr>
<td>Gone with the Wind</td>
<td>0496</td>
</tr>
<tr>
<td>Hard Times</td>
<td>0120</td>
</tr>
<tr>
<td>Heaven and Earth Magic</td>
<td>0299</td>
</tr>
<tr>
<td>How to Marry a Millionaire</td>
<td>0491</td>
</tr>
<tr>
<td>The Informer</td>
<td>0496</td>
</tr>
<tr>
<td>The Innocents</td>
<td>0435</td>
</tr>
<tr>
<td>Jaws</td>
<td>0163</td>
</tr>
<tr>
<td>Laura</td>
<td>0496</td>
</tr>
<tr>
<td>L' Immortelle</td>
<td>0411, 0412</td>
</tr>
<tr>
<td>Marnie</td>
<td>0470</td>
</tr>
<tr>
<td>Mildred Pierce</td>
<td>0109, 0541</td>
</tr>
<tr>
<td>Muriel</td>
<td>0320, 0327</td>
</tr>
<tr>
<td>The Passenger</td>
<td>0290</td>
</tr>
<tr>
<td>Peeping Tom</td>
<td>0431</td>
</tr>
<tr>
<td>Priorities on Parade</td>
<td>0567</td>
</tr>
<tr>
<td>Run of the Arrow</td>
<td>0126</td>
</tr>
<tr>
<td>The Searchers</td>
<td>0117</td>
</tr>
<tr>
<td>Stage Fright</td>
<td>0103</td>
</tr>
<tr>
<td>Sunrise</td>
<td>0113</td>
</tr>
<tr>
<td>Sunset Boulevard</td>
<td>0123</td>
</tr>
<tr>
<td>An Unmarried Woman</td>
<td>0500</td>
</tr>
<tr>
<td>Vivre Sa Vie</td>
<td>0280</td>
</tr>
<tr>
<td>Where the Boys Are</td>
<td>0513</td>
</tr>
<tr>
<td>Wide Angle Saxon</td>
<td>0307</td>
</tr>
<tr>
<td>Young Mr. Lincoln</td>
<td>0425</td>
</tr>
</tbody>
</table>
FILM JOURNALS

Part I:
Journals from the United States and Canada

MILLENIUM FILM JOURNAL

Volume 1, Number 1. Winter 1977–1978–
Volume 1, Number 13. Fall/Winter 1983–1984
REEL INDEX

Volume 1, Number 1. Winter 1977–1978
0001 Table of Contents. 3 frames.

Surrealism:
0004 *Entr'acte*, Paris and Dada, Noël Carroll. 4 frames.
0008 Jean Vigo's *A Propos de Nice: A Surrealist City Symphony*, Stuart Liebman. 4 frames.
0012 *Toward a Social Cinema*, Jean Vigo. 2 frames.
0014 *For a Cinema of the Central Eye*, Mary Ann Caws. 7 frames.
0021 Cinema and the Romantic Tradition, John Hagan. 7 frames.
0028 Surrealism and Cinema: A Conversation with Annette Michelson, Stuart Liebman and David Shapiro. 4 frames.
0032 *Autobiography in Avant-Garde Film*, P. Adams Sitney. 24 frames.
0056 The Diary Cinema of Howard Guttenplan, Alister Sanderson. 7 frames.
0063 An Interview with Ken Jacobs, David Shapiro. 5 frames.

Volume 1, Number 2. Spring–Summer 1978
0068 Table of Contents. 3 frames.

International Avant-Garde and Structural Film:
0071 Structural Film: Revisions, New Versions, and the Artifact, Paul Arthur. 5 frames.
0076 *Talk at Millennium*, Peter Gidal. 4 frames.
0080 The Avantgarde and Politics, Birgit Hein. 3 frames.
0083 *Sixteen Working Statements*, Anthony McCall and Andrew Tyndall. 5 frames.
0088 "*Reading* Zorns Lemma*, Bill Simon. 6 frames.
0097 The Experimental Cinema in France, Dominique Noguez. 1 frame.
0098 "*There Is an Independent Cinema in Spain, But ...,* Eugeni Bonet. 8 frames.
0106 On Film-Installation, Taka Iimura. 1 frame.
0107 The Cabinet of Dr. Kracauer, Noël Carroll. 5 frames.

Reviews:
0112 The Future of an Illusion(ism); Notes on the New Japanese Avant-Garde Film, Daryl Chin. 4 frames.
0116 *Riddles of the Sphinx: One or Two Things About Her*, Keith Kelly. 3 frames.
0119 Apparent Motion and Film Structure: Paul Sharits' Shutter Interface, Stuart Liebman. 5 frames.
0124 *Two Films by Chick Strand*, Vicki Z. Peterson. 2 frames.
0126 *Three Films by James Broughton and Joel Singer*, Richard Bartone. 1 frame.
0127 Films by Paul Winkler, David English. 1 frame.
0128 Peter Campus at the Whitney, Scott Cook. 5 frames.

Volume 1, Number 3. Winter–Spring 1979
0133 Table of Contents. 3 frames.

Film/Theatre and Compositional Matrix:
Expressive Movement, Sergei Eisenstein and Sergei Tretyakov. 4 frames.

Six Filmmakers and an Ideal of Composition, Grahame Weinbren. 8 frames.

