




credits

Conference Organization

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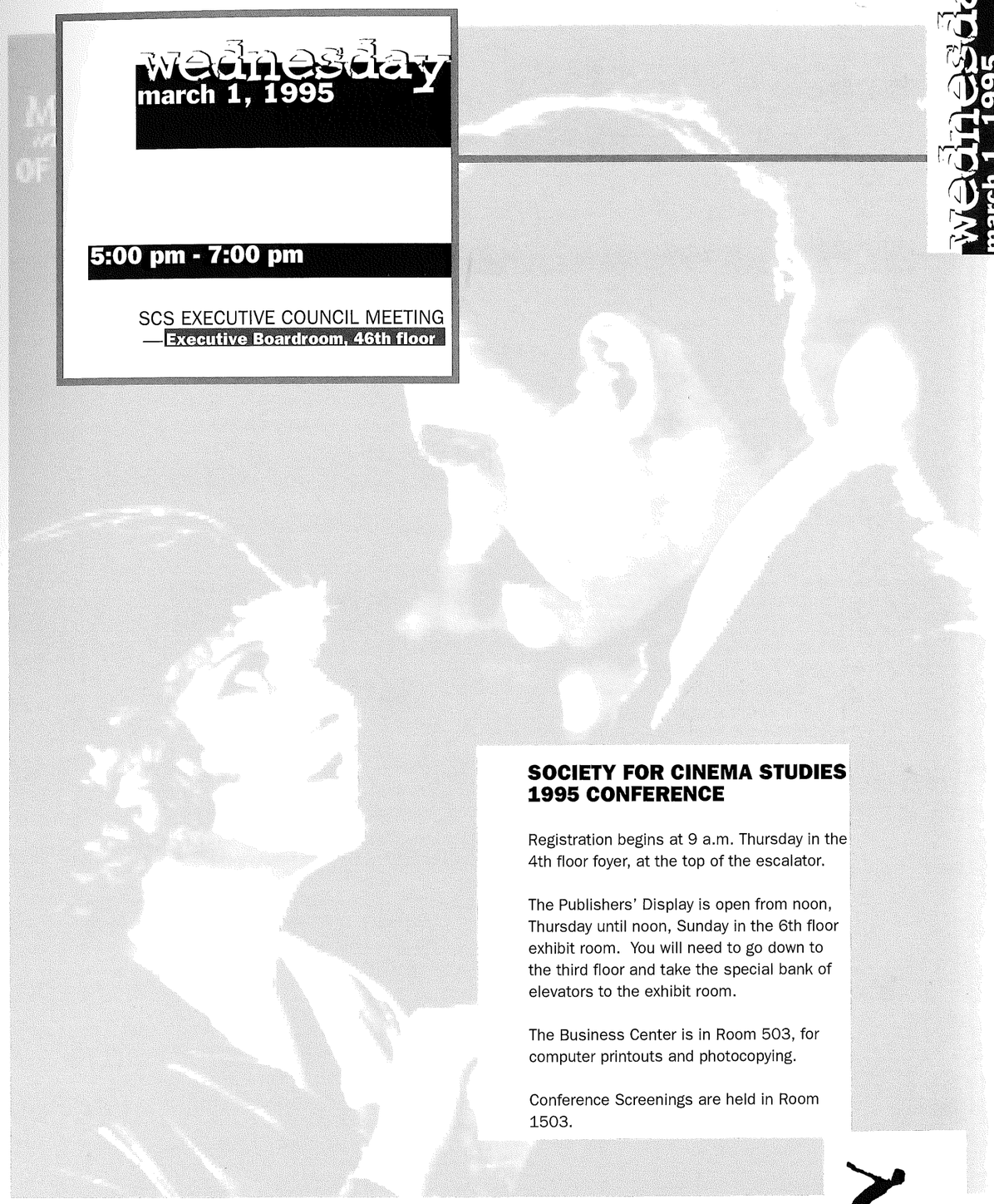
Exhibitors Participating in the Conference

American Association of University Presses
Arizona State University, Hispanic Research Center
Cambridge University Press
CineBooks
Cinema Guild
Columbia University Press
Creative Screenwriting
Duke University Press
Films Inc.
Gordon and Breach Publishers
Gravity Entertainment/Picture Palace
Greenwood Publishing Group
Harvard University Press
Indiana University Press
Johns Hopkins University Press
John Libbey & Company/Film History
Kino Films and Video
McGraw-Hill, Inc.
Plenum/Da Capo Press
Princeton University Press
Routledge, Chapman and Hall
Rutgers University Press
Sage Publications
Saint Martin's Press
Scarecrow Press
Smithsonian Press
Temple University Press
Twayne Publications
University of California Press
University of Chicago Press
University of Illinois Press
University of Minnesota Press
University of North Carolina Press
University of Texas Press
Wayne State University Press
Women Make Movies

wednesday
march 1, 1995

5:00 pm - 7:00 pm

SCS EXECUTIVE COUNCIL MEETING
—**Executive Boardroom, 46th floor**



SOCIETY FOR CINEMA STUDIES 1995 CONFERENCE

Registration begins at 9 a.m. Thursday in the 4th floor foyer, at the top of the escalator.

The Publishers' Display is open from noon, Thursday until noon, Sunday in the 6th floor exhibit room. You will need to go down to the third floor and take the special bank of elevators to the exhibit room.

The Business Center is in Room 503, for computer printouts and photocopying.

Conference Screenings are held in Room 1503.



thursday
march 2, 1995

SCREENINGS — 1503

12:30 pm - 4:30 pm
Films celebrating **New York in the Cinema,** including **Manhatta** (1921), by Paul Strand and Charles Sheeler; Jay Leyda's **A Bronx Morning** (1931); **In the Street,** from Helen Levitt and James Agee; the Office of War Information documentary **Window Cleaner** (1945); **Skyscraper**, by Shirley Clarke, D.A. Pennebaker and Willard Van Dyke; Stan Brakhage's **The Wonder Ring;** Christine Nochese's **Metropolitan Avenue;** Elia Suleiman's **Homage by Assassination** (1992) and **Carmelita Tropicana: Your Kunst is Your Waffen** (1993).

4:30 pm - 6:00 pm
Middle East Caucus Screening: Mama's Couscous (Serge Ankri, Israel, 1993). In Hebrew and French with English subtitles. Uses one simple food and its complex symbolism as the thread for an ethnographic sojourn by the French-Tunisian-born Israeli filmmaker.

8:00 pm - 9:00 pm
Religion in Mesoamerica (Alfonso Moises, 1994, 55 min) proposes a cultural and historical perspective on the social processes, institutions and historical events that have shaped religiosity in Mesoamerica.

9:00 pm -10:00 pm
Lick Bush in '92 (Gabriel Gomez and Elspeth kydd, 1993, 89 min) follows drag queen Joan Jett Black, whose Presidential candidacy highlighted the lack of media coverage of gay and lesbian issues in the election campaign.



9:00am - 8:00pm

REGISTRATION IN THE 4th FLOOR FOYER

8:30am-12:30pm SCS Executive Council Meeting—Executive Boardroom, 46th floor

12:30 pm - 2:15 pm

PANELS AND WORKSHOPS

1A REWRITING THE HISTORY OF AMERICAN HORROR — 401/402

Chair: Joan Hawkins (Indiana University—Bloomington)

Harry M. Benshoff (USC): "Pedophiles, Pods, and Perverts: Homosexual Monsters in the1950s"
Rhona J. Berenstein (University of California—Irvine): "'It Will Thrill You, It May Shock You, It Might Even Horrify You': Historicizing Classic Horror Spectatorship"
David J. Russell (UCLA): "Taming Nightmares: An Historiography of the Horror Genre"
Rick Worland (Southern Methodist University): "A Different Stake: The Woman as Vampire-Hunter in Return of the Vampire (Columbia, 1943)"

1B HEGEMONY AND THE HISTORY OF INTERNATIONAL FILM DISTRIBUTION: HOLLYWOOD AND INTERNATIONAL FILM MARKETS—403/404

Chair: Michael Walsh (University of Wisconsin—Madison)

Dianne L. Brooks (University of Massachusetts—Amherst): "Constructing National Identity Through Film Censorship"
Michael Walsh: "Les Artistes Associees and the Tenuousness of Hegemony"
Martine Danan (University of Memphis): "Hollywood's International Marketing Strategies in Reaction to the Advent of Sound"
Jostein Gripsrud (University of Bergen): "Doug and Mary and Modernity: Hollywood Stars in Norway, 1924"

1C TABLOID TV, BACKSTAGE CAMERAS, AND HETEROVISUALITY: VIEWING TONYA AND NANCY—405/406

Chair: Cynthia Baughman (Ithaca College)

Sandy Flitterman-Lewis (Rutgers University): "Tales of the Ice Princess and the Trash Queen: Cultural Fictions and the Production of 'Women'"
Lynda Zwinger (University of Arizona) and Robyn Wiegman (Indiana University): "Tonya's Bad Boot, Or, Go Figure"
Jill Swenson (Ithaca College): "Narrative, Gender, and TV News: Comparing Network and Tabloid Stories"
Samuel J. Stoloff (Cornell University): "Tonya, Nancy, and the Bodily Figuration of Social Class"

1D CONCEPTUALIZING SPACE IN MEDIA STUDIES—1504

Chair: Margaret Morse (University of California—Santa Cruz)

James Hay (University of Illinois—Urbana): "Conceptualizing Space in Film, Media, and Cultural Studies"
Edward Dimendberg (University of California Press): "Film Noir and Urban Space"
Anna Sarah Mayer (UCLA): "Strolling Sesame Street: The Child as Video Flâneur"
Ann Brigham (University of Arizona—Tucson): "'It's a Small World After All': Disney, Jurassic Park, and the Selling of a Familial/r Spectacle"

1E VIDEO ACTIVISM AND THE ACADEMY—501/502

Chair: Lisa Cartwright (University of Rochester)

Julia Lesage (University of Oregon/Jump Cut): "Easy, Thrifty Media Activism on Your Own Campus"
Lynne K. Jackson (St. Francis College): "International Video Activism in the Academy"
Lisa Cartwright and Brian Goldfarb (New Museum of Contemporary Art/University of Rochester): "Producing Hypermedia in the Academic Classroom: Rethinking the Relationship Among Production, Theory, and History"
Eric Freedman (USC): "'How Many Activists Does it Take to Screw in a Light Bulb?': Reactivism and Reactivated Activism"

1F ASIAN THEATER/FILM: MODERNITY AND HYBRIDITY—504

Chair: Wimal Dissanayake (East-West Center, Honolulu, Hawaii)

Wimal Dissanayake: "The Interplay Between Theater and Cinema in South Asia"
Keiko MacDonald (University of Pittsburgh): "Bunraku, Kabuki, and a New Mode of Interpretation: Masahiro Shinoda's Gonza the Spearman and Buraikan
Nick Browne (UCLA): "Life on a String: Theater in Hou Hsiao-Hsiens's Film Puppetmaster
Esther Yau (Occidental College): "Un/painted Faces: Modernity and Theatricality in Farewell My Concubine and Peking Opera Blues"

1G PERFORMANCE HISTORY—505

Chair: Michael Anderegg (University of North Dakota)

Paul McDonald (University College—Salford): "Staging the Self: Modernity and the Emerging Film Actor"
Kristine Brunovska Karnick (IUPUI—Indianapolis): "'A Female Laurel and Hardy': Thelma Todd, Patsy Kelly, and Female Comic Performance"
Elizabeth J. Montgomery (Northwestern University): "Talking Bodies: The Performance of Identity on Television Talk Shows"
Michael Anderegg: "'With a Special Appearance By': Cameos, Guest Stars, Real People, and Orson Welles"

1H BITING REALITIES: IMMIGRATION, THE FAMILY, GEOPOLITICS, AND AIDS IN DOCUMENTARY AND FICTION—506

Chair: Maureen Turim (University of Florida)

Jeffrey Ruoff (Vassar College): "Documentary Stars: The Louds of An American Family"
Margarita de la Vega-Hurtado (University of Michigan—Ann Arbor): "A Foreigner's Gaze on Immigration"
Glen Masaro Mimura (University of California—Santa Cruz): "Geopolitics: Nailed, Bedevil, and Ethnographic Representation"
Maureen Turim: "Savage Nights Confront Postmodern Moralities"

1I THROUGH THE COGNITIVE LENS: RETHINKING FILM THEORY AND HISTORY—507

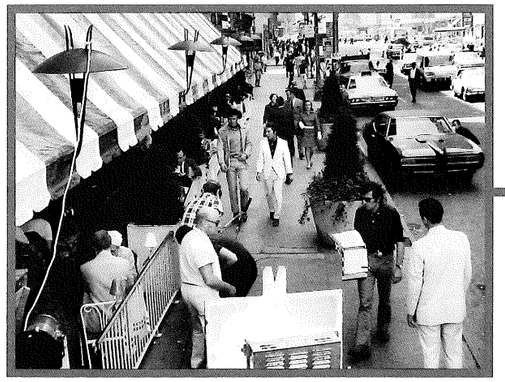
Chair: Chuck Berg (University of Kansas)

Rodney Hill (University of Kansas): "The 'Cinema of Attractions': A Cognitive Approach"
Bruce Hutchinson (University of Kansas): "A Deeper Focus on Bazin: A Cognitive Look at the Aesthetic Consequences of Depth of Field"
Chuck Berg: "Rethinking Film Music: A Cognitive-Cultural Approach"

