their first choice, a "2" to their second choice, and a "3" to their third choice. When the votes are tallied, the candidate who receives the lowest number of first-place votes is eliminated and his or her second-place votes are reassigned to the remaining two candidates. As a result, one of the remaining two candidates must receive a majority of the votes cast. The Nominating Committee voted unanimously to recommend to the council that it adopt the Hare voting method in the election of the second vice president. The council authorized this change in voting method and instructed the staff to implement it.

14. Outreach Activities. Catharine Stimpson put forward for council discussion two ideas for outreach activities that the association might organize. First, she noted the profession's need to improve and expand channels of communication with the press and suggested that the association explore ways to achieve that goal, perhaps drawing on comments made by Barbara Herrnstein Smith in her 1988 presidential address. Second, Stimpson proposed that the association organize short seminars designed to inform faculty members of new developments in the field of literary studies. Council members debated this proposal, with some noting that such seminars could also serve to inform journalists about the work of literary scholars. Several council members supported the idea and proposed various models for the seminars; others expressed reservations about such an undertaking. At the conclusion of the discussion, the council asked the staff to develop further both ideas for outreach activities and to present a report to the council in May.

15. *Rushdie Statement*. The council drafted the following statement concerning Salman Rushdie:

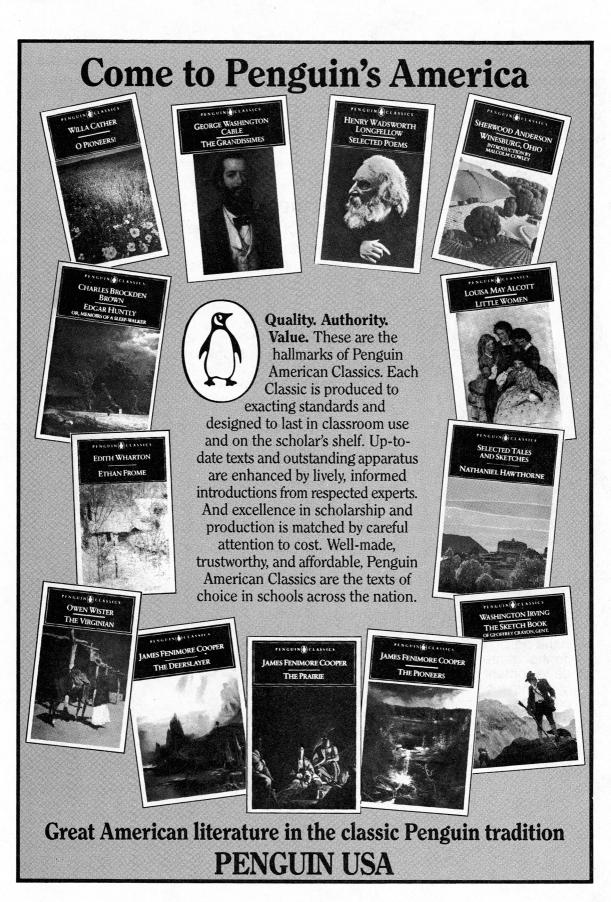
The Executive Council of the Modern Language Association of America deplores the call for the assassination of Salman Rushdie and of all those involved in the publication of *The Satanic Verses*.

We affirm the right of authors to free expression and the right of all to read and interpret for themselves. We recognize that some people may be offended by certain books, but dissent must never extend to persecution and violence. We urge publishers, book dealers, and readers not to succumb to terrorist threats.

The statement was sent to reporters and editors of various newspapers and news organizations with a letter urging its dissemination.

#### In Memoriam

- Robert R. Catura, California State University, Sacramento, 28 August 1988
- Calvin André Claudel, Baton Rouge, Louisiana, 1 May 1988
- Denton Fox, Victoria College, University of Toronto, 24 November 1988
- John L. Grigsby, Washington University, February 1988
- Thelma Gray James, Wayne State University, 23 January 1988
- Richard W. Leland, Orinda, California, 5 October 1987
- Robert Liddell Lowe, Purdue University, 23 May 1988
- Ward Searing Miller, University of Redlands, 31 December 1988
- Gwendolyn B. Needham, University of California, Davis, 20 October 1988
- Donald A. Parker, New York University, April 1988
- L. Janette Richardson, University of California, Berkeley, 28 January 1989
- S. Etta Schreiber, Hunter College, City University of New York, 10 May 1988
- Richard G. Walser, North Carolina State University, 25 November 1988
- Harvey Curtis Webster, University of Louisville, 18 March 1988
- Mary Katharine Woodworth, Bryn Mawr College, 16 December 1988



# Film Studies From Princeton

## **Chaplin and American Culture** The Evolution of a Star Image

Charles J. Maland

This is the first book focusing on the relationship between Chaplin and American society—a discussion of the cultural sources of the on-and-off, love-and-hate affair between Chaplin and the American public that was perhaps the stormiest in the history of American stardom. Charles Maland traces the ups and downs of Chaplin's "star image" from 1913, when he began his movie career at Mack Sennett's Keystone Studio, to the 1980s, when his "Charlie" figure emerged in an advertising campaign for personal computers. Examining the interplay between Chaplin's reputation and the vicissitudes of the American political and social climate, the book analyzes the cultural forces that led to the spectacular growth of his popularity, to the even more dramatic collapse of his reputation and his twenty-year exile in Switzerland, and finally to his restored prestige.

36 halftones. Cloth: \$29.95 ISBN 0-691-09440-3

## \*American Film Melodrama Griffith, Vidor, Minnelli

"The difficulty for men or

the impossibility for women of living up to patriarchal society's ideal order is the very stuff of melodrama," writes Robert Lang in this daring work on what the author sees as the central genre of American film. Lang traces the development of melodrama in the first fifty years of the American cinema by offering detailed interpretations of Griffith's Way Down East, The Mother and the Law, and Broken Blossoms; Vidor's The Crowd, Stella Dallas, and Ruby Gentry; and Minnelli's Madame Bovary, Some Came Running, and Home from the Hill. 21 stills.

Paper: \$12.95 ISBN 0-691-00606-7 Cloth: \$39.95 ISBN 0-691-04759-6



## Joyless Streets Women and Melodramatic Representation in Weimar Germany Patrice Petro

Patrice Petro challenges the conventional assessment of German film history, which sees classical films as responding solely to male anxieties and fears. Exploring the address made to women in melodramatic films and in popular illustrated magazines, she shows how Weimar Germany had a commercially viable female audience, fascinated with looking at images that called traditional representations of gender into question.

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## Allegories of Cinema

American Film in the Sixties

## David E. James

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300 stills. Paper: \$14.95 ISBN 0-691-00604-0 Cloth: \$65.00 ISBN 0-691-04755-3 Due July 1989.

## Shot/Countershot

## Film Tradition and Women's Cinema

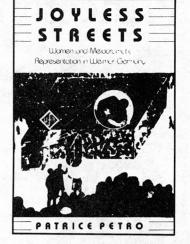
## Lucy Fischer

Do films made by women comprise a "counter-cinema" radically different from the dominant tradition? Feminist film critics contend that women filmmakers do present from a distinctive vision, or "countershot," and Lucy Fischer argues persuasively for this view. In rich detail this book relates the idea of a counter-cinema to theories of intertextuality and locates it in the broad context of recent feminist film, literary, and art criticism. What emerges is a fascinating picture of a women's film tradition that not only addresses but reworks and remakes the mainstream cinema. 25 stills. Paper: \$12.95 ISBN 0-691-00605-9 Cloth: \$39.50 ISBN 0-691-04756-1 Not available in the British Commonwealth and Europe.



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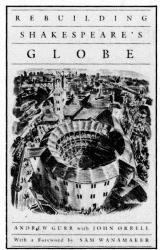
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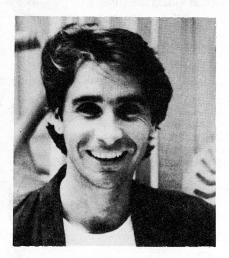


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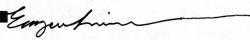
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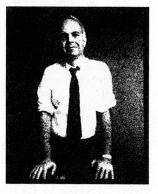
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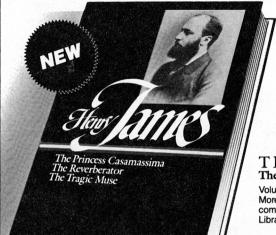
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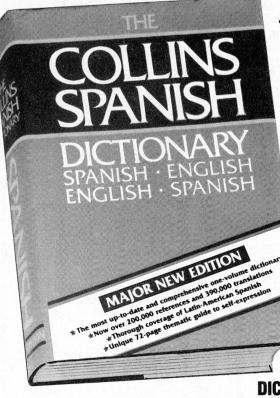
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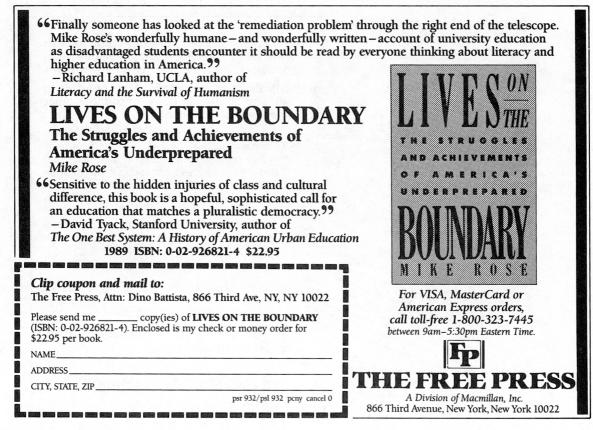
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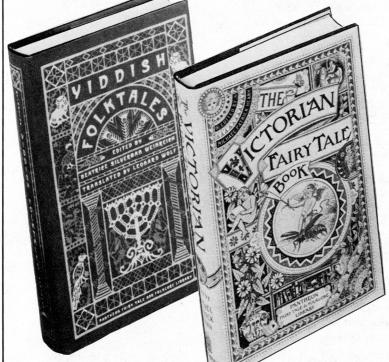




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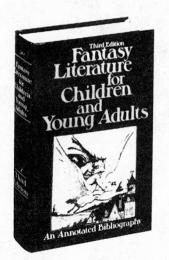
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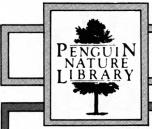
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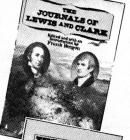
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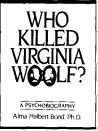
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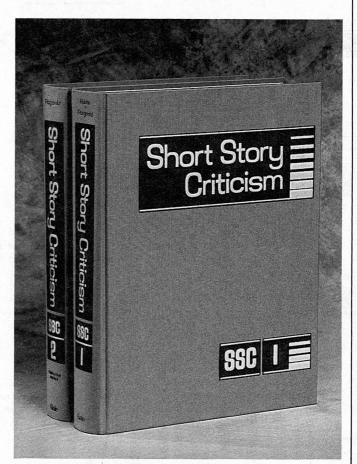
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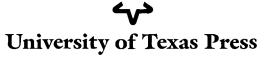
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