FIDEICOMISO PARA LA CULTURA MEXICO/USA
THE ROCKEFELLER FOUNDATION ♦ FUNDACION CULTURAL BANCOMEX
FONDO NACIONAL PARA LA CULTURA Y LAS ARTES

Friday, April 3 7:30 PM
El Crito

Saturday, April 4 7:30 PM
The City

Screenings held at the Performance Space
Visual Arts Complex

UCSD Curators Jesse Lerner and Rita Gonzalez present a dynamic four-part series titled *The Mexperimental Cinema.* This non-traditional survey begins in the aftermath of the civil war that was the Revolution, as the movie camera becomes one more tool for the painters, photographers and intellectuals engaged in a nationalistic and utopian project. This survey encompasses work emerging from the three state-sponsored experimental film competitions, leftist political polemics and countercultural fantasies created by the student movement, hippies, punk rants and partisan satires, video art and super-8 shorts

The Mexperimental Cinema explores the contributions and influences of Sergei Eisenstein and Luis Bunuel and includes the filmic attempts of notable artists Miguel and Rosa Covarrubias, Adolfo Best Maugard, and Manuel Alvarez Bravo as well as works by contemporary film and video artists Ximena Cuevas, Silvia Gruner, and Miguel Calderon.

Celebrate 40 Years of
Film Quarterly

The University of California Press
and the Editor of *Film Quarterly*
cordially invite you to celebrate *Film Quarterly's* 40th anniversary
at a Screening Reception
Sunday April 5th from 5:45–7:15 PM, Coast Room
Museum of Contemporary Art, San Diego,
700 Prospect Street, La Jolla

FROM THE SCS Executive Council

Dear SCS Colleagues,

Welcome to the 1998 SCS Conference!

We want to acknowledge the work of the University of California, San Diego Host Committee, and in particular the leadership of Ellen Seiter, in securing the sponsorship of UCSD and this year's conference site. Ellen, her colleagues, and her university stepped in at a critical moment in the scheduling of this conference, and we are most grateful not only for their support but also for their superb planning.

Working with the Executive Council, Ellen took the lead in defining this year's Special Focus, "Media on the Border," and this year's Plenary Panel, "Race Under Representation: Culture and Politics in California," both prompted by our concern that our conference in California be an occasion for discussing—and challenging—in meaningful ways the anti-immigration and anti-Affirmative Action policies and politics reflected in the state's Proposition 187 and Proposition 209.

That many of you share our concern is evident in the rich array of papers and panels you proposed in response to our Special Focus. We hope the discussions these presentations evoke will help clarify the issues, lead to action where appropriate, and help counter the negative effects of this legislation, legislation antithetical to SCS's commitment to justice and equity.

Sincerely,
SCS Executive Council

Janice R. Welsch
President
Western Illinois University

Virginia Wright Wexman
Past President
University of Illinois, Chicago

Robert Kolker
President Elect
University of Maryland

Ina Rae Hark
Secretary
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Diane Carson
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Justin Wyatt
University of Arizona

Jeremy Butler
ex officio
Information Technologies Officer
University of Alabama

Frank Tomasulo
ex officio
Editor, Cinema Journal
Georgia State University

FRIDAY 9AM-6PM:
Executive Council Meeting
Palatine AB

SATURDAY, APRIL 4:
Registration 9AM-5PM
Hyatt Regency lower lobby

SATURDAY 9AM-12PM:
Executive Council Meeting
Palatine A

SATURDAY 12PM-1PM
I: CAUCUS MEETING:
African/African American
Portofino A

SATURDAY 1PM-2:45 PM

SESSION A



Vintage: Families of Value

A 1 NARRATING, REMAKING, AND THE "REAL"

Room: Palatine B

Chair: Richard Abel, Drake University

Anat Zanger, Tel-Aviv University. "Textual Boundaries/Sexual Boundaries — The Consumption of a Feminine Heroine."
Richard Neupert, University of Georgia. "Chabrol's Unsettled Women: Melodrama, Narration & Obsession."
Erin Schroeder, University of Rochester. "*Les toits de Paris*: Filming the Working Class City"

A 2 NATIONAL STAKES IN TRANSNATIONAL DISCOURES: MEXICO, CUBA AND THE U.S.A

Room: Athenia B

Chair: Dona M. Kercher, Assumption College

Gary D. Keller, Arizona State University. "Running the United States - Mexican Border: 1909 Through the Present."
Catherine Benamou, Duke University. "Coming up for Air: Transnational Spanish-Language Television Flows and the U.S. Latino Audience."
Marvin D'Lugo, Clark University. "Charting the Itinerary of Transnational Authors in Latin America."

A 3 STAR GAZING I : SEX, SCANDAL, AND THE BODY BEAUTIFUL

Room: Athenia A

Chair: Eric Schaefer, Emerson College

Jennifer Wang, University of Wisconsin-Madison. "Erotic Vagrancy - Sex Scandals, Movie Stars and Cold War Politics in Postwar America."
Stephanie Savage, University of Iowa. "Truth and Consequences: CONFIDENTIAL Magazine and the 'Trial of 100 Stars'."
Roger Sorkin, University of Massachusetts—Dartmouth. "Warren Beatty Eating: Abstinence and Consumption in the Construction of the Male Star Persona."

A 4 GENDER, NATION, VOICE: WOMEN'S FILM-MAKING IN VENEZUELA, THE GDR AND HAWAII

Room: Palatine A

Chair: Cynthia Erb, Wayne State University

Monique Yamaguchi, University of Southern California. "The Voice and Representation of Hawaiian Sovereignty."
Emperatriz Arreaza-Camero, Universidad Del Zulia. "Representation of Minorities in Venezuelan Cinema."
Ute Lischke-McNab, University of Toronto. "Female Subjectivity in the Films of the Former GDR: Subverting the Political in Apprehension."

A 5 "THIS IS YOUR LIFE": THE AVERAGE CITIZEN AND THE SPECTACLE OF THE EVERY DAY IN 1950s TELEVISION

Room : Ballroom C

Chair: Victoria E. Johnson, University of North Carolina-Chapel Hill

Anna McCarthy, University of North Carolina-Chapel Hill. "Classification Games: The Panel Show and Other Sociological TV Genres of the 1950s."
Victoria E. Johnson, University of North Carolina- Chapel Hill. "*Jubilee U.S.A.!* Populist Address and Local Values in 1950s Network TV."
Mark J. Williams, Dartmouth College. "Wires and Machines: Knowledge/Anxiety via 1950s TV-Tech."

Respondent: Mary R. Desjardins, Dartmouth College

A 6 SATELLITE CROSSINGS: MEDIA BEYOND BORDERS

Room: Mykonos B

Chair: Lisa Parks, University of Wisconsin-Madison

Sujata Moorti, Old Dominion University. "Symbols of Woman for the Diaspora: Satellite TV Re-Imagines India."
Yu-Fen Ko, University of Wisconsin-Madison. "Under a Sheltering Sky: Nationalist Discourses and Satellite Television in Taiwan."
Shanti Kumar, Indiana University. "Dishing it Out: Satellite Television and Global Consumer Culture."
Lisa Parks, University of Wisconsin-Madison. "Satellite Encounters: Border Anxieties in *The Arrival* and *Contact*."

A 7 RECASTING ETHNICITY ON RADIO, TV, AND FILM

Room: Ballroom B

Chair: Susan Ohmer, University of Michigan

Vincent Brook, University of California Los Angeles. "The Americanization of Molly: How Mid-Fifties TV Homogenized 'The Goldbergs' (And Got 'Berg-larized' in the Process)."
Paul Young, University of Chicago. "A Cinema Without Wires: Hollywood and the Radio Imagination to 1933."
Monica Owusu-Breen, University of California San Diego. "Getting With the Program: A Political Economic Perspective on Oprah Winfrey."

A 8 REVISITING FRITZ LANG

Room: Mykonos A

Chair: Walter Metz, University of Texas-Austin

Walter Metz, Universtity of Texas-Austin. "While Lang Criticism Sleeps: Authorship, Canonicity, and Historicizing Film Studies."
David E. Pratt, Emory University. "Hiding in Plain Sight: Fritz Lang and the Hidden Ellipsis."
Marshall Deutelbaum, Purdue Univesity. "More than Snakes and Funerals: The Visual Logic of Fritz Lang's *Moonfleet*"
Richard R. Ness, Wayne State University. "The Power and the Press: Fritz Lang's Journalism Trilogy."

A 9 GENITAL SEXUALITY AND ITS REPRESENTATIONS

Room: Portofino B

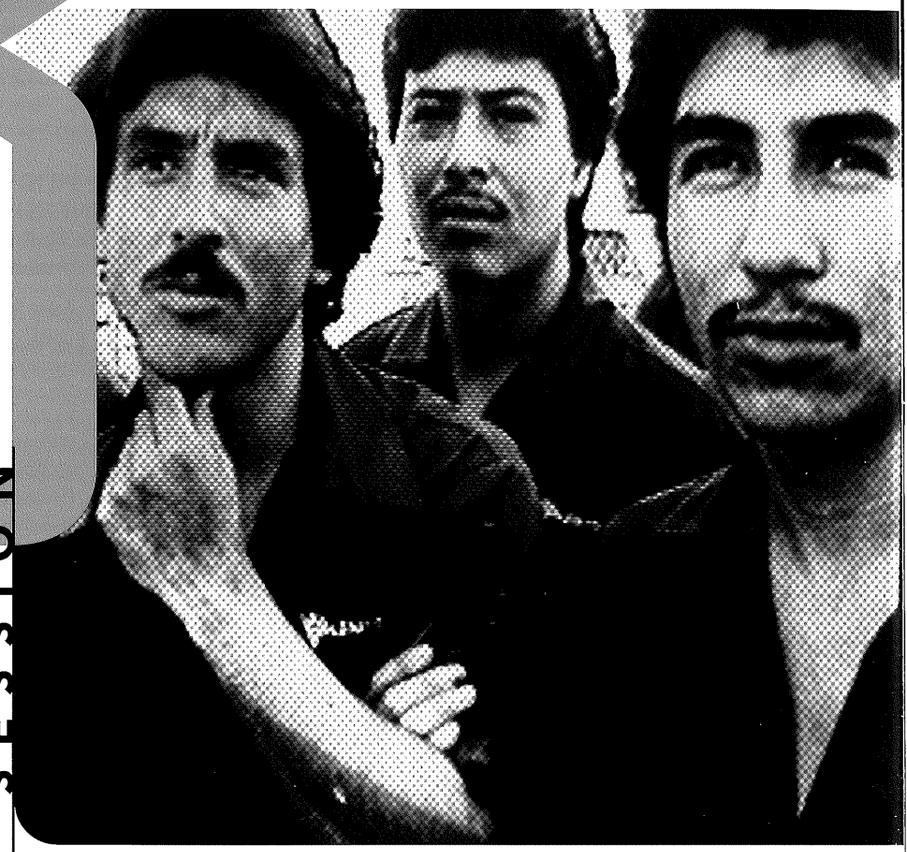
Chair: Christopher Sharrett, Seton Hall University

Lianne McLarty, University of Victoria. "Alien 'Parts': Biology, Identity, Politics."
Peter Lehman, University of Arizona. "The Act of Seeing the Dead Penis With One's Own Eyes."
Martha Nochimson, Mercy College. "What Busby Berkeley Likes About 'Those Beautiful Dames'."
Christopher Sharrett, Seton Hall University. "The Wild Boys: Batman's Codpiece, Male Adventure Fiction, and the Revenge of the Phallus."

Respondent: Barry Keith Grant, Brock University

SATURDAY 3PM-4:45 PM

SESSION



Hard Metal Disease

B 1 HIGH TENSION: CRISES OF MASCULINITY

Room: Mykonos B

Chair: Steven B. Elworth, New York University

Donald E. Staples, University of North Texas. "A South-of-the-Border Consul Emasculated on the Screen — *Under The Volcano*."
Renee R. Curry, CSU - San Marcos. "When 'No' Means 'Yes': Robert Rodriguez and the Framing of Mexico.
Carol Donelan, University of Massachusetts-Amherst. "'I Like the Way You Talk': Melodramatic Self-Expression and Patriarchal Authority in Fassbinder's In a *Year of Thirteen Moons* and Thornton's *Sling Blade*."

B 2 THE WESTERN: GENRE, IDEOLOGY, PLEASURE

Room: Athenia A

Chair: Ranjan Chhibber, Brock University

Alison McMahan, University of Amsterdam. "1911: The Year of the Western."
Janet Walker, University of California- Santa Barbara. "Captive Images: Thoughts on Traumatic Events and the Historiographic Function of the Film Western."
Peter Limbrick, La Trobe University. "Home on the Range: Locating White Masculinity in Hollywood Westerns."
Kathryn Kalinak, Rhode Island College. "Music and the West: John Ford, Max Steiner, and *The Searchers*."

B 3 SPEAKING SUBJECTS: AUTO BIOGRAPHY IN FILM AND VIDEO

Room: Ballroom B

Chair: Eric Freedman, Florida Atlantic University

Eric Freedman, Florida Atlantic University. "'Do You Sleep in the Nude?': Public Access/Private Confession."
James M. Moran, University of Southern California. "Hey That's Me! Home Video, Domestic Television and the Autobiographical Impulse."
Owen Shapiro, Syracuse University. "Diary and Autobiography in Israeli Cinema"
Linda Dittmar, University of Massachusetts-Boston. "Hide and Go Seek: Child Narrators/Adult Autobiographies."

B 4 THE FILM INDUSTRY: OWNERSHIP, COPYRIGHT AND THE STUDIO

Room: Athenia B

Chair: Anne Morey, University of Texas-Austin

James R. Thompson, University of Southern California. "Whose 'Life' Is it Anyway: An Examination of Film Ownership Issues Related to Frank Capra's/Republic Pictures'/Viacom's *It's a Wonderful Life*."
Chris Jordan, Penn State University. "Public Costs, Private Profits — A History of Recent Film Preservation in the United States."
Mark Langer, Carleton University. "Disney and Cold War Animation: *Man in Space* (1955)."