1J IDEOLOGICAL ANALYSES OF CULTURAL REPRESENTATIONS—509/510

Chair: Jeffrey S. Pence (Temple University)

Gael Sweeney (Syracuse University): "The Sun Always Sets on the British Empire: The Evolution of Hollywood's Politically Correct Villain"
Celestino DeLeyto (University of Zaragoza): "Men in Leather: Misogyny and Male Bonding in Kenneth Branagh's Much Ado About Nothing"
Katrina G. Boyd (Indiana University—Blooomington): "Cyborgs in Utopia: The Problem of Radical Difference in Star Trek: The Next Generation"
Jeffrey S. Pence: "The Medium is Masochism: Critical Violence in Natural Born Killers"



2:30pm - 4:15pm

PANELS AND WORKSHOPS

2A CENSORSHIP—401/402

Chair: Garth Jowett (University of Houston)

Andrew Erdman (CUNY): "'Movie-Baiting' in New York During the Silent Era: Popular Discourse and The New York Times"
Richard deCordova (DePaul University): "The National Congress of Parents and Teachers, the Cinema, and the Agenda of Reform, 1920-1940"
Garth Jowett: "Sex, Lies, and Movies: The Importance of the Payne Fund Studies in American Cinema History"
Lael Loewenstein (UCLA): "Blind Spot: The Production Code Administration and Film Noir"

2B THE CONTEMPORARY HORROR FILM—403/404

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

Mark Jancovich (Keele University): "Re-Situating Psycho: Psychological Horror and the Crisis of Identity in the Late 1950s"
Alain Gabon (University of Iowa): "Bodies of Terror, Bodies of Ecstasy: David Cronenberg's Organic Horror"
Carole Zucker (Concordia University): "Company of Wolves"
Janet Staiger (University of Texas—Austin): "The Slasher, the Final Girl, and the Anti-Denouement: Appreciatively Revising Carol Clover"

2C INSTITUTIONS AND IDENTITIES—405/406

Chair: Jackie Byars (Wayne State University)

Jackie Byars and Eileen R. Meehan (University of Arizona): "Who's That Woman?: Lifetime Envisions Its Audience"
Andrea Walsh (Harvard University): "Stolen Babies: Class and Gender in Lifetime Movies"
Eithne Johnson (Radcliffe College): "What's a Mother to Do?: Advice for Parents from Focus on the Family"
Serra Tinic (Indiana University): "The Politics of Place: Towards a Political-Economic Ethnography in Canadian Culture and Media Research"
Susan White (University of Arizona): Respondent

2D BEYOND AUTEURISM—RECONSIDERING THE FRENCH NEW WAVE—1504

Chair: Roger Hagedorn (University of South Dakota)

Georgia Gurrieri (Eastern Washington University): "The New Wave Generation"
Peter Lev (Towson State University): "Politics and the French New Wave"
Richard Neupert (University of Georgia): "Dead Champagne: Variety's New Wave"

2E FILM HISTORY/FILM MEANING: ISSUES IN HISTORIOGRAPHY—504

Chair: Barbara Klinger (Indiana University—Bloomington)

Priya Jaikumar-Mahey (Northwestern University): "Reviving Colonial Narratives: Kim and the Politics of a Traveling Tale"

Giorgio Bertellini (NYU): "Film History and Its Visible Documents: Italian Immigrants in Manhattan, 1907-1915"
Lee Medovoi (Stanford University): "Interpreting 'History': The Many Meanings of Blacula"

2F THEATRICALITY AND CAMP—505

Chair: Edward R. O'Neill (UCLA)

Ivone Margulies (Hunter College/CUNY): "Theatricality in Film: Opening Night"
Romy Shiller (University of Toronto): "Leather, Feathers, and Fur: Cross-Species-Dressing in Batman Returns"
Pamela Robertson (University of Newcastle): "Mae West's Maids: Race and 'Authenticity' in the Discourse of Camp"

2G TV NATION—506

Chair: Pamela Wilson (University of Wisconsin-Madison)

John T. Caldwell (California State University—Long Beach): "Art, Unwanted House Guests, and Altered States: A Televisual Geography"
Marita Sturken (USC): "Image Vectors: The Helicopter, the Freeway Chase, and the Nation"
Pamela Wilson: "Pilgrimages to the Surreal: Television Audiences and Tele-Cultural Sites"

2H CARIBBEAN CINEMA: THE 'NEW ARRIVANT'—THE NEXT CHAPTER IN WRITING CINEMA HISTORIES—Workshop—507

Chair: Juliet Lowe (NYU)

Juliet Lowe
Aggrey Brown (CARIMAC—Caribbean Institute of Mass Communication)
Gabrielle Hezekiah (Toronto)
Bruce Paddington (Banyan Ltd.)
Carina Yervasi (College of Staten Island/CUNY)

2I A BLONDE, A BRUNETTE, AND A REDHEAD WHO "DON'T," "DO" FEMINIST FILM HISTORY—509/510

Chair: jointly chaired by panelists

Chris Holmlund (University of Tennessee): "The Eyes of Nelly Kaplan"
Chon Noriega (UCLA): "Kiss Me Deadly, But Kiss Me"
Cynthia J. Fuchs (George Mason University): "Becoming History"

4:30 pm - 6:00 pm

PANELS AND WORKSHOPS

3A EXHIBITION IN EARLY CINEMA—401/402

Chair: Pierre Véronneau (Cinémathèque Québécoise)

J. A. Lindstrom (Northwestern University): "Chicago Nickelodeons: 1905-1908"
C. Paul Sellors (NYU): "Grafting Union Square Onto the Old Rialto"
Pierre Véronneau: "Traveling Exhibition: A Forgotten Paradigm?"

3B BUSTER KEATON: A CENTENNIAL PERSPECTIVE I—403/404

Chair: Joanna E. Rapf (Dartmouth College)

Kevin W. Sweeney (University of Tampa): "Parody and Comic Revision in Keaton's Features"
Lisa Trahair (University of Sydney): "Fool's Gold: The Metamorphoses of Buster Keaton's Sherlock, Jr."
Kathleen Rowe (University of Oregon): "Boys and Girls, Hearts and Pearls: Buster Keaton's Sherlock, Jr."
Andrew Horton (Loyola University): Respondent

3C SHARED DIFFERENCES: BLACKS AND JEWS IN THE AMERICAN CINEMA—405/406

Chairs: Lester D. Friedman (Syracuse University) and Gloria Gibson-Hudson (Indiana University)

Michael Rogin (University of California-Berkeley): "Black Sacrifice, Jewish Redemption: John Garfield's Body and Soul"
Lawrence Thomas (Syracuse University): "The Phenomenon of Demonization: Blacks and Jews in American Film"



3D NEW DIRECTIONS IN ADAPTATION STUDIES—1504

Chair: Walter Metz (University of Texas—Austin)

Linda Dittmar (University of Massachusetts—Boston): "Depression Aesthetics and New Deal Politics: The Case of The Grapes of Wrath"
D. Matthew Ramsey (Ohio State University): "Adapting Faulkner Before He Was 'Faulkner': Today We Live and The Story of Temple Drake"
Walter Metz: "Zola(r) Energy: A Comparative Analysis of French and American Film Adaptations of Emile Zola's La bête humaine"

3E ROADMAP TO THE INFOBAHN: FILM/TV RESOURCES ON THE INTERNET—Workshop—501/502

Chair: Jeremy Butler (University of Alabama)

Jeremy Butler: "E-mail Webbing: LISTSERV, Usenet, and Other Internet Mysteries Explained"
Brian Taves (Library of Congress): "On-line Catalogue Searching: The Library of Congress Marvel"
Dan M. Harries (Griffith University): "Nets and Webs: Untangling the Mosaic of Film/Television Studies"



3F RACE, ETHNICITY, AND FIRST-PERSON FILMMAKING: SUBJECTIVITY IN EXPERIMENTAL AND DOCUMENTARY CINEMA—**504**

Chair: Peter Feng (University of Iowa)

Peter Feng: "Polyphonies of Cinematic Signification: The Contingency of Subjectivity in Asian American 'First-Person' Cinema"
Fatimah Tobing Rony (UCLA): "The Third Eye: On Cannibalism and Video Documentary"
Anahid Kassabian (Redwood City, CA): "Who's Eyeing Identity: Two Films on the Armenian Diaspora"

3G PERIODIZING THE 80S: REAGAN, THATCHER, AND THE POLITICS OF REPRESENTATION—**505**

Chairs: Bill Elliott and Millicent Ann Manglis (Indiana University—Bloomington)

Glenn Man (University of Hawaii—Manoa): "Ideology, Genre, and Apparatus in the 1980s and the Case of Film Noir: Body Heat, Black Widow, and Basic Instinct"
David Laderman (San Francisco State University): "Fabulous/Disaster: Punk Rock Narrative Film in the 1980s"
Erik Hedling (Lund University): "Pedlars, Profiteers, and Libertines: The Thatcherite Entrepreneur in British Cinema of the 1980s"
Timothy Corrigan (Temple University): Respondent

3H PEDAGOGY AND PORN—Workshop—**506**

Chairs: Peter Lehman (University of Arizona) and Lauren Rabinovitz (University of Iowa)

John Champagne (Pennsylvania State University)
Eithne Johnson (Radcliffe College)
Chuck Kleinhans (Northwestern University)
Donald E. Staples (University of North Texas)
Chris Straayer (NYU)

3I OSCAR MICHEAUX'S WITHIN OUR GATES—**507**

Chair: Mark A. Reid (University of California-Davis)

Scott Simmon (San Francisco State University): "The Library of Congress's Restoration of Oscar Micheaux's Within Our Gates"
Pearl Bowser (Brooklyn, New York) and Louise Spence (Sacred Heart University): "'I May Be Crazy but I Ain't No Fool': the Strategic Use of Stereotypes in Oscar Micheaux's Within Our Gates"
Jane Gaines (Duke University): "Birth of a Nation and Within Our Gates: Two Tales of the American South"



3J FEMINISM MEETS QUEER STUDIES, PART II: IN THE CLASSROOM—Workshop—**509/510**

Chair: Kelley Conway (UCLA)

Diane Carson (St. Louis Community College of Meramec)
Corey Creekmur (Wayne State University)
Cynthia Fuchs (George Mason University)
Claudia Gorbman (University of Washington—Tacoma)
Edward O'Neill (UCLA)
Michael Renov (USC)
Radha Subramanyam (Northwestern University)

6:00 pm - 7:00 pm

CAUCUS ON CLASS —**405/406**

open to all conference participants

6:00 pm - 8:00 pm

OPENING RECEPTION —
4TH FLOOR BALLROOM–ACTS I & II



friday
march 3, 1995

SCREENINGS —1503

9:00 am - 10:30 am

Within Our Gates (Oscar Micheaux, 1919, 79 min) is the earliest surviving feature directed by an African-American. Evelyn Preer stars in a mixed-race cast as a woman with a scarred past and numerous current suitors who finds her real passion in raising funds for a Southern school for black children.

10:45 am - 12:45 pm

Buster Keaton Centenary Screening: The following videos, recently remastered from original archival sources, are screened courtesy of Kino Video:
Our Hospitality (Buster Keaton and Jack Blystone, 1923, 74 min)
Sherlock, Jr (Buster Keaton, 1924, 45 min)

3:00 pm - 4:30 pm

Distributors' Panel
Debra Zimmerman from Women Make Movies, Gary Crowdus from Cinema Guild, and Margaret Daniel from California Newsreel will discuss their collections and current concerns for film and video distribution. Facilitators: Lenny Quart & Susan Ohmer, College of Staten Island/CUNY

4:30 pm - 7:30 pm

Distributors' Selections, Part 1
Coconut/Cane and Cutlass (Michelle Mohabeer, 1994, 30 min) is a poetic rumination on exile from an Indo-Caribbean lesbian who migrated to Canada.
Great Girl (Kim Su Theller, 1994, 14 min) is a poetic drama about a woman returning to Korea from her adopted country of America.
Mizu Shobai (Lana Lin, 1993, 12 min) depicts a geisha's imaginary around-the-world sea voyage during the period of Japanese isolation.

Additional Films Courtesy of Cinema Guild and Films Inc.

8:00 am - 5:00 pm

REGISTRATION IN THE 4th FLOOR FOYER

8:00 am - 9:00 am

CINEMA JOURNAL EDITORIAL BOARD MEETING—401/402

8:00 am - 9:00 am

GRADUATE STUDENT CAUCUS—405/406

open to all conference participants

9:00 am - 10:45 am

PANELS AND WORKSHOPS

4A BUSTER KEATON: A CENTENNIAL PERSPECTIVE II—401/402

Chair: Michael Brashinsky (Brooklyn College/The New School/The School of Visual Arts)

Peter F. Parshall (Rose-Hulman Institute of Technology): "Buster Keaton: Comedy, Play, Magic"
Joanna E. Rapf (Dartmouth College): "Buster Keaton and Jimmy Durante: Mesh, Match, or Blend?"
Charles Wolfe (University of California—Santa Barbara): "Keaton and Historical Fiction"
Patricia Mellencamp (University of Wisconsin—Milwaukee): Respondent

4B COLD, HOT, AND EXOTIC: TOURING SEXUALITY, MARGINALITY, AND NATIONS—403/404

Chair: Chantal Nadeau (Concordia University)

Kass Banning (York University): "Training the Nations"
Thomas Waugh (Concordia University): "Homo Exoticus: Orientalist Filmmaking by Euro-American Gay Men of the 1930s"
Janine Marchessault (McGill University): "Feminism, Video, and Nation: The Utopian Body Politic"
Eric Clarke (University of Pittsburgh): "Hot Damme! Reflections on Gay Publicity"
Chantal Nadeau : "Venus in Furs: Or How Brigitte Bardot Made Canadian History"

4C RECONCILING "THE NEW HOLLYWOOD(S)"—405/406

Chair: Justin Wyatt (University of North Texas)

Justin Wyatt: "The Formation of the 'Major Independent': Miramax, New Line, and the New Hollywood"
Hilary Radner (University of Notre Dame): "New Hollywood's New Woman"
Jon Lewis (Oregon State University): "The New New Hollywood"
Thomas Schatz (University of Texas—Austin): "Genre in the New Hollywood"

4D MARKETING PRACTICES AND AMERICAN CINEMA HISTORY—407

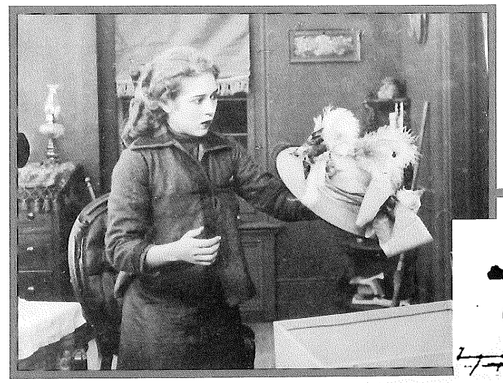
Chair: Rick Jewell (USC)

Sara Ross (University of Wisconsin—Madison): "The Flapper Character and Industrial Strategy in Warner Brothers' 1923-24 and 1924-25 Seasons"
Cynthia Felando (UCLA): "The Youthful and the Damned: 1920s, Hollywood, and Femininity"
Lisa D. Kernan (UCLA): "A Cinema of (Coming) Attractions: The Rhetoric of American Movie Trailers"
Amanda Howell (University of Rochester): "Through a Woman's Eyes: Auteurs, Authority, and Vietnam in Hearts of Darkness: A Filmmaker's Apocalypse and Heaven and Earth

4E STAR CULTURE—501/502

Chair: Robin Blaetz (Emory University)

Mark L. Anderson (University of Rochester): "The Stars Come Out in Chicago: Freudianism, Cinema Audiences, and the Leopold and Loeb Trial of 1924"
Amelie Hastie (University of Wisconsin—Madison): "Louise Brooks, Star Witness"
Mary Desjardins (University of Texas—Austin): "Maureen O'Hara's 'Confidential' Life: Recycling Hollywood Film Stars in Television's This is Your Life and Confidential Magazine"
Corey K. Creekmur (Wayne State University): "Betty Page's Bondage and Liberation"



4F MUSIC AND MEANING—504

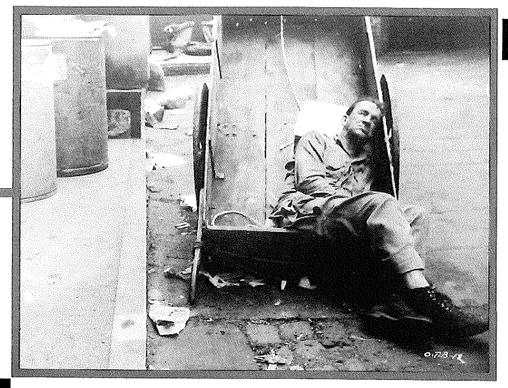
Chair: Liz Weis (Brooklyn College)

Martin Marks (MIT): "D. W. Griffith and Film Music: The Cases of Hearts of the World and Broken Blossoms"
Claudia Gorbman (University of Washington-Tacoma): "Scoring the Indian: Music in Liberal Westerns"
Kathryn Kalinak (Rhode Island College): "Music in the Films of John Ford"
Susan Knobloch (UCLA): "Re-Sounding Images: The Dialogue between Female Rock Stars and American Movies before MTV"

4G THE ROLE OF COGNITIVE PSYCHOLOGY IN FILM STUDIES—505

Chair: Carl Plantinga (Hollins College)

Greg Smith (Hollins College/University of Wisconsin-Madison): "Can Cognitivism Explain Affect? Film Structures and the Emotional System"
Carl Plantinga : "Movie Pleasures: A Cognitive Approach"
Jean Châteauvert (University of Quebec): "Two Manifestations of Focalization: Production to Perception"
Stephen Prince (Virginia Tech): "Perceptual Realism and Unreal Images"



4H PROBLEMS OF "NATIONAL CINEMAS"—506

Chair: Manjunath Pendakur (Northwestern University)

Philip Mosley (Pennsylvania State University): "Belgian Biculturalism and Cinema History"
K. C. D'Alessandro (Jersey City State College): "The Irish Question: Britain, the United States, and Irish Cinema"
Peter Sarram (Northwestern University): "Revolutionary Subjectivity in Italian Cinema: Exorcising Terrorism(s)"
Babak Elahi (University of Rochester): "Where Am I? Self-Sacrifice and a Crisis of (National) Identity"

4I ETHNOGRAPHIC FILM—507

Chair: Jay Ruby (Temple University)

Jay Ruby: "Ethnographic Film at the Crossroads"
Catherine Russell (Concordia University): "The Ethno-Avant Garde and the Pornographic Gaze: Unsere Africareise Revisited"
Laura U. Marks (University of Rochester): "Indigenous Media: Inside and Out"
Martin Roberts (MIT): "The Self in the Other: The Politics of 'Surrealism' in Ethnographic Film"

4J NATION, CULTURE, INDUSTRY: BRAZIL, A CASE STUDY—509/510

Chairs: Karen Backstein (NYU/College of Staten Island) and Arlindo Castro (Universidade Federal du Espiritu Santo/Brazil)

Catherine Benamou (NYU/College of Staten Island): "Olhares Femininos: Women Filmmakers Look at Brazil, 1966 to the Present"
Arlindo Castro: "Brazilian Cinema: Neither Dead, Nor Alive"
José Gatti (NYU/Universidade du Santa Catarina/Brazil): "Syncretism in the Cinema of Glauber Rocha"
Ana Rita Mendonça (Universidade Federal du Rio de Janeiro/Brazil): "Carmen Miranda and the National Quest"

4K FEMINIST CRITIQUES IN TRANSNATIONAL CONTEXTS: READING WARRIOR MARKS—1504

Chair: Caren Kaplan (University of California-Berkeley)

Kagendo Murungi (New School for Social Research): "Revisioning Warrior Marks: On the Creation of Oppositional Cinema When the 'Self' is 'Other'"
Caren Kaplan: "Recuperating the Colonial Travel Narrative: Warrior Marks as Feminist Pilgrimage"
Inderpal Grewal (San Francisco State University): "Female Clitoridectomy, Warrior Marks, and Human Rights in the Post-Cold War Era"
Jacqui Alexander (New School for Social Research): "Warrior Marks and the Possibilities of Feminist Coalition Politics"

11:00 am - 12:45 pm

PANELS AND WORKSHOPS

5A NARRATIVE AS CONTAINMENT: VISUAL CULTURE AND SPECTATOR PEDAGOGY—401/402

Chair: James Lastra (University of Chicago)

James Lastra: "Performance, Inscription, Mimesis, or, What Really Happened at the Grand Café?"
Britt Salvesen (University of Chicago): "Stereoscopic Skeletons: A Case Study in Victorian Visual Culture"
Mark Sandberg (University of California—Berkeley): "Pocket Narratives: Souvenir Cinema Programs and Visual Excess"
Vanessa Schwartz (American University)—Respondent

5B AFRICAN AMERICANS IN AMERICAN CINEMA—403/404

Chair: Dan Streible (University of Wisconsin—Oshkosh)

Janet Breese Loveland (Wayne State University): "Tom and Topsy in the Twentieth Century: Racial Commodification in Film Adaptations of Uncle Tom's Cabin"
Jan Derrick (Northwestern University): "What's Reality Got to Do with It? Bakhtin, Dubois, and Black Female Representation in Media Discourse"
Karla Rae Fuller (Northwestern University): "'Having One's Cake and Eating It Too': African-American and American Jewish Identity and Desire in Deep Cover"
Marla L. Shelton (USC): "Whitney is Every Woman?: Textualizing the Cultural Politics of Blackness and Black Womanhood"

5C CONTEMPORARY INDUSTRY—MARGINS AND CENTERS—405/406

Chair: David Marshall (University of Queensland)

Tino Balio (University of Wisconsin—Madison): "The Art Film of the 1990s"
Bernie Cook (UCLA): "'We Are a Nation Drowning in Initials': The History and Discourse of Valenti's Alphabet Soup"
David Sanjek (BMI Archives): "'The Living Dead Again, Naturally': The Reinscription of the Zombie in the Independent Horror Film"

Heather Hendershott (University of Rochester): "Counting, Close Reading and Christians: The Changing Face of Right-Wing Media Reform Methodologies"

5D ANIMATION POLITICS—407

Chair: Kevin S. Sandler (NYU)

Kevin S. Sandler: "Gendered Evasion: Bugs Bunny in Drag"
Marnie Schroer (University of Iowa): "Fine 'Tooning the Past: The Intersection of Education, Nation, and Industry in School House Rock"
Amy Lawrence (Dartmouth College): "Animated Tableaux: Horror, Repetition, and Gender in L'Ange and Le ravissement de Frank N. Stein"
Jennifer M. Barker (UCLA): "'Fragile Anatomies': The Tactile and the Tiny in Street of Crocodiles"

5E KITSCH, CAMP, AND THE IRONIES OF FILM/TV—501/502

Chair: Dan M. Harries (Griffith University)

Caryl Flinn (University of Toronto): "What Camp Misses"
Jon Wagner (California Institute of the Arts) and Grigoris Daskalogrigorakis (USC): "AIDS, Kitsch, and the Contamination of Spectacle"
Dan Harries: "Kiddie Kitsch and the Twice-Removed Aesthetic"
Matthew Tinkcom (University of Pittsburgh): "'Working Like a Homosexual': The MGM Freed Unit and the Possibilities of Camp Production"

5F ISSUES IN TEXTUAL ANALYSIS: BREAKS AND DISLOCATIONS—504

Chair: Tracy Biga (California Institute of the Arts)

Shari Goldin (University of Wisconsin—Madison): "Charlie McCarthy's Monocle, or the Paradox of Ventriloquism on the Radio"
Tracy Biga: "The Principles of Non-Narration in the Work of Derek Jarman"
Hamidou Soumah (USC): "From 'Mise-en-Signe' to 'Mise-en-Scene': Sembene Ousmane's The Money Order and the Filmic Odyssey of a Broken Signifier"
Akira Mizuta Lippit (University of Nebraska—Lincoln): "Cinema and Emulsion: Topologies of Suspense in Two Japanese Films"

5G AT THE CUSP OF THE TEXT: RESPONSE, MEMORY, DETERMINATION—505

Chair: Edward Branigan (University of California—Santa Barbara)

David Alan Black (Seton Hall University): "Homo confabulens: A Study in Film, Memory, and Compensation"
Roberta E. Pearson (University of Pennsylvania): "History/Ideology/Narrative"
Thomas von Gunden (Minot State University): "'Did It Ever Happen to You?': Textual Address and the Narrative Response"
Edward Branigan: Response: "Tales From the Cusp"

5H HISTORY AND THEORY OF INDIAN CINEMA: IDENTITY, IDEOLOGY, POLITICS—506

Chair: Radha Subramanyam (Northwestern University)

Bishnupriya Ghosh (University of Utah) and Bhaskar Sarkar (USC): "Rethinking the National/Regional Dialectic in Indian Cinema"
Neepa Majumdar: "The Self as Other: Ethnography and the Politics of Representation in Popular Hindi Cinema"
Ananda Mitra (Winston-Salem): "Indians in America: Textual Articulations"
Radha Subramanyam: "Satire, Parody, and Self-Reflexivity in Indian Women's Films"

5I WARNER BROTHERS FILMS, 1930-1945: REFIGURATIONS AND REWORKINGS OF FEATURE FILMS IN DIVERSE CULTURAL FORMS—507

Chair: Charles Musser (Yale University)

Gaspar Gonzalez (Yale University): "Animating the Studio: Cartoons and Corporate Identity at Warner Brothers"
Gloria Monti (Yale University): "'What's Wrong with this Picture?': Recycling African-American Images and Sounds in The Women and Mildred Pierce"
Charles Musser: "'They'd Shoot Ruby Keeler, Wouldn't They?': Horace McCoy's Refiguration of Two Warner Brothers Musicals"
Janet Staiger (University of Texas—Austin): Respondent

5J NEW APPROACHES TO TEACHING SCREENWRITING—Workshop—509/510

Chair: Andrew Horton (Loyola University)

John Belton (Rutgers University)
Yvette Biro (NYU)
Bruce Kawin (University of Colorado)
Stuart McDougal (University of Michigan)
Kathleen Orillion (University of Texas—Austin)
Gerald Peary (Boston University)



5K READING FILMS IN HISTORY—1504

Chair: Tony Williams (Southern Illinois University)

Heidi Kenaga (University of Wisconsin—Madison): "'America Is Developing a Distinct Type of Man': Stark Love, Eugenics, and Ethnographic Discourses of the 1920s"
Barbara Klinger (Indiana University): "Film History Terminable and Interminable: Recovering the Past in Historical Reception Studies"
Juan A. Suarez (Universidad de Murcia): "Fashion and Style from Vogue to Warhol and Back Again"
Aniko Bodroghkozy (Concordia University): "Woodshuck, Woodshlock, Wood$tock: Marketing and Promotion of the Woodstock Documentary and the Youth Movement"

1:00 pm - 2:15 pm

WOMEN'S CAUCUS—401/402

open to all conference participants

1:00 pm - 2:15 pm

5L TENURE AND PROMOTION IN THE CHANGING ACADEMIC ENVIRONMENT 405/406 — Workshop

Chairs: Mary Desjardins (University of Texas—Austin) and Mark Williams (Dartmouth)

friday
march 3, 1995

1:00 pm - 2:15 pm

MUSEUM OF MODERN ART: FILMS OF THE 1890s A SPECIAL SCREENING IN CELEBRATION OF CINEMA'S CENTENARY

Open to all conference participants
Held at the Museum, on 53rd Street between 5th and 6th Avenues

Badges are required for admission.