Composing for Film: The Work of Bill Brand, Jonathan Buchsbaum. 4 frames.

Two Films by Malcolm Le Grice: Dejeuner sur L’Herbe, After Manet, Giorgione, etc. (1974), Blackbird Descending (Tense Alignment) (1977), Joanna Kieman. 5 frames.

Numer Deux: Politics, Pornography and the Media, Robert Stam. 3 frames.

Toward a Theory of Film Editing, Noël Carroll. 11 frames.

Independent Film in Pittsburgh, Lucy Fischer and Bill Judson. 4 frames.

Reviews:

Sensuality in Charmed Particles: Part IV of the Adventures of The Exquisite Corpse, a Film by Andrew Noren, Lindley Hanlon. 2 frames.

Ernie Gehr’s Geography, J. Hoberman. 1 frame.

The Sexual Politics of Rosa Van Praunheim, Keith Kelly. 2 frames.

Films of Martha Haslanger, Wendy Dozoretz. 2 frames.

Reaching for Oblivion, J.J. Murphy. 2 frames.

Notes on Four Films by Rudy Burckhardt, Richard Bartone. 6 frames.

Volume 1, Numbers 4 and 5. Summer–Fall 1979

Table of Contents. 3 frames.

German Workers’ Films 1918–1932: Some Thoughts about the Red Front in Film, Mel Gordon. 1 frame.

Build an International Union of Revolutionary Cinema, Béla Balázs. 4 frames.

An Interview with Peter Wollen and Laura Mulvey on Riddles of the Sphinx, Lester D. Friedman. 9 frames.

Brazilian Avant-Garde Cinema: From Límite to Red Light Bandit, Robert Stam. 5 frames.

Cinema in Revolt: Newsreel, William Boddy and Jonathan Buchsbaum. 5 frames.

The Gay Sensibility in American Avant-Garde Film, Jerry Tartaglia. 3 frames.

“And What Is a Fact Anyway?” On a Tape—by Martha Rosler, Amy Taubin. 3 frames.

Misconception—the “Division of Labor” in the Childbirth Film, Anne Friedberg. 3 frames.

Towards a Radical, Popular Cinema: Two Recent Films by Jon Jost, David James. 8 frames.

Sticking in/to the Landscape, Larry Gottheim. 4 frames.

A Completely Open Space: Michael Snow’s La Region Centrale, Bill Simon. 4 frames.

The O’Neill Landscape: Four Scenes from Foregrounds, Christine Noll Brinckmann and Grahame Weinbren. 8 frames.

Landscape during The Battle, Yvette Biro. 3 frames.

Structural Film: Revisions, New Versions, and the Artifact. Part Two, Paul Arthur. 6 frames.

Avant-Garde Film and Film Theory, Noël Carroll. 5 frames.

Independent Film in Minneapolis/St. Paul, Melbourne Ward. 4 frames.

Reviews:

Brakhage’s Sincerity III, Phoebe Cohen. 2 frames.

Arson: A Review of Otherwise Unexplained Fires (1977) by Hollis Frampton, Lindley Hanlon. 2 frames.

Robert Nelson’s Suite California Stops and Passes, Wendy Dozoretz. 2 frames.

Bruce Baillie’s Roslyn Romance (Is It Really True?), Sue Ann Estevez. 1 frame.

The Forms of Repetition: Larry Gottheim’s Four Shadows, Richard Bartone. 3 frames.

Notes for Jerome, Keith Kelly. 1 frame.

The Films of Peter Hutton, Leger Grindon. 2 frames.

Films by Linda Klosky, Richard Peterson. 3 frames.

