SOCIETY FOR CINEMA STUDIES
Conference Program

Founded in 1959, the Society is composed of college and university educators, filmmakers, historians, critics, scholars, and others concerned with the study of the moving image. Activities of the Society include an annual meeting and the publication of *Cinema Journal.*

Officers

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We would like to thank the following for their support and assistance with the 2000 conference:

Norma Ayon
Terri Buchanan
James Castonguay
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Virginia Wright Wexman

THE EXHIBIT AREA

ROOM Windsor,1st floor

Thursday, March 9
Exhibits open
NOON TO 5 P.M.

Friday, March 10
Exhibits open
9 A.M. TO 5 P.M.

Saturday, March 11
Exhibits open
9 A.M. TO 5 P.M.

Sunday, March 12
Exhibits open
8:30 A.M. TO 11:30 A.M.

SOCIETY FOR CINEMA STUDIES

SCS 2000

March 9–12, 2000
CONGRESS PLAZA HOTEL, CHICAGO

A 10
B 10
C 11
D 11
E 11
F 11
G 11
H 10
I 10
J 11
K 11
L 10
M 9

B 5 w/10 = 50
5 w/11 = 55
7 w/ 9 = 63
1
136

Wednesday, March 8, 2000

2:00-5:30

Executive Council Meeting
ROOM Washington

Thursday, March 9, 2000

9:00-12:00

Executive Council Meeting
ROOM Washington

SESSION

A

Thursday, March 9, 2000

12:00-1:45 PM

A1 American Avant-Garde in 2000

ROOM Plaza

CHAIR **Michael Zryd** (University of Western Ontario)

Melinda Barlow (University of Colorado, Boulder), "Strange Journeys, Secret Worlds: Janie Geiser's 'Minor' Cinema"

Michael Sicinski (University of California, Berkeley), "Scott Stark's NOEMA"

Amelia S. Holberg (University of California, Berkeley), "Eleanor Antin, Peter Forgacs, and the Fantasy of Fieldwork in the Shtetl"

Federico Windhausen (New York University), "Douglas Gordon and the Problem of Disciplinary Reflexivity"

A2 Spectatorship and the *New* Media Screen

ROOM Belmont

CHAIR **Dan Harries** (Middlesex University)

Michael Punt (University of Wales College, Newport), "Technology as Narrative: Cinema Spectatorship and Technological Change"

Sean Cubitt (Liverpool John Moores University), "Cybertime: Ontologies of Digital Perception"

Alison McMahon (University of Amsterdam), "We Are All Golems: Multiform Subjectivity in MUDs"

Dan Harries (Middlesex University), "Once upon a Time . . . NOW CLICK HERE!: Problems of Online Spectatorship"

A3 Considering the Global in the Local

ROOM Grant Park

CHAIR **Brian O'Neil** (University of Southern Mississippi)

Victoria Ruetalo (Tulane University), "The Lifejacket is Under Your Seat: Mapping Local Identity in the Face of Globalization"

Christina A. Buckley (Furman University), "Commercial and Costumbrista are no Longer Dirty Words for Spanish Cinema"

José B. Alvarez IV (University of Georgia), "Surviving (on) the Island: Cuban Cinema in the 1990s"

Roberto Forns-Broggi (Metropolitan State College, Denver), "The Ecology of Images : The Search for Identity in Recent Brazilian Cinema"

A4 Television Reception

ROOM Lincoln

CHAIR **Lisa Parks** (University of California, Santa Barbara)

Diane Waldman (University of Denver) and **Jane Shattuc** (Emerson College), "Up Against the Law: Cultural Criticism and the Legal System in the *Jenny Jones* Trial"

Tim J. Anderson (University of Arizona), "Missing the Train: Critical Lacunae in Television Studies and the Case of *Soul Train*"

Elana Levine (University of Wisconsin, Madison), "'We're All Wallowing in Sex': Sex, Violence and Television Network Competition in the 1970s"

A5 Cinema and the State

ROOM Music

CHAIR **Priya Jaikumar** (Syracuse University)

Tamara Leah Falicov (University of Kansas), "Taking the 'Nation' out of the (Nation)-state: Argentine State Film Policy in an Era of Neoliberal Economic Policy, 1995-1999"

Anthony C. Alessandrini (Kent State University), "Bollywood Goes Global: Indian Popular Film and Diasporic Nationalism"

Michael Tratner (Bryn Mawr College), "Hollywood's Transformation of Mass Politics"

Jonathan Kahana (Rutgers University), "Voice-over and Enunciation in New Deal Documentary"

A6 Recent Middle Eastern Narrative Cinema

ROOM Victorian

CHAIR **Jerry White** (University of Alberta)

Yosefa Loshitzky (Hebrew University of Jerusalem), "A Tale of Three Cities: Amos Gitai's Trilogy"

Ray Privett (University of Wisconsin, Madison), "Chahine and Eisenstein"

Jerry White (University of Alberta), "Revolution and Idealism in Yousef Chahine's Un Jour, Le Nil"

A

A7 WORKSHOP: The Future of Film Theory in the Twenty-First Century —Ideas, Hypothesis, Prognoses

ROOM Columbian

CHAIR **Lily Avrutin** (University of Toronto)

Todd McGowan (Southwest Texas State University), "The Once and Future Film Theory: Lacanian Psychoanalysis and Its Vicissitudes"

Philippe Meers (University of Ghent), "European Cinema and European Audiences: New Research Perspectives"

Lily Avrutin (University of Toronto), "Travel with Deleuze in His Time Machine into the Future of Film Theory"

Bruce Barber (Nova Scotia College of Art & Design), "The In-Between: The transitional as a theoretical locus standi for cinema studies"

A8 Mix and Match: Combining Methods and Expertises in Collaborative Media Research

ROOM Parkview

CHAIR **Jackie Byars** (Wayne State University)

Jackie Byars (Wayne State University) & **Eileen R. Meehan** (University of Arizona), "Telefeminism: How Lifetime Got Its Groove, 1984-1996"

Maire Messenger-Davies (Cardiff University) & **Roberta E. Pearson** (Cardiff University), "Multiple Worlds, Multiple Methodologies: Star Trek and Television Studies"

RESPONDENT **Toby Miller** (New York University)

A

A9 James Jones, *The Thin Red Line* and Cinematic Adaptation

ROOM Lakeshore

CHAIR **Tony Williams** (Southern Illinois University, Carbondale)

Brian O'Leary (Kutztown University), "Narrative Agency in *From Here to Eternity*: A Linguistics-based Interpretation"

Leger Grindon (Middlebury College), "Codes of Violence, Modes of Suffering: The Reluctant Boxer in *From Here to Eternity*"

Donald E. Staples (University of North Texas), "Reader vs. Spectator on *The Thin Red Line*"

Joan McGettigan & **David Whillock** (Texas Christian University), "Film Realities & Audience Expectations: Reading History in(to) *The Thin Red Line*"



A10 The Biopic: In Search of a Genre

ROOM Shelby

CHAIR **Glenn Man** (University of Hawai'i, Manoa)

Dennis Bingham (Indiana University, Purdue University, Indianapolis), "*Plan 9 from Outer Space* Did Not Premiere at the Pantages: Film Biography in the 1980s and 1990s"

Pamela Grace (New York University), "Hagiopics, Holy Time and Joan of Arc"

Paul Fryer (Rose Bruford College), "Operatic Biopics"

RESPONDENT **George Custen** (College of Staten Island, CUNY)

SESSION

B

Thursday, March 9, 2000

1:45-3:30PM

B1 Action Cinema: Stars, Style and Spectacle

ROOM Plaza

CHAIR **Yvonne Tasker** (University of East Anglia)

Yvonne Tasker (University of East Anglia), "Irony and Slow Motion: American Action and 'Indie' Style"

José Arroyo (University of Warwick), "The Americanisation of Arnold Schwarzenegger"

Michael Hammond (University of Southampton), "'You Were There': *Saving Private Ryan* and the Action Film As Historical Memory"

B2 Rewriting Film History

ROOM Belmont

CHAIR **Gregory A. Waller** (University of Kentucky)

Gregory A. Waller (University of Kentucky), "The Cultural Politics of Region and the History of American Film in the 1930s-1940s"

Deron Overpeck (University of Arizona), "Summer and Shark: *Jaws* and the Construction of the Summer Movie Season"

Allison Whitney (University of Chicago), "For All the World to See: Labyrinth, Tiger Child and the Origins of IMAX Cinema"

Richard Neupert (University of Georgia), "The French Old Wave: Did 'Quality' Directors Tell New Wave Stories?"

B3 Post-Broadcasting?: Television in the 2000s

ROOM Grant Park

CHAIR **Derek Kompare** (Texas Christian University)

William Boddy (Baruch College, CUNY), "Selling New Media to the Post-Television Home"

Derek Kompare (Texas Christian University), "Own It Today: Acquisitive Repetition and the New Old Television"

Lisa Parks (University of California, Santa Barbara), "Interflows: Television and Internet Convergence"

Tracy Biga MacLean (Santa Monica, CA) and **Jon Wagner** (California Institute of the Arts), "The Myth of Channel Infinity"

B4 Gotta Sing, Gotta Dance: Musical Performance in Film and TV



ROOM Lincoln

CHAIR **Pamela Robertson Wojcik** (University of Notre Dame)

David Pendleton (University of California, Los Angeles), "Bob Fosse and the End of the Musical"

Steve Elworth (Brooklyn, NY), "Off Key: Non-Professional Singers and Utopian Possibilities"

Dianne Brooks (University of Massachusetts), "From *Oklahoma* to *The Red Shoes*: Ballet, Modernism and Popular Film"

Robert D. Simmons (University of Southern California), "Boogie Wonderland: The Politics of Music and Identity in Television Advertising"

B5 Imagining the Citizen, Imagining the Other: The Imperial Gaze within Imperialist and Post Colonial Cinema

ROOM Music

CHAIR **Jodi Lastman** (University of Pittsburgh)

Jodi Lastman (University of Pittsburgh), "'The White Imagination Sure is Something When It Comes to Blacks': Josephine Baker as Colonial Subject in *Princess Tam Tam*"

Priya Jaikumar (Syracuse University), "Globalization and the Construction of Post-Imperial Moralities"

Carolyn Butler Palmer (University of Pittsburgh), "Seeing the Inuit and Imagining the Canadian Arctic: A Study of Vincent Ward's *Map of the Human Heart*"

Jennifer Peterson (University of Chicago), "Landscape, Nature and the Imperial Imaginary in Nicolas Roeg's *Walkabout*"

B6 Kubrick and Hitchcock

ROOM Victorian

CHAIR **Greg Taylor** (Purchase College)

Todd McGowan (Southwest Texas State University), "'I Did a Bad, Bad Thing': Stanley Kubrick and the Experience of Fantasy"

Susan White (University of Arizona), "Kubrick, Ophuls, Schnitzler, and the Obscene Shadow of the Law"

Ina Rae Hark (University of South Carolina), "An Inspector Calls: Hitchcock's Exonerating Detectives in *Dial M for Murder* and *Frenzy*"

D. A. Boxwell (US Air Force Academy), "'Shoot!:' Ways of Looking in/at Hitchcock's *Easy Virtue*"

B7 Race, Counternarrative & Commerce

ROOM Columbian

CHAIR **Heidi Kenaga** (University of Memphis)

Christine Acham (University of Southern California), "*Julia* and *Good Times*: Black Women and the Power of Counternarratives"

Timothy Havens (Indiana University), "'Subtitling Rap': The Business of Selling 'Blackness' Internationally"

Sabine Haenni (University of Chicago), "Filming Chinatown: Bodily Transformations, Delirious Visions"

Nancy Inouye (University of Massachusetts, Amherst), "A New Era of Asian American Masculinity in Hollywood?: Representing Race, Sex, and Romance in the 1990s films of Jackie Chan and Chow Yun Fat"

B8 Theorizing Technological Innovation

ROOM Parkview

CHAIR **Eric Faden** (University of California, Irvine)

R. L. Rutsky (University of Notre Dame), "Pop-Up Theory: 'Distraction' and Consumption in *Pop-Up Videos*"

Nitzan Ben-Shaul (Tel Aviv University), "Interactive Digital Film: A Probable Model and Its Implications"

Stu Minnis (College of New Rochelle), "The Physiology and Future of Immersive Virtual Reality Spectatorship"

B9 Should Life Be So Beautiful? A Crisis in Representing the Holocaust

ROOM Lakeshore

CO-CHAIRS **Steve Carr** (Indiana-Purdue University, Fort Wayne) and **Walter Metz** (Montana State University)

Walter Metz (Montana State University), "The Comic Visualization of the Holocaust in *Life Is Beautiful*"

Michael L. Morgan (Indiana University), "Is Life Beautiful? The Roles of the Holocaust in Film"

Vincent F. Rocchio (Lawrence, MA), "*Life Is Beautiful* and the Politics of Trangression"

Steve Carr (Indiana-Purdue University, Fort Wayne), "Holocausts of the Hyperreal: *Life Is Beautiful* in Postmodern America"

B10 PSYCHO-paths: Examining the Influence of Hitchcock's Landmark Film at 40

ROOM Shelby

CHAIR **Richard Ness** (Wayne State University)

William Rothman (University of Miami), "Thoughts on Hitchcock's Authorship, or 'If It Doesn't Jell, It Isn't Aspic'"

Richard Ness (Wayne State University), "*Persona* non grata: The Missing Woman in Bergman's Film (or, Why the Lady Vanishes)"

George Toles (University of Manitoba), "Mother Calls the Shots: Hitchcock's Female Gaze"

RESPONDENT **Leland Poague** (Iowa State University)



Thursday, March 9, 2000

3:30-4:30PM

Latino/a Caucus

ROOM Grant Park

Asian Pacific American Caucus

ROOM Lincoln

Thursday, March 9, 2000

4:30-6:00 PM

PLENARY

State of the Profession

ROOM Plaza

MODERATOR: SCS President **Robert Kolker** (University of Maryland)

Jennifer Holt (University of California, Los Angeles), "Leaps of Faith and Logic"

Catherine Benamou (University of Michigan), "Kino Sensibility: Cross-Cultural Pasts, Collaborative Futures"

Jenny Kwok Wah Lau (Ohio University), "Too Much Time to Do Everything and No Time to Do Anything: Cinema and Cinema Studies"

Patty Zimmermann (Ithaca College), "De-Fantasizing the Profession and Re-Public-izing Cinemas"

Mark Reid (University of Florida), "Slow Fade to Black: Blues People in American Film Studies"

Virginia Wright Wexman (University of Illinois, Chicago), "Scholarship and/or Professionalization: The Institutionalization of Media Studies"

Thursday, March 9, 2000

6:00-7:30 PM

Opening Reception

ROOMS Gold, Francis

SESSION

C

Friday, March 10, 2000

8:15-10:00AM

C1 WORKSHOP: Re-'Stating' the Profession: A Conversation about Valuing and Revaluating a Profession

ROOM Plaza

CHAIR **James Hay** (University of Illinois, Champaign-Urbana)

PARTICIPANTS **Robert Allen, Anne Balsamo, Lauren Berlant, Michael Bérubé, James Castonguay, Jane Juffer, Toby Miller, Patrice Petro, Phil Rosen, Mimi White, Ken Wissoker, Virginia Wright Wexman**

This workshop is intended to be an open forum on issues pertaining to the State of the Profession. Possible topics for discussion include: those raised at the plenary, professions and professionalization, academic labor, divisions of labor, the technical and financial resources for cinema/media studies, from "public" to "corporate" models of the university, from "community" to "liberal arts" to "research" models of the university, the relation of academic cinema/media studies to (other) institutions and professions, the state of (cinema/media studies) publishing, the "business" of cinema/media studies, the geography of contemporary cinema/media studies, SCS's possible responses to recent developments

C2 Contemporary Teen Media & Intertextuality

ROOM Belmont

CHAIR **Peter X. Feng** (University of Delaware)

Susan Murray (Brooklyn College, CUNY), "A Crash Course in Cross-Over Stardom: Teen Stars in Film and Television"

Sheila C. Murphy (University of California, Irvine), "'You Slay Me', or, The Rhetoric of Violence in Contemporary Teen Horrors"

Sharon Marie Ross (University of Texas, Austin), "Rowing Upstream on *Dawson's Creek*: Decoding the Ideology of Sexual Orientation in Youth-Oriented Melodrama"

RESPONDANT **Anne Friedberg** (University of California, Irvine)

C

C3 The Female Body

ROOM Grant Park

CHAIR Karen Hollinger (Armstrong Atlantic University)

Catherine L. Preston (University of Kansas), "What Is She Good For? The Body of the Women Addict in Film and Television"

Mary Caudle Beltrán (University of Texas, Austin), "The Hollywood Latina Body as Site of Social Struggle: Jennifer Lopez's Celebrity Construction and 'Cross-Over Butt'"

Linda Mizejewski (Ohio State University), "Picturing the Female Dick: Stardom, Jodie Foster, and *Hannibal*"

Karen Sue Backstein (Queens College, CUNY), "Dance, Girl, Dance: Film, Feminism and the Dancing Body"

C4 Noir, Law & Order

ROOM Lincoln

CHAIR Brooke A. Thomas (University of Wisconsin, Milwaukee)

Christopher Anderson (Indiana University), "The Weeping Detective: Toward an Aesthetics of Law and Order in American Television"

Christina B. Hanhardt (New York University), "Televisual Deputization: *America's Most Wanted* Saves the Nation Under Seize"

Margaret DeRosia (University of California, Santa Cruz), "Noir's Dark Secrets: Mapping Interracial Panic in *One False Move*"

C5 Chris Marker: Vision, Representation, Meaning

ROOM Music

CHAIR Virginia Bonner (Emory University)

Cynthia Marker (Old Dominion University), "Self-Censorship and *Le Joli mai*"

Michael Walsh (University of Hartford), "'My Work is to Question Images': Chris Marker's *The Last Bolshevik*"

Virginia Bonner (Emory University), "Diffractive Visions: Navigating Chris Marker's *Sans soleil*"

Maureen Turim (University of Florida), "Virtual Discourse of History in Marker's *Level 5*"

C6 Blackness & Representational Strategies in Film

ROOM Victorian

CHAIR Corey K. Creekmur (University of Iowa)

Kirsten Moana Thompson (Wayne State University), "From Cab Calloway to Louis Armstrong: Betty Boop and Urban Surrealism"

Corey K. Creekmur (University of Iowa), "Negro Heaven: Black Salvation in the Racist Imagination"

Beretta E. Smith-Shomade (University of Arizona), "The Visible Struggle for the Colored Soul"

Haseenah Ebrahim (Chicago, IL), "Of Goddesses & Womanish Women: Black Femininity in the Films of Black Women Filmmakers"

C7 New Hollywood Economics: Industrial Transformation in the 1980s

ROOM Columbian

CHAIR Jennifer Holt (University of California, Los Angeles)

Jennifer Holt (University of California, Los Angeles), "Vertical Re-Integration in the Reagan Era"

Cynthia Meyers (University of Texas, Austin), "Perception Is Everything: The Irresistible Rise of Talent Agents in 1980s Hollywood"

Christofer Meissner (University of Kansas), "Windows of Opportunity: The Evolution of the Theatrical Film Distribution Pipeline in the 1980s"

Alisa Perren (University of Texas, Austin), "sex, lies and controversy: Miramax and the Creation of the 'Independent Blockbuster'"

C8 Cinematic Reception & Popular Media Constructions

ROOM Parkview

CHAIR Robert Lang (University of Hartford)

Paula Amad (University of Chicago), "French Reception of Cecil B. DeMille's *The Cheat*"

Louis Schwartz (University of Iowa), "Watching the Waves: *La Mer* and the Withdrawal of the Gods of Cinema"

Bryan Fruth (University of Texas, Austin), "AIDS Film, Media Reception and the Gay Counterpublic Sphere"

Robert Lang (University of Hartford), "Oedipus in Africa: *The Lion King*"

Friday
March 10, 2000
8:15-10:00am

C

Friday
March 10, 2000
8:15-10:00am

C

C9 WORKSHOP: The Introductory Film Course

ROOM Lakeshore

CHAIR **Robin Bates** (St. Mary's College of Maryland)

Ramona Curry (University of Illinois), "This One or That? Choosing the Best Textbook for Your Course and Students"

Warren Buckland (Liverpool John Moores University), "The Textbook Experience in Teaching Film: the Effects of Design and Subject Matter on Comprehension"

Peter Mascuch (University of New Hampshire), "Is There a Film in This Film Class? Policies and Practices of Presentation Technologies in the Introductory Film Course"

Doreen Bartoni (Columbia College Chicago), "Looking at the Standard Introductory Film Course from a Production Angle"

Jennifer L. Gauthier (George Mason University), "Teaching Film as Visual Culture"

C10 Querying Genre: Horror as Case Study

ROOM Shelby

CHAIR **Harmony H. Wu** (University of Southern California)

Eddy Von Mueller (Emory University), "Buckets of Blood: Visual Effects, Generic Transformation, and the Cartoon Aesthetic"

Adam Lowenstein (University of Pittsburgh), "Hiroshima and the Horror Film: Kaneto Shindo's *Onibaba* as Trauma Text"

Shannon Mader (University of Southern California), "The Holocaust, Horror & High Theory: How Wilhelm Reich, Erich Fromm, Gilles Deleuze, and Felix Guattari Gave Us *The Gestapo's Last Orgy* and *Ilsa, the She-Wolf of the S.S.*"

Harmony H. Wu (University of Southern California), "Horrific Deviations: A Critical Engagement with Genre Theory through Horror Films That Aren't"

C11 Porn 2000: International Skin?

ROOM Seminar

CHAIR **Jay Kent Lorenz** (University of California, Irvine)

Jay Kent Lorenz (University of California, Irvine), "Porn and the Final Frontier: Recoding Nations and Morfing Bodies in Eastern Europe"

Richard C. Cante (University of North Carolina), "Aesthetics, Poetics, and All-Male Videopornography's Transnational Context(s)"

Celine Parrenas (Stanford University), "'Little Brown Fucking Machines Powered By Rice': Bracketing Southeast Asian Women in Sex Tourist Gonzo"

RESPONDENT **Linda Williams** (University of California, Berkeley)

SESSION

D

Friday, March 10, 2000

10:15AM-NOON

D1 WORKSHOP: Teaching Film Studies in the Neoconservative University

ROOM Plaza

PARTICIPANTS

Stephen Prince (Virginia Tech)
Barry Keith Grant (Brock University)
Lauren Rabinovitz (University of Iowa)
Christopher Sharrett (Seton Hall University)

D2 Contemporary Balkan Cinema

ROOM Belmont

CHAIR **Andrew Horton** (University of Oklahoma)

Catherine Portuges (University of Massachusetts), "Cinema Under Siege: From Bosnia to Belgrade"

Andrew Horton (University of Oklahoma), "Laughter Dark & Joyous in Recent Balkan Films"

Dan Georgakas (New York University), "Greek Films with Balkan Themes and Balkan Exhibition at the Thessaloniki Film Festival"

Misha Nedeljkovich (University of Oklahoma), "*Before the Rain*: New Trends in Cinematic Narrative"

D3 Adult!

ROOM Grant Park

CHAIR **Richard C. Cante** (University of North Carolina)

Keir Keightley (University of Western Ontario), "Not for the '12-Year-Old Mass Mind': Taste and the Emergence of Hollywood's 'Adult' Cinema, 1946-62"

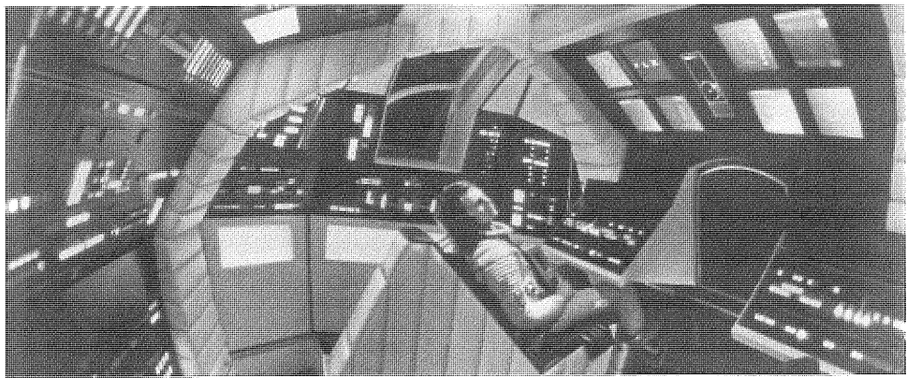
Eric Schaefer (Emerson College), "Plain Brown Wrapper: Adult Films for the Home Market, 1930-1970"

Charlotte Pagni (University of Michigan), "Sexpert, Slut or Screwball? The Female Sexologist in *Boy's Night Out*"

Daniel Kowalsky (University of Wisconsin, Madison), "Rated S: Softcore Pornography and the Spanish Transition to Democracy, 1975-1982"

D

D4 Why Should We Take Jungian Screen Studies Seriously?



ROOM Lincoln

CHAIR Don Fredericksen (Cornell University)

Don Fredericksen (Cornell University), "Why Should We Take Jungian Screen Studies Seriously?"
John Izod (University of Stirling), "Kubrick's *2001: A Space Odyssey*: The Heroic Journey"
Jane Ryan (University of Luton), "Kubrick's *2001: A Space Odyssey*: A Feminist Archetypal Analysis"
Catriona Miller (Glasgow), "Dwelling in the Underground"

D5 Film Advertising: Theory & Case Studies

ROOM Music

CHAIR Amelie Hastie (University of California, Santa Cruz)

Vinzenz Hediger (University of Zurich), "Movie Trailers and the History of Film Advertising: Textual Analysis as a Contribution to the Understanding of Popular Film Consumption"
Michael G. Aronson (University of Pittsburgh), "Swatting Flies, Winning Chickens, Faking Charlie: (Re)Thinking the History and Theory of Film Advertising"
Heidi Kenaga (University of Memphis), "'Giving the Navy Its Due': Paramount's *Old Ironsides* (1926)"
Amelie Hastie (University of California, Santa Cruz), "A Recipe for Stardom: Celebrity Expertise and Extratextual Representation"

Friday
March 10, 2000
10:15am–noon

D

D6 Jerry Lewis: Paragon of American Masculinity

ROOM Victorian

CHAIR Murray Pomerance (Ryerson Polytechnic University)

Murray Pomerance (Ryerson Polytechnic University), "The Errant Boy: Morty S. Tashman's Music of Masculinity"
David Desser (University of Illinois), "*The Geisha Boy*: Orientalizing the Jewish Man"
Craig Fischer (Appalachian State University), "The Naif's Underwear: *Rain Man* as Gender-Rigid Remake of *Hollywood or Bust*"

RESPONDENT Barbara Klinger (Indiana University)

D7 WORKSHOP: Film Music: Staff, Distaff, and Beyond

ROOM Columbian

PARTICIPANTS

Caryl Flinn (University of Arizona)
Claudia Gorbman (University of Washington, Tacoma)
Kathryn Kalinak (Rhode Island College)
Robynn J. Stilwell (University of Southampton)

D8 Comedy & Transgression

ROOM Parkview

CHAIR Paula Massood (Brooklyn College, CUNY)

Jane M. Greene (University of Wisconsin, Madison), "'...As Matter for Comedy': Censorship and Screwball Comedy"
Arild Fetveit (University of Oslo), "Fiction, Animation and Comedy: Three Challenges to the Reading of *Creature Comforts* as a Documentary"
Lori Landay (Emerson College), "Purity of Essence: Comedy, Film and the Sexual Revolution"
Edward A. Gamarra Jr. (Emory University), "Comedy & Perversion: A New Direction in Psychoanalytic Film Theory"

Friday
March 10, 2000
10:15am–noon

D

D9 Consciousness, Contradiction and Kick Boxing: Black and Asian Identities in Current Media

ROOM Lakeshore

CHAIR Cynthia Fuchs (George Mason University)

Peter X. Feng (University of Delaware), "False Consciousness and Double Consciousness: Race, Virtual Reality, and the Assimilation of Hong Kong Action Cinema in *The Matrix*"

Gayle Wald (George Washington University), "Same Difference: Reading Racial Masculinity in Recent Hong Kong/Hollywood 'Hybrids'"

Cynthia Fuchs (George Mason University), "'Slicin' Shit Like a Samurai: Hiphop, Martial Arts, and Marketing Styles"

D10 Nation & Voice

ROOM Shelby

CHAIR Steve Elworth (Brooklyn, NY)

Erin E. O'Donnell (University of Chicago), "'Woman' and 'Nation' in the Films of Ritwik Ghatak: The Construction of a Post-Independence Bengali Cultural Identity"

Chantal Nadeau (Concordia University), "*Bubbles Galore*, Bubbles Money: Canada, The Sexx Nation"

Benzi Zhang (Chinese University of Hong Kong), "The Orient in Diaspora: Cross-Cultural Scenographics"

Joanne Hershfield (University of North Carolina), "Nationalism, Modernity, Cinema: Mexico in the 1930s"

D11 Television History, Industry & Commercial Practice

ROOM Seminar

CHAIR John Caldwell (University of California, Los Angeles)

Christine Becker (University of Wisconsin, Madison), "'The V in TV': Faye Emerson and the Early Television Star"

Jim Welch (University of Southern California), "Watching America: The Early History of American Television in New Zealand"

Antonio C. La Pastina (University of Texas, San Antonio), "The Limits of Product Placement in Brazilian Telenovelas"

Norma Coates (University of Wisconsin, Madison), "Watching Music in the Fifties: A Pre-History of Music Television"

Friday, March 10, 2000

12:00-1:00PM

Middle Eastern Caucus

ROOM Grant Park

Cinema Journal Editorial Board Meeting

ROOM Music

SESSION

E

Friday, March 10, 2000

1:00-2:45PM

E1 Representing the Male Body

ROOM Plaza

CHAIR Aaron Baker (Arizona State University)

Peter Lehman (Arizona State University) and Susan Hunt (Glendale Community College), "The Father, the FATHER, and the Son: The Male Body in *The Governess*"

Robert Eberwein (Oakland University), "Representing Male Sexuality in World War II Combat Films"

Aaron Baker (Arizona State University), "Screening the Italian/American Male"

RESPONDENT Chris Holmlund (University of Tennessee)

E2 Travelogues and Travel Films

ROOM Belmont

CHAIR Jeffrey Ruoff (Middlebury College)

Alison Griffiths (Baruch College, CUNY), "From Lantern Slide to IMAX Screen: Large-screen Imaging Technologies and the Touristic/Spectacular View"

Amy J. Staples (University of California, Santa Cruz), "From Darkest to Brightest Africa: Landscapes, Bodyscapes, and Soundscapes in the Travel Films of Armand Denis"

Margaret Werry (Northwestern University), "Ethnography, Cinema and the Virtual Tourism of the World's Fair"

E

E3 Constructing Canons & Critical Methods

ROOM Grant Park

CHAIR Charles Feldman (Monmouth College)

Robert T. Self (Northern Illinois University), "A Canon at Century's End"

Casper Tybjerg (University of Copenhagen), "Film History, Authorship, and New Media"

Jerry Mosher (University of California, Los Angeles), "Everyone's a Scholar: The Internet Movie Database Model of Film Studies"

Suzanne H. Buchan (University of Zurich), "States of the Art: Challenges to Defining the Animated Form"

E4 WORKSHOP: Integrating Multiculturalism across Media Studies

ROOM Lincoln

CO-CHAIRS Ramona Curry (University of Illinois, Urbana-Champaign) and Poonam Arora (University of Michigan, Dearborn)

PARTICIPANTS Dina Iordanova (University of Leicester)

Gaylyn Studlar (University of Michigan)

Christine List (Chicago State University)

Eric Pierson (University of San Diego)

E5 Industry, Technology & Film History

ROOM Music

CHAIR Catherine Jurca (California Institute of Technology)

Patrick Keating (University of Wisconsin, Madison), "The Birth of Backlighting"

Arne Lunde (University of California, Berkeley), "Scandinavian Auteur as Chameleon: How Benjamin Christensen Reinvented Himself in Hollywood, 1925-1929"

Eric Faden (University of California, Irvine), "Crowd Control"

Michael DeAngelis (DePaul University), "High Art/Low Art: Class Issues in Chicago Art Film Exhibition in the 1960s & 1970s"

E6 Cinematic Affect

ROOM Victorian

CHAIR Jennifer Barker (University of California, Los Angeles)

Jennifer Barker (University of California, Los Angeles), "Affecting Cinema"

Jim Berkley (University of California, Los Angeles), "Return to Sender: Depersonalization as an Affective Horizon of Film Experience"

Elena del Rio (University of Northern Colorado), "Choreographing Affect: Gesturality and Kinesis in Fassbinder's *The Marriage of Maria Braun*"

Linda Williams (University of California, Berkeley), "Melodrama and Affect"

E7 Music/Musicals/Integration

ROOM Columbian

CHAIR Sean Griffin (Florida Atlantic University)

Sean Griffin (Florida Atlantic University), "Tutti-Frutti: Generic vs. Racial Integration in the 1940s Musical"

Kathryn Kalinak (Rhode Island College), "How the West Was Sung"

Murray Smith (University of Kent, Canterbury), "David Lynch's *Lost Highway*"

Daniel Goldmark (University of California, Los Angeles), "Violent Music: Scott Bradley's Scores for *Tom & Jerry*"

E8 Hollywood International: Institutional Practices and Cultural Form

ROOM Parkview

CO-CHAIRS Nitin Govil (New York University) and John McMurria (New York University)

Mike Gasher (Concordia University), "Locating British Columbia as Cinematic Place"

Shujen Wang (Emerson College), "Hollywood Majors in Asia: A Case Study of the Global/Local Dynamics"

Nitin Govil (New York University), "The Internet — Hollywood's Phantom Menace?"

John McMurria (New York University), "International Channel Branding and the New Spatial Logics of Hollywood Convergence"

E9 Economic Incentives through Film History

ROOM Lakeshore

CHAIR Susan Ohmer (University of Notre Dame)

Kevin J. Corbett (Central Michigan University), "Little Palaces: America's Historic Small-Town Movie Theatres"

Susan Ohmer (University of Notre Dame), "The Money of Color: Financial Incentives for the Adoption of Technicolor"

Josh Stenger (Syracuse University), "HOLLYWOODLAND: Movies, Consumption, and the Thematization of Hollywood Blvd., 1920-1940"

Lutz Bacher (Robert Morris College), "The Hollywood Rental Studios' Role in the Transition to the Package Unit System, 1945-1960"

Friday
March 10, 2000
1:00–2:45pm

E

Friday
March 10, 2000
1:00–2:45pm

E

E10 Rationalizing Visions

ROOM Shelby

CHAIR **Peter Bloom** (University of California, San Diego)

Peter Bloom (University of California, San Diego), "Picturing Rational Gymnastics: Vocabularies of Civilization and Virility"

Marta Braun (Ryerson Polytechnic University), "Vision Beyond Sight"

Sara Danius (Getty Research Institute), "The Education of the Senses: Marcel Proust and the Cinematics of Motion"

RESPONDENT **Tom Gunning** (University of Chicago)

E11 Communities of Strangers: Creating and Finding Connections Online

ROOM Seminar

CHAIR **Vanessa Dennen** (University of Buffalo)

Vanessa Dennen (University of Buffalo), "MUDdy Identities: Creating and Interpreting Self in the Cyber World"

Ilene S. Goldman (Chicago, IL), "How Global Is the Village?"

Gabriel Jones (University of Buffalo/Northwestern University), "Gifts of Identity: Personalized Web Sites and the Contemporary Consumer"

SESSION

F

Friday, March 10, 2000

3:00-4:45PM

F1 Cinema and Modernity in Japan: A Theoretical Panorama

ROOM Plaza

CHAIR **Michael Raine** (University of Michigan)

Aaron Gerow (Yokohama National University), "One Print in the Age of Mechanical Reproduction: Film Culture and Industry in 1910s Japan"

Mitsuyo Wada-Marciano (University of Iowa), "The Vicissitudes of Genre in Early 1930s Japan"

Michael Raine (University of Michigan), "When Is a Wave? Novelty and Belatedness in the Shochiku Nouvelle Vague"

Dudley Andrew (University of Iowa), "The Art Cinema of Japan: Imitating Authenticity"

F2 Remembering Luis Buñuel

ROOM Belmont

CHAIR **Gerard Dapena** (Graduate Center, CUNY)

Don LaCoss (University of Michigan), "'Cannibal Delicacies' and the Horror of *Un Chien andalou*"

Priscilla Barlow (University of Chicago), "Surreal Symphonies: *L'age d'or* and the Discreet Charms of Classical Music"

Jordana Mendelson (University of Illinois), "Buñuel's *Las Hurdes: Tierra Sin Pan*. Documenary and Difference in Spain During the 1930s"

Ernesto Acevedo-Munoz (University of Colorado), "Luis Buñuel and the Crisis of Masculinity in Mexican Cinema"

Anthony Fragola (University of North Carolina, Greensboro), "Masochism and the Role of the Mother: A Deluezen-based Model for Buñuel's *That Obscure Object of Desire*"

F

F3 Digital Diasporas

ROOM Grant Park

CO-CHAIRS Gina Marchetti (Ithaca College) and Dina Iordanova (Leicester University)

Anna Everett (University of California, Santa Barbara), "Taking It to the Streets: The Million Woman March and the Internet"

Aida A. Hozic (Ithaca College), "'Hello, My Name Is…': Articulating Loneliness in Digital Diaspora"

Tad Doyle (Ithaca College), "Digital Asian Queers"

Gina Marchetti (Ithaca College), "Adrift in Cyberspace: Recent Work by Shu Lea Cheang"

F4 WORKSHOP: The State of the Cinema Studies Job Market: Looking for Work Inside and Outside the Academy

ROOM Lincoln

CHAIR Marsha Gordon (University of Maryland)

PARTICIPANTS Cynthia Erb (Wayne State University)
Tara McPherson (University of Southern California)
Greg M. Smith (Georgia State University)
Mike Mashon (Library of Congress)
Vivian Sobchack (University of California, Los Angeles)
Ronald Gregg (Art Institute of Chicago)

F5 Video Game Theory

ROOM Music

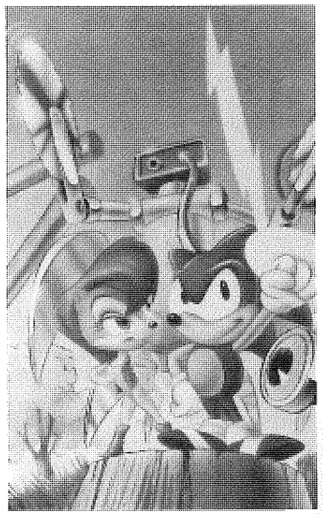
CHAIR Mark J.P. Wolf (Concordia University Wisconsin)

Mark J.P. Wolf (Concordia University Wisconsin), "Why Video Game Theory?"

Bernard Perron (University of Montreal), "The (Theoretical) Challenge of Video Games"

Torben K. Grodal (University of Copenhagen), "Video Games, Film, Emotions, and Interactivity"

Martti Lahti (University of Lapland), "As We Become Machines: Playing with Body Parts"



F6 The Serial Image: Images in Film and Photography

ROOM Victorian

CHAIR Kenneth B. Rogers (New York University)

Sean Uyehara (University of Southern California), "Bullet-Time-Photography and Pop Cinema: Seriality and Synchronization in the Production of the Virtual"

Kenneth B. Rogers (New York University), "Tactile Cinema: Photography in Experimental Film"

Lisa Jaye Young (Graduate Center, CUNY), "The Tiller Girls Aesthetic: Seriality in Weimar Cinema and Photography"

Denise McKenna (New York University), "The Cult of Celebrity: Fame and the Serialized Image"

F7 Feminism & Revision

ROOM Columbian

CHAIR Victoria E. Johnson (University of North Carolina)

Shelley McGinnis (University of North Texas), "Film, Feminism, and Multiple Personality"

Hilary Radner (University of Notre Dame), "Masculine Subjectivity and the Representation of Woman: The Films of Philippe Garrel"

Marilyn Manners (University of California, Los Angeles), "Canny Doubles"

Debra White-Stanley (University of Arizona), "Postmodern Gender Representation through Sound and Narration in Two Films by Allison Anders"

F8 Film Acting, Stardom, and Cultural Capital

ROOM Parkview

CHAIR Marianne Conroy (University of Maryland)

Catherine Russell (Concordia University), "Acting In and Acting Out: Japanese Actresses in the 1950s"

Victoria M. Sturtevant (Emory University), "The Headrag and the Pillar: Taste, Stardom, and the Black Middle Class"

Melissa Anderson (Graduate Center, CUNY), "Candied Glam: The Cultural Cachet of Candy Darling"

Robin A. Larsen (California State University, San Bernadino), "The Perilous Postwar Intimacy with Stars"

F

Friday
March 10, 2000
3:00-4:45pm

F

F9 Mediating Space, Mediating Identities

ROOM Lakeshore

CHAIR Julianne Pidduck (University of Glasgow)

Madhavi Mallapragada (University of Wisconsin, Madison), "Silicon-India.Com: Technology, Culture and the Indian Diaspora in the United States"

Eva Rueschmann (Hampshire College), "Mediating Worlds/Migrating Identities: Representing Home, Exile and Identity in Three Asian American Women's Films"

Julianne Pidduck (University of Glasgow), "The 'American Girl' Goes to Europe: Desiring Places and Cross-Cultural Encounters in Adaptations of Henry James"

Li-Mei Chang (Wayne State University), "The Death of a Hero—Postcolonial Anxiety and Body Politics in Yingxiong Pian"

F10 Millenial Science-Fiction

ROOM Shelby

CHAIR R. L. Rutsky (University of Notre Dame)

Kurt Lancaster (MIT), "James Cameron and the Mars Colonization Project"

Ian Olney (University of Nebraska), "The Politics of (Dis)Embodiment: Virtuality and Pre-Millenial Anxiety in the Cyber-Noir Film, 1999"

Greg S. Faller (Towson University), "Technology, Faith, and Redemption in Millenial Science-Fiction"

Miranda Banks (University of California, Los Angeles), "Monumental Fictions: The National Monument as a Science Fiction Space"

F11 Terrorism and the Media

ROOM Seminar

CHAIR Olaf Hoerschelmann (University of North Texas)

J. David Slocum (New York University), "Illegitimate Individualism: Terrorists and the Good American Polity"

Esra Ercan (Istanbul Bilgi University), "National Identity and TV News: Terrorism on Turkish Television"

Olaf Hoerschelmann (University of North Texas), "On the Margins of the Constitutional State"

SESSION

G

Friday, March 10, 2000

5:00-6:45PM

G1 Making Movies Respectable: Women and American Film Culture

ROOM Plaza

CO-CHAIRS Shelley Stamp (University of California, Santa Cruz) and Haidee Wasson (Museum of Modern Art)

Lee Grieveson (University of Exeter), "The Feminization of Early American Cinema"

Shelley Stamp (University of California, Santa Cruz), "Lois Weber and the Celebrity of Matronly Respectability"

Eric Smoodin (University of California Press), "'Brought to You By Youthbuilders': Educational Radio and Film Appreciation in the 1930s"

Haidee Wasson (Museum of Modern Art), "Finding an Audience for Art Film: Women and the Museum of Modern Art's Film Library, 1935-39"

G2 Eliding Space, Disappearing Boundaries: Public, Personal, Political

ROOM Belmont

CHAIR Mary Beth Haralovich (University of Arizona)

Edward R. O'Neill (Bryn Mawr College), "Artificial Cities: A Recent Film Cycle—and the Disappearance of the Public Sphere"

Laura Podalsky (Bowling Green State University), "The American Apocalypse or the Horror of Globalization in Guillermo del Toro's *Cronos* and *Mimic*"

Tasha Oren (University of Wisconsin, Milwaukee), "Operation Belly Dancer: Television and the Arab/Israeli Border"

Douglas Hodapp (New York, NY), "Spectacular Dalliances: Male-Male Public Sexuality in Film and Culture"

G3 Marking Performers

ROOM Grant Park

CHAIR Phebe Shih Chao (Rochester, NH)

Pamela Robertson Wojcik (University of Notre Dame), "Impromptu Entertainment: Performance Modes of Cassavetes Films"

Kristen Hatch (University of California, Los Angeles), "Playing Grown-Up: Girls Impersonating Adults from Vaudeville to Hollywood"

Charles Musser (Yale University), "Actors & Spectators: The Dialectics of Imagination & Roleplaying"

Phebe Shih Chao (Rochester, NH), "The Appropriation of Otherness: The Tattoo in *Irezumi* and *Once Were Warriors*"

G4 WORKSHOP: Spanish Cinema as Transitional Cinema

ROOM Lincoln

PARTICIPANTS Kathleen Newman (University of Iowa)

Marsha Kinder (University of Southern California)

Marvin D'Lugo (Clark University)

G5 Global Star

ROOM Music

CHAIR Anne Ciecko (University of Massachusetts, Amherst)

Shelley Stephenson (University of Chicago), "A Star by Any Other Name: The (After)Lives of Li Xianglan"

Amy Beer (Northwestern University), "Voices for the Three Americas: Latin American Stars and Audiences for Unsubtitled Films in Post World War II New York"

Melanie Williams (University of Hull), "The Woman in a Dressing Gown with a Divided Heart: Yvonne Mitchell and the Problems of the Female Star in 1950s British Cinema"

Johannes Riis (University of Copenhagen), "Expressing Max von Sydow Across Boundaries"

Dilek Kaya (Bilkent University), "The Sultan and her Accompanists"

G6 Teenpix

ROOM Victorian

CHAIR Steve Fore (City University of Hong Kong)

Steve Fore (City University of Hong Kong), "'Products of Our Highly Civilized and Industrialized Society: Hong Kong Teenpix of the 1960s"

Kathleen Rowe Karlyn (University of Oregon), "*She's All That* and the New Teen Romance"

Mary Celeste Kearney (University of Texas, Austin), "Girls Make Movies: Female Youth as Cultural Producers"

G7 The Politics of Parody: New Media Forms & Cultural Transformation

ROOM Columbian

CO-CHAIRS Michael Kackman (DePaul University) and Jason Mittell (University of Wisconsin)

Ethan Thompson (University of Southern California), "What, me subversive?": *Mad Magazine*, Television, and Critical Viewership in the 1950s"

Michael Kackman (DePaul University), "Bureaucrats, Agents of Fools: Spy Parodies and the Limits of Agency"

Jason Mittell (University of Wisconsin), "Making Fun of Genre: *Soap* and the Cultural Politics of Parody"

Henry Jenkins (MIT), "Quentin Tarantino's *Star Wars*? Parody and Appropriation in an Age of Cultural Convergence"

G8 From Pathography to Hagiography: Visualizing and Narrating the Suffering Body

ROOM Parkview

CHAIR Mary Desjardins (Dartmouth College)

Amy Hollywood (Dartmouth College), "Photography, Catastrophe, and Contingency"

Ivone Margulies (Hunter College), "*Victims for Victims*: Creating Images for Literalness"

Adrienne L. McLean (University of Texas, Dallas), "A Special Relationship to Suffering: Judy Garland and the Kinesics of Pain"

Mary Desjardins (Dartmouth College), "Star Sick: Feminist Autopathography and Hollywood Stardom"

G9 Children and Cinema

ROOM Lakeshore

CHAIR Susannah Radstone (University of East London)

Susannah Radstone (University of East London), "Through the Eyes of a Child: *The Butcher Boy* and the Remembrance of a Troubled Past"

Annette Kuhn (Lancaster University), "Cinema and Childhood: An Exposure in Cultural Memory"

Amal Treacher (University of East London), "Children's Representations and Fantasies of Popular Culture and Film"



Friday
March 10, 2000
5:00-6:45pm

G10 Independents in Dependence

ROOM Shelby

CO-CHAIRS **Justin Wyatt** (University of Arizona) and **Chris Holmlund** (University of Tennessee)

Chon Noriega (UCLA), "Please Don't Bury Me Alive!—Recovering the History of Chicano Independents"

Kathleen McHugh (University of California, Riverside), "Autobiography's Dependence on Independents"

Chris Holmlund (University of Tennessee), "Latinas in LaLa Land: From Bit Part to Third Wheel and Starlet in 'Indie' to Mainstream Films"

Justin Wyatt (University of Arizona), "The Illusion of Independent Cinema"

G11 WORKSHOP: Doing Archival Research: An Introduction

ROOM Seminar

CHAIR **Eric Schaefer** (Emerson College)

Charlie Keil (University of Toronto), "Arranging Your Research"

Scott Curtis (Northwestern University), "What's Where in the World of Film and Television Special Collections"

Dan Streible (University of South Carolina), "Conducting Historical Research in a Film Library, On-and Off-Line"

Donald E. Staples (University of North Texas), "Finishing the Archival Project"

G

Friday, March 10, 2000

6:45-8:00PM

Graduate Student Reception

ROOM Grant Park

Saturday, March 11, 2000

8:00-9:00AM

Oscar Micheaux Society Meeting

ROOM Parkview

Graduate Student Caucus

ROOM Grant Park

Lesbian/Gay/Bi/Transsexual Caucus

ROOM Lincoln

SESSION

H

Saturday, March 11, 2000

9:00-10:45AM

H1 WORKSHOP: Crossing Disciplinary Boundaries: Speaking French in Film Studies

ROOM Plaza

CHAIR **Hilary Radner** (University of Notre Dame)

PARTICIPANTS

Michel Marie (University of Paris III)
Marc Vernet (Bibliotheque du Film [BiFi])
Jann Matlock (University College London)
Rick Altman (University of Iowa)
William Guynn (Sonoma State University)
Tom Conley (Harvard University)

H2 Warhol X5

ROOM Belmont

CHAIR **James Morrison** (North Carolina State University)

David Conner (University of California, Santa Cruz), "Warhol/Harlow"

James Kreul (University of Wisconsin, Madison), "Camping at the Factory: Warhol, Performance Art, and Queer Theatre"

Marc Siegel (University of California, Los Angeles), "The Gossip of Images"

Roy Grundmann (Boston University), "The Tenderness of Scissors: Andy Warhol's *Haircut (No. 1)* and the Historical Unassimilability of Male Heterotopia"

Jonathan Walley (University of Wisconsin, Madison), "Designs on the Cinema: The Films of Andy Warhol, 1963-1968"

H3 The Postcolonial Event

ROOM Grant Park

CHAIR **Bhaskar Sarkar** (University of California, Santa Barbara)

Bliss Cua Lim (New York University), "Strange Histories: The Ghost-Wife in Cinema"

Esther C.M. Yau (Occidental College), "The Full Emptiness of the Decolonization Event: Two Virtual Worlds in/of Hong Kong"

Bhaskar Sarkar (University of California, Santa Barbara), "Runes of Laceration: National Partition in Popular Indian Cinema"

Bishnupriya Ghosh (Rutgers University), "Interrogating the Historiogaphy: Post-Secular Rethinking of India's Communal Past, 1992-"

H4 WORKSHOP: Film Studies in an Age of Media Convergence

ROOM Lincoln

PARTICIPANTS **Lisa Cartwright** (University of Rochester)

Anne Friedberg (University of California, Irvine)

Henry Jenkins (MIT)

Scott Bukatman (Stanford University)

H5 Red Meat, Red Spies, Red Scare: Postwar Industry, Politics and Narratives, 1944-1956

ROOM Music

CHAIR **Sheri Chinen Biesen** (University of Texas, Austin)

Sheri Chinen Biesen (University of Texas, Austin), "From Red Meat to Red Nightmare: Wartime Film Noir, Paranoia and Postwar Reconversion"

Cynthia Baron (Bowling Green State University), "Red Politics, Countersubversives, and the Industry: The Case of Edward Dmytryk"

Chuck Maland (University of Tennessee), "The Left and the Age of Anxiety: Committed Filmmakers in Hostile Times, 1949-1951"

Thomas Doherty (Brandeis University), "At Last Count, I Led 3 Lives"

H6 Towards a Rhetoric of Film

ROOM Victorian

CHAIR **Gilberto Perez** (Sarah Lawrence College)

James Naremore (Indiana University), "The Death and Rebirth of Rhetoric"

Scott Benjamin (University of Iowa), "Beyond Reception? Rhetoric, Performance, and the Film Event"

Carl Plantinga (Hollins University), "The Pleasures of Vengeance in Popular Films"

Gilberto Perez (Sarah Lawrence College), "Identification and the Spectator"

H7 Contemporary Race

ROOM Columbian

CHAIR **Jonathan Buchsbaum** (Queens College, CUNY)

Adam Knee (La Trobe University), "The Weight of Race: Transformations of Racialized Masculinity in Recent American Film"

Roger Sorkin (University of Massachusetts, Amherst), "*Besieged*: 'Monumental' Generosity or 'Ethno-Porn'?"

Sean Metzger (University of California, Davis), "Neo-Gangsters and Chinatown Noir"

Will Brooker (Richmond, the American International University in London), "Reading Racism: Interpretive Communities and *The Phantom Menace*"

H8 Film Genre and Nation

ROOM Parkview

CHAIR **Shawn Shimpach** (New York University)

Richard Abel (Drake University), "A 'Nation' for Export: The Western, 1910-1914"

Shawn Shimpach (New York University), "The Myth of the First Western"

Delia Caparoso-Konzett (Yale University), "Hollywood Goes to War: Orientalism and the Combat Film in *Bataan* and *Back to Bataan*"

Pavle Levi (New York University), "The Ever-Relevant Genre: Notes on the Yugoslav War Film"

H9 Ideology & Auteur

ROOM Lakeshore

CHAIR **Joanna Rapf** (University of Oklahoma/Dartmouth College)

Joanna Rapf (University of Oklahoma/Dartmouth College), "Sidney Lumet and the Politics of the Left: The Centrality of *Daniel*"

Jose B. Capino (Northwestern University), "Seminal Fantasies: The Films of Wakefield Poole"

Shekhar A. Deshpande (Beaver College), "Phenomenology, Tarkovsky and Spirituality"

Lisa Dombrowski (University of Wisconsin, Madison), "Bearing Witness: Pvt. Samuel Fuller at Falkenau"

Yiva Habel (Stockholm University), "The Paradoxes of Paradisiac Nakedness: Fascist Aesthetics & Medicalized Discourse in the 1930's Movement, Health through Nude Culture"

H10 Women's Autobiographical Filmmaking

ROOM Shelby

CHAIR **Patricia Brett Erens** (University of Hong Kong)

Michelle Citron (Northwestern University), "Constructing the Self: The 'I' in Documentary"

Laura Vasquez (Northwestern University), "Cybernetically Speaking: Autobiography and Masculine Identity"

Patricia Brett Erens (University of Hong Kong), "Mina Shum's *Double Happiness* and Women's Immigrant Writing"

Robin Curtis (Hochschule fur Film und Fernsehen Potsdam-Babelsberg), "Visceral Experience and the Body of the Filmmaker"

SESSION

I

Saturday, March 11, 2000

11:00-12:45PM

I1 Men in Motion: Class, Race and the Spectacular Male Body

ROOM Plaza

CHAIR **Joseph S. Walker** (Auburn University)

Joseph S. Walker (Auburn University), "Missing from the Matrix: Motion, Stillness, and the Body of Bruce Lee"

Mary O'Shea (Indiana University), "Pretty Fly for a White Guy: Patrick Swayze and the Reagan Legacy"

Katrina G. Boyd (Indiana University), "Puttin' on the Ritz: Fred Astaire's Moving Image and Embodiment of Class in the 1930s"

I2 Giving Hollywood the Slip(page): The Carnivalesque in Musical Movies

ROOM Belmont

CO-CHAIRS **Martha P. Nochimson** (Mercy College) and **David Sterritt** (Long Island University)

Steven Cohan (Syracuse University), "'You Discover You're in New York': Utopia and History in 1940s Musicals"

Krin Gabbard (SUNY, Stony Brook), "Carnivalizing Jazz: Sun Ra on Film"

Martha P. Nochimson (Mercy College), "Betty Grable Finally Dances with Baron Leopold Von Sacher-Masoch"

David Sterritt (Long Island University), "Renaldo & Clara Meet John Cage: Aleatory Cinema and the Aesthetic of Incompetence"



I3 Movies, Mise-en-Scene and Modernity

ROOM Grant Park

CHAIR **Lucy Fischer** (University of Pittsburgh)

Lucy Fischer (University of Pittsburgh), "Art Deco, Cinema and the Exotic: Picture Palaces and Picture Shows"

Vanessa R. Schwartz (American University), "Signs of the Times: Modernity, Materiality and the Historical Film"

Gaylyn Studlar (University of Michigan), "What the New Woman Knew: Lois Weber and the Consumption of Modernity"

I4 Cultural & Historical Documents

ROOM Lincoln

CHAIR **Heather Hendershot** (Queens College, CUNY)

Heather Hendershot (Queens College, CUNY), "Putting God Under the Microscope: The Moody Institute of Science's Cinema of Devotion"

Broderick Fox (University of Southern California), "Reclaiming 'Natural' Death through Video Documentary"

Aimee Hall (Indiana University), "Smile—You're Caught on Tape!: Competing Responses to Video Technology in Contemporary Film and Television"

J. Lynn Fuller (University of Wisconsin, Madison), "Reading Television: Watching History: Reception of *Any Day Now* as Historical Text"

I5 White

ROOM Music

CHAIR **Jeffrey Sconce** (University of Southern California)

Jeffrey Sconce (University of Southern California), "White Comedy: The Politics of Disaffection in Contemporary American Television"

Diane Negra (University of North Texas), "Sonja Henie in Hollywood: Whiteness, Athleticism, and Americanization"

Karen Voss (University of Southern California), "The Whitest Place on Earth: Surfing, the Southern California Beach Film and the Politics of Whiteness"

Naomi J. Greyser (University of California, Irvine), "Living Color: Race, Gender, and Embodied Difference in *Pleasantville*"

I6 The Subject of Documentary

ROOM Victorian

CHAIR Michael Renov (University of Southern California)

Mary Morley Cohen (University of Chicago), "Were They Really Home Movies? Amateur Films in the 1950s"

Paige Schilt (University of Texas, Austin), "Documentary Authority in Transition: From *Titicut Follies* to *Hospital*"

Julia Lesage (University of Oregon/Jump Cut), "Documentary Theory and Human Geography"

Michael Renov (University of Southern California), "Surveying the Subject: The Place of Autobiography in Contemporary Film Studies"

I7 Technological Frictions in Latin America

ROOM Columbian

CHAIR Cristina Venegas (University of Southern California)

Cristina Venegas (University of Southern California), "Us vs. Them: Cuban Cyberculture in the New Millennium"

Patricia E. Martin (Projeto Pro@rte Brasil), "Latin America's Cyberguerrilla Tactics for Democratic Communications"

Jonathan Buchsbaum (Queens College, CUNY), "Toward the End of Third Cinema: INCINE and its Nicaraguan Legacy"

Fran Ilich (Laboratorios Cinematik), "diy film (beyond the usual for your eyes only)"

I8 Passing at the Intersections

ROOM Parkview

CHAIR Hye-Ok Chung (Indiana University)

Valerie A. Weinstein (Cornell University), "Why the Jew Gets the Girl: Passing, Assimilation, and Sexuality in *The Ancient Law* and *Jew Suss*"

Pei-Chi Chung (Indiana University), "The Utopian Vision of Spaghetti Western? Asian Filmmakers and Their Disappearance of Authorship in Hollywood"

Hye-Ok Chung (Indiana University), "Passing for White, Passing for Hollywood: Re-imaging the Female in *Illusions*"

Marilyn Jimenez (Hobart and William Smith Colleges), "Multiple Passings: Josephine Baker as Princess Tam Tam"

I9 A Woman's Business: Manufacturing the Female Star in the 1920s

ROOM Lakeshore

CHAIR Anne Morey (Middlebury College)

Christina Lane (Ithaca College), "Murdering Gentle Julia: Mary Pickford as Divided Wife"

Marsha Gordon (University of Maryland), "Making *It* in Hollywood: Clara Bow and the Culture of Consumption"

Mark Lynn Anderson (University of Rochester), "Tempting Fate: Clara Smith Hamon, or the Secretary as Producer"

Anne Morey (Middlebury College), "'So Real As to Seem Like Life Itself': The *Photoplay* Fiction of Adela Rogers St. Johns"

I10 Cinematic Spectatorship

ROOM Shelby

CHAIR Dan Harries (Middlesex University)

Jonna Eagle (Brown University), "A Rough Ride: Strenuous Spectacle and Spectatorial Assault at the Turn of the Last Century"

Imke Lode (New York University), "Literary Seeing and Pre-Cinematic Spectatorship: Re-Assessing E.T.A. Hoffmann's Contribution to the History of Modern Vision"

Jo Smith (University of Otago), "Dwelling in the Space of Culture: *Floating Life* and Spectatorship as Production"

Margaret Ervin Bruder (Indiana University), "Grisham *v.* Stone: The Movies Made Me Do It"

Saturday, March 11, 2000

12:45-2:00PM

Caucus on Class

ROOM Lakeshore

SCS Television Studies Group Meeting

ROOM Grant Park

Women's Caucus

ROOM Lincoln

Saturday, March 11, 2000

2:00-3:45PM

J1 The Places and Practices of Electronic Media

ROOM Plaza

CHAIR **Tara McPherson** (University of Southern California)

Anna McCarthy (New York University), "Reading the Television Setting"

Karen Williams (New York University), "Homicide.com: Snuff Sites and Convergence Strategies"

Tara McPherson (University of Southern California), "Screening the Future"

J2 Listening to Film: Experiments with Sound in Classical Hollywood, American Avant-Garde and Contemporary Independent Film

ROOM Belmont

CHAIR **Tony Grajeda** (University of Wisconsin, Milwaukee)

Tony Grajeda (University of Wisconsin, Milwaukee), "Historicizing Sound: The Technology of Stereo and the Listening Subject"

Melissa Ragona (Goddard College), "Pure Sound/Pure Light/Pure Silence"

Abigail Child (School of the Museum of Fine Arts, Boston), "Selective Attention: The Siren of Technological Breakdown"

J3 The "Place" of the Internet in Film and Television Studies

ROOM Grant Park

CHAIR **James Castonguay** (Sacred Heart University)

Jeremy G. Butler (University of Alabama), "VR in the ER: Thoughts on *ER*'s Use of E-Media"

Daniel Bernardi (University of Arizona), "Cyberspace and Social Reality: Going Forward with Critical Race Studies to Get to Haraway's Future"

Amy Villarejo (Cornell University), "The "Place" of Categories in Intermedia: www.defycategory.com"

Jeffrey S. Miller (Augustana College), "The Critical (re)View: Meanings of Television, From Web to Web"

J4 WORKSHOP: Film Censorship in the 1990s: Praxis and Scholarship

ROOM Lincoln

CHAIR **Kevin Sandler** (Indiana University, Purdue University, Indianapolis)

Kevin Sandler (Indiana University, Purdue University, Indianapolis), "The Death of the NC-17 Rating"

Lea Jacobs (University of Wisconsin, Madison), "Re-thinking the Social Context of 1930s Censorship"

Thomas Doherty (Brandeis University), "New Forms of Censorship: 1990s Special Interest Groups and the Final Cut"

Matthew Bernstein (Emory University), "Recent Trends in Film Censorship Scholarship"

Justin Wyatt (University of Arizona), "Selling through Censorship Battles and the MPAA Ratings System"

Dotty Hamilton (Avila College), "Engineering the Ratings: Consequences of the Structural Design of the MPAA System"

J5 Forgotten Genres, Forgotten Histories

ROOM Music

CHAIR **Michael DeAngelis** (DePaul University)

Faye Riley (University of Kansas), "Forgotten Film: The Marginalization of Educational/Industrial Film"

Steve Anderson (University of Southern California), "Where History Lies: Fact, Fiction, and the Margins of History"

Harry M. Benshoff (University of North Texas), "The Short-Lived Life of the Hollywood LSD Film"

Haden R. Guest (University of California, Los Angeles), "Bahktin, Lefebvre and Nicholas Ray in Los Angeles: Genre History and Spatial Practice in American Cinema"

J6 Feminism and Silent Cinema: Theory/History

ROOM Victorian

CHAIR **Diane Negra** (University of North Texas)

Tracy Cox (University of Florida), "A 'Fetish-Friendly' Feminism: Attractions, Photogénie, and Film Theory"

Jennifer M. Bean (University of Washington), "Feminist Theory, Early Narrative Cinema and the Aesthetics of Modernity"

Jane M. Gaines (Duke University), "Disbelieving in Authors"

J7 Film-Future and the Other: The Politics of Race in Sci-Fi Films

ROOM Columbian

CHAIR **Delle Chatman** (Northwestern University)

Delle Chatman (Northwestern University), "Faith of Our Futures: White Appropriation of Colored Soul in Science Fiction Films"

Suzanne K. Arakawa (Claremont Graduate University), "To Whit, (Still) Too White?: How Millennium-End Sci-Fi Films Use 'Asian-ness' in the Struggle to Imagine and Reconfigure Race Relations in the U.S."

Elaine Roth (St. Lawrence University), "Back to the Future: The Legacy of White Supremacy in U.S. Science Fiction Films"

David A. Kirby (American University), "Race, Eugenics, and 'Passing' in *Gattaca*"

J8 The Girls Room: Lesbian Space in Film & TV

ROOM Parkview

CHAIR **Chris Straayer** (New York University)

Patricia White (Swarthmore College), "Lesbian