2:30 pm - 4:15 pm

PANELS AND WORKSHOPS

6A AFRICAN-AMERICAN VIEWERS IN THE POST-WAR ERA—**401/402**

Chair: Matthew Bernstein (Emory University)

Matthew Bernstein: "Song of the South and Race Relations in Atlanta in the Mid-Forties"
Ruth Elizabeth Burks (Macalester College): "Back at 'Cha: Black Women and Eddie Murphy's Boomerang
Phyllis R. Klotman (Indiana University—Bloomington): "'I Have Always Hated Your Hands on Me': Dorothy Dandridge's Media Reception"
Anna McCarthy (Northwestern University): "Cassius Clay at the Coliseum: Black Theater Television Audiences in Chicago"

6B NOIR NOUVEAU—**403/404**

Chair: Craig Fischer (University of Illinois)

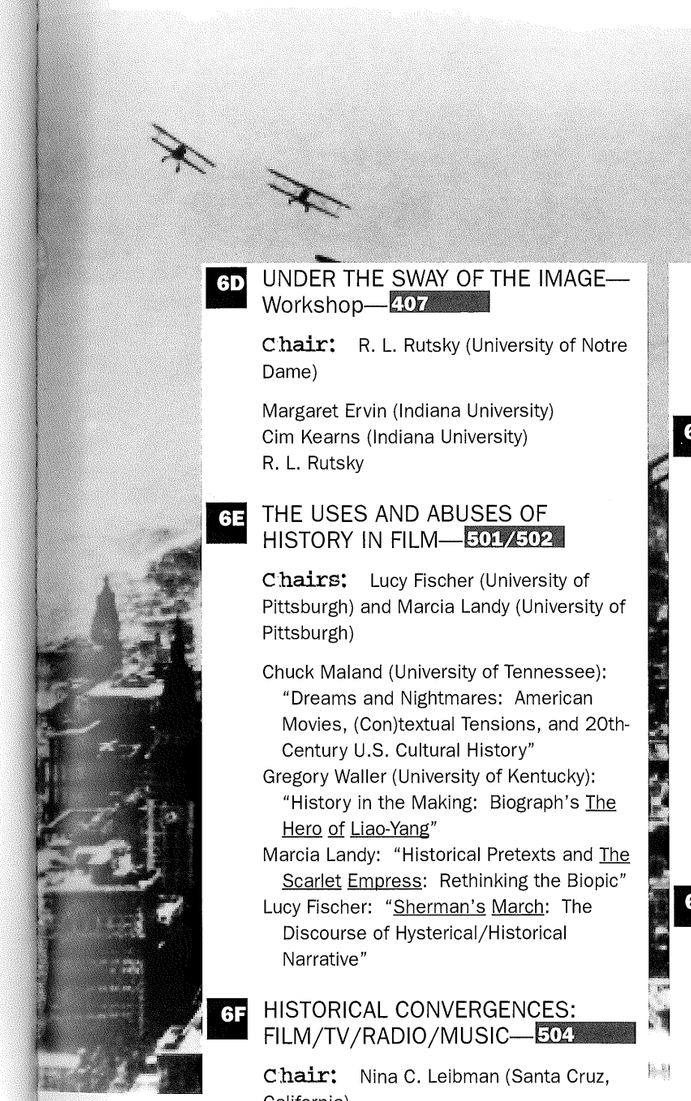
Jack Boozer (Georgia State University): "Hollywood Does the American Businesswoman: Postwar and Present"
Laura Grindstaff (University of California—Santa Barbara) and Julie Palsmeier (University of California—Santa Barbara): "Pretty Woman with a Gun: La femme Nikita and Point of No Return"
Samantha Webb (Temple University): "Of Bunny Boilers and Icepicks: Hollywood Suspense Thrillers and the Scene of Female Violence"
Robert Eberwein (Oakland University): "The Erotic Thriller"

6C DEPICTIONS OF RACE—**405/406**

Chair: Glenn Man (University of Hawaii—Manoa)

Taylor Harrison (University of Iowa): "Universal's Show Boat: The Horror of Miscegenation"
Marcia Klotz (University of Utah): "The Blank Spaces in Fascist Ideology: Carl Peters"
Darrell Y. Hamamoto (California State University—Long Beach): "Bold Journeys: Asian Americans in 1950s TV"
Gina Marchetti (University of Maryland—College Park): "The Lee Mystique: Bruce and Brandon Lee and Changing Representations of the Asian Male Body in Hollywood Cinema"





friday
march 3, 1995

6D UNDER THE SWAY OF THE IMAGE—Workshop—**407**

Chair: R. L. Rutsky (University of Notre Dame)

Margaret Ervin (Indiana University)
Cim Kearns (Indiana University)
R. L. Rutsky

6E THE USES AND ABUSES OF HISTORY IN FILM—**501/502**

Chairs: Lucy Fischer (University of Pittsburgh) and Marcia Landy (University of Pittsburgh)

Chuck Maland (University of Tennessee): "Dreams and Nightmares: American Movies, (Con)textual Tensions, and 20th-Century U.S. Cultural History"
Gregory Waller (University of Kentucky): "History in the Making: Biograph's The Hero of Liao-Yang"
Marcia Landy: "Historical Pretexts and The Scarlet Empress: Rethinking the Biopic"
Lucy Fischer: "Sherman's March: The Discourse of Hysterical/Historical Narrative"

6F HISTORICAL CONVERGENCES: FILM/TV/RADIO/MUSIC—**504**

Chair: Nina C. Leibman (Santa Cruz, California)

Michele Hilmes (University of Wisconsin—Madison): "Beating the Networks at Their Own Game: The Hollywood/Ad Agency Alliance of the 1930s"
Jeff Smith (University of Wisconsin—Madison): "Linking the Film and Music Industries: Cross-Promotion, the Soundtrack Album, and the Case of United Artists"
Krin Gabbard (SUNY—Stony Brook): "Visualizing a Jazz Composer: Duke Ellington and the Spectacles of Negrophilia"
Nina Leibman: "Promoting Safe Sex: Screen Gems, Tiger Beat, and Davy Jones"

6G CRITICAL RECEPTIONS—**505**

Chair: Cynthia Erb (Wayne State University)

Carmen Hendershott (New School for Social Research): "Gertrud: A Metaphysical and Feminist Analysis"
Eric Smoodin (American University): "'Hailed as a Comrade': The Politics of Celebrity and Reception in the Case of Frank Capra"
Thomas Hemmeter (Beaver College): "A Technical Hitch: The Critical Language of Technology in Hitchcock Authorship Studies"
Gary Weissman (University of Wisconsin—Milwaukee): "A Fantasy of Witnessing"

6H A NATION APART: REREADING THE HISTORY OF BLAXPLOITATION—**506**

Chair: Elspeth kydd (University of Toledo)

Elspeth kydd: "Black Heroes A/broad: The International Action of Blaxploitation"
Gabriel Gomez (School of the Art Institute of Chicago): "'I Won't Sell It': Intersecting Stereotypes of Blaxploitation, Colonialism, and Judaism"
Darrell Moore (Swarthmore College): "The Blaxploitation Matrix: Postmodernism, Identity, and the Culture of Community"

friday
march 3, 1995

6I SEXUALLY-EXPLICIT MATERIALS IN THE CLASSROOM/THE CLASSROOM IN THE PUBLIC SPHERE—507

Chair: Constance Penley (University of California—Santa Barbara)

Donna S. Cunningham (USC)
Peter Feng (University of Iowa)
Constance Penley

6J RETRIEVING THE IMAGINATION: "CRITICAL FICTIONS" AND ASIAN-AMERICAN MEDIA Workshop —509/510

Chair: Marina Heung (Baruch College/CUNY)

Roddy Bogawa
Kip Fulbeck
Yun-ah Hong
Indu Krishnan
Fatimah Tobing Rony
Angel Shaw
Rea Tajiri
Ming-ma Yuen

6K GENRES OF REALITY: THE DISCOURSES OF FICTION AND REALITY IN CONTEMPORARY CINEMATIC (RE)PRESENTATIONS—1504

Chair: Adrián Pérez Melgosa (Seton Hill College)

Sujata Moorti (University of Maryland): "Entertaining Events: Representations of Rape in American Television"
Adrián Pérez Melgosa: "The Rape of Reality: Postmodernist Aesthetic Practices in Kika and Natural Born Killers"
Lalitha Gopalan (Georgetown University): "Sound and Editing in Mani Kaul's Siddeshwari Devi"
Jyotika Virdi (University of Oregon): "'Star Text'—Film Text: Real and Fictional Histories in Popular Hindi Cinema"

4:30 pm - 5:30 pm

ASIAN/PACIFIC/AMERICAN CAUCUS —405/406

open to all participants

4:30 pm - 5:30 pm

SCS BUSINESS MEETING— BALLROOM— ACTS I-II-III

open to all participants

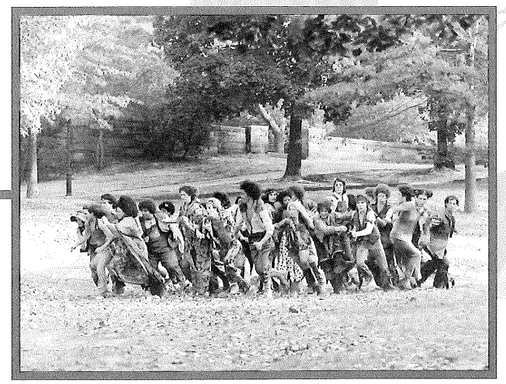
6:00 pm - 9:00 pm

WHITNEY MUSEUM SCREENING AND RECEPTION "The Films of Andy Warhol" curated by Callie Angel

Screening from 6 pm to 8 pm for those whose names were drawn in the lottery. Tickets for lottery winners are in your registration packets.

RECEPTION FROM 8:00-9:00pm OPEN TO ALL CONFERENCE PARTICIPANTS

BADGES REQUIRED FOR ADMISSION.



saturday
march 4, 1995

SCREENINGS—1503

9:00 am - 10:30 am
Qualified, or, How (Not) to Fail Your Ph.D. Examinations (Rich Cante, 1994, 77 min)

10:30 am - 12:00 pm

Distributors' Selections, Part 2
Black Is....Black Ain't (Marlon Riggs, 1994, 86 min)

12:00 pm - 1:00 pm
Girlfriends (Joel Kaminsky, Israel, 1994, 52 min)

1:00 pm - 4:00 pm

Asian/Pacific/American Caucus Screenings
Includes Tran T. Kim-Trang's **Kore** (1994), which examines vision as it relates to lesbian eroticism; two films by Roddy Bogawa: **The Imagined, the Longed for, the Conquered, and the Sublime** (1994) and **If Andy Warhol's Super-8 Camera Could Talk** (1993); Kip Fulbeck's exploration of the racial politics of American media: **Some Questions for 28 Kisses** (1994) and **Asian Studs Nightmare** (1994). **Through the Milky Way** (1992) is Yun-ah Hong's metaphorical rendering of a Korean woman's emigration to Hawaii, and Indu Krishnan's **Navjivan,** a work in progress, examines the construction of gender within colonialism. Fatimah Tobing Rony explores the colonializing gaze of Western science and popular culture in **On Cannibalism** (1994); Rea Tajiri's **Strawberry Fields** (1994) studies a 16 year old Japanese American. Ming-Yuen S. Ma's **Toc Storee** (1993) addresses issues of sexuality, tradition, and identity in Asian gay contexts; and Angel Shaw's **Nailed** explores the Catholic Church in the Pacific region within the context of colonialism.

6:00 pm - 8:00 pm
Revelations (Candida Royale, 1993, 80 min) INTRODUCED BY CANDIDA ROYALE.

8:00 pm - 10:00 pm
The Baby of Macon (Peter Greenaway, 1993, 118 min) , the second part of the trilogy that began with **Prospero's Books,** is a provocative and unsettling tale of propaganda and the exploitation of innocence.

8:00 am - 5:00 pm

REGISTRATION IN THE 4th FLOOR FOYER

8:00 am - 9:00 am

AFRICAN/AFRICAN AMERICAN CAUCUS—405/406

open to all participants

SOCIETY FOR ANIMATION STUDIES MEETING—BALCONY CAFE

9:00 am - 10:45 am

PANELS AND WORKSHOPS

7A CHARTING THE CONTRADICTIONS IN REPRESENTATIONS IN EARLY CINEMA—401/402

Chair: Vance Kepley (University of Wisconsin—Madison)

Dan Streible (University of Wisconsin—Oshkosh): "'Fake' Films"
Richard Abel (Drake University): "Americanizing the Cinema Through the Early Western, 1907-1911"
Scott Curtis (University of Iowa): "Between the Normal and the Pathological: Early Cinema in the Insane Asylum"
Donald Crafton (University of Wisconsin—Madison): "Early French Cinema and the Eugenics Movement"

7B CLASSROOM RESOURCES AND PEDAGOGICAL STRATEGIES—Workshop—403/404

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

William Costanzo (SUNY/Westchester Community College)
Angelo Restivo (USC)
Ben Singer (NYU)
Frank P. Tomasulo (Georgia State University)
Tricia Welsch (Bowdoin College)

7C GENDER IDENTITY—405/406

Chair: Susan Knobloch (UCLA)

Robin Blaetz (Emory University): "The Privilege of Seeing: Leslie Thornton's There Was an Unseen Cloud, Moving"
Edward Flanagan (Temple University): "Periodizing the Writer: Performing History in Orlando"
Patricia White (Swarthmore College): "Girls in Uniform: Lesbian Intertextuality and Only the Brave"
Jennifer A. Machiorlatti (University of Michigan—Flint): "Implications of a Feminist Narratology: Temporality and Point of View in the Films of Julie Dash"

7D KOREAN CINEMA: POLITICS AND AESTHETICS—407

Chair: Hyun-Ock Im (Los Angeles)

Kyung Hyun Kim (USC): "Post-Minjoong Movement Films: Beyond the Revolutionary Cinema of the 80s"
Hyun-Ock Im: "Geomancy, the Female Body, and the 'Production of Space' in The Spinning Wheel"
Hamid Naficy (Rice University): Respondent

7E NEW HISTORIES OF FILM NOIR I—501/502

Chair: Janice Morgan (Murray State University)

Thomas Elsaesser (University of Amsterdam): "Towards a Pre-History of Film Noir"
Jonathan Munby (University of Minnesota): "The 'Un-Americans': Fritz Lang, Robert Siodmak, and the Political Significance of Film Noir's German Connection"
Janice Morgan: "Mean Streets: Noir Realism from Weimar to Renoir to Hollywood"
Ginette Vincendeau: "Pierre Chenal's Le dernier tournant: the Emblematic Intersection of Poetic Realism and Film Noir"

7F ISSUES OF TEXTUAL ANALYSIS: HISTORY AND FILM CRITICISM—504

Chair: Robert Lang (University of Hartford)

Virgina Wright Wexman (University of Illinois— Chicago): "History and Law: Young Mr. Lincoln Revisited"
Mats Bjorkin (Stockholm): "Hollywood Cinema in Sweden 1924-1926: (Re)Writing Film History through the 'Americanization' of Swedish Culture, Economy and Politics"
Anu Koivunen (Stockholm University): "Rapids and Railways—Engendering Social Development in 'Lumberjack Films'"
J. Ronald Green (Ohio State University): "Poor Cinema"

7G DOCUMENTARY THEORY AND PRACTICES—505

Chair: Catherine Portuges (University of Massachusetts)

James M. Moran (USC): "A Bone of Contention: Documenting the Prehistoric Subject"
Jean-Pierre Geuens (USC): "Pseudocumentary: The Notion of Truth in Theresienstadt"
Shawn Rosenheim (Williams College): "Errol Morris: Interrotroning History"
Michael Zryd (NYU): "Reflexivity as Disavowed Authority: The Rhetoric and Spectatorship of The Thin Blue Line"

7H WORKING WITHIN DIFFERENCE: THE HIRING, TENURE AND MENTORING OF MINORITY FACULTY AND STUDENTS—Workshop—506

Chair: Esther C. M. Yau (Occidental College)

Manthia Diawara (NYU)
David James (USC)
Elspeth kydd (University of Toledo)
Julia Lesage (University of Oregon)
Ana Lopez (Tulane University)
Chon Noriega (UCLA)
Vivian Sobchack (UCLA)

7I DOUBLE LIVES: PROJECTED AND PERCEIVED IMAGES OF WOMEN OF COLOR—507

Chair: L. S. Kim (UCLA)

L. S. Kim: "'Maid in America': Serving the White Family"
Gilberto M. Blasini (UCLA): "Working Rhythms That Separate Us: Gender, Music, and Community in Car Wash"
Beretta E. Smith (UCLA): "Black Women, Music Video, and Performance: A Feminist Agenda"
Nick Browne (UCLA): Respondent

7J (EN)GENDERING FILM HISTORY: A FEMINIST APPROACH TO SOME NATIONAL CINEMAS—509/510

Chair: Rosanna Maule (University of Iowa)

Emperatriz Arreaza-Camero (University of Zulia): "Notes on Venezuelan Cinema: A Place for the Women's Discourse—The Case of Oriana by Fina Torres"
Susan Martin-Márquez (Tulane University): "Women, Agency, and the Cinematic Construction of the Nation: Ana Mariscal and Spanish Film"
Kay Armatage (University of Toronto): "Gender, Ethnicity, and Landscape in Nell Shipman's 'God's Country' Films"
Fabienne A. Worth (Duke University): "Gender and Nationhood in Germaine Dulac's Construction of French Cinema"

7K HOLOCAUST AS HOLLOWGRAM: REPRESENTING HISTORY IN SCHINDLER'S LIST AND OTHER TEXTS OF THE HOLOCAUST—1504

Chair: Mark Winokur (Rhodes College)

Michael Quinn (University of Wisconsin—Madison): "Testimony and Historical Veracity: Shoah, Schindler's List, and Witnessing"
Alison Landsberg (University of Chicago): "The 'Waning of Historicity'?: A Closer Look at the New Media of Experience"
Rahel Hahn (Rhodes College): "The Feminist and the Bystander: Confronting Uncomfortable Configurations in Sanders-Brahms Germany, Pale Mother"
Ora Gelley (University of Chicago): "Point of View and the Narrativization of History in Steven Spielberg's Schindler's List"

11:00 am - 12:45 pm

PANELS AND WORKSHOPS

8A SPIELBERG'S HOLOCAUST: CRITICAL PERSPECTIVES ON SCHINDLER'S LIST—401/402

Chair: Yosefa Loshitzky (Hebrew University)

Barbie Zelizer (Columbia University/Freedom Forum Center for Media Studies): "Denial or Applause? Public Discourse, Hollywood, and Spielberg's Holocaust"
Sara R. Horowitz (University of Delaware): "But Is It Good for the Jews? Spielberg's Schindler and the Aesthetics of Atrocity"
Miriam Bratu Hansen (University of Chicago): "Schindler's List Is not Shoah: Bilderverbot, Popular Modernism and Public Memory"
Michael Geyer (University of Chicago): "About Good Germans, Gamblers and Nazis: The German Reception of Schindler's List"

8B INSIDE THE RENOIR ARCHIVES—403/404

Chair: Janet Bergstrom (UCLA) and Christopher Faulkner (Carleton University)

Kelley Conway (UCLA) "Florelle, the Realist Song, and Le crime de M. Lange"
Tami M. Williams (UCLA): "The War and After: The Grand Illusion Notebooks"
Christopher Faulkner: "They Had Their Reasons: Un-Restoring La règle du jeu"
Janet Bergstrom: "Jean Renoir's Return to France"
Geoffrey Nowell-Smith (London): Respondent

8C HISTORIOGRAPHY AND FEMINISM—Workshop—405/406

Chair: Mary Beth Haralovich (University of Arizona)

Lynn Spigel (USC)
Diane Waldman (University of Denver)
Mimi White (Northwestern University)
Patricia R. Zimmerman (Ithaca College)

8D NEW SIGHTS/SITES—407

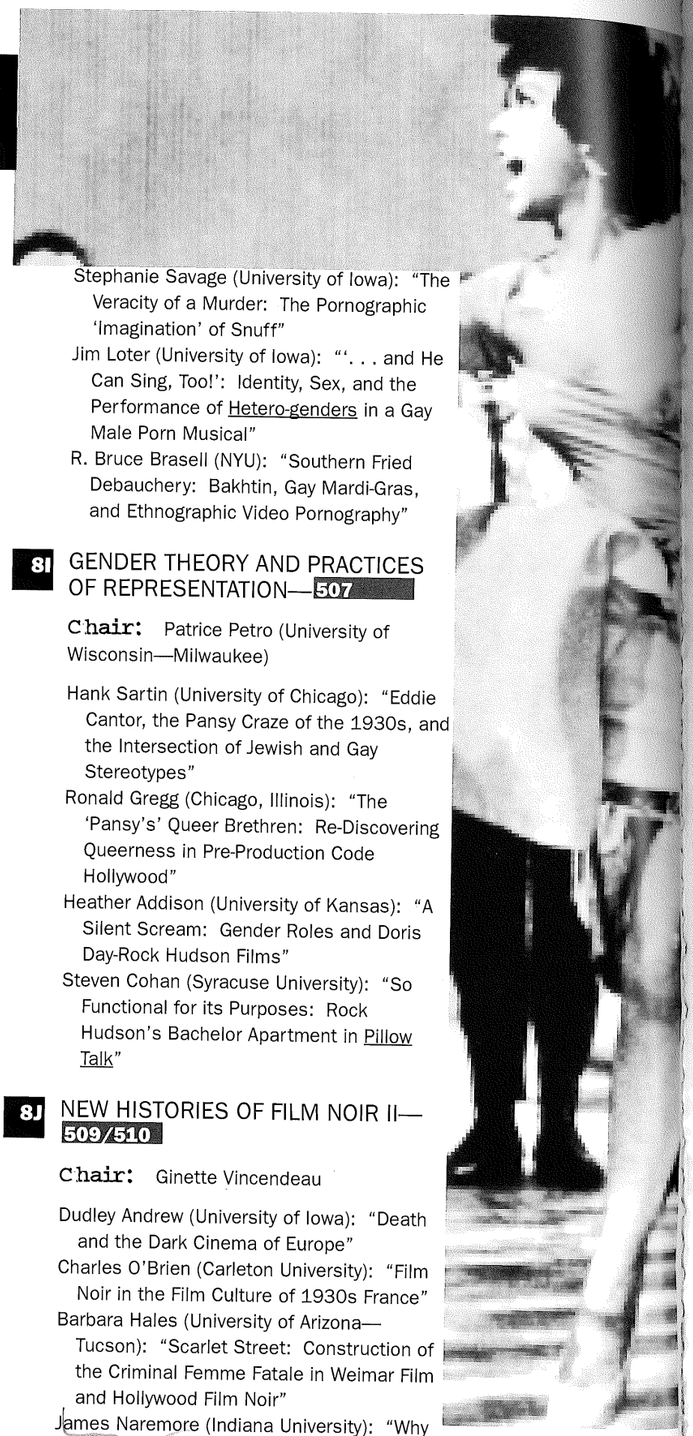
Chairs: Derek Kompare (University of Wisconsin—Madison) and Tim J. Anderson (Northwestern University)

Ina Rae Hark (University of South Carolina): "'Daddy, Where's the FBI Warning?': Constructing the Video Spectator"
Edmond Chibeau (Northwestern University): "Cross-Cluster Analysis"
Tim J. Anderson: "Thou Shalt Not Steal Television!: Defining Signal Theft in the Information Age Through the Designation and (Re)production of Proper Viewing Disciplines"
Matthew Murray (University of Wisconsin—Madison): "Resituating Supervision: New Technologies and the Spatial Politics of Monitoring Exposure to Television Texts in the Home"

8E ARCHIVAL RESEARCH, COPYRIGHT, AND FAIR USE LAW—Workshop—501/502

Chair: Thomas Schatz (University of Texas—Austin)

Matthew Bernstein (Emory University)
Robert Clarida (Cowan Leibowitz & Latman)
William Luhr (Saint Peter's College)
Leslie Mitchner (Rutgers University Press)
Thomas Schatz



8F AFTER HITCHCOCK—504

Chair: David Alan Black (Seton Hall University)

Lesley Brill (Wayne State University): "The Best We Can Expect: Intertextual Reflections of Heroisim in Foreign Correspondent, Hero, and The Bonfire of the Vanities"
Henry Jenkins (MIT): "Poisoned Milk, Poisoned Love: Suspicion, In a Lonely Place and Monstrous Masculinity"
Millicent Manglis (Indiana University): "The Politics of Paranoia Post-Hitchcock: Body Double and Dressed to Kill in the Context of Reaganism"
Tony Williams (Southern Illinois University): "Special Effects in the Cutting Room"

8G IMAGES OF OTHERS IN SILENT CINEMA—505

Chair: Todd Boyd (USC)

Julie Anderson (NYU): "The Sublime Mystery and the Subliminal Orient"
Gary D. Keller (Arizona State University): "A Review of Hispanic Roles in United States Silent Film: 1894-1928"
Jerry Delamater (Hofstra University): "Proto-Cinematic Imagery and the Development of Film Narrative: A Comparison of Antonio Campi's 1569 Painting Misteri della redenzione and D. W. Griffith's Birth of a Nation"
Charlene Regester (University of North Carolina—Chapel Hill): "D. W. Griffith's Black Mistress, Maid, or Confidante? An Examination of Madame Sul-Te-Wan"

8H PORNOGRAPHY POLITICS—506

Chair: David Gerstner (UCLA)

Leora Lev (Northern Arizona University): "When Father Doesn't Know Best: Deviant Takes on Gender Identity in Flesh"
Stephanie Savage (University of Iowa): "The Veracity of a Murder: The Pornographic 'Imagination' of Snuff"
Jim Loter (University of Iowa): "'. . . and He Can Sing, Too!': Identity, Sex, and the Performance of Hetero-genders in a Gay Male Porn Musical"
R. Bruce Brasell (NYU): "Southern Fried Debauchery: Bakhtin, Gay Mardi-Gras, and Ethnographic Video Pornography"

8I GENDER THEORY AND PRACTICES OF REPRESENTATION—507

Chair: Patrice Petro (University of Wisconsin—Milwaukee)

Hank Sartin (University of Chicago): "Eddie Cantor, the Pansy Craze of the 1930s, and the Intersection of Jewish and Gay Stereotypes"
Ronald Gregg (Chicago, Illinois): "The 'Pansy's' Queer Brethren: Re-Discovering Queerness in Pre-Production Code Hollywood"
Heather Addison (University of Kansas): "A Silent Scream: Gender Roles and Doris Day-Rock Hudson Films"
Steven Cohan (Syracuse University): "So Functional for its Purposes: Rock Hudson's Bachelor Apartment in Pillow Talk"

8J NEW HISTORIES OF FILM NOIR II—509/510

Chair: Ginette Vincendeau

Dudley Andrew (University of Iowa): "Death and the Dark Cinema of Europe"
Charles O'Brien (Carleton University): "Film Noir in the Film Culture of 1930s France"
Barbara Hales (University of Arizona—Tucson): "Scarlet Street: Construction of the Criminal Femme Fatale in Weimar Film and Hollywood Film Noir"
James Naremore (Indiana University): "Why the Parisians Invented Film Noir"

8K PEREGRINATIONS: THE PHILIPPINES AS A NATION IN CINEMA—1504

Chair: Felicidad Lim (NYU)

Roland B. Tolentino: "Documenting Subjectivity That Documents Nation: A Prolegomenon to Filipino/a Autobiographical Documentaries"
Jose Hernani S. David (NYU): "Philippine Cinema: A History of the History of a History-to-Be"
María Luisa B. Aguilar-Cariño (University of Illinois—Chicago): "Silent Movie: Originary Sites of Colonialist Representation in the Philippine Experience (Framing Ethnographic Subjects and Documents)"

1:00 pm - 2:15 pm

LATINO/A CAUCUS—401/402

open to all participants

1:00 pm - 2:15 pm

Workshop—405/406

8L "REALITY BITES": THE ACADEMIC JOB MARKET, CINEMA STUDIES, AND TRENDS IN HIGHER EDUCATION

Chair: Gaylyn Studlar (Emory University)

Dudley Andrew (University of Iowa)
Jack Boozer, Jr. (Georgia State University)
Kelley Conway (UCLA)
David James (USC)
Vance Kepley (University of Wisconsin—Madison)
Bill Simon (NYU)
Janet Staiger (University of Texas—Austin)

1:00 pm - 2:15 pm

Workshop—501/502

8M THE SCHOLARLY JOURNAL IN THE AGE OF THE INTERNET

Chair: David Desser (Editor, Cinema Journal)

Jeremy Butler (Screen-L)
David Desser (Cinema Journal)
Ann Martin (Film Quarterly)
Frank Tomasulo (Journal of Film and Video)

1:00 pm - 2:15 pm

MEETING OF THE CIEE CRITICAL STUDIES PROGRAM IN PARIS, FRANCE—506

open luncheon meeting

2:30 pm - 4:00 pm

PANELS AND WORKSHOPS

9A SUFFERING FROM REMINISCENCES: DOMESTIC AND HISTORICAL TRAUMA IN FICTION, NON-FICTION, OR BOTH—401/402

Chairs: Janet Walker (Wayne State University) and Donna Cunningham (USC)

Donna S. Cunningham: "Remembrance(?) of Horrors Past: Roseanne, Ritual Abuse, and the Reliability of Recovered Memories"
Janet Walker: "History/Trauma/Memory: Representing the Past in Documentary and Fiction Film"
Michelle Citron (Northwestern University): "'The Vibration of Experience': The Self Constructs Images of the Self"

9B SCREENING WOMEN'S LABOR IN THE TEENS AND TWENTIES—403/404

Chair: Shelley Stamp Lindsey (University of California—Santa Cruz)

Diane Negra (University of Texas—Austin): "The Vamp as Canny Laborer and Uncertain Commodity"
Shelley Stamp Lindsey: "Modeling Women's Labor and Leisure in Her Own Fault"
Anne Morey (University of Texas—Austin): "'Would You Be Ashamed to Let Them See What You Have Written?': The Gendering of Scenario Writing, 1913-1923"

9C CLINT EASTWOOD IN THE 1990s —405/406

Chair: Dennis Bingham (Indiana University—Indianapolis)

Frank E. Dobson (Indiana University—Indianapolis): "Poise, Authority, and Privilege: Race in Eastwood's White Hunter, Black Heart"
Dennis Bingham: "'I Don't Know Nothin'...": A Perfect World and the End of Ideology"
Peter Lehman (University of Arizona): "In an Imperfect World Men with Small Penises are Unforgiven"
Chris Holmlund (University of Tennessee): Respondent

9D AIN'T GOT NO CLASS: FILM CRITICISM, THEORY AND CLASS POLITICS—407

Chair: Terri Ginsberg (NYU)

Don Wallace (Carleton University): "The Hollywood Cowboy Singers and the Mode of Nostalgic Modernism"
Tracy D. Snipe (College of Charleston): "Race, Class, Religion, and Politics in Ousmane Sembene's La noire de and Ceddo"
Robert A. Nowlan (Arizona State University): "Class Politics and 'The New Queer Cinema'"

9E BLACK WOMEN'S INDEPENDENT FILMS—501/502

Chair: Jacqueline Bobo (University of North Carolina—Chapel Hill)

Soncerey Montgomery (University of North Carolina—Chapel Hill): "Living in Color: The Social Significance of A Question of Color"
Lois Drabkin (University of North Carolina—Chapel Hill): "The Changing Voice of Attitude in Just Another Girl on the IRT"
Margaret Daniel (University of California—Santa Cruz): "Alternative Screening Avenues for Films by Women of Color"

9F SPANISH CINEMA AND THE REPRESENTATION OF THE NATION—504

Chair: Dona N. Kercher (Assumption College)

Geoff Pingree (University of Chicago): "The Body's Evidence: Inscriptions of Conflict in Documentary Film of the Spanish Civil War"
Marvin D'Lugo (Clark University): "Bigas Luna's Jamón Jamón: Remaking the National in Spanish Cinema"
Dona N. Kercher: "Film History/Art History/Nationalism: The Case of Trueba's Belle epoque"

9G UNWRITTEN HISTORIES OF MODERNIST FILM—505

Chair: James Morrison (North Carolina State University)

James Morrison: "CloseUp on Sunrise"
Jean Walton (University of Rhode Island): "'The Nightmare of Uncoordinated White People': Contexts for Borderline"
Cynthia Erb (Wayne State University): "Camera Adventure and Dangerous Contact: King Kong and Modernist Primitivism"

9H LATIN AMERICAN CINEMAS AND THE REPRESENTATION OF THE NATION—506

Chair: Bruce Williams (William Paterson College)

Ilene S. Goldman (Evanston, Illinois): "Revealing Secrets, Breaking Taboos: Female Sexuality and Nation in Recent Latin American Cinema"
Joanne Hershfield (University of North Carolina—Chapel Hill): "La Devoradora: The Mexican Femme Fatale"
Bruce Williams: "Having Your (European) Cake and Eating It Too: Brazilian Cinema and the Threat of National Difference"

9I THE ESSAY AS FILM AND VIDEO—507

Chair: Timothy Corrigan (Temple University)

Michael Renov (USC): "The Electronic Essay"
Timothy Corrigan: "The Image of Experience As the Experience of the Image"
Reda Bensmaïa (Brown University): "Godard, Essayist"

9J HISTORY WITHOUT ARCHIVES: RESEARCHING AND WRITING THE HISTORIES OF MARGINALIZED CINEMAS—Workshop—509/510

Chair: Eric Schaefer (Emerson College)

Melinda Barlow (Queens College—CUNY)
Robert Eberwein (Oakland University)
Phyllis Klotman (Black Film Center Archive/Indiana University)
Mark Langer (Carleton University)
Francisco Menendez (University of Nevada—Las Vegas)
Brian Taves (The Library of Congress)

9K HOLLYWOOD CONSTRUCTS POSTWAR AMERICA—1504

Chair: Timothy Shuker-Haines (University of Michigan)

Jeanne E. Freiburg (University of Minnesota): "Producing History: Hollywood and the Postwar Allegory"
Judith E. Smith (University of Massachusetts): "Postwar Fictions of Prewar America: A Tree Grows in Brooklyn and I Remember Mama"
Timothy Shuker-Haines: "Domesticity and Patriarchal Power: Imagining the Postwar Family"

4:15 pm - 6:00 pm

PLENARY SESSION—BALLROOM, 4TH FLOOR

BLACK WOMEN SPEAK: NEW HORIZONS OF SCHOLARSHIP & REPRESENTATION

Chair: Gloria J. Gibson-Hudson, (Indiana University)

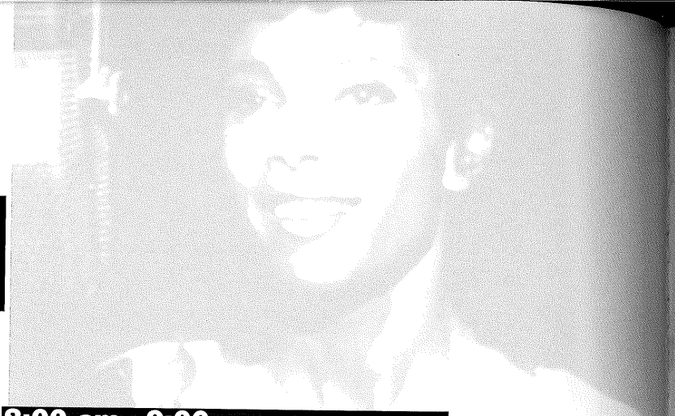
Participants:
Jacqueline Bobo (University of North Carolina—Chapel Hill)
Zeinabu irene Davis (Northwestern University)
Michele Wallace (CUNY Graduate Center/City College of New York)
Pearl Bowser (Executive Director and Founder, Africa Diaspora Images)

6:15 pm - 7:00 pm

OPEN FORUM FOR CAUCUSES—BALLROOM, 4TH FLOOR

GAY/LESBIAN/BISEXUAL CAUCUS—405/406

Open to all participants



sunday
march 5, 1995

SCREENINGS—1503

9:00 am - 1:00 pm

Caucus on Class Screenings
With Introductions and Discusssions

Norma Rae (Martin Ritt, 1979, 113 min). Relates the raising of the class-consciousness of a working-class woman who becomes a union organizer in her small industrial town.
Hard Labor (Mike Leigh, Great Britain, 1973, 75 min) focuses on the daily familial and work routines of a worn, middle-aged cleaning lady. Like Leigh's other works, it is an unsentimental, nuanced exploration of the nature of class, culture and power in English life. With an introduction and discussion by Lenny Quart.

8:00 am - 9:00 am

9L MIDDLE EAST PERSPECTIVES CAUCUS—"Arabs in Cinema: Politics and Perception"—Workshop Presentation on artistic traditions, Western influence, national agendas, and religious considerations in depiction of, and activity by, Arabs in cinema—**504**

Chairs: Lynn Talit and Lester Friedman

Nurit Gretz (Open University of Israel)
Dorit Naaman (Syracuse Unviersity)

9:00 am - 10:45 am

COORDINATING COMMITTEE FOR RACE, CLASS, AND GENDER IDENTITY—**EXECUTIVE BOARDROOM**—46th Floor

9:00 am - 10:45 am

PANELS AND WORKSHOPS

10A DEMILLE, THE CHEAT, AND 1910S CULTURAL ANXIETIES—**401/402**

Chair: Donald Kirihara (University of Arizona)

Charlotte Pagni (University of Michigan): "Screening Cultural Anxiety: Gender, Race, and Power in The Cheat"
Leslie Midkiff DeBauche (University of Wisconsin—Stevens Point): "Accounting for Joan the Woman: Timeliness, Idiosyncrasy, and the Business of Movie Making"
James Peterson (University of Wisconsin—Madison): "Race, Narration, and DeMille's The Cheat"
Sumiko Higashi (SUNY—Brockport): Respondent

10B VIDEO: ART AND ACTIVISM—**403/404**

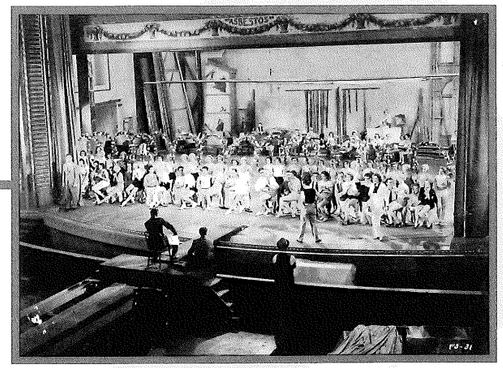
Chair: Lynn Spigel (USC)

Louis Schwartz (University of Iowa): "The Image and the State in Theory and Practice: From Tool of Repression to Activist's Weapon"
Scott Nygren (University of Florida): "Generative Texts: The Emergence of an Experimentalist Multigendered, Multicultural Film/Video Movement"
Alexandra Juhasz (Bryn Mawr College): "Bad Girls Video: Badder Than Who?"
Tina Takemoto (University of Rochester): "De-Facement, Mirrorings, and Imag(in)ed Malady"

10C WHO'S FEELING FASCINATION?: QUEER FILM THEORY, NATIONHOOD, AND AFFECT—**405/406**

Chair: Joy V. Fuqua (University of Pittsburgh)

Ken Feil (University of Texas—Austin): "From 'Camp Grounds' to 'States of Desire': Queer Film and Queer Nation"



Nabeel Zuberi (University of Texas—Austin): "Civilization and its Discotheques: Dancefloors and Hybrid Space"
Amy Villarejo (University of Pittsburgh): "'Odd Girl Out': Disseminating Lesbian Popular Culture"
Joy V. Fuqua: "Dolly, Anna, Liz, Jean, Joan: Affect and Video Activism"

10D BACK TO THE FUTURE: MOVIE THEME PARKS AND THE NEW CINEMA OF ATTRACTIONS—**407**

Chair: James M. Moran (USC)

Clark Arwine (USC): "Spectacular Attraction and Early Travelogue Film"
Constance Balides (Tulane University): "Jurassic Post-Fordism: Time and Space in the Theme Park"
Kimberley A. Burke (Emory University): "'Will They Give a Damn?': A Gone with the Wind Theme Park in 1990s Atlanta"
Francisco Menendez (University of Nevada—Las Vegas): "Film into Rollercoaster, Rollercoaster into Film: How Narrative Informed the Amusement Park"

10E NEW TECHNOLOGIES: SEEING SHIFTS IN CINEMA—**501/502**

Chair: Timothy Shary (University of Massachusetts—Amherst)

Timothy Shary: "Pre-Viewing Screen Media, Yesterday and Tomorrow"
Ellen Strain (USC): "Tourists on Prozac and Other Virtual Tales"
Holly Willis (USC): "Space and Place in Interactive Media"
Frederick Wasser (University of Illinois): "The Video Library and Self-Reflexivity"

10F REPRESENTATIONS THROUGH HISTORY—**504**

Chair: Rick Wojick (Northwestern University)



Soila Tytti (Stockholm University): "Naked Is/as Natural: Images of Purity in Swedish Films 1919-1989"
Jennifer H. Miller (University of Rochester): "Making-Over Femininity: Cinematic Makeup, Consumer Cosmetics, and Female Representation, 1890-1940"
Ira Konigsberg (University of Michigan): "Landscape of the Damned: Urban Violence and Childhood Trauma in the Cinema"
Angelo Restivo (USC): "International Youth Films and the 'Pedagogy on the Oppressed'"

10G FROM IMAGES OF THE PAST TO VISIONS FOR THE FUTURE: THE CINEMA OF PETER GREENAWAY—505

Chair: Paula Willoquet-Maricondi (Indiana University)

Cristina Degli-Espositi (Kent State University): "The Neo-Baroque Cinema of Peter Greenway"
Ingebord Hoesterey (Indiana University): "Greenaway's Postmodern Pastiche: The Cook, the Thief
Mary Alemany-Galway (Queen's University): "The Influence of Last Year at Marienbad on Greenaway's The Draughtsman's Contract"
Paula Willoquet-Maricondi: "A Postmodern Visual Essay on Modernity and the Hegemony of Vision"



10H GENDER AND INDUSTRY DISCOURSE—506

Chair: Paul Burkhart Ramaeker (University of Wisconsin—Madison)

Kevin Heffernan (University of Wisconsin—Madison): "Gender and Genre: Republic Pictures, Johnny Guitar, and the Western Melodrama"
Paul Burkhart Ramaeker: "Power and Public Image: Erich von Stroheim and Universal Pictures 1919-1922"
Scott P. Higgins (University of Wisconsin—Madison): "He-Man and Dream Boy: Clark Gable's Spectacle as a Corporate Strategy"
Teresa Becker (University of Wisconsin—Madison): "Breaking into the Movies: The 'Extra Girl' in the 1920s"

10I TRANSNATIONALISM AND ASIAN CINEMA—507

Chair: Steve Fore (University of North Texas)

Poonam Arora (University of Michigan): "Enlightened Souls, Pseudo Saints and Female Bandits: India Fashioning a Self-Identity for a Western Audience in The Light of Asia, Guide, and Bandit Queen"
Michael Raine (University of Iowa): "Leaping into the Other: The Politics of 'Subjectivity' in the 1950s Japanese Cinema"
Robert Silberman (University of Minnesota): "Aliwan Paradise: The Work of Satire in the Age of Geopolitical Entertainment"
Steve Fore: "Cosmopolitans and Locals in a Place Called Hong Kong"

10J ROMANCE AND VIOLENCE IN THE MOVIES—509/510

Chair: Tommy Lindholm (University of Gothenburg)

Frank Krutnik (University of Aberdeen): "The Enterprise of Seduction: Sex and Selling in Lover Come Back"
Joanne Hollows (Nottingham Trent University): "That Loving Feeling: Love Songs, Romantic Films, and Romantic Practices"
Mark Kligerman (Northwestern University): "The Uses of Myth and Metaphor in the Age of Vietnam"
Diane Shoos (Michigan Technological University): "A Family Matter: Domestic Violence in Contemporary Cinema"

10K NEW GERMAN CINEMA—1504

Chair: Susan E. Linville (University of Colorado—Denver)

Luisela Alvaray (UCLA): "Filming the 'Discovery' of America: How and Whose History is Being Told"
Julia Erhart (University of California—Santa Cruz): "History Lessons: Sexuality and Wartime Trauma in Germany, Pale Mother and November Moon"
Susan E. Linville: "'Kinder, Kirche, Kino': The Optical Politics of Marianne Rosenbaum's Peppermint Peace"
Katrin Schroeter (University of New Mexico): "The Construction of the Virtual Nation in West German 'Wall' Films of the Eighties"

11:00 am - 12:45 pm

PANELS AND WORKSHOPS

11A TECHNOLOGIES AND MEANINGS—401/402

Chair: Mark J. P. Wolf (USC)

Sumita Chakravarty (The New School for Social Research): "Visual Technologies and Non-Western Cultures: Some Thoughts on Early Cinema"
William Paul (University of Michigan): "The Changing Motion Picture Screen"
Ramona Curry (University of Illinois—Urbana-Champaign): "Visualization and the Virtual Body: Medical Imaging and Patient Imagination"
Mark J. P. Wolf: "Cultural Biases Inherent in Digitization"

11B IDENTITIES—403/404

Chair: Jeannette Roan (University of Rochester)

Siobhan B. Somerville (Purdue University): "'Picturizing' Race and Sexuality: Blackface and Drag in Vitagraph's A Florida Enchantment (1914)"
Adrienne L. McLean (Emory University): "'I Am Going to Be Like Nijinsky Was'": Sexuality and National Identity in Ben Hecht's Specter of the Rose"
Marc Siegel (UCLA): "What is Left Behind? Presences in Contemporary Jewish American Identity"
Jeanette Roan: "The Wedding Banquet: You Must Now Kiss the Bride"

11C MASCULINITY IN THE MOVIES—405/406

Chair: Steven B. Elworth (NYU/La Guardia Community College)

Leger Grindon (Middlebury College): "Man in the Ring: Masculinity and the Boxer During the Depression"
Martin F. Norden (University of Massachusetts): "Resexualization of the Disabled War Hero in Thirty Seconds Over Tokyo"
Steven B. Elworth: "Oscar Time for Clint, or the Impossibility of the Western Hero"
Asuman Suner (University of Massachusetts): "Crushed Masculinities, Abject Bodies: The Hysterical Specularization of the Male Body in the 1990s"

11D THE FIFTIES—407

Chair: Mary Morley Cohen (Indiana University)

Mary Morley Cohen (University of Chicago): "'Quiet, Please!': Manners at the Movies in the 1950s"
David Anthony Gerstner (UCLA): "The Masculine Tailspin in the Films of Minnelli"
Joan Hawkins (Indiana University): "The Commies are Coming, The Commies are Coming: Propaganda Films and the Crisis in American Masculinity"
Keir Keightley (Concordia University): "Manufacturing Authenticity: Imagining the Music Industry in Anglo-American Cinema, 1953-1962"

11E IMAGINING NATION: FILM AND THE CONSTRUCTION OF (TRANS)NATIONAL IDENTITY—501/502

Chair: Robert Burgoyne (Wayne State University)

Robert Burgoyne: "Native America, Thunderheart, and the National Imaginary"
Ana M. Lopez (Tulane University): "Greater Cuba and "Imperfect" Subjects"
Philip Rosen (Brown University): "Nation, Inter-Nation, and History in the Films of Sembene"
Hamid Naficy (Rice University): "Epistolarity and Transnationality"

11F HOMOSEXUALITY AND LESBIANISM IN ITALIAN CINEMA—504

Chair: William Van Watson (Washington University)

Stephen Tropiano (Ithaca College): "Mediterranean Homosexuality in Italian Cinema"
Jacqueline Reich (Trinity College): "Fascism, Homosexuality, and Ettore Scola's A Special Day"
William Van Watson: "Male Bonding and the Odd Man In: Fellini's I Vitelloni, Visconti's Rocco and His Brothers, and Salvatore's Mediterraneo"
Aine O'Healy (Loyola Marymount): "Immacolata and Concetta: Piscicelli's 'Other' Jealousy"

11G NARRATING PUBLIC DEATH: MONUMENTAL TERRITORY, COMMEMORATIVE TEXTUALITY, AND THE NATIONAL BODY—505

Chairs: Rich Cante (USC) and Victoria E. Johnson (USC)

Jeffrey Sconce (University of Wisconsin-Madison): "Zapruder 225: Narrative Space, Popular History and the Textuality of Conspiracy"
Rich Cante: "Dead-Lines: On HIV, Queer Male Professionalism, and Interpretive Labor, or, A Report from Philadelphia and Someplace Else"
Victoria Johnson: "Graceland as Monument: 'Locating' Memphis for the Nation"
Vivian Sobchack (UCLA): Respondent

11H WOMEN IN FILM IN THE 1940S—506

Chair: Alison L. McKee (UCLA)

Shari Roberts (Pennsylvania State University): "The Body and World War II Technology: Focus on Betty Grable"
Alison L. McKee: "Did It Really Happen That Way? Hollywood, History, and Other Fictions of Desire in the Biographical Woman's Film"
Jennifer M. Bean (University of Texas—Austin): "Male Paranoia and Feminist Film Theory: The Gothic Woman's Film of the 1940s"
Lisa M. Dresner (University of California—Berkeley): "Are Female Investigators in Film Intrinsically Mad?"

11I CONTEMPORARY THEORETICAL REFLECTIONS—507

Chair: Janet Lungstrum (University of Colorado—Boulder)

James Castonguay (University of Wisconsin—Milwaukee): "Refusing Empiricism: Deleuze and Feminist Film Theory"
Michaela Tork (UCLA): "Of Dysfunctional Mirrors and Reflections"
Patricia M. Caille (University of Pittsburgh): "'The Century of the Spectator': History, Style, and Aesthetics in the Symbolic Appropriation of Auteur Cinema"
Janet Lungstrum: "Weimar German Film and Surface Culture"

11J NORWEGIAN CINEMA/TELEVISION HISTORIES—509/510

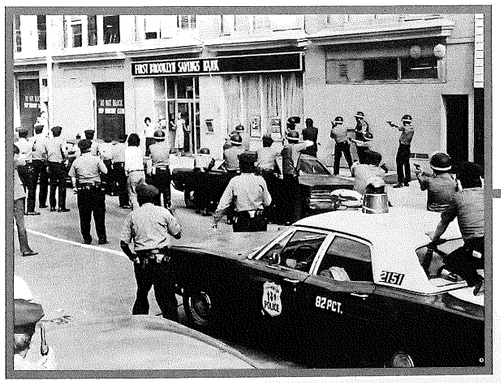
Chairs: Hap Kindem (University of North Carolina—Chapel Hill) and Bjorn Sorenssen (University of Trondheim)

Bjorn Sorenssen and Hap Kindem: "'Sonja Henie: Queen of the Ice': NRK's Documentary About Norway's and Hollywood's Original Ice Queen"
Kathrine Skretting (University of Trondheim): "Politicizing the Cinema: Norwegian Political Films of the 1970s"
Stig Kulset (University of Trondheim): "Norwegian Film Noir Pastiche: Erik Gustavsons's Blackout
Gunnar Iverson (University of Trondheim): "The Egede Nissen Sisters—Norwegian Female Film Pioneers of the 20s—European or Norwegian?"

11K ARTICULATIONS OF CULTURAL IDENTITY IN CHINESE FILM—1504

Chair: Hector Rodriguez (Sacred Heart University)

Linda Lai (NYU): "Mainland Chinese Cinema in the 1990s: Struggle with the 'Popular'"
Jon Kowallis (Williams College): "Diaspora in Postmodern Taiwan Film: Stan Lai and The Peach Blossom Land"
Hector Rodriguez: "Melodrama, Nationhood, and Popular Culture in the Cinema of Taiwan"
Leo Chan-Jen Chen (NYU): "The Long Goodbye to Puppet Master (Narrative): Hou Hsiao-Hsien and Chinese Film"



acknowledgements

And Special Thanks To . . .

We would like to thank the following people for their generous support in organizing this conference:

Marlene Springer,
President,
The College of Staten Island

Richard M. Freeland,
Vice Chancellor for Academic Affairs, The City University of New York

For Special Events:

Ron Magliozzi,
The Museum of Modern Art
Martin Marks, MIT
John Hanhardt,
The Whitney Museum
Callie Angell,
The Andy Warhol Film Project
Whitney Museum of American Art

Program Design:

Mike Metz,
Director of Reprographics,
The College of Staten Island
Anita Mrozinski,
Graphic Designer
Joseph Yranski, for his generous loan of many of the stills in this program
Terry Geesken at
The Museum of Modern Art
Movie Star News
Jerry Ohlinger's

For Publicity and Other Forms of Assistance:

Madeleine Vernezze,
University of Texas Press
Cornelia Emerson, Development and Public Affairs Officer,
UCLA Film & Television Archive
Brigitte van der Elst, Federation Internationale des Archives du Film, Brussels
Jim Schamus, Good Machines
Jessica Rosner at Kino Video
Donald Crafton, University of Wisconsin—Madison
Marie Miller,
Grants and Research,
The College of Staten Island

For Film and Video Loans:

Women Make Movies:
Debra Zimmerman and Sasha Berman
Cinema Guild: Gary Crowdus
California Newsreel:
Margaret Daniel
Drift
Third World Newsreel
Electronic Arts Intermix
NAATA

For the Crowne Plaza:

Mike Forte and Chris Otis and Bob Johnson

And From the College of Staten Island:

Joe Shiroky
Mary Ann Cadawas
Karen Backstein
Catherine Benamou
Paula Mussood
Maria Scarcella
Bob Kalwinsky
Darrin De Rosa
Anthony Malet
Charlotte La Fontant
Pat Potenza
Noel Bryson



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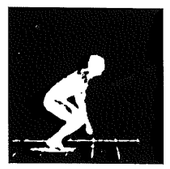

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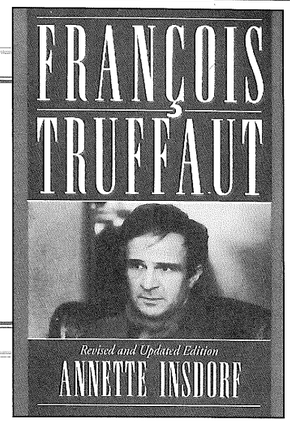

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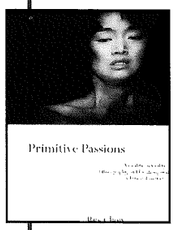

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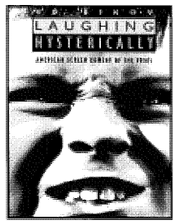

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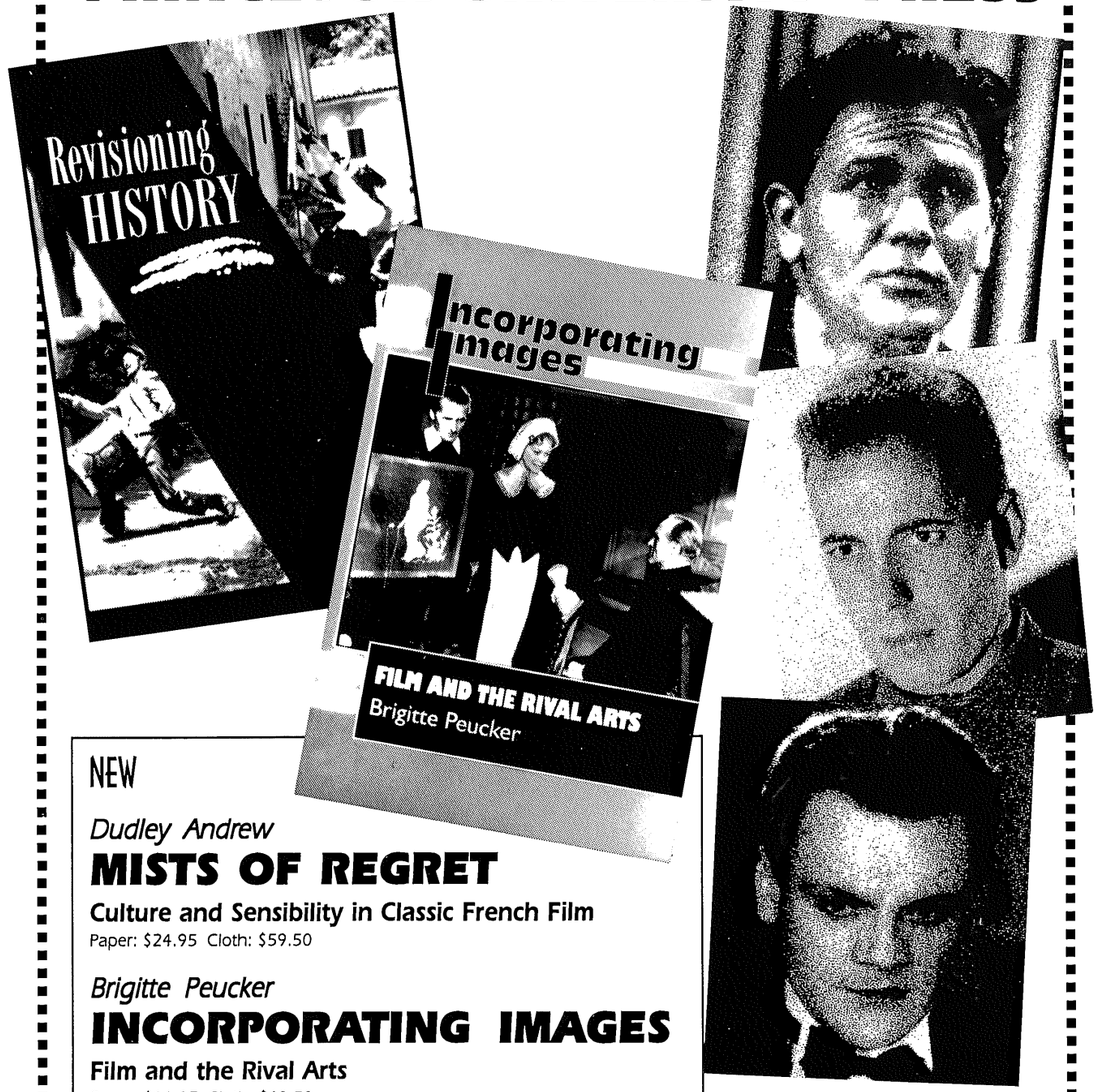

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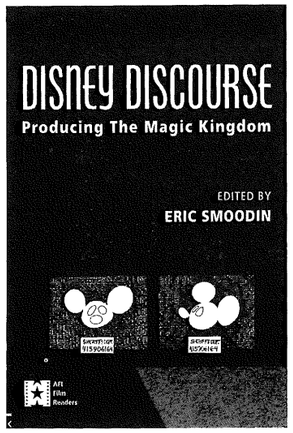

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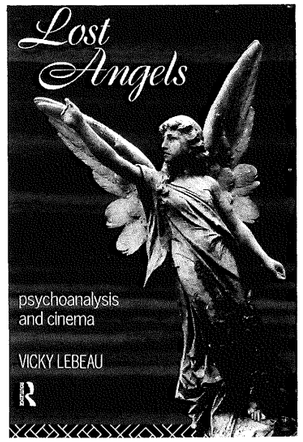

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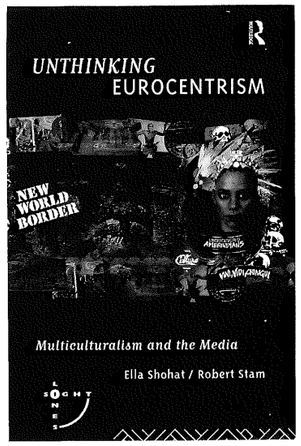

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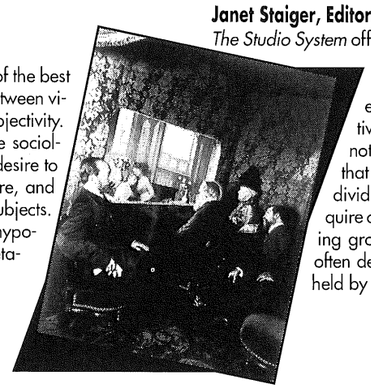

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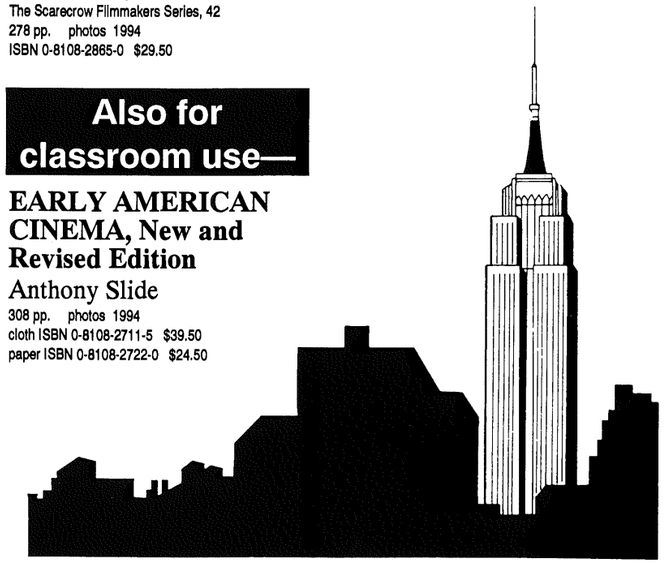

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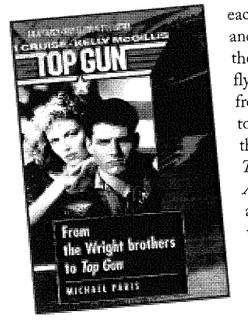

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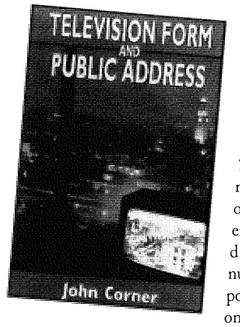

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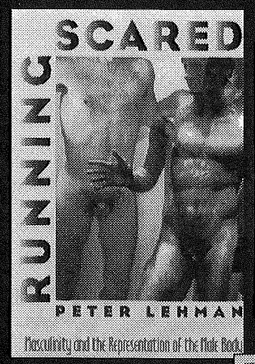

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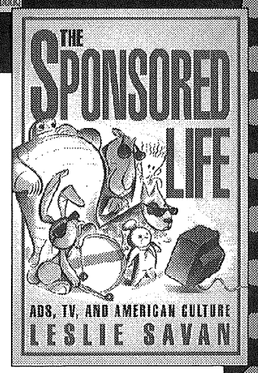

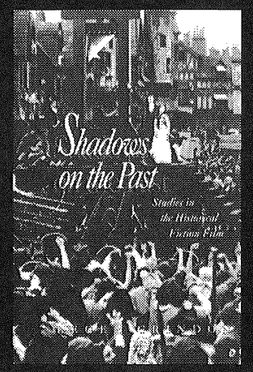

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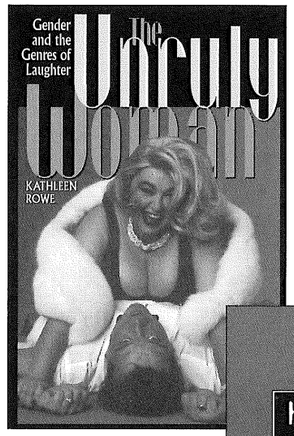

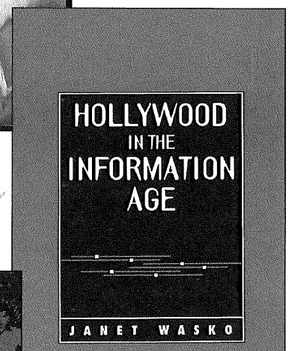

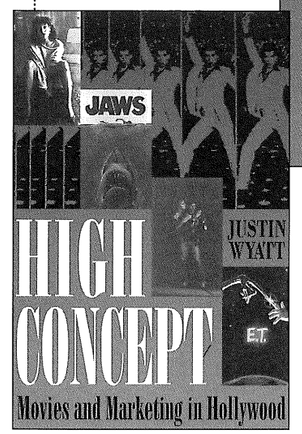

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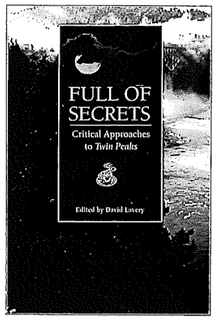

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