B 5 TELEVISION ON TELEVISION

Room: Ballroom C

Co-Chairs: Kirsten Lentz, Brown University, **Lynne Joyrich**, University of Wisconsin-Milwaukee
Mimi White, Northwestern University. "Television: Making History, Selling History"
Tara McPherson, University of Southern California. "TV Predicts Its Future: MSNBC and Cybertelevision."
Kirsten Lentz, Brown University. "Feminism and the Image of Television."

Respondent : Lynne Joyrich, University of Wisconsin-Milwaukee

B 6 RHETORIC, REPRESENTATION, POWER

Room: Palatine A

Chair: Bill Nichols, San Francisco State University

Bill Nichols, San Francisco State University. "Film and the Uses of Rhetoric"
Scott A. Benjamin, University of Iowa. "Film Genre as Rhetorical EnGenering."
Lisa D. Kernan, University of California Los Angeles. "Hollywood's Identity Crisis: Movie Trailer Rhetoric Between the Classical Hollywood and High Concept Eras."
Vinicius Navarro, New York University. "Look at Me! — Rhetoric and Authority in Portrait Films."

B 7 SEX, CLASS AND CRIME IN NOIR, NEO-NOIR, AND POST-NOIR FILM: PART ONE

Organized by: The Caucus on Class

Room: Portofino B

Chair: Robert Bodle, University of Southern California

Mark Berrettini, University of Rochester. "'Films Noir With a Difference': Identity Intersections and the Home in *Devil in a Blue Dress*."
Bob Nowlan, University of Wisconsin-Eau Claire. "A Contribution to the Critique of the Politics of Film Noir."
Elayne Rapping, Adelphi University. "Aliens, Nomads, Mad Dogs and Road Warriors: Tabloid TV and the Changing Face of Criminality."

B 8 THE CUTTING EDGE: FILM ON THE BORDER OF THE OTHER ARTS

Room: Mykonos A

Chair: Lucy Fischer, University of Pittsburgh

Lucy Fischer, University of Pittsburgh. "*The Savage Eye*: Edward Hopper, Modernity and the Independent Cinema."
Krin Gabbard, State University of New York. "In Search of a Jazz Aesthetic."
Tom Gunning, University of Chicago. "Why Cinema Was Not Invented in 1895, Or a Theory of Intermediality."
James Naremore, Indiana University. "Telling It Again: Cinema and 'the reign of Adaptation'."

B 9 REPRESENTATION AS BORDER CROSSING (workshop)

Room: Palatine B

Chair: Ruth Wallen, University of California San Diego

Norma Iglesias, El Colegio de la Frontera Norte. "Representations of the Frontier."
Jose Manuel Valenzuela, El Colegio de la Frontera Norte. "Images of the Borderlands in Cinema."
Emily Hicks, San Diego State University. "Representation of Chicanas in the Border Region."
Ruth Wallen, University of California San Diego. "Border Crossing as Translation."

Discussant: William Nericcio, San Diego State University.

SATURDAY 5PM-6PM

I: CAUCUS MEETING: Latino/a
Palatine A

SATURDAY 5:30-7:00 PM

OPENING RECEPTION
Barcino restaurant Lower Lobby

SATURDAY 7:30 PM

AWARDS BANQUET
Room: Athenia A and B

SATURDAY 9:00 PM

GRADUATE STUDENT RECEPTION
Room: Delphi A and B
Hosted by Communication Graduate Students. Sponsored by the Graduate Student Association and Office of Graduate Studies and Research, UCSD

SUNDAY 8AM-9AM:

I: CAUCUS MEETING:
Caucus on Class
Room: Portofino B

II: OSCAR MICHEAUX SOCIETY
Room: Portofino A

SUNDAY 8AM-5PM

REGISTRATION
LOWER LOBBY

SUNDAY 9AM-10:45 AM

SESSION I



Mexperimental Cinema

C 1 DISLOCATIONS OF "NATIONHOOD"

Room: Mykonos B

Chair: Robert Eberwein, Oakland University

Zuzana M. Pick, Carleton University. "Tripping Across Each Other's History: Road Movies and Borders in English-Canadian Cinemas."
Jacqueline Stoeckler-Sihvonen, Northwestern University. "An Aesthetic of Landscape and Border."
Lauri Mullens, University of Southern California. "From the Cold War to the Hot Zone: The Evolution of Discourses of Contamination."

C 2 REGULATORY PRACTICES AND HISTORICAL METHODS: THE UNITED STATES FILM INDUSTRY, 1910-1960

Room: Ballroom C

Chair: Eric Smoodin, University of California-Berkeley

Shelley Stamp Lindsey, University of California-Santa Cruz. "The Board of Censorship Ponders the Vice Question."
Mark Lynn Anderson, University of Rochester. "Shooting Stars: Understanding Wallace Reid and His Public."
Eric Smoodin, University of California-Berkeley. "Regulating National Markets: The Chinese Film Board and *The Bitter Tea of General Yen*."
Jon Lewis, Oregon State University, "We Do Not Ask You to Condone This...Some Notes on How the Blacklist Saved Hollywood."

C 3 THE CULTURE OF CHILDHOOD

Room: Athenia A

Chair: Chandra Mukerji, University of California-San Diego

Karen Orr Vered, University of Southern California. "New Media Technologies, Old Media Cultures: Reinscribing Old Cultural Stereotypes in Games for Girls."
Marisa Helms, San Francisco State University. "Annihilation Chic: Questions of Representation and Visibility of Marginalized Youth."
Jyotsna Kapur, Northwestern University. "Out of Control: The Transformation of Childhood Television and Late Capitalism."
Nic Sammond, University of California-San Diego. "From Managed Childhood to the Natural Child: Walt Disney and Changing Discourses of Childhood in the 1950s."

C 4 RACE, DIASPORA, AND THE IDEA OF "HOME"

Room: Ballroom B

Chair: Harriet Margolis, Victoria University

Jason Paul Schlossberg, New York University. "The Politics of Racial Representation in British Cinema: An Historical Approach."
Pamela Robertson, Cinema Chicago. "The Sound of Authenticity: Aural Blackface in Australian Film."
Lesley Brill, Wayne State University. "Living as Prey in Burnett's *Killer of Sheep*: A Canettian Analysis."

C 5 NATIONAL AGENDAS AND DOCUMENTARY PRACTICE I : THE U.S.A.

Room: Palatine A

Chair: David Whiteman, University of South Carolina

Christine A. Acham, University of Southern California. "Riots or Revolution? Contested Meanings in Civil Rights Television Coverage."
Vance Kepley, Jr., University of Wisconsin-Madison. "The Order of Point of Order."
Dan Streible, University of South Carolina. "Sound Documentary Practices: The Voice of Emile de Antonio."

C 6 SITES OF TRAUMA IN PUBLIC MEMORY

Room: Mykonos A

Chair: Steve Carr, Indiana University - Purdue University/Fort Wayne

Kirsten Moana Thompson, New York University. "Strange Fruit: Pathologies of History and Race in *Candyman* (Bernard Rose, 1992)."
Olaf Hoerschelmann, University of North Texas. "Memoria Dextera Est: Film and Public Memory in Post-War Germany."
Bernie Cook, University of California-Los Angeles. "'Only Idiots Would Laugh at Pain and Death': Castlemont High Students' Response to *Schindler's List*, and the Need to Teach Film Violence."

C 7 DIGITAL TECHNOLOGIES: RECONFIGURING BODIES AND SUBJECTIVITIES

Room: Athenia B

Co-Chairs: Erika Dalya Muhammad, New York University
Martti Lahti, University of Iowa

Monica Hulsbus, University of Southern California. "Actors and Players: The Popular Construction of Cyberspace."
Erika Dalya Muhammad, New York University. "Race and Technology: Defining New World Image Orders."
Scott Bukatman, Stanford University. "Taking Shape: Morphing and the Production of Self."
Laura U. Marks, Carleton University. "Nonorganic Subjectivity."

C 8 MODERN GIRLS IN FILM HISTORY: EAST MEETS WEST BALLROOM

Room: Palatine B

Chair: Maureen Turim, University of Florida

Poonam Arora, University of Michigan. "Woman and the Revolutionary in Indian Cinema."
Joanne Hershfield, University of North Carolina-Chapel Hill. "Modern Girls in Mexican Films: Satas versus *La mujer de nadie* (*Nobody's Woman*)."
Maureen Turim, University of Florida. "Modern Girls (Modan Gaaru) in Japanese Cinema."
Phoebe Shih Chao, Independent Scholar. "Modern Woman: Chinese Silent Films and Hollywood in the Twenties and Thirties."

C 9 CLASS ACTIONS: ERASURE AND PATHOLOGY IN DISCOURSES OF POVERTY AND ACTIVISM

Room: Portofino B

Chair: Clyde V. Williams, Mississippi State University

Catherine L. Preston, University of Kansas. "The Disappearance of the Poor and the Contingencies of Visual Memory."
Dina M. Smith, University of Florida. "Tracking the Poor White Male: Mobility, Masculinity, and *The Night of the Hunter*. "
Jeanne Hall, Pennsylvania State University. "'If You Go Carrying Pictures of Chairman Mao': The Pathologization of Radicals in Liberal Hollywood."

SESSION D

SUNDAY 11AM-12:45 PM



Borderline Cases

D 1 HOLLYWOOD CINEMA/ VISIONARY FILM

Room: Palatine A

Chair: Steve Anderson, University of Southern California

Steve Anderson, University of Southern California. "Dis(re)membering the Past: Experimental Film and Narrative History."
William C. Wees, McGill University. "The Ambiguous Aura of Hollywood Stars in Avant-Garde Found Footage Films."
Christina Lane, University of Texas-Austin. "Going Commercial: Lizzie Borden's Move into Narrative."
Alisa Perren, University of Texas-Austin. "Finding the Right Niche: Miramax's Role in Redefining Independent Filmmaking."

D 2 QUESTIONS OF VIOLENCE

Room: Mykonos B

Chair: Kevin Sandler, Sheffield Hallam University

Maria Van Liew, University of San Diego. "Spectacles of Democracy: Spanish Female Violence: Almodovar and Democratic Spain (1984-1991)."
Beretta E. Smith-Shomade, Spelman College. " 'Rock-a-Block, Baby' Hip-Hop Crime Film and Its Intersection with Black Women."
Jane Shattuc, Emerson College. "High/Low Violence: The Reception of 'Good' Sexual Violence in Film."

D 3 HISTORIOGRAPHIES: CASTING ROBESON, NAZIMOVA AND JACKIE CHAN

Room: Athenia A

Chair: Amelie Hastie, University of Wisconsin-Milwaukee

Patricia White, Swarthmore College. "Nazimova's Veils: *Salome* at the Intersection of Film Histories."
Charles Musser, Yale University. "Paul Robeson: Ideological Entrapment and Contradiction."
Steve Fore, University of North Texas. "The Disembedding of Jackie Chan."

D 4 VIRTUAL VISION AND DIGITAL UTOPIAS

Room: Palatine B

Chair: Anne Friedberg, University of California-Irvine

Laura Rascaroli, University College—Cork. "Invisible Visions: POV, Perception and the Self in Kathryn Bigelow's Cinema."
Lev Manovich, University of California-San Diego. "History of a Moving Image and Digital Cinema."
Philip Rosen, Brown University. "Old and New in the Digital Utopia."

D 5 CRITICAL PLEASURES: ETHICAL AND EPISTEMOLOGICAL ISSUES OF IRONIC SPECTATORSHIP IN DOCUMENTARY FILM

Room: Mykonos A

Chair: Dirk Eitzen, Franklin & Marshall College

Dirk Eitzen, Franklin & Marshall College. "Tipsy Discourses of Sobriety."
James Hoban, Randolph-Macon Woman's College. "Incongruous Images and Voices as Ironic Techniques in Documentary Films."
Julia Erhart, Flinders University. "Contemporary Mockumentary and the Limits of Genre."
Peter Feng, University of California-Irvine. "The 'Enonciation' of Irony: Multiple Authorship and aka Don Bonus."

D 6 FILM, HISTORY AND NATIONAL IDENTITY

Room: Ballroom C

Chair: Vanessa Schwartz, American University

Vanessa R. Schwartz, American University. "Commodifying Frenchness: *Gigi, An American in Paris* and Other Cinematic Cliches of France."
Leo Charney, University of New Mexico. "The Narrowing Spiral: Nostalgia for Nostalgia in American Film of the Seventies."
Susan K. Larsen, University of California-San Diego. "Sex, History & National Identity in Recent Russian Cinema."
Eric Rentschler, University of California-Irvine. "German Cinema After Fassbinder and Beyond the Wall."

D 7 MONSTROUS BODIES

Room: Athenia B

Chair: Joanna E. Rapf, University of Oklahoma

Patrice Petro, University of Wisconsin-Milwaukee. "The Hottentot and the Blonde Venus: Weimar Culture in Hollywood."
Rhona J. Berenstein, University of California-Irvine. "The Science of Monstrous Bodies: Mapping the Terrors of *Island of Lost Souls* (1932)."
Sophia Siddique, University of Southern California. "Sundel Bolong or Vampiric Negotiations of Indonesian Nationality and Sexuality."