Robert Breer’s LMNO, Elena Pinto Simon. 4 frames.
Volume 1, Number 6. Spring 1980
0301 Table of Contents. 3 frames.
Feminism, Dreams, and Animation:
0304 Beginning with Some Advertisements for Criticisms of Myself, or Drawing the Dog You May Want to Use to Bite Me With, and Then Going on to Other Matters, Yvonne Rainier. 2 frames.
0306 Integrating Marxist and Psychoanalytical Approaches in Feminist Film Criticism, E. Ann Kaplan. 5 frames.
0311 Visible Narrative, Visible Women, Ruth Perlmutter. 6 frames.
0317 Identity and Difference: From Ritual Symbolism to Condensation in Inauguration of the Pleasure Dome, Noël Carroll. 7 frames.
0324 Brakhage's Dreamscape, Christopher Sharrett. 4 frames.
0328 Selective Transparencies: Pat O'Neill's Recent Films, Grahame Weinbren and Christine Noll Brinckmann. 13 frames.
0341 The Animated Abstractions of Harry Smith, Judith A. Switzer. 6 frames.
0347 Brazilian Avant-Garde: Metacinema in the Tristes Tropiques, Robert Stam and Ismail Xavier. 4 frames.
Reviews:
0351 Notes on Three Films by Vivienne Dick, J. Hoberman. 3 frames.
0354 Birgit and Wilhelm Hein: From Structural Studies to Now, Joanna Kierman. 2 frames.
0356 One Plus One: Ideology and Deconstruction in Godard's Ici et Ailleurs and Comment Ça Va, E.A. Kaplan and Jeff Halley. 2 frames.
0358 Amy Greenfield, R.A. Haller. 2 frames.
0360 The Films of Dave Lee, William Boddy. 2 frames.
0362 Independent Film and Popular Culture: Films of J. Hoberman, Jonathan Buchsbaum. 3 frames.
0372 Table of Contents. 3 frames.
Interviews, Rediscoveries, and Third World:
0375 Talking about Magellan: An Interview with Hollis Frampton, Bill Simon. 11 frames.
0386 New York City Confidential: An Interview with Eric Mitchell, William Boddy. 5 frames.
0391 “Interview with a Woman Who...,” Noël Carroll. 16 frames.
0407 Lives of Performers: Annette Michelson Discusses Acting in Journeys from Berlin, Sally Banes. 8 frames.
0415 New York Nights: An Interview with Jackie Raynal, Sandy Flitterman and Jonathan Rosenbaum. 5 frames.
0420 Film and Performance: An Interview with Carolee Schneeman, Scott MacDonald. 10 frames.
0430 (Re) Discovering Charles Dekeukeleire, Kristin Thompson. 8 frames.
0438 Approaching Borderline, Anne Friedberg. 6 frames.
0444 Synthetic Vision: The Dialectical Imperative of Buñuel's Las Hurdes, Vivian Sobchack. 5 frames.
0449 Hour of the Furnaces and the Two Avant-Gardes, Robert Stam. 7 frames.
0456 Xala: A Study in Black Humor, Lucy Fischer. 4 frames.
0460 Feminist Approaches to History, Psychoanalysis and Cinema, in Sigmund Freud's Dora, E. Ann Kaplan. 7 frames.
0467 Language and Cinema: Preliminary Notes for a Theory of Verbal Images, Noël Carroll. 16 frames.
0483 Canvassing the Midwest, Jonathan Buchsbaum. 6 frames.
0489 Report from Philadelphia, Wanda Bershen. 2 frames.
Reviews:

0491 Brakhage's I, II, and III, Phoebe Cohen. 3 frames.
0494 D'Asparagus, Joan Copjec. 2 frames.
0496 Films by John Knecht, Joyce Rheuban. 4 frames.
0500 Valse Triste and Mongoloid, Scott Cook. 3 frames.
0503 Collision Course: Ken Kobland's Optical Prints, Lindley Hanlon. 4 frames.
0507 Two Films by Dana Gordon, Marc Waldor. 2 frames.
0509 The Films of Leandro Katz, Tony Pipolo. 4 frames.
0513 An Instant of Representation in a Film by Vincent Grenier, Grahame Weinbren and Christine Noll Brinckmann. 3 frames.
0516 A Letter, P. Adams Sitney. 1 frame.
0517 To Professor Sitney, MFJ Editors. 5 frames.

Volume 1, Numbers 10 and 11. Fall/Winter 1981–1982

0522 Table of Contents. 3 frames.

Dance/Movement and Performance/Theater:

0525 From Cimabue to Cunningham: A Discussion with Richard Lorber, H.B. Kronen. 7 frames.
0532 Locale: The Collaboration of Merce Cunningham and Charles Atlas, David Vaughan. 2 frames.
0534 Dune Dance, Deborah Jowitt. 3 frames.
0537 Yoshiko Chuma: Knocking, Champing and Bumping, Adina Armelagos. 2 frames.
0539 An Interview with Pooh Kaye, Mindy N. Levine. 5 frames.
0544 LeWitt/Childs/Glass: Film/Dance/Music, Lindley Hanlon. 6 frames.
0550 Interview with Robyn Brentano and Andrew Horn, Marita Sturken. 3 frames.
0553 Causation, the Ampliation of Movement and Avant-Garde Film, Noël Carroll. 11 frames.
0564 Performance and Film: A Statement, Ping Chong. 2 frames.
0566 Theatre of Operations: Stuart Sherman's Fifteen Films, Sally Banes. 8 frames.
0574 Film Translations of Meredith Monk's Work, Mindy Aloff. 3 frames.
0577 Robert Wilson's Video 50, Sally R. Sommer. 2 frames.
0579 Plumb Line, Scott MacDonald. 2 frames.
0581 Night at the Opera: Investigating the Heroine in Sally Potter's Thriller, E. Ann Kaplan. 4 frames.
0585 Rabbit's Moon: The Pierrot Figure in Theater, Painting and Film, Lucy Fischer. 9 frames.
0594 Epiphany for Modernism: Anti-Illusionism and Theatrical Tradition in Syberberg's Our Hitler, Christopher Sharrett. 9 frames.
0603 An Interview with Scott B. and Beth B., Gina Marchetti and Keith Tishken. 5 frames.
0606 Sleepless Nights, Jonathan Buchsbaum. 1 frame.
0609 Tropical Disease: Towards Development of an Alternative Cinema in Venezuela, João Luiz Vieira. 3 frames.
0612 Report from Toronto, Kathryn Elder. 2 frames.
0617 Introduction to Jean Epstein's "Cine-Mystique," Stuart Liebman. 2 frames.
0619 "Cine-Mystique," Jean Epstein. 2 frames.
0621 Jean Luc Godard's Sauve Qui Peut (la Vie), Robert Stam. 3 frames.
0624 George Landow's Marriage Broker Jokes, Sue Ann Estevez. 2 frames.
0626 Myths and Texts: Joanna Kiernan's Dream-Work, David Davidson. 3 frames.
0629 Doctor Jacobs' Dream Work, Tom Gunning. 4 frames.
0633 The Use of Sound in Francis Thompson's N.Y., N.Y., Martin F. Norden. 2 frames.
0635 Music and Film: An Interview with Michael Nyman, Larry Simon. 10 frames.
Volume 1, Number 12. Fall/Winter 1982–1983

0645 Table of Contents. 3 frames.

Regional Reports and Feminism:

0660 Rocky Mountain Formalism: Avant-Garde Film in Colorado, Dale Jamieson. 4 frames.
0664 View of Chicago, Harvey Nosowitz. 4 frames.
0668 Theories and Strategies of the Feminist Documentary, E. Ann Kaplan. 4 frames.
0670 Amy Taubin’s Bag, Noël Carroll. 5 frames.
0685 Female Rage: The Films of Su Friedrich, Lindley Hanlon. 4 frames.
0691 Appropriating the Heroine: An Analysis of Mulvey and Wollen’s Amy!, E. Ann Kaplan. 5 frames.
0694 The Presents of Michael Snow, Stuart Liebman. 6 frames.
0700 Warren Sonbert’s Noblesse Oblige, David Davidson. 2 frames.
0702 The Man Who Could See Far, Thelma Schenkel. 4 frames.
0706 Anita Thacher’s Sea Travels, Tony Pipolo. 3 frames.
0709 Channels/Inserts: Cunningham and Atlas (Continued), David Vaughan. 2 frames.
0711 The Last Days of Pompeii: Louis Hock’s Southern California, Ernest Larson. 2 frames.
0713 The Critique of Seeing with One’s Own Eyes: Ernie Gehr’s Untitled (1976), Tom Gunning. 5 frames.

Volume 1, Number 13. Fall/Winter 1983–1984

0718 Table of Contents. 4 frames.

International Reports:

0722 Theses on the Inversion of the Cinema, Alan Sondheim. 3 frames.
0724 British Avant-Garde Film, Peter Gidal. 3 frames.
0728 Crystal Gazing: Seeing Red, Joan Copjec. 3 frames.
0737 From Public Virtue to Private Vice: Notes on Italian Independent Cinema, Guiliana Bruno. 5 frames.
0742 Secret Life: New Films by Hamburg Filmmakers, Joyce Rheuban. 8 frames.
0749 Narrazione e Scenografia in the Later Eisenstein, David Bordwell. 9 frames.
0759 The Quiet One: Lyric Poetry of the Fair Deal, Richard Brender. 9 frames.
0768 Imagination and Play: The Films of Ericka Beckman, Sally Banes. 7 frames.
0775 Whitney Biennial: Video, Amy Taubin. 2 frames.
0777 Ideology and the Image, Allan Casebier. 2 frames.
0779 Art, Film and Ideology: A Response to Blaine Allan, Noël Carroll. 6 frames.
0785 Music and Film: An Interview with Philip Glass, Larry Simon. 5 frames.
SUBJECT INDEX

The following index is a guide to the major subjects, including authors and subjects of articles, of the volumes of *Millenium Film Journal* in this single-reel collection. The frame numbers next to the subentries identify where these subjects can be found in the Reel Index. Complete descriptions of the documents in this collection are included in the Reel Index, which begins on page 67.

A cumulative Film Index for this collection is provided following the Subject Index.

<table>
<thead>
<tr>
<th>Name</th>
<th>Article/Subject</th>
<th>Frame Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allen, Blaine</td>
<td>art, film, and ideology</td>
<td>0779</td>
</tr>
<tr>
<td>Aloff, Mindy</td>
<td>on Monk, Meredith</td>
<td>0574</td>
</tr>
<tr>
<td>Armelagos, Adina</td>
<td>on Chuma, Yoshiko</td>
<td>0537</td>
</tr>
<tr>
<td>Arthur, Paul</td>
<td>general 0071, 0650</td>
<td></td>
</tr>
<tr>
<td></td>
<td>structural film 0266</td>
<td></td>
</tr>
<tr>
<td>Atlas, Charles</td>
<td>with Cunningham, Merce</td>
<td>0532, 0709</td>
</tr>
<tr>
<td>Avant-garde film</td>
<td>American 0230</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Brazil 0220, 0347</td>
<td></td>
</tr>
<tr>
<td></td>
<td>British 0725</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Colorado 0660</td>
<td></td>
</tr>
<tr>
<td></td>
<td>film theory and 0272</td>
<td></td>
</tr>
<tr>
<td></td>
<td>gay sensibility in 0230</td>
<td></td>
</tr>
<tr>
<td></td>
<td>general 0032</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hein, Birgit 0080</td>
<td></td>
</tr>
<tr>
<td></td>
<td>illusionism—new Japanese films 0112</td>
<td></td>
</tr>
<tr>
<td>Baillie, Bruce</td>
<td></td>
<td>0287</td>
</tr>
<tr>
<td>Banes, Sally</td>
<td>on Beckman, Erika</td>
<td>0768</td>
</tr>
<tr>
<td></td>
<td>on Michelson, Annette</td>
<td>0407</td>
</tr>
<tr>
<td></td>
<td>on Sherman, Stuart</td>
<td>0566</td>
</tr>
<tr>
<td>Bartone, Richard</td>
<td>on Broughton, James, and Joel Singer</td>
<td>0126</td>
</tr>
<tr>
<td></td>
<td>on Burckhart, Rudy</td>
<td>0197</td>
</tr>
<tr>
<td></td>
<td>on Gotheim, Larry</td>
<td>0288</td>
</tr>
<tr>
<td>Beckman, Erika</td>
<td>films of 0768</td>
<td></td>
</tr>
<tr>
<td>Belázs, Béla</td>
<td>revolutionary cinema</td>
<td>0207</td>
</tr>
<tr>
<td>Bender, Richard</td>
<td></td>
<td>0759</td>
</tr>
<tr>
<td>Bershen, Wanda</td>
<td></td>
<td>0489</td>
</tr>
<tr>
<td>Biro, Yvette</td>
<td></td>
<td>0263</td>
</tr>
<tr>
<td>Boddy, William</td>
<td>general 0225</td>
<td></td>
</tr>
<tr>
<td></td>
<td>on Lee, Dave 0360</td>
<td></td>
</tr>
<tr>
<td></td>
<td>on Mitchell, Eric 0386</td>
<td></td>
</tr>
<tr>
<td>Bonet, Eugeni</td>
<td>independent cinema in Spain 098</td>
<td></td>
</tr>
<tr>
<td>Bordwell, David</td>
<td>Eisenstein, Sergei—narration and scenography 0750</td>
<td></td>
</tr>
<tr>
<td>Brazil</td>
<td>avant-garde cinema 0220, 0347</td>
<td></td>
</tr>
<tr>
<td>Breer, Robert</td>
<td></td>
<td>0297</td>
</tr>
<tr>
<td>Brentano, Robyn</td>
<td>interview with, and Andrew Horn 0550</td>
<td></td>
</tr>
<tr>
<td>Brinckmann, Christine Noll</td>
<td>general 0255</td>
<td></td>
</tr>
<tr>
<td></td>
<td>on Grenier, Vincent 0513</td>
<td></td>
</tr>
<tr>
<td></td>
<td>on O’Neill, Pat 0328</td>
<td></td>
</tr>
<tr>
<td>Broughton, James</td>
<td></td>
<td>0126</td>
</tr>
<tr>
<td>Bruno, Giuliana</td>
<td>Italian independent cinema 0737</td>
<td></td>
</tr>
<tr>
<td>Buchsbaum, Jonathan</td>
<td>on films of J. Hoberman 0362</td>
<td></td>
</tr>
<tr>
<td></td>
<td>general 0225, 0483, 0608</td>
<td></td>
</tr>
<tr>
<td></td>
<td>on work of Bill Brand 0161</td>
<td></td>
</tr>
<tr>
<td>Buñuel, Luis</td>
<td></td>
<td>0444</td>
</tr>
<tr>
<td>Burckhardt, Rudy</td>
<td>films of 0197</td>
<td></td>
</tr>
<tr>
<td>Campus, Peter</td>
<td>at the Whitney 0128</td>
<td></td>
</tr>
</tbody>
</table>
Carroll, Noël
Allen, Blaine—art, film, ideology 0779
avant-garde and film theory 0272
general 0107, 0317, 0391, 0467, 0553, 0680
Paris and Dada 0004
theory of film editing 0173
Casebier, Allan
0777
Caws, Mary Ann
0014
Chambers, Jack
0614
Chin, Daryl
illusionism—new Japanese avant-garde film 0112
Chong, Ping
0564
Chuma, Yoshiko
0537
Cohen, Phoebe
on Brakhage, Stan 0281, 0491
Colorado
avant-garde film in 0660
Cook, Scott
Campus, Peter 0128
general 0500
Copjec, Joan
0494, 0734
Cunningham, Merce
with Atlas, Charles 0532, 0709
Davidson, David
on Kiernan, Joanna 0626
on Sonbert, Warren 0700
Dekeukeleire, Charles
0430
Dick, Vivienne
films of 0351
Documentary
feminist—theories and strategies 0668
Dozoretz, Wendy
on Haslanger, Martha 0193
on Nelson, Robert 0285
Eisenstein, Sergei
early work in expressive behavior 0146
expressive movement 0149
narration and scenography 0750
Elder, Kathryn
0612
English, David
on Winkler, Paul 0127
Epstein, Jean
general 0619
introduction to 0617
Estevez, Sue Ann
on Baillie, Bruce 0287
on Landon, George 0624
Experimental cinema
in France 0097
Expressive behavior
Eisenstein, Sergei—in early work 0146
Feminist film
criticism of 0306
Film editing
theory 0173
Film theory
and avant-garde film 0272
Fischer, Lucy
general 0456
independent film in Pittsburgh 0184
Pierrot figure in theater and film 0585
Flitterman, Sandy
0415
Foreman, Richard
conversation with 0136
Formalism
in Colorado avant-garde films 0660
Frampton, Hollis
on arson 0283
interview with 0375
France
experimental cinema 0097
Friedberg, Anne
childbirth film 0236
general 0438
Friedman, Lester D.
on Wollen, Peter, and Laura Mulvey
0211
Friedrich, Su
female rage in films of 0685
Gehr, Ernie
0190, 0713
Germany
new films by Hamburg filmmakers 0742
Gidal, Peter
British avant-garde 0725
general 0076, 0094
on theories and films 0728
Glass, Philip
interview with 0785
Godard, Jean Luc
0356, 0621
Gordon, Dana
0507
Gordon, Mel
Eisenstein, Sergei 0146
German worker films 0206
Gottheim, Larry
0247, 0288
Great Britain
avant-garde films from 0725
Grenier, Vincent
films of 0513
Grindon, Leger
films of Peter Hutton 0292
Gunning, Tom
a critique of Ernie Gehr 0713
on Jacobs, Ken 0629
Hagan, John
0021, 0136
Haller, R.A.
0358
Halley, Jeff
on Godard, Jean Luc 0356
Hanlon, Lindley
on films of Andrew Noren 0188
on Frampton, Hollis 0283
on Friedrich, Su 0685
general 0544
on Jacobs, Ken 0365
on Kobland, Ken 0503
Haslanger, Martha
films of 0193
Hein, Birgit
avant-garde and politics 0800
with Hein, Wilhelm 0354
Hobberman, J.
films of 0362
on Dick, Vivienne 0351
on Gehr, Ernie 0190
Hock, Louis
0711
Horn, Andrew
interview with, and Robyn Brentano 0550
Hutton, Peter
films of 0292
Himura, Taka
0106
Illusionism
new Japanese avant-garde 0112
Independent cinema
in Italy 0737
in Minneapolis/St. Paul 0277
in Pittsburgh 0184
in Spain 0098
Italy
independent cinema 0737
Jacobs, Ken
dream work 0629
film by 0365
interview with 0063
James, David
on Jost, Jon 0239
Jamieson, Dale
avant-garde film in Colorado 0660
Japan
illusionism—new Japanese
avant-garde 0112
Jordan, Larry
0648
Jost, Jon
radical, popular cinema 0239
Jowitt, Deborah
0534
Judson, Bill
independent film in Pittsburgh 0184
Kaplan, E. Ann
feminist documentaries—theories and
strategies 0668
feminist film criticism 0306
on Godard, Jean Luc 0356
on Potter, Sally 0581
psychoanalysis and cinema 0460
Katz, Leandro
films of 0509
Kaye, Pooh
interview with 0539
Kelly, Keith
0116, 0191, 0291
Klernan, Joanna
on films of Birgit and Wilhelm Hein 0354
on films of Malcolm Le Grice 0165
general 0626
Klosky, Linda
films of 0294
Knecht, John
films of 0496
Kobland, Ken
0503
Kronen, H.B.
on Lorber, Richard 0525
Landon, George
0624
Larson, Ernest
on Hoch, Louis 0711
Law, Alma H.
on Eisenstein, Sergei 0146
Le Grice, Malcolm
films of 0165
general 0094
Gidal, Peter—films and theories 0728
Lemma, Zorns
0088
Levine, Mindy N.
on Kaye, Pooh 0539
<table>
<thead>
<tr>
<th>Name</th>
<th>Contributions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Levine, Richard M.</td>
<td>on Chambers, Jack 0614</td>
</tr>
<tr>
<td>Liebman, Stuart</td>
<td>Epstein, Jean—introduction to 0617</td>
</tr>
<tr>
<td></td>
<td>general 0028</td>
</tr>
<tr>
<td></td>
<td>on Sharits, Paul 0119</td>
</tr>
<tr>
<td></td>
<td>on Snow, Michael 0694</td>
</tr>
<tr>
<td></td>
<td>on Vigo, Jean 0008</td>
</tr>
<tr>
<td>Lorber, Richard</td>
<td>discussion with 0525</td>
</tr>
<tr>
<td>McCall, Anthony</td>
<td>0083</td>
</tr>
<tr>
<td>MacDonald, Scott</td>
<td>general 0579</td>
</tr>
<tr>
<td></td>
<td>interview with 0420</td>
</tr>
<tr>
<td>Marchetti, Gina</td>
<td>interview with Scott and Beth B. 0603</td>
</tr>
<tr>
<td>Michelson, Annette</td>
<td>0028, 0407</td>
</tr>
<tr>
<td>Mitchell, Eric</td>
<td>interview with 0386</td>
</tr>
<tr>
<td>Modernism</td>
<td>anti-illusionism and theatrical tradition 0594</td>
</tr>
<tr>
<td>Monk, Meredith</td>
<td>0574</td>
</tr>
<tr>
<td>Mulvey, Laura</td>
<td>an analysis of 0689</td>
</tr>
<tr>
<td></td>
<td>interview with 0211</td>
</tr>
<tr>
<td>Murphy, J.J.</td>
<td>0195</td>
</tr>
<tr>
<td>Narration</td>
<td>scenography and, in later Eisenstein 0750</td>
</tr>
<tr>
<td>Nelson, Robert</td>
<td>0285</td>
</tr>
<tr>
<td>Noguez, Dominique</td>
<td>experimental cinema 0097</td>
</tr>
<tr>
<td>Norden, Martin F.</td>
<td>on Thompson, Francis 0633</td>
</tr>
<tr>
<td>Noren, Andrew</td>
<td>sensuality in films by 0188</td>
</tr>
<tr>
<td>Nosowitz, Harvey</td>
<td>0664</td>
</tr>
<tr>
<td>Nyman, Michael</td>
<td>interview with 0635</td>
</tr>
<tr>
<td>O'Neill, Pat</td>
<td>landscapes 0255</td>
</tr>
<tr>
<td></td>
<td>recent films of 0328</td>
</tr>
<tr>
<td>Perlmutter, Ruth</td>
<td>0311</td>
</tr>
<tr>
<td>Peterson, Richard</td>
<td>films of Linda Klosky 0294</td>
</tr>
<tr>
<td>Peterson, Vicki Z.</td>
<td>on Strand, Chick 0124</td>
</tr>
<tr>
<td>Pipolo, Tony</td>
<td>on films of Leandro Katz 0509</td>
</tr>
<tr>
<td></td>
<td>on Thacher, Anita 0706</td>
</tr>
<tr>
<td>Pittsburgh, Pennsylvania</td>
<td>independent film in 0184</td>
</tr>
<tr>
<td>Pornography</td>
<td>politics, media and 0170</td>
</tr>
<tr>
<td>Potter, Sally</td>
<td>0581</td>
</tr>
<tr>
<td>Ranier, Yvonne</td>
<td>0304</td>
</tr>
<tr>
<td>Raynal, Jackie</td>
<td>0415</td>
</tr>
<tr>
<td>Revolutionary cinema</td>
<td>0207</td>
</tr>
<tr>
<td>Rheuban, Joyce</td>
<td>Hamburg filmmakers 0742</td>
</tr>
<tr>
<td></td>
<td>on Knecht, John 0496</td>
</tr>
<tr>
<td>Rosenbaum, Jonathan</td>
<td>0415</td>
</tr>
<tr>
<td>Rosler, Martha</td>
<td>0233</td>
</tr>
<tr>
<td>Sanderson, Alister</td>
<td>on Guttenplan, Howard 0056</td>
</tr>
<tr>
<td>Scenography</td>
<td>narration and, in later Eisenstein 0750</td>
</tr>
<tr>
<td>Schenkel, Thelma</td>
<td>0702</td>
</tr>
<tr>
<td>Schneeman, Carolee</td>
<td>interview with 0420</td>
</tr>
<tr>
<td>Sensuality</td>
<td>0188</td>
</tr>
<tr>
<td>Shapiro, David</td>
<td>interview with Ken Jacobs 0063</td>
</tr>
<tr>
<td></td>
<td>surrealism 0028</td>
</tr>
<tr>
<td>Sharits, Paul</td>
<td>motion and film structure 0119</td>
</tr>
<tr>
<td>Sharrett, Christopher</td>
<td>on Brakhage, Stan 0324</td>
</tr>
<tr>
<td></td>
<td>modernism 0594</td>
</tr>
<tr>
<td>Sherman, Stuart</td>
<td>0566</td>
</tr>
<tr>
<td>Simon, Bill</td>
<td>on Frampton, Hollis 0375</td>
</tr>
<tr>
<td></td>
<td>on Lemma, Zorns 0088</td>
</tr>
<tr>
<td></td>
<td>on Snow, Michael 0251</td>
</tr>
<tr>
<td>Simon, Elena Pinto</td>
<td>on Breer, Robert 0297</td>
</tr>
<tr>
<td>Simon, Larry</td>
<td>interview with Michael Nyman 0635</td>
</tr>
<tr>
<td></td>
<td>interview with Philip Glass 0785</td>
</tr>
</tbody>
</table>
Singer, Joel
0126

Sitney, P. Adams
0032, 0516, 0517

Smith, Harry
  animated abstractions of 0341

Snow, Michael
  general 0694
  open space, use of 0251

Sobchack, Vivian
  on Buñuel, Luis 0444

Sommer, Sally R.
  on Wilson, Robert 0577

Sonbert, Warren
0700

Sondheim, Alan
  inversion of cinema 0722

Sound
  use of, by Francis Thompson 0633

Spain
  independent cinema 0098

Stam, Robert
  Brazilian avant-garde cinema 0220
  general 0449
  on Godard, Jean Luc 0621
  politics, pornography, and the media 0170

Strand, Chick
0124

Structural film
0266

Sturken, Marita
  interview with Robyn Brentano and Andrew Horn 0550

Surrealism
  0008, 0028

Switzer, Judith A.
  animated abstractions of Harry Smith 0341

Tartaglia, Jerry
  gay sensibilities in American avant-garde film 0230

Taubin, Amy
  0680, 0775

Thacher, Anita
  0706

Thompson, Francis
  sound, use of 0633

Thompson, Kristin
  on Dekeukeleire, Charles 0430

Tishken, Keith
  interview with Scott and Beth B. 0603

Tretyakov, Sergei
  expressive movement 0149

Tyndall, Andrew
  0083

Vaughan, David
  on Cunningham, Merce, and Charles Atlas 0532, 0709

Venezuela
  alternative cinema in 0609

Vieira, João Luiz
  alternative cinema in Venezuela 0609

Vigo, Jean
  0008, 0012

Waldor, Marc
  on Gordon, Dana 0507

Ward, Melinda
  independent films of Minneapolis/St. Paul 0277

Welbren, Grahame
  general 0255
  on Grenier, Vincent 0513
  ideal of composition 0153
  on O'Neill, Pat 0328

Wilson, Robert
  0577

Winkler, Paul
  0127

Wollen, Peter
  an analysis of 0689
  interview with 0211

Xavier, Ismail
  Brazilian avant-garde 0347

FILM INDEX

Amy!
  0689

Bag
  0680

The Battle
  0263

Blackbird Descending (Tense Alignment)
  0165

Borderline
  0438

Charmed Particles
  0188

Collision Course
  0503

Comment Ça Va
  0356
<table>
<thead>
<tr>
<th>Title</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crystal Gazing</td>
<td>0734</td>
</tr>
<tr>
<td>D' Asparagus</td>
<td>0494</td>
</tr>
<tr>
<td>Dejeuner sur L' Herbe, After Manet, Giorgione, etc.</td>
<td>0165</td>
</tr>
<tr>
<td>Dream-Work</td>
<td>0626</td>
</tr>
<tr>
<td>Dune Dance</td>
<td>0534</td>
</tr>
<tr>
<td>Entr'acte</td>
<td>0004</td>
</tr>
<tr>
<td>The Exquisite Corpse</td>
<td>0188</td>
</tr>
<tr>
<td>Foregrounds</td>
<td>0255</td>
</tr>
<tr>
<td>Four Shadows</td>
<td>0288</td>
</tr>
<tr>
<td>Geography</td>
<td>0190</td>
</tr>
<tr>
<td>Hart of London</td>
<td>0614</td>
</tr>
<tr>
<td>Hour of the Furnaces</td>
<td>0449</td>
</tr>
<tr>
<td>Ici et Ailleurs</td>
<td>0356</td>
</tr>
<tr>
<td>Inauguration of the Pleasure Dome</td>
<td>0317</td>
</tr>
<tr>
<td>Journeys from Berlin</td>
<td>0407</td>
</tr>
<tr>
<td>La Region Centrale</td>
<td>0251</td>
</tr>
<tr>
<td>Las Hurdes</td>
<td>0444</td>
</tr>
<tr>
<td>The Last Days of Pompeii</td>
<td>0711</td>
</tr>
<tr>
<td>Limite</td>
<td>0220</td>
</tr>
<tr>
<td>LMNO</td>
<td>0297</td>
</tr>
<tr>
<td>Magellan</td>
<td>0375</td>
</tr>
<tr>
<td>The Man Who Could See Far</td>
<td>0702</td>
</tr>
<tr>
<td>Marriage Broker Jokes</td>
<td>0624</td>
</tr>
<tr>
<td>Misconception</td>
<td>0236</td>
</tr>
<tr>
<td>Mongoloid</td>
<td>0500</td>
</tr>
<tr>
<td>New York Nights</td>
<td>0415</td>
</tr>
<tr>
<td>Noblesse Oblige</td>
<td>0700</td>
</tr>
<tr>
<td>Numero Deux</td>
<td>0170</td>
</tr>
<tr>
<td>N.Y., N.Y.</td>
<td>0633</td>
</tr>
<tr>
<td>Oblivion</td>
<td>0195</td>
</tr>
<tr>
<td>I, II, III</td>
<td>0491</td>
</tr>
<tr>
<td>Otherwise Unexplained Fires</td>
<td>0283</td>
</tr>
<tr>
<td>Our Hitler</td>
<td>0594</td>
</tr>
<tr>
<td>Plumb Line</td>
<td>0579</td>
</tr>
<tr>
<td>The Quiet One</td>
<td>0759</td>
</tr>
<tr>
<td>Rabbitt's Moon</td>
<td>0585</td>
</tr>
<tr>
<td>Red Light Bandit</td>
<td>0220</td>
</tr>
<tr>
<td>Riddles of the Sphinx</td>
<td>0211</td>
</tr>
<tr>
<td>Rosa Van Praunheim</td>
<td>0191</td>
</tr>
<tr>
<td>Roslyn Romance</td>
<td>0287</td>
</tr>
<tr>
<td>Sauve Qui Peut (la Vie)</td>
<td>0621</td>
</tr>
<tr>
<td>Sea Travels</td>
<td>0706</td>
</tr>
<tr>
<td>Sigmund Freud's Dora</td>
<td>0460</td>
</tr>
<tr>
<td>Sincerity III</td>
<td>0281</td>
</tr>
<tr>
<td>Sleepless Nights</td>
<td>0608</td>
</tr>
<tr>
<td>Southern California</td>
<td>0711</td>
</tr>
<tr>
<td>Suite California Stops and Passes</td>
<td>0285</td>
</tr>
<tr>
<td>Thriller</td>
<td>0581</td>
</tr>
<tr>
<td>Untitled (1976)</td>
<td>0713</td>
</tr>
<tr>
<td>Urban Peasants</td>
<td>0365</td>
</tr>
<tr>
<td>Valse Triste</td>
<td>0500</td>
</tr>
<tr>
<td>Video 50</td>
<td>0577</td>
</tr>
<tr>
<td>Xala</td>
<td>0456</td>
</tr>
</tbody>
</table>
CINEMA HISTORY MICROFILM SERIES

D. W. Griffith Papers, 1897–1954
   Film Journals
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