D 8 JUNIOR FACULTY DEVELOPMENT IN THE CONTEXT OF THE JOB CRISIS (workshop)

Room: Portofino B

Chair: Diane Negra, University of North Texas

Donald Crafton, University of Notre Dame
Tricia Welsch, Bowdoin College
Adrienne McLean, Emory University
Nina Martin, Ithaca College
Mark Williams, Dartmouth College

D 9 MEDIA ARTISTS ON THE BORDER: THEORY MEETS PRACTICE (workshop)

Organized by the Host Committee

Room: Ballroom B

Chair: Tiffany Ana Lopez, University of California-Riverside

Dee Dee Halleck, University of California-San Diego
Paul Espinosa, Independent Producer-Director
Jill Godmilow, Independent Filmmaker. "Filmmaking as Distribution and Pedagogy: What Farocki Taught".

I: CAUCUS MEETING:
Middle East
Room: Palatine B

II: WORKSHOP:
"Another Border Crossing: Academia and K-12 Media Education."
Room: Portofino A

Chair, Susan Hunt, Glendale Community College.

Rhona Berenstein, University of California-Irvine.
Leslie Blau, University of California-Irvine.
Bambi Haggins, University of California-Los Angeles.
Sarah Nilsen, University of Southern California
Sponsored by the Women's Caucus.

III: WORKSHOP:
"Writing Workshop: Turning Your Dissertation into a Book."
Sponsored by the Graduate Student Caucus and Cinema Journal.
Room: Portofino B

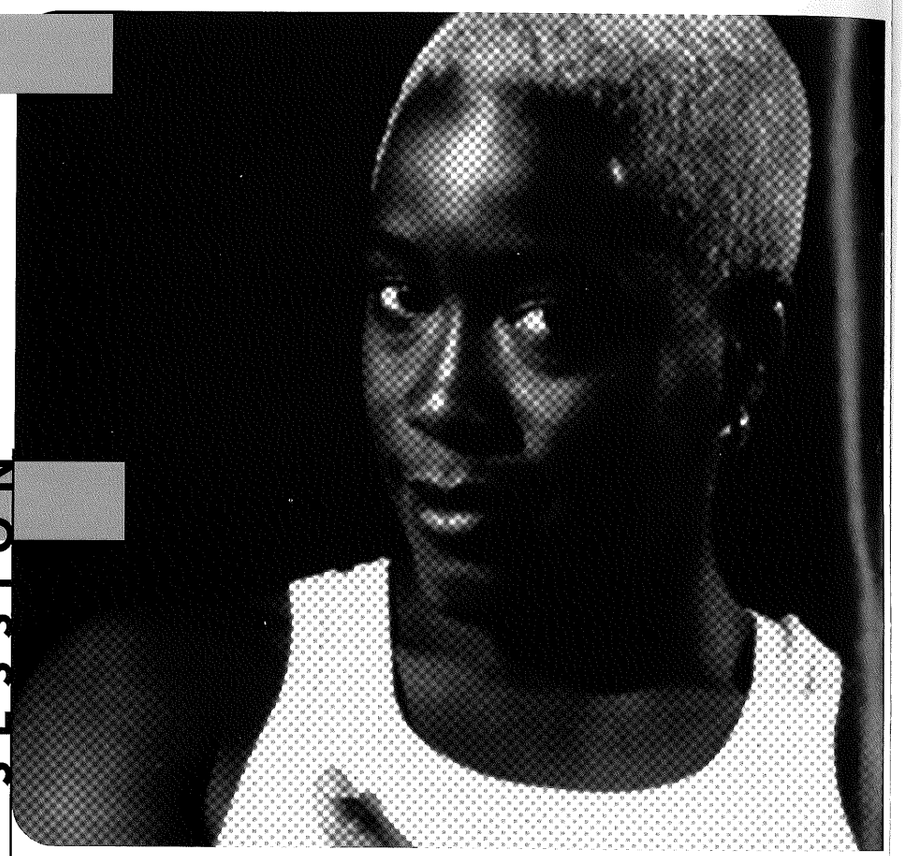
Co-Chairs Jan Loveland, Wayne State University, and **Frank Tomasulo**, Georgia State University.

Ed Dimemberg, University of California Press
Cynthia Erb, Wayne State University
Cynthia Felando, UCLA Film and Television Archive
Chuck Kleinhans, Northwestern University
Frank Tomasulo, Georgia State University and Cinema Journal

IV: Caucus Meeting
Lesbian/Gay/Bi/Trans/Queer
World-premiere of "Zone-4" (4-minute video)
Chicana/o Queer Video/Filmmakers Panel
Mini-reception
Room: Palatine A

SUNDAY 2PM-3:45 PM

SESSION E



Cheryl Dunye

SUNDAY 2PM-3:45 PM

E 1 THE INTERMEDIALITY OF EARLY CINEMA

Room: Athenia A

Co-Chairs: Rick Altman, University of Iowa
Andre Gaudreault, Universite de Montreal

Andre Gaudreault, Universite de Montreal. "Literarity and Theatricality: Intermediality at Stake in Early Cinema."
J. A. Sokalski, University of Alberta. "Melies: A Case Study of the Stage on Film."
Mariann Lewinsky, University of Zurich. "Cinematic Novels."
Rick Altman, University of Iowa, "Intermediality: The Characterisitc 20th-Century Crisis."

E 2 WOMEN AT THE COLOR LINE: MISCEGENATION, PASSING, AND AGENCY

Room: Athenia B

Chair: Elizabeth Young, Mount Holyoke College

Susan Courtney, University of South Carolina. "From the South to the South Seas: 'A Brown Jill for Every [White] Jack' and Other 'Epidermic Dramas' of Race, Sex and Color."
Loir Landay, Western Illinois University. "Dancing Across the Color Line: Race and Performance in Interwar Film."
Melinda Barlow, University of Colorado-Boulder. "Red, White, Yellow, and Black: Women, Multiculturalism and Video History."

E 3 STAR GAZING II: SURFING THE WEB FOR YOUR STAR

Room: Mykonos B

Chair: Dan Harries, American Film Institute

Steven Cohan, Syracuse University. "Judy on the Net."
Jerry Mosher, University of California-Los Angeles. "You're One of Us: Star Bodies and Corporeal Activism on the World Wide Web."
Amanda Howell, Griffith University. "'Looking Googly Eyed': Desire and Difference, *The X-Files* and X-Philia."

E 4 GEOGRAPHY LESSONS: NEW TECHNOLOGIES, BOUNDARY TRANSGRESSIONS AND MATERIALIZING ENTERTAINMENT

Organized by the Host Committee

Room: Palatine B

Chair: Ellen Seiter, University of California, San Diego

David Morley, University of London. "Boundary, Transgression and Identity: Household, Heimat and Nation."
Susan Davis, University of California-San Diego. "Space Jam: The Lessons of the Theme Park."
John Caldwell, University of California-Los Angeles. "Probe Technology, Push Programming and the World."

Respondent: Lynn Spigel, University of Southern California

E 5 (INTRA-)NATIONAL BORDERS AND FRACTURED SUBJECTS IN EAST ASIAN CINEMA

Room: Mykonos A

Chair: Kyung Hyun Kim, University of California-Irvine

Chia-chi Wu, University of Southern California. "National or International Cinema? On Hou Hsiao-hsien and *Good Men, Good Women*."
Li-mei Chang, Wayne State University. "Mapping the Boundary and Consuming the Other from the Mainland in Border Crossing Films."
Seung Hyun Park, Indiana University-Bloomington. "Nationalism and Political Legitimacy in Korean Cinema, 1973-1979."
Mitsuyo Wada-Marciano, University of Iowa. "The Production of Modernity in Japanese National Cinema: Construction of 'New Women' in Shochiku Kamata Style in the 1920s and 1930s."

E 6 SCREENWRITING AS FANTASY

Room: Palatine A

Chair: Sabrina Barton, University of Texas-Austin

Anne Morey, University of Texas-Austin. "The Great Scenario: Ruth Fielding and the Fantasy of Social Rise through Screenwriting in Juvenile Series Fiction."
Jennifer Hill, Associate, Mem Hubble Communications, Inc. "Writers for Hire: The Birth of the New American Screenwriter."
Constance Penley, University of California-Santa Barbara. "Hacking, Poaching, Jamming, Whatever: Rewriting *Melrose Place*."

E 7 TRAGIC BORDERS: PHILOSOPHY, POLICY AND POETICS

Organized by the Host Committee

Room: Ballroom C

Chair: Reni Celeste, University of Rochester

Chon A. Noriega, University of California-Los Angeles, "Being, Becoming, and Believing: Chicano Poetic Nationalism and Entelequia."
Douglas Kellner, University of Texas-Austin, "Pop Postmodernism: The Poetics/Politics of *The X-Files*."
Reni Celeste, University of Rochester, "Decalogue: Poland's Cinema of Collision."

E 8 BRAZILIAN CINEMA IN THE 1990S: A NEW WAVE? (Workshop)

Organized by the Latino/a Caucus

Room: Ballroom B

Chair: Kathleen Newman, University of Iowa

Randal Johnson, University of California-Los Angeles
Robert Stam, New York University
Ismail Xavier, Universidade de Sao Paulo

E 9 TEACHING CINEMA STUDIES OUTSIDE A CINEMA STUDIES DEPARTMENT (Workshop)

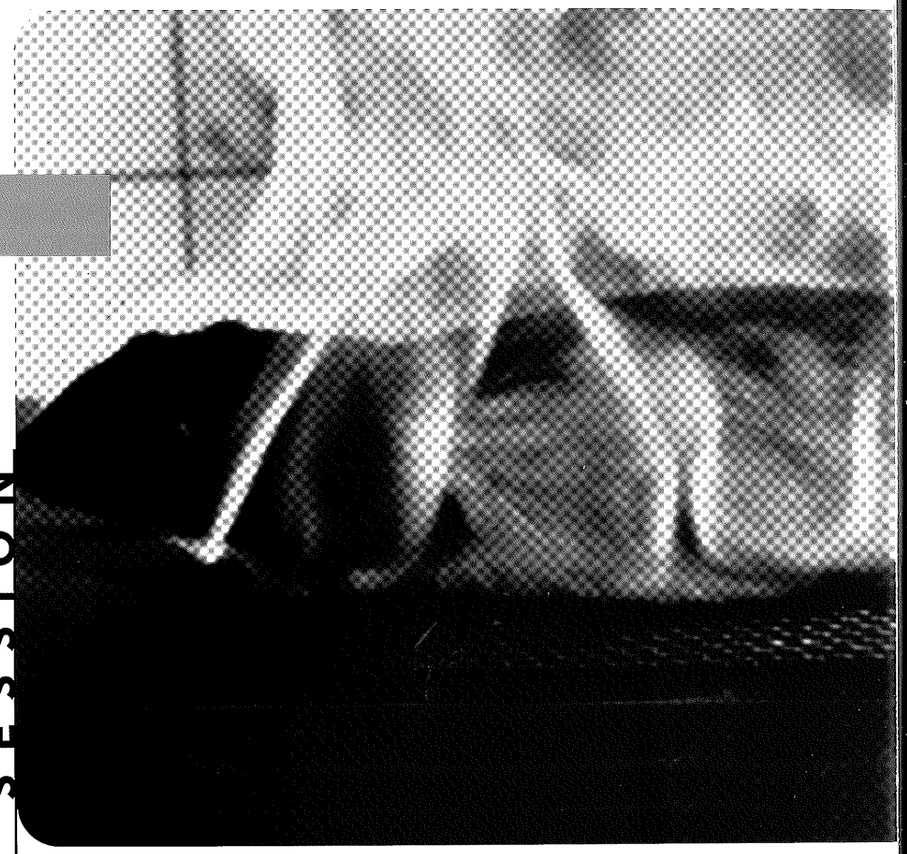
Room: Portofino B

Chair: Ted Hovet, Western Kentucky University

Ina Rae Hark, University of South Carolina. "From Many, One: Co-ordinating the Multi-departmental Film Studies Program."
Richard Neupert, University of Georgia. "Problems in Interdisciplinary Studies: What IS a Film Course."
Jane Gaines, Duke University. "Developing a Program in Film and Video: Students, Facilities, Support."
Pamela Ezell, Chapman University. "Building a Literature and Film Program, Or Why the Book is Not Always Better."
Katie Mills, University of Southern California. "Purgatory: Interdisciplinary Film/Literature Programs from a Ph.D Student's Perspective."

SUNDAY 4PM-5:45 PM

SESSION F



What Farocki Taught

F 1 FEMINIST HISTORIOGRAPHY

Room: Ballroom B

Chair: Robin Blaetz, Emory University

Dennis Bingham, Indiana University, Indianapolis. "Re-framing the Female Biopic: Jane Campion and *An Angel at My Table*."
Julie Palsmeier, University of Colorado at Boulder. "Representing the Algerian War in Agnes Vards's *Cleo de 5 a 7*."
Robin Blaetz, Emory University. "Leslie Thornton's *Adynata: Murder Is Not a Story*."

F 2 REDEFINING THE "NATIONAL": BRITAIN, CHINA, AND JAPAN

Room: Palatine A

Chair: Robert Silberman, University of Minnesota

Priya Jaikumar, Northwestern University. "Disciplinary Borders: On the Study of European National Cinemas Sans Colonialism."
Esther Yau, University of California-Irvine. "Implosions: Chinese Cinemas and Writing Disjuncture."
Scott Nygren, University of Florida. "Rewriting Japanese Film History."

Respondent: Robert Silberman, University of Minnesota

F 3 AMERICAN FILM IN THE EARLY 1930s

Room: Athenia A

Chair: Charles Maland, University of Tennessee

Martin Marks, M.I.T. "Underworld Undertones: The Sinister Presence of Music in Three Gangster Films, 1930-1932."
Charles Maland, University of Tennessee. "Fatal Attractions: The Men in Depression 'Fallen Women' Films."
Thomas Doherty, Brandeis University. "The Newsreel Presidency of Franklin Delano Roosevelt."

F 4 FILM NOIR'S BORDER CROSSINGS I: DISPLACED BOUNDARIES OF RACE, ETHNICITY, AND NATIONALISM

Room: Palatine B

Chair: Peter Mascuch, University of New Hampshire

E. Ann Kaplan, State University of New York-Stony Brook. "The Dark Continent of Film Noir: Race, Displacement and Metaphor in *Cat People* and *The Lady from Shanghai*."
Mark Goble, Stanford University. "Disorder at the Border : *Touch of Evil*, *From Dusk Till Dawn*, and Multinational Noir."
Susan White, University of Arizona. "T(he)-Men's Room: Masculinity and Space in Anthony Mann's *T-Men* and *Border Incident*."

F 5 FILM AND HISTORIOGRAPHIC THEORY

Room: Ballroom C

Chair: Anthony R. Guneratne, National University of Singapore

Vivian Sobchack, University of California-Los Angeles. "'The Insistent Fringe': Moving Images and the Palimpsest of Historical Consciousness."
William Uricchio, Utrecht University. "Doing History: Interrogating the Traces of the Past."
Roberta E. Pearson, Cardiff University of Wales. "Doing History: Master Narratives and Authorial Voices."
Anthony R. Guneratne, National University of Singapore. "Naming the Rose: Historical Agnosticism, Thin Description and the Semiotics of Representation."

F 6 NATIONAL BORDERS/QUEER CROSSINGS

Room: Portofino B

Chair: Harry Benshoff, University of California-Santa Cruz

Robert Dickinson, "The Monty Half-Empty: Nationality, Masculinity, and the English Actor."
Louise Wallenberg, Filmvetenskapliga Institute. "Transatlantic Transgender: The Self Represented by Others."
Thomas Waugh, Concordia University. "Queer Bollywood?: Patterns of Sexual Subversion in Recent Indian Cinema."

F 7 AT HOME WITH THE CINEMA: WATCHING FILMS IN THE AGE OF VIDEO

Room: Mykonos B

Chair: Barbara Klinger, Indiana University

Ina Rae Hark, University of South Carolina. "It's a Rewound Life: Fantasies of Self-Recreation in the Video Age."
Barbara Klinger, Indiana University. "The Contemporary Cinephile: Film Collecting in the Post-Video Era."
Joan Hawkins, Indiana University. "'Order at Your Own Risk': Video (Sub) Culture and Trash Aesthetics."

Respondent: Steven Cohan, Syracuse University

F 8 HEARING THE SOCIAL: AN ACOUSTIC MODE OF VISION

Room: Athenia B

Chair: Edward Branigan, University of California-Santa Barbara

Thomas Elsaesser, University of Amsterdam. "Hypertextualities: Sounds of the Contact Image."
Peter Larsen, University of Bergen. "Classical Hollywood Film Music: Read, Seen, Heard."
Melinda Szaloky, University of California-Los Angeles. "Silence Fiction: Unthinking the Feminine Through Feminist Linguistics, Social Cognition, and Pierre Bourdieu's Habitus."
Edward Branigan, University of California-Santa Barbara. "Sounding Out Theories of Film Sound."

F 9 IMAGINING THE U.S IN GLOBAL ARENAS

Room: Mykonos A

Chair: Timothy Dugdale, University of Windsor

Michael Kackman, University of Wisconsin-Madison. "Postcolonial Border Guards: The USIA, Civil Rights, and Pan-Africanism."
Brian O'Neil, University of California-Los Angeles. "The Demands of Authenticity: Hollywood's Good Neighbour Policy, 1939-1947."
Daniel Miller, Seattle University. "Returning to Vietnam: Examining Borders in Vietnam Cinema, Culture and Society."

SUNDAY 5:45PM-7:15PM

Reception celebrating 40th anniversary of *Film Quarterly*
Location: Museum of Contemporary Art, San Diego
Shuttle buses will depart from Hyatt Regency lobby beginning at 5:45

SUNDAY 7:30PM-9:30PM

SPECIAL EVENT Organized by the Host Committee. Museum of Contemporary Art, San Diego

"Black Identities, Black Sexualities in Independent Cinema"
Screening and Discussion with Filmmakers Cheryl Dunye, Thomas Allen Harris and Isaac Julien
Moderator: Jane Rhodes, UCSD

MONDAY 8AM-9AM

I: CAUCUS MEETING:
Graduate Students Caucus
Room: Palatine A

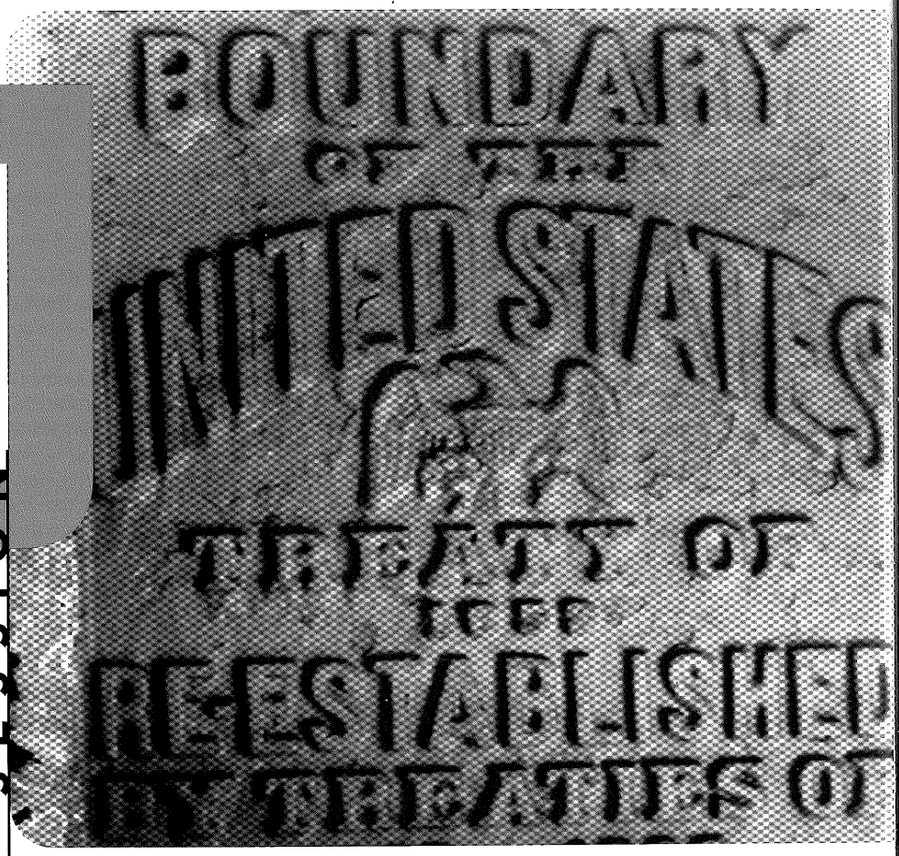
II. WORKSHOP:
Organized by the Latino/a Caucus.

Greater Mexican Visual Culture: Research Initiatives.
Chair, Julianne Burton-Carvajal, University of California at Santa Cruz
Room: Portofino A

III. Women Film Pioneers project meeting
Room: Portofino B

MONDAY 9AM-10:45 AM

SESSION 4



La mera frontera

G 1 SPORTING IMAGES: AN EXAMINATION OF SPORTS CULTURE AND THE VISUAL MEDIA

Room: Mykonos A

Chair: Andrew C. Miller, University of Pittsburgh

Andrew C. Miller, University of Pittsburgh. "Examining a Moment of Modernity: Sporting Culture and the Development of Cinema."
Craig T. Rinne, University of Florida. "The Spectator of the Spectacular Structure: The Narrative of Sports Films."
Aaron Baker, Arizona State University. "Sports Films, History, and Identity."
Frances Guilfoyle, University of Texas-Austin. "Welcome to the Ball Cinderella: The Problematic Pleasures of the WNBA."

G 2 "ON THE ROAD IN SOUTH AMERICA"

Organized by the Latino/a Caucus

Room: Portofino B

Chair: Ismail Xavier, Universidade de Sao Paulo

Anne-Marie Gill, University of Iowa. "The Mise en Scene of Her Options: Ozualdo Candeias' *Highway Roses.*"
Shari Roberts, Pennsylvania State University. "Brazilian Roads to Nowhere: Cinematic Resistance to 'the Country of the Future'."
Victoria Ruetalo, Tulane University. "A Postmodern Journey Through Fernando Solanas' *El viaje.*"
Robert L. Trent, University of Iowa. "O Cangaceiro: Borders Between Order & Progress on the Road to Modern Brazil."

G 3 MAPPING "PLACE" IN ZONES OF TRAVEL, WAR, AND ENTERTAINMENT

Room: Palatine A

Chair: Melinda Barlow, University of Colorado-Boulder

Jeanette Roan, University of Rochester. "'To Travel is to Possess the World': The Illustrated Travel Lectures of Burton Holmes."
Aida A. Hozic, University of Virginia. "Producing Difference: Why Culture Does (Not) Matter?"
James Castonguay, University of Wisconsin-Milwaukee. "War in U.S. Media Culture, 1898-1998."

G 4 AGAINST THE CURRENT: FEMINIST, QUEER, AND ANTI-RACIST INTERVENTIONS

Room: Ballroom B

Chair: Antonia Lant, New York University

Sara Ross, University of Wisconsin-Madison. "'The Freakish Existence' of the Feminist: Comedies and Dramas of Feminism between 1916 and 1920."
Alexander Doty, Lehigh University. "Everyone's Here for Love: Bisexuality, Queerness and *Gentlemen Prefer Blondes.* "
Bambi L. Haggins, University of California-Los Angeles. "Talking About the Dream: A View from the Homefront on Black Televisual Spectatorship."

G 5 SOUND/IMAGE MODERNISMS

Room: Palatine B

Chair: Susan Knobloch, University of California-Los Angeles

Fabrice Zagury, University of Paris. "Luis Bunuel's Soundtrack and the Dismantlement of Hollywood's Sound/Image Regime."
Sally Bick, Yale University. "Aaron Copland's Film Score for *Of Mice and Men* and the Introduction of Modernist Art Music to Film."
Caryl Flinn, University of Toronto. "Film Music in Fassbinder and Kluge: Reworking the 'Shocks' of Modernism."

M O N D A Y 9 A M - 1 0 : 4 5 A M

G 6 SEX BY INSTRUCTIONS: "SCIENTIFIC" AND POPULAR REPRESENTATIONS OF FEMALE SEXUAL AGENCY.

Room: Athenia A

Chair: Eithne Johnson, Wellesley College

Eithne Johnson, Wellesley College. "Sex and the *Naked Ape* : The Marriage Manual Film Shows How Humans Do It."
Charlotte Pagni, University of Michigan. "'Does She or Doesn't She?': Female Sexual Agency in *Sex and the Single Girl* (1964)."
Nina Martin, Ithaca College "Sex by Numbers: Heterosexual Soft-Core's Instructional Discourses."
Jane Juffer, University of Illinois-Urbana Champaign. "Mars and Venus Learn about the Clitoris."

G 7 NEW TECHNOLOGIES, NEW PEDAGOGIES: DEVELOPING AND USING MULTIMEDIA, PART 1. MULTIMEDIA ARCADE: DEMONSTRATIONS OF NEW MEDIA (Workshop)

Room: Ballroom C

Co-Chairs: Marina Heung, Baruch College
Virginia Wright Wexman, University of Illinois at Chicago

Jeremy Butler, University of Alabama
Henry Jenkins, MIT
Marsha Kinder, University of Southern California
Robert Kolker, University of Maryland
Lauren Rabinovitz, University of Iowa
Ben Singer, Smith College

G 8 TEACHING BLACK FILM (Workshop)

Organized by the Black Caucus

Room: Athenia B

Chair: Gloria Gibson, Indiana University

Frances Gateward, University of Illinois
Erika Muhammad, New York University
Yvonne Welbon, Northwestern University
Anna Everett, University of California-Santa Barbara
Jacqueline Stewart, University of Chicago

G 9 LABOR IN THE CONTEMPORARY ACADEMY (Workshop)

Organized by the Caucus on Class and the Graduate Student Caucus

Room: Mykonos B

Co-Chairs: Robert Nowlan, University of Wisconsin-Eau Claire
Jan Loveland, Wayne State University

Mike Budd, Florida Atlantic University
Jackie Byars, Wayne State University
David Crane, University of Wisconsin-Milwaukee
Gorden Lafer, University of Oregon

H SESSION

MONDAY 11AM-12:45 PM



A Day Without A Mexican

H 1 EISENSTEIN AT 100

Room: Athenia A

Chair: Rino Pizzi. Universtiy of Texas-Austin

Ian Christie, University of Kent-Canterbury. "Eisenstein's Drawings — a Third Text?"
James Goodwin, University of California-Los Angeles. "Eisenstein's History Lessons"
Rino Pizzi, University of Texas-Austin. "Revisions: Once Again on Eisenstein, Montage, and the Politics of Modernism."
Annette Michelson, New York University. "Eisenstein: Language and Line."

H 2 THEORIZING BLACK SPECTATORSHIP

Organized by the African/African American Caucus

Room: Palatine A

Chair: Jacqueline Stewart, University of Chicago

Matthew Bernstein & Dana White, Emory University, " 'The Avenue' and 'the Street': Race Film Exhibition and the Norman Company Films in 1920s Atlanta."
Jacqueline Stewart, University of Chicago, "Migrating to the Movies: Silent Film Spectatorship in Black Chicago."
Chika J. Anyanwu, Curtin University of Technology, "Mythical Magic and Magical Myth: An Ideological Construction of Spectatorship."

Respondent: Yvonne Welbon, Northwestern University

H 3 WAR ZONES: FILMIC CONSTRUCTIONS OF GENDER AND NATION

Room: Palatine B

Chair: Fred Turner, University of California, San Diego

Yosefa Loshitzky, Hebrew University. "Phallocentrism and War: The Birth of the Israeli Nation."
Sabelo Sibanda, The School of African Awareness-Bulawayo. "Tumult of Crossing Over in Times of War: Girlhood to Womanhood."
Mark Betz, University of Rochester. "What's My Motivation?: Thawing the Cold War Male Body."

Respondent: Lesley Stern, University of New South Wales

H 4 ATTACK/DISARM/PLAY: FUNCTIONS OF IRONY IN DOCUMENTARY FILM

Room: Mykonos B

Chair: Michael Zryd, New York University

Michael Zryd, New York University. "Functions of Irony in Documentary Film."
Rachel O. Moore, New York University. "First Contact: Functions and Effects of Irony and Humor in Documentary Film."
Jane Collings, University of California-Los Angeles. "The Use of Slang in the Hearst Newsreel of the 1930s: Anti-Dialectical Language."
Julia Lesage, University of Oregon. "Irony and Wit in the Lyrical Documentary."

H 5 RACE, EMPIRE, AND THE COLONIZING IMAGINATION

Room: Portofino B

Chair: David Desser, Univeristy of Illinois

Elspeth Kydd, University of Toledo & Radha Subramanyam, New York University. "Post-colonial Articulations of Nationalism in British Quality Television."
Michael Walsh, University of Hartford. "'A Face is Raining, Across the Border": The Northern Irish Troubles in Recent British Cinema."
Linda Williams, University of California-Berkeley. "Scarlet Totes a Weary Load: Black and White Racial Melodrama and *Gone with the Wind*."

H 6 TIME/VISION IN MODERNIST FILM AND BEYOND

Room: Ballroom B

Chair: Anh Bui, University of California-Berkeley

Mary Ann Doane, Brown University. "Zeno's Paradox: The Emergence of Cinematic Time."
Ann Chisholm, California State University. "Disappearance, Dysmorphia, and Disciplinarity: Modern Visuality and Body Doubling in Contemporary Cinema."
Elena del Rio, University of Northern Colorado. "Remaking Chris Marker's *La Jetee*: *Twelve Monkeys* and the Hollywood Rhetoric of Absolute Visibility."

H 7 PASSING/PASSAGE: THE POLITICS AND POETICS OF THE SEEN AND UNSEEN, OF BEING AND BEEN THERE

Room: Athenia B

Chair: Chris Straayer, New York University

Alexandra Keller, Smith College. "Bad Girls and Cross-Dressing: Masquerade Vs. Appropriation in Femme-Westerns."
Paula J. Massood, Vassar College. "She Likes...Dark meat": Race, Geography, and Genre in *Devil in a Blue Dress*."
Roy Grundmann, New York University. "Hype and Hypochondria: Blow Job, Masculinity, and Gay Identity Between Passing and Posing."
Chris Straayer, New York University, "Conversing Selves: Transsexual and Transgender Discourse in Film and Video."

H8 SEX, CLASS, AND CRIME IN NOIR, NEO-NOIR, AND POST-NOIR FILM: PART TWO

Organized by the Caucus on Class

Room: Mykonos A

Chair: Jennifer Carrig, University of Southern California

Laura Grindstaff, University of Pennsylvania. "Sometimes Being a Bitch is all a Woman Has to Hold on to: Memory, Haunting, and Revenge in *Dolores Claiborne*."
Jack Boozer, Georgia State University."Femmes Fatales: Hollywood's Modernist Mirrors of Angst."
Todd McGowan, Loyola Marymount University. "Refusing Renunciation: The Political Action of the Femme Fatale."
Susan Avril, University of Chicago. "*The Blue Dahlia* and the PostWar 'Return to Normalcy': Negotiating Crises of Gender, Class, and Sexuality in the Returning Veteran Thriller."

H 9 NEW TECHNOLOGIES, NEW PEDAGOGIES: DEVELOPING AND USING MULTIMEDIA — PART II (Workshop)

Room: Ballroom C

Co-Chairs: Marina Heung, Baruch College
Virginia Wright Wexman, University of Illinois-Chicago

Jeremy Butler, University of Alabama
Lester Friedman, Syracuse University
Henry Jenkins, MIT
Marsha Kinder, University of Southern California
Robert Kolker, University of Maryland
Lauren Rabinovitz, University of Iowa
Charles Ramirez Berg, University of Texas, Austin
Ben Singer, Smith College

I: CAUCUS MEETING:
The Women's Caucus
Room: Palatine A

II: WORKSHOP:
"Workshop on Film Festivals."
Room: Portofino A

Chair, Anne T. Ciecko, University of Pittsburgh/Pittsburgh Filmmakers.

Ruth Baily, San Diego Film Festival
Brian Goldfarb, University of Rochester/New Museum
Ilene Goldman, Chicago Latino Festival/ Columbia College, Chicago
O. Funmilayo Makarah, Independent Curator
Harriet Margolis, Victoria University of Wellington
Erika Muhammad, Whitney Museum/New York University
William Siska, University of Utah
Ruediger Steinmetz, University of Leipzig
Patricia Zimmerman, Ithaca College/Flaherty Film Seminar

III. CINEMA JOURNAL EDITORIAL BOARD
Room: Portofino B

MONDAY 2PM-3:45 PM



La mera frontera

SESSION

I 1 OVER THE LINE: THE TRANSMUTATION OF SPORT AS A CULTURAL FORM

Room: Ballroom C

Co-Chairs: Toby Miller, New York University
Margaret Morse, University of California-Santa Cruz

Toby Miller, New York University. "The New International Division of Cultural Labor: Sport, TV, Masculinity, Monopoly."
Rick Maxwell, Queen's College. "Promoting the Global Shape Alliance."
May Joseph, New York University. "Kung Fu Cinema, Frugality and Tanzanian Asian Youth Culture."
Margaret Morse, University of California-Santa Cruz. "Mutant Sport: On-screen, On-Line and in the Streets."

I 2 KNOW WHERE YOUR TV COMES FROM?: MAQUILADORA FACTORIES ON THE BORDER

Organized by the Host Committee

Room: Athenia B

Chair: Dan Schiller, University of California-San Diego

Dan Schiller, University of California-San Diego. "The Enchanted Network: Transnational Corporations and the Global Production Line"
Eduardo Barrera, University of Texas-El Paso. "Telecommunications and Flexible Production in the Maquiladora Industry."
Maribel Castaneda Paredes, University of California-San Diego "Television at the Border: Labor and High-Tech Manufacturing for the Global Market"

Respondent: Ellen Seiter, University of California-San Diego.

I 3 SEXUALITIES ON/OFF THE BORDER

Room: Portofino A

Chair: Judith Halberstam, University of California-San Diego

Gayatri Gopinath, Columbia University. "Queer Diasporas: Alternative Sexualities and Popular Indian Cinema."
Jose Munoz, New York University. "Resisting the Whiteness of the Queer Screen: *Latin Boys Go to Hell* and *The Delta*."
Judith Halberstam, University of California-San Diego. "Dandy Dust : The Diaspora of the Hyperreal."
Curtis Marez, University of California-Santa Cruz. "Men are from East L.A., Women are from El Salvador: Transnational Romance in Recent Chicano Films."

I 4 PATHOLOGIES OF NATIONHOOD: PERFORMING CITIZENSHIP, FANTASIZING AMERICA

Room: Athenia A

Chair: Marita Sturken, University of Southern California

Marita Sturken, University of Southern California. "Television and the Paranoia of History: The Conspiracy of Citizenship."
Lauren Berlant, University of Chicago. "The Compulsion to Repeat America: The Life and Loves of a She-Devil."
Sarah Banet-Weiser, University of Southern California. "Crowning Innocence: Television, Fantasy, and Miss America 1995."

Respondent: Robyn Wiegman, University of California, Irvine

15 CLASS POLITICS, IDENTITY POLITICS, AND (POST) MODERN FILM AND TELEVISION STUDIES

Organized By the Caucus on Class

Room: Ballroom B

Chair: Chuck Kleinhans, Northwestern University

David E. James, University of Southern California. "Working Class Filmmaking in Los Angeles: *LA Newsreel* and the Black Panther Party."
Terri Ginsberg, New York University. "Balagan and the Problematics of Israeli/Palestinian 'Identity' "
Michael Sprinker, State University of New York-Stony Brook. "Class, Identity, and the Matter of Art in the Films of Ken Loach and Mike Leigh."

Respondent: Brian Ganter, State University of New York-Buffalo

16 MODERNIST FILM CRITICISM IN AMERICA, 1916-1940

Room: Mykonos A

Chair: Peter DeCherney, New York University

Peter DeCherney, New York University. "Viewing from the Left."
David Lugowski, New York University. "Leftist Critics and Their Queer Readings of Depression-Era U.S. Cinema."
Ben Singer, Smith College. "Alexander Bakshy: The Emergence of Modernist Formalism and Early Spectatorship Theory."

Respondent: Tom Gunning, University of Chicago

17 HYBRID DISCOURSE IN EXILIC CINEMAS

Room: Palatine A

Chair: Catherine Benamou, Duke University

Deniz Gokturk, University of Southampton. "Purity or Pleasure? Aspects of Nation, Migration and Miscegenation in Contemporary European Cinema."
Azadeh Farahmand, University of California-Los Angeles. "Media and Memory: The Poetics of Criss-crossing."
Hamid Naficy, Rice University. "Interstitial Mode of Film Production."

18 WOMAN/NATION

Room: Palatine B

Chair: Dorit Naaman, University of Alberta

Corinn Columpar, Emory University. "An Identity Born of Pragmatism: Women and 'Nation' in *Powwow Highway* and *Once Were Warriors.*"
Hema Chari, California State University, Los Angeles. "Engendered History, Trauma and Turmoil: (De)Formation of the Nation."
Dorit Naaman, University of Alberta. "Locked in the Mirror (Phase): Silences of the Palace as a Reflection of Tunisia."
Temby Caprio, University of Chicago. "Romy Schneider: Gender, Nation and Commodities."

19 RETHINKING 1930S MEXICAN CINEMA: THE HOLLYWOOD CROSSROADS (workshop)

Organized by the Latino/a Caucus

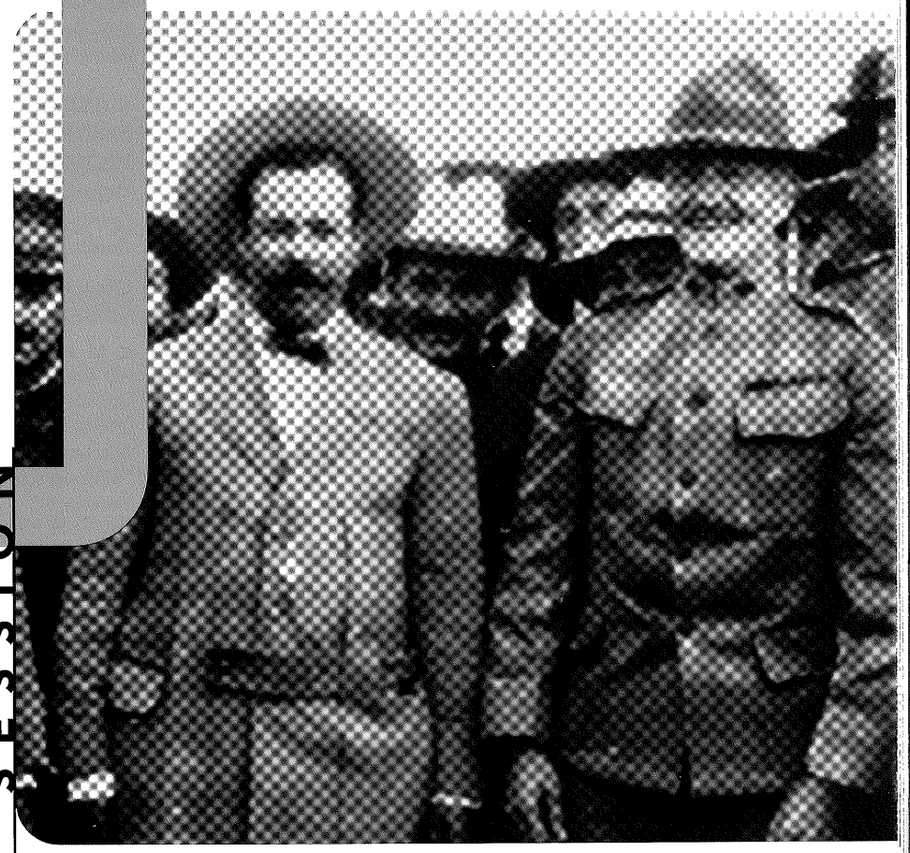
Room: Portofino B

Chair: Ana M. Lopez, Tulane University, "

Julianne Burton-Carvajal, University of California-Santa Cruz
Chon Noriega, University of California-Los Angeles
Kathleen Newman, University of Iowa
Seth Fein, Georgia State University
Charles Ramirez-Berg, University of Texas-Austin

MONDAY 4PM-5:45 PM

SESSION 6



The Hunt for Pancho Villa

J 1 SOAP OPERAS AND CULTURAL IDENTITIES ACROSS BORDERS: THE LATIN AMERICAN TELENOVELA

Room: Portofino B

Chair: Mauro Pereira Porto, University of California-San Diego.

Cristina Venegas, University of Southern California. "Place, History and Romance: The Transnational Space of Latin Telenovelas."
Laura Podalsky, Bowling Green State University. "'Los Globalizados Tambien Lloran' : Spanish-Language Television and Transnational Narratives."
Mauro Pereira Porto, University of California-San Diego. "Telenovelas, Politics, and National Identity in Brazil."
Susan Ryan, City College of New York. "Telenovelas and Social Change."

J 2 GIRLS II WOMEN: COMING OF AGE IN FILM AND VIDEO

Room: Portofino A

Chair: Frances K. Gateward, University of Maryland-College Park

Kathleen Rowe Karlyn, University of Oregon. "Girl Power: Coming of Age in Independent Cinema."
Mary Celeste Kearney, University of Southern California. "Marking The Border? Menarche and the Loss of Virginity in Female 'Coming of Age' Films."
Frances K. Gateward, University of Maryland-College Park. "This Ain't No *90210*."

J 3 THE RETREAT FROM CRITICAL THEORY IN CONTEMPORARY FILM AND TELEVISION STUDIES

Organized By the Caucus on Class

Room: Ballroom B

Chair: Terri Ginsberg, New York University

Brian Ganter, State University of New York-Buffalo, "Posttheory and Ludic Politics: Rebuilding the Formalist Center in Film Theory."
Malcolm Turvey, New York University, "On Some Uses and Abuses of Analytic Aesthetics by Film Theorists."
Clay Steinman, Macalester College, "Critical Authorship, Theory and Textual Identity."

J 4 SIGNIFYIN' STARS: READING THE PERFORMANCES OF WOMEN OF COLOR

Organized by the Coordinating Committee on Race, Class & Gender.

Room: Palatine A

Chair: Peter X Feng, University of California-Irvine

K. M. Harris, New York University. "'That's my sister, baby, and she's a whole lotta woman': Pam Grier and Black Star Intertextuality."
Mia Mask, New York University. "Masquerade Becomes Her: Goldberg's *Variations*."
See Kam Tan, Flinders University of South Australia. "Yim Kim-Fei and Pak Shuet-Sin's *Search for True Love*."

Respondent: Rhona J. Berenstein, University of California, Irvine

J 5 BUDDHISM AND CINEMA

Room: Athenia A

Chair: David E. James, University of Southern California

Linda C. Ehrlich, Case Western Reserve University. "Stillness in Motion: Buddhist Imagery in Oguri Kohei's *Sleeping Man*."
Don Fredericksen, Cornell University. "The Evocations of Buddhism in Ingmar Bergman's *Persona*."
Sue Scheibler, Loyola Marymount University. "Derek Jarman's *Blue*: Contemplating 'sunyta'."
David Sterritt, Long Island University. "Kerouac's *Desolation Angels*: Film Buddhism and the Beat Sensibility."

J 6 FILM & VIDEO IN THE CARIBBEAN AND CARIBBEAN DIASPORA

Room: Mykonos A

Chair: Louise Spence, Sacred Heart University

Lynne Jackson, St.Francis College. "From Bridgetown to Brooklyn: Representation to Mediation."
Gilberto M. Blasini, University of California-Los Angeles. "Locating African Cultures in the Caribbean Cinematic Imaginary."
Lois Beck, Messiah College. "From Martinique to South Africa: The Films of Euzhan Palcy."
Haseenah Ebrahim, Northwestern University. "The Tenacity of Africa: Cultural Resistance and Empowerment in the Cinematic Texts of Afro-Caribbean Women."

J 7 IMPOSSIBLE BODIES

Room: Ballroom C

Co-Chairs: Chris Holmlund, University of Tennessee
Justin Wyatt, University of Arizona

Chris Holmlund, University of Tennessee. "'Swede' as 'Other': From Asian Lands to Subsaharan Sands with Nils Asther and Dolph Lundgren."
Justin Wyatt, University of Arizona. "You Can Be Too Thin: Cult Stardom & the Transgressive Body of Shelley Duvall."
Diane Negra, University of North Texas. "At the Margins of Whiteness: Cher's Disrupted/Disruptive Body."
Hilary Ann Radner, University of Notre Dame. "Other Bodies: Reconsidering the Body Within Feminist Film Theory."

J 8 VISUAL CULTURE AND FREE TRADE

Room: Palatine B

Co-Chairs: Claire F. Fox, Stanford University
Tamara L. Falicov, University of California-San Diego

Luisa Rivi, University of Southern California. "The New European Coproductions: What Europe for the 1990s?"
Olof Hedling, Lund University. "Marginal Player: The Hunters and Sweden in the Age of Modern Media Wars."
Haim Bresheeth, Negev College. "USA vs. EU: The Media Wars."

Respondent: Claire F. Fox, Stanford University

J 9 **NEWSREEL: 30 YEARS OF FILM AND EVOLUTION** (Workshop)
Room: Athenia B

Chair: Ada Gay Griffin, Executive Director, Third World Newsreel

Pearl Bowser, New York
Larry Daressa, California Newsreel
Renata Gangemi, New York
Thomas Allen Harris, University of California-San Diego
Herman Lew, City College of New York
Michael Renov, University of Southern California
Cynthia Young, Yale University
Allen Siegel, Chicago

MONDAY 6PM-7PM:

PLENARY:
Portofino A/B
Race Under Representation: Culture and Politics in California

George Lipsitz and **Lisa Lowe**, University of California, San Diego

MONDAY 8PM-10PM

SPECIAL EVENT
Organized by the Host Committee
Room: Ballroom B and C

La mera frontera
Screening and discussion with filmmaker Louis Hock
Respondent: Tiffany Ana Lopez, University of California Riverside
Ballroom Hyatt Regency

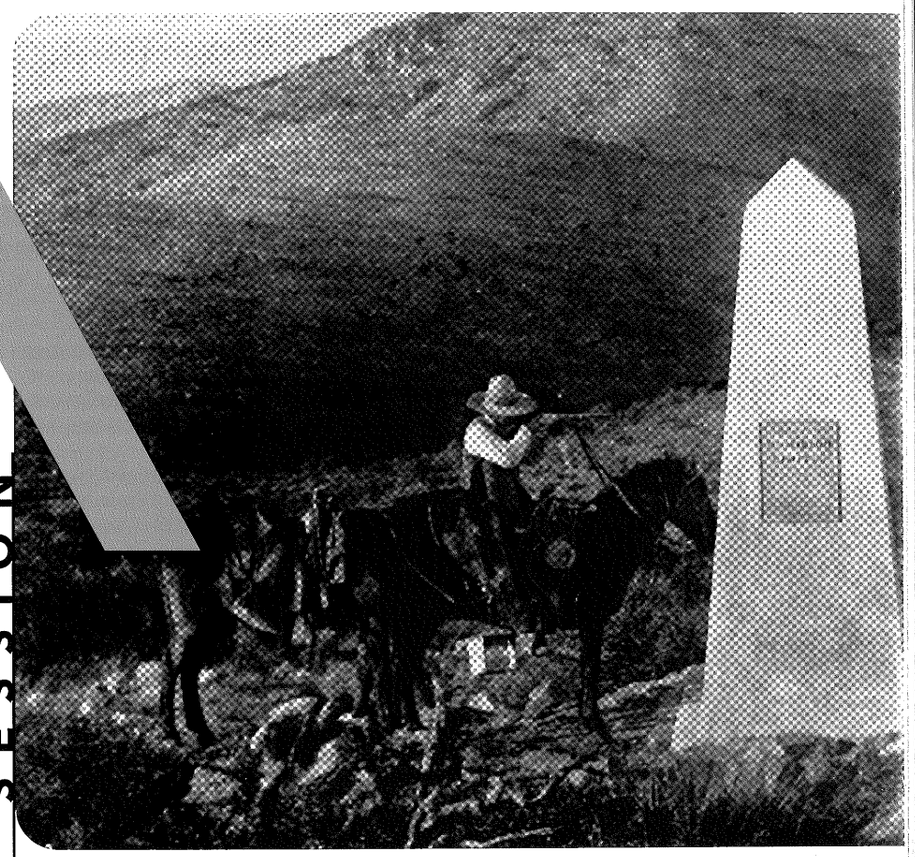
TUESDAY 8AM-9AM

I: CAUCUS MEETING:
Asian/Pacific American Caucus
Room: Palatine A

II: 8:30-9:00: BUSINESS MEETING
Ballroom C

K SESSION

TUESDAY 9AM-10:45 AM



The Hunt for Pancho Villa

K1 REFLECTIONS IN THE ARCHIVE

Room: Athenia A

Co-Chairs: David Gerstner, CUNY-College at Staten Island
Janet Staiger, University of Texas at Austin

Janet Staiger, University of Texas at Austin."An Archive of Emotions"
David A. Gerstner, CUNY/College at Staten Island. "Queer Angels of History Take and Leave it from Behind."
George F. Custen, CUNY/College at Staten Island. "Darryl, We hardly knew ye...: The Producer, Histories, and the Culture of Hollywood."

K2 REREADING DELEUZE ON CINEMA: NEW PERSPECTIVES ON FILM, TELEVISION, AND ELECTRONIC MEDIA

Room: Palatine A

Co-Chairs: Yvonne Spielmann, University of Siegen
Nina Zimnik, University of Konstanz

Yvonne Spielmann, University of Siegen. "The Notion of the Image in Electronic Film: Movement, Time, and Space."
Patricia Pisters, U.V.A./Amsterdam. "From Mouse to Mouse: Overcoming Information."
James H. Roberts, Penn State University. "Of Interstices, Intermezzos, and Images."
Nina Zimnik, University of Konstanz. "Give Me a Body . . . Give me a Brain." Yvonne Rainer's *Life of Performers* (1971)."

K3 FILM NOIR'S BORDER CROSSINGS II: DISPLACED BOUNDARIES OF GENDER, GENRE, AND NATIONALISM

Room: Portofino B

Chair: E. Ann Kaplan, SUNY Stony Brook

William Luhr, Saint Peter's College. "Crossing Over in Out of the Past.."
Peter Mascuch, University of New Hampshire. "'The Man with no Place': Postwar White Masculinity and its Displacements in Ride the Pink Horse."
Carlos V. Reyes, University of California at Berkeley. "Am I a Man or a Woman: Film Noir, Gothic, and the Question of Hysteria."
Helle Kannik Haastrup, University of Copenhagen. "Hyper Noir — *Strange Days* and *Lost Highway*. Crossing Borders of Genre and Subjectivity in the 1990s Film Noir."

K4 DOING TELEVISION STUDIES

Room: Ballroom C

Chair: Lynn Spigel, University of Southern California

Julie D'Acci, University of Wisconsin-Madison. "Cultural Studies and Television Studies."
Christopher Anderson, Indiana University. "A Fugitive Aesthetic: Tracking the History of Television Series Narrative."
Lynn Spigel, University of Southern California. "Modern Art and Commercial Television, 1950-1970."
Michael Curtin, Indiana University. "Articulating Television Studies in the Age of 'Globalization'."

K5 BORDER DOCUMENTARIES: AUTOBIOGRAPHY, ETHNOGRAPHY, POETRY

Room: Ballroom B

Chair: Kathleen McHugh, University of California, Riverside

Charles Ramirez Berg, University of Texas at Austin. "El Genio del Genero: Notes on the Chicano Border Documentary."
Kathleen McHugh, University of California, Riverside. " Crucero — 'The Border is You!'"
Tiffany Ana Lopez, "Cultural Wounding in Lourdes Portillo's *El Diablo Nunca Duerme/The Devil Never Sleeps*."

K6 NEW PERSPECTIVES ON SCANDAL AND FILM

Room: Palatine B

Co-Chairs: David A. Cook, Emory University
Adrienne L. McLean, Emory University

Adrienne L. McLean, Emory University. "The Tabloid Muse: Theorizing Hollywood Scandal."
Matthew Tinkcom, Georgetown University. "Scandalous! Kenneth Anger and the Prohibitions of Hollywood History."
Susan McLeland, University of Texas at Austin. "Diamonds v. Diaper Pins: The American Press Looks at Debbie and Eddie—and Liz."
Mary Desjardins, Dartmouth College. "Systematizing Scandal: Confidential Magazine, The State of California, and Star Scandal."

K7 SUB ROSA: MEDIATIONS OF IDENTITY IN DISCOURSES OF DESIRE

Room: Portofino A

Chair: Lori Landay, Western Illinois University.

Kristen Hatch, University of California, Los Angeles. "'Sex and Shirley Temple': Graham Greene, Shirley Temple, and the Regulation of Reading Practices."
Amelia S. Holberg, University of California, Berkeley. "*Shayne Maidele*: Yiddishkeit, the Fleischer Brothers, and Betty Boop."
Ronald Gregg, Northwestern University. "Hollywood's Strategies for Representing Homosexuality in an Era of Censorship: The Lubitsch 'Touch' and Gay Coding in the 1933 *Design For Living*."

K8 APPROACHES TO FILM ACTING

(Workshop)

Room: Mykonos B

Chair: Cynthia Baron, Washington University in St. Louis

Sharon Carnicke, University of Southern California
Peter Kramer, Keele University
Alan Lovell, Staffordshire University

K9 FUNCTIONS OF SONG IN RECENT MAINSTREAM FILMS

(Workshop)

Room: Mykonos A

Co-Chairs: Liz Weis, Brooklyn College and Graduate Center, CUNY
Claudia Gorbman, University of Washington at Tacoma

Martin Marks, Massachusetts Institute of Technology
Jeff Smith, New York University
Kathryn Kalinak, Rhode Island College

K10 CAUCUS COORDINATING COMMITTEE

Room: Athenia B

TUESDAY 11AM–12:45 PM

SESSION L



Out at Work

L1 NATIONAL AGENDAS AND DOCUMENTARY PRACTICE II: INTERNATIONAL PERSPECTIVES

Room: Palatine A

Chair: Janis L. Solomon, Conneticut College

Geoff Pingree, Catholic University, Washington DC. "Sight of Failure: Documentary and Nationalism in the Spanish Second Republic."
Catherine Portugese, University of Massachusetts, Amherst. "Social Documentary and Interethnic Border Crossings in Recent Hungarian Cinema."
Jeffrey Chown, Northern Illinois University. "National Identity in Documentaries from Northern Ireland.

L2 EROTIC BORDERS, IDENTITY INTERSECTIONS: QUEERS, JEWS, REPRESENTATION

Room: Ballroom C

Chair: Alexandra Juhasz, Pitzer College

Alexandra Juhasz, Pitzer College. "Queers, Jews, Representation: What Does AIDs have to do with it?"
Gabriel Gomez, Manchester College. "Deviant Sexuality and the Fear of Racial Impurity in *M*."
Eve Oishi, California State University, Long Beach. "When We Were Colored."
Robert Reid-Pharr, Johns Hopkins University. "Maya Deren's Essentially Queer Desire: Eroticizing the Boundaries Between Black and White."

Respondent and featured artist: Alisa Lebow, New York University

L3 TECHNOLOGY AND KNOWLEDGE

Room: Palatine B

Chair: David Crane, University of Wisconsin, Milwaukee.

Eric S. Faden, University of Florida, Gainsesville. "Hollywood in Cyberspace: New Technology and Film Style."
Sheila C. Murphy, University of California, Irvine. "What's a Grrrl to Do?: A Woman's 'Space' is in the Web."
Trudy Anderson, Southern Methodist University, Dallas. "Transculturation in Cuban Cinema: A CD-ROM on Cuban Cinema."

L4 THE COLOR OF WHITENESS: RACE AND HOLLYWOOD FILM

Room: Ballroom B

Chair: Daniel Bernardi, University of California, Riverside

Mary Beth Haralovich, University of Arizona. "Neighbors and Servants: Racial and Ethnic Difference in 1930s Films Set in the Depression Economy."
Karla Rae Fuller, Columbia College, Chicago. "Figures of the Imagination: Hollywood's Orient/al."
Eric Avila, UCLA. "Suburbia and its Discontents: White Flight and the Urban Science Fiction Film in Postwar America."
Sonny Espinosa, University of California, Los Angeles. "The American Western and Mythic Mexico: Intertexts and Conflicting Hegemonies in Peckinpah's *The Wild Bunch*."

L5 SAFE IN SUBURBIA?

Room: Portofino B

Chair: Susan Duhig, Southern Illinois University

Amy Lawrence, Dartmouth College. "Trapped in Suburbia: The American Family and Domestic Architecture in Ophuls' *Reckless Moment* and Sirk's *There's Always Tomorrow*.
Eric Shaefer, Emerson College. "Sin in the Suburbs: Sexploitation and the Suburban Film Cycle."
Harry M. Benshoff, University of California, Santa Cruz. "Mars Attacks on Independence Day. Masculinity in the Postmodern Alien Invasion Film."

L6 HITCHCOCK REVISITED

Room: Athenia A

Chair: Charles Wolfe, University of California, Santa Barbara

Rick Worland, Southern Methodist University, Dallas, Tx. "At the Boundaries of Classical Style: Production and Reception of Hitchcock's *Suspicion* (1941)."
Richard Allen, New York University. "Hitchcock's Metascepticism."
Murray Pomerance, Ryerson Polytechnic University. "Vertigo in *Vertigo*."

L7 TELEVISION ACROSS BORDERS: PRODUCTION AND RECEPTION

Room: Athenia B

Chair: Vicki Mayer, University of California, San Diego
Sheri Chinen Biesen, University of Texas at Austin. "Hype, Pomp and Circumstance: Examining Critical Discourse on Global Technology in BritishTelevision."
Barbara Wilinsky, University of Wisconsin-Oshkosh. "'Europudding': International Co-Productions and Televisual Representation."
Vicki Mayer, University of California, San Diego. "Watching on the Border: Mexican-Americans and Spanish-Language TV in San Antonio, TX."

L8 "KAMIKAZE SCREWBALL" WOODY ALLEN AND ROMANTIC COMEDY

Room: Mykonos A

Co-Chair: Rick Moody and **Andrea Campbell**, Brigham Young University

Rick Moody, Brigham Young University. "Masculine Commandeering of the Feminine."
Joanna Rapf, University of Oklahoma. "Romance with a Grain of Salt: Marie Dressler and the Comedy of Age"
Pamela Ezell, Chapman University. "Boss Lady: Professional Women in Romantic Comedy."
Jyotika Virdi, George Washington University. "Comedy, Gender, Law and Nation in Hindi Cinema."

L9 ON THE ROAD IN MEXICO AND THE BORDER REGION PORTOFINO A

Organized by the Latino/a Caucus

Room: Portofino A

Chair: Claire F. Fox, Stanford University

Elissa J. Rashkin, Portland, OR. "Nowhere Fast: On and Off the Road in 1990s Mexico."
Ernesto Acevedo-Munoz, "The road Ahead: Mexico's Transition to Modernity in Luis Bunuel's *Mexican Bus Ride* and *Illusion Travels by Streetcar*."
David Laderman, College of San Mateo. "The Road Movie Re-Discovers Mexico: Alex Cox's *Highway Patrolman*."

Respondent: Ana M. Lopez

SCREENING SCHEDULE

All screenings will be held in Ballroom A

Discussions following the screenings will be held in Portofino A

SUNDAY APRIL 5

8:00 AM ***Treyf***
Alicia Lebow and Cynthia Mandansky, 54 min, 1997, 16 mm

An experimental documentary, Treyf is a semi-autobiographical film about secular, Jewish-American lesbian identities which takes on several "borders," ranging from the borders of the occupied territory in Israel and the American Jewish role in maintaining a Jewish presence beyond the "green line" to the insider/outsider status within the Jewish community of American Jewish lesbians. "Treyf" means unkosher, and here it applies not only to the filmmakers' sexual identities in relation to traditional Jewish culture, but also to their religious and political affinities.

9:00 AM ***A Day Without a Mexican***
Sergio Arau and Yareli Arezmendi, 1996, 30 min, video

Have you ever thought what would happen if all Latinos — all of them — disappeared from the state of California? *A Day Without a Mexican* is a "mockumentary," a real documentary of a false event. California is shocked when a third of its population — all Hispanics — disappears and reporters take to the streets to capture the immediate effects of the crisis.

9:30 AM ***Fear and Learning at Hoover High***
Laura Angelica Simon, 53 min, 1996, 16mm
Sponsored by the Woman's Caucus

Fear and Learning measures the impact of California's Proposition 187, which denies public education and health care to illegal aliens. An immigrant success story herself thanks to access to the American school system, *Fear* offers the testimony of two school teachers — one Mexican American (director Simon), the other an Anglo. The film uses interviews with kids and adults who live in Pico Union, the Ellis Island of Los Angeles, and the story of Mayra, a self-possessed, ambitious nine-year old from El Salvador, to personalize the ways Prop 187 has divided school and community. This documentary confirms that it is kids who suffer most as adults fight through these complex polarizing issues.

10:30 AM ***Dakan***
Mohamed Camara, 87 min, 1997, Guinea, video

Featured at the 1997 Cannes Film Festival, this is the first sub-Saharan feature addressing the theme of male homosexuality. K. Anthony Appiah calls Dakan "a fascinating film that allows us to see the dangers of supposing there can be a universal 'gay' narrative."

12:00 PM ***The Hunt for Pancho Villa***
Paul Espinosa and Hector Galan, 1993, 58 min, video

Just before dawn on March 9, 1916, a band of Mexican revolutionaries loyal to General Francisco "Pancho" Villa crossed the border into the US and attacked the town of Columbus, New Mexico. Within hours, seventeen Americans and 67 Mexicans lay dead. The next day, President Wilson announced the formation of the Punitive Expedition under the command of General John "Blackjack" Pershing. Within three months over 150,000 US National Guardsmen and Army regulars would be mobilized in what became the largest troop deployment in the US since the Civil War. This dramatic documentary recounts the events that brought the US and Mexico to the brink of war in the early part of this century.

1:00 PM ***Little Movies***
Lev Manovich, 1997-8, 20 min, video

An ongoing project about the connections between early cinema and an investigation into the aesthetics of digital cinema by experimental filmmaker Lev Manovich.

1:30 PM ***Out at Work***
Tami Gold and Kelley Anderson, 1996, 55 min, 16mm
Sponsored by the Caucus on Class.

In 1997, Cheryl Summerville, a cook in a suburban Atlanta restaurant was fired for "failing to demonstrate normal heterosexual values." She was shocked to discover that in 47 states, including her own, it was legal to fire workers for being homosexual. Out at Work chronicles the dramatic stories of three gay workers over the course of five years. It follows them at home, at work, and through their collective fight to secure workplace safety, job security, and employee benefits for gay and lesbian workers.

2:30 PM ***Chinatown: Immigrants in America***
Jon Alpert, Yoko Maruyamia, Keiko Tsuno, 1978, 30 min, video
Sponsored by the Caucus on Class

Chinatown portrays a dignified people's struggling for survival in their new homeland. It focuses on the super-exploitation of Asian sweatshop and restaurant immigrant workers in New York City and exposes devastating "third world" working conditions and habitation enclaves right under our US noses. Although the video is twenty years old, the conditions depicted therein have not changed very much at all since.

3:00 PM ***Hard Metals Disease***
Jon Alpert and Karen Ranucci, 1987, 30 min, video
Sponsored by the Caucus on Class

This investigative documentary spends four years following the battle against Hard Metals disease by factory workers at the Valentine Corporation, a subsidiary of General Telephone and Electric (GTE). The investigation follows the Valentine Corporation into Mexico, where it moved its factory due to massive health complaints from workers. Although on one level an expose, the non-neutrality of the video about the limits imposed upon the sick and dying workers when they petitioned the aid of state legislators and lawyers, and the fact that the video ends with the workers organizing collectively against the corporation opens intellectual and political possibilities that other mainstream exposes do not.

3:45 PM ***Corazon sangrante***
Ximena Cuevas, 1992, 3 min, video and Medias mentiras; Ximena Cuevas, 1994, 20 min, video
Sponsored by the Latino Caucus.

Two examples of Mexican experimental filmmaker Ximena Cuevas' multi- disciplinary and irreverent work; one featuring Mexican pop performer Astrid Hadad, the other a fascinating autobiographical exploration of memory and history.

4:15 PM ***I Stare at You and Dream***
Susan Mogul, 1997, 60 min, video

A portrait of three people who live close to the director in the Los Angeles neighborhood of Highland Park, a traditional Latino enclave. Mogul, a transplanted Jewish New Yorker, has lived there since the early 1980s, and weaves the complex stories of others around her own first person musings.

5:15 PM ***Borderline Cases: Environmental Matters at the US-Mexican Border***
Lynn Corcoran, 1997, 65 min, video

Filmed in three regions at the US-Mexico border Matamoros/Brownsville, Tijuana/San Diego, and Ciudad Juarez/El Paso this video describes the consequences of decades of environmental deterioration at the border, the result of a maquiladora building boom, rapid population growth, inadequate infrastructure, and poor enforcement of environmental regulations. The video also shows many examples of recent binational efforts to solve the border's environmental problems initiated by people from grass roots groups, government, academia, NGO's and industry.

6:30 PM ***Primetime South Africa***
1995-6, 110 min, South Africa, video

A cross-section of television from post-apartheid South Africa including a situation comedy, soap opera, a public service game show, two issue-oriented dramas, and three commercials. None of these would have been aired or produced before the end of apartheid, so this compilation reflects some of the social transformations taking place in South Africa.

8:30 PM ***The Amish and Us***
Dirk Eitzen, 1997, 60 min, video

Documentary exploring the crisis in Amish culture produced by a booming tourist industry, which challenges the traditional Amish way of life while lining Amish pockets. The film is about the border between the Amish and us, between a minority culture that has traditionally sought to maintain its separation and distinction from the modern world, and the mainstream of commerce that is beating down its doors.

MONDAY APRIL 5

8:00 AM ***Vintage: Families of Value***
Thomas Allen Harris, 1997, video 72 min.

The brochure for Vintage: Families of Value, says the following: Vintage: Families of Value is an experimental documentary that looks at three African American families through the eyes of siblings who are lesbian and gay—including the filmmaker and his brother, Lyle Ashton Harris. Anni Cammett, Anita and Adrian Jones are sisters and mothers forging their vision of matriarchy out of a turbulent history of love and betrayal. Paul and Vanessa Eaddy, as the only two gay siblings of a family of 8 from Baltimore, Maryland, however, internalized homophobia has prevented them from forming a friendship. Over the course of five years, the Harris brothers, the Eaddys and the Cammett/Jones sisters use camcorders and Super 8 film to construct frank and sometimes raw autobiographical portraits of their respective families. Crossing the boundaries of truth, time, gender and power, Vintage creates a compelling model of shared filmmaking.

9:15 AM ***The Watermelon Woman***
Cheryl Dunye, 84 min., 1997, 16 mm

Set in Philadelphia, The Watermelon Woman is the story of Cheryl (Cheryl Dunye) a twenty-something black lesbian struggling to make a documentary about Fae Richards, a beautiful and elusive 1930s black film actress, popularly known as "The Watermelon Woman." Her love affair with Diana, (Guinever Turner, Go Fish) a beautiful white woman, and her interactions with the gay and black communities are subject to the comic yet biting criticism of her best friend Tamara (Valarie Walker). Meanwhile, each answer Cheryl discovers about the Watermelon Woman evokes a flurry of new questions about herself and her future. Features cameo performances by Camille Paglia, Toshi Reagon, Brian Freeman, Cheryl Clark and Sarah Schulman.

10:45 AM ***Frantz Fanon: Black Skin, White Mask***
Isaac Julien, 70 min., 1996, 16mm

Frantz Fanon: Black Skin, White Mask eloquently explores the life and work of one of the 20th century's most intriguing theorists of race, politics and gender. Fanon is best known for the pioneering examination of colonialism, racism and black identity in his books Black Skin, White Mask and Wretched of the Earth. Born in Martinique in 1924, Fanon received his psychiatric training in France, and it was there that he began to explore the concept of postcolonial identity. He asked to be assigned to a psychiatric hospital in Algeria, at the time a French colony, where he practiced sociotherapy, establishing a replica of an Algerian village inside the hospital walls. The film chronicles Fanon's political evolution (he was involved in the movement for Algerian independence and later became an ambassador of Algeria's National Liberation Front) and also pays particular attention to his depiction of the sexual dynamics between the races. Julien reveals the complexity of Fanon's elegant maneuvers between the personal and the political with interviews, archival footage, readings from Fanon's work and reenacted reminiscences. What emerges is a provocative profile of one of the major Black intellectuals of the 20th century.

12:00 PM ***La mancha de sangre***
(The Bloodstain)
Adolfo Best Maugard, 1937, 90 min, Mexico, video
Sponsored by the Latino Caucus.

Perhaps the earliest example of a Mexican experimental/marginal cinema current, La Mancha was directed by the innovative painter Best Maugard and was his only film. Filmed primarily on locations, in seedy urban brothels and cabarets, the film tells the story of a prostitute, new to the trade, who is exploited by her cynical pimp and falls in love with a young and inexperienced boy. As the prostitute, Marma Soledad Garcma Corona makes her first screen appearance as Stella Inda,

1:45 PM ***Snakeheads: the Chinese Mafia and the New Slave Trade***
Jon Alpert, Ying Chan and Peter Kwon, 1994, 20 min, video
Sponsored by the Caucus on Class

Reversing the path of the Golden Venture, a freighter used by the Chinese Mafia, the videographers go back to provincial China to uncover the story of a modern day slave trade.

2:15 PM ***Kelly Loves Tony***
Spencer Nakasako, 1997, 60 min, video
Sponsored by the Asian-Pacific Caucus

Kelly Saeturn wants all the things a typical American teenager desires, and then some. Born in a refugee camp in Thailand and raised in the US, she's seen the hard life and wants something better for herself and her family. She's about to graduate from high school with honors, has been accepted to a university, and her future looks bright. Enter Tony Saelio. Born in Laos and raised in East Oakland, Tony dropped out of school in the seventh grade, joined a street gang, has been involved in drugs and petty crimes, and served time at San Quentin for armed assault. Their paths cross and three months later Kelly is pregnant. Kelly Loves Tony is a video diary of this young couple as they come to terms with teen parenthood, the lure of the streets, and cultural and gender conflicts within a traditional Yu-Mien household and community.

3:30 PM ***Julpari***
Swait Khuruna and Leith Murgai, 1996, 21 min, video
Sponsored by the Asian Pacific Caucus and the Gay/Lesbian/Bisexual Caucus

This documentary addresses the lives of transgendered South Asians in New York.

4:00 PM ***What Farocki Taught***
Jill Godmillow, 1997, 60 min

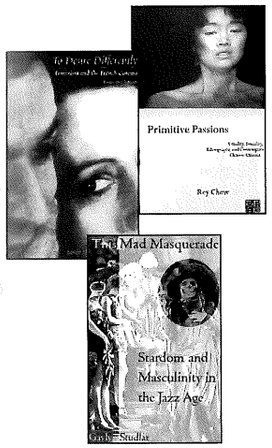
A terse, reflexive and unapologetically political remake of a 1960s Harun Farocki film indicting Dow Chemical for its role in napalm-making and Vietnam by award-winning filmmaker Jill Godmillow.

8:00 PM ***Monday evening special event: La mera frontera***
Louis Hock, 90 min., 16mm
Respondent: Tiffany Ana Lopez

La Mera Frontera is a meditation on the border and memory which takes as its point of departure the last battle between the United States and Mexico. In 1918, neighbors from the bordertowns of Nogales, Arizona and Nogales, Sonora shot at each other for a day. Among the many citizens who lay dead was Maria Esquivel, who "returns" in the present to interview surviving witnesses, all now 80-90 years old. As a stymied historical detective, Maria wrestles with the failure of Nogales' citizens accounts to coalesce or recollect her and her absence in the local archives and films. Unable to uncover her past, Maria takes history into her own hands.

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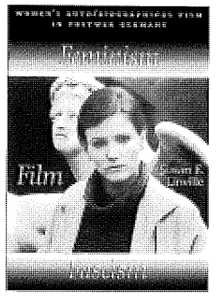
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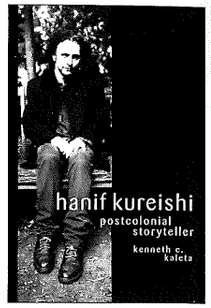
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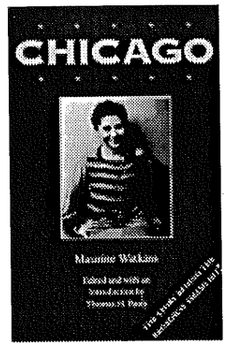
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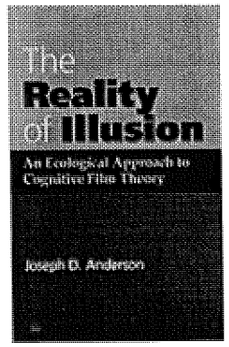
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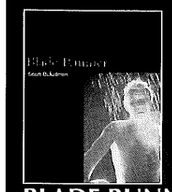


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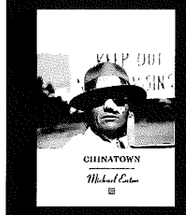


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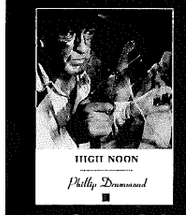
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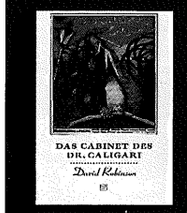
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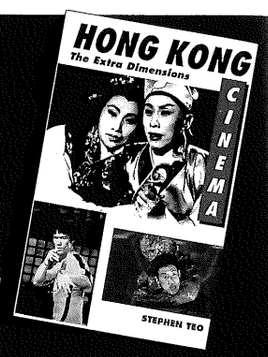
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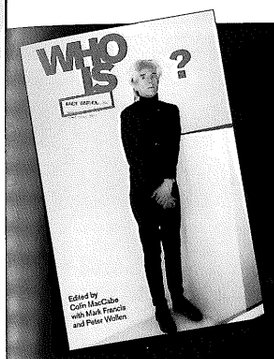
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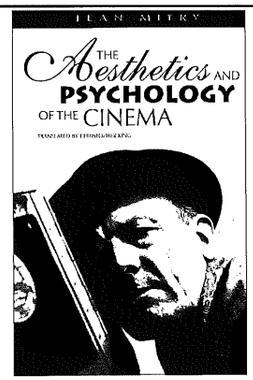
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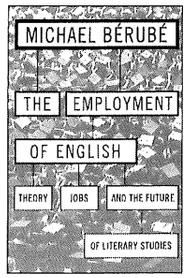
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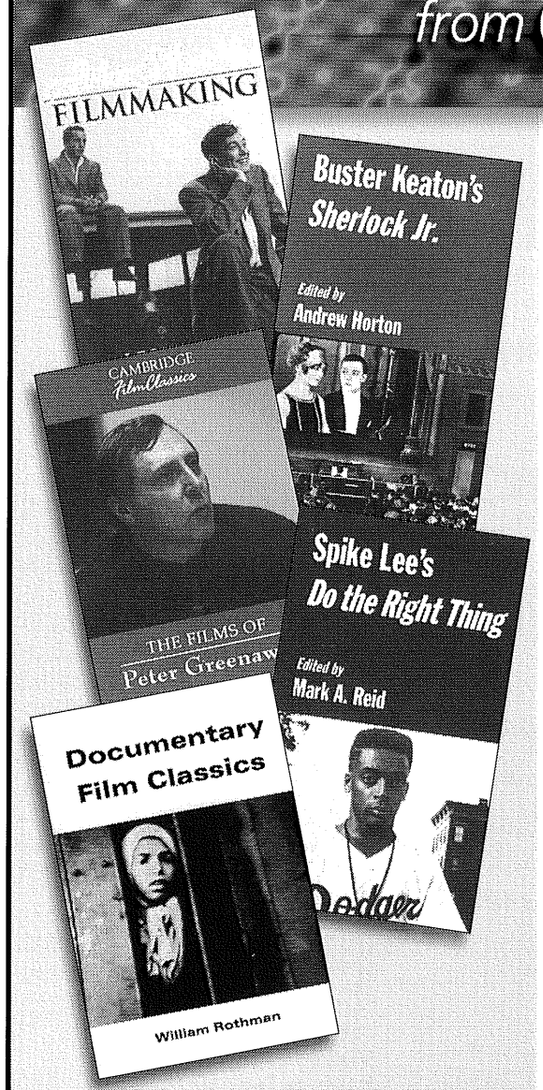
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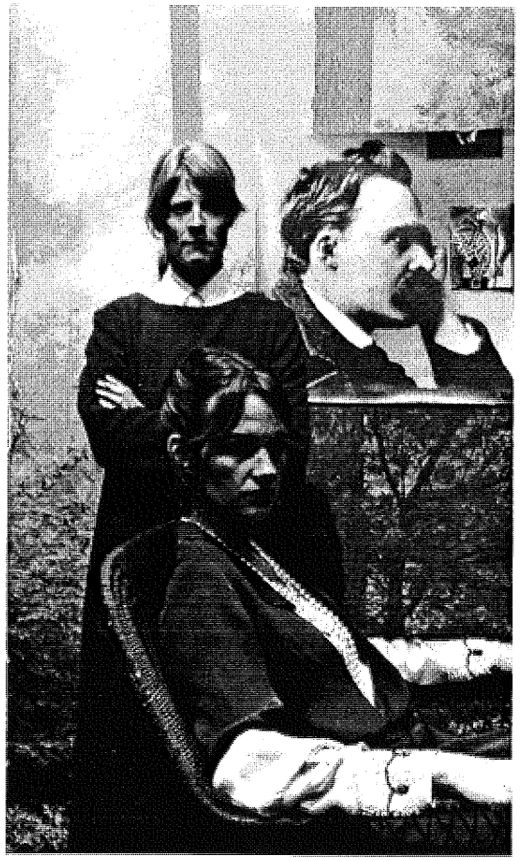
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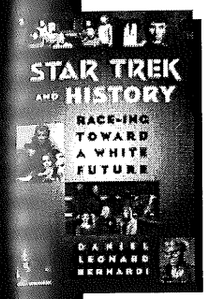
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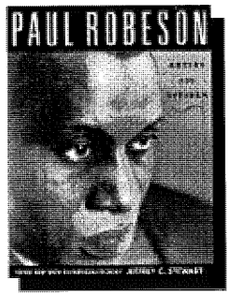


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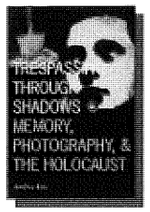
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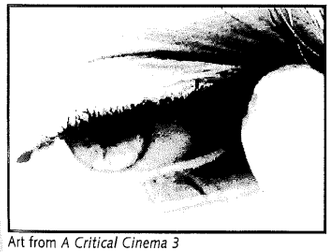
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PLENARY DESCRIPTION

George Lipsitz and Lisa Lowe,
UC San Diego

Race Under Representation:
Culture and Politics in California

Our plenary session focusses on the concept of *representation* as it applies to the domains of culture and politics in California in our contemporary moment, in order to elaborate the contradictions and incommensurabilities between representation of subjects in film, visual-media, and popular culture, on the one hand, and that of representation of subjects in the political sphere - through rights accorded to citizens.

The aestheticizing of race and sexuality in the realm of culture is at odds with the subordinations of racialized and gendered subjects within state practices - subordinations mediated by the 1994 Proposition 187 seeking to deny schooling and medical care to undocumented immigrants, the 1995 University of California Regents' ban on affirmative action, and the 1996 Proposition 209 to discontinue the use of "race" and "gender" as categories in state employment. The surplus of images in one realm masks the "underrepresentation" of race in the other, and both enact a foreclosure of the economic and the ways in which material forces shape cultural and political forms of representation.

As we assess the relationship between representation in culture and politics, our discussions will consider immigration as a current site of contradiction for the political economy of California, and the "representations" of immigrant populations (both dominant and emergent) in California as indices of the contradictions between the political state and the global economy. Through the discussion of immigration, we will attempt to elaborate the complicated picture of "race" in California in which "race" is not only multiracial, but "race" as a fixed signifier also "underrepresents" the converged set of forces and relations that include gender, economics, sexuality, and nationality.

STATEMENT TO THE MEMBERSHIP OF THE SOCIETYFOR CINEMA STUDIES FROM THE ASIAN PACIFIC AMERICAN CAUCUS OF SCS

The members of the Asian pacific American Caucus of SCS protest the site chosen for our 1998 annual conference. We condemn California's efforts to attack the rights of immigrants and people of color via Proposition 187, Proposition 209, and the resulting legislation.

We recognize the outstanding contribution of our hosts at UC-San Diego. Furthermore, we acknowledge that our presence in California can conceivably bring more attention to the issues than our absence; APAC does not call for a boycott of the conference for precisely that reason. However, as Asian Pacific Americans, we feel we have a special responsibility to contest such policies, since we have been represented as exceptional achievers in higher education, as "model minorities."

We recognize that, at present, Proposition 187 will not be fully implemented, and that California is not unique in seeking to dismantle Affirmative Action; nevertheless, we are troubled by SCS's site selection procedure.

APAC therefore calls upon SCS and the Executive Council to establish a formal policy of evaluating a state's discriminatory practices when selecting future conference sites. By doing so, SCS would not only be taking a public stand, but addressing the interests of its members (such as graduate students seeking education or employmentin California). It is especially important for SCS to take such a stand in California, the capitol of film and television production in the United States. SCS, as a learned society dedicated to the study of cultural discourses and the mass media, is uniquely qualified to make such an intervention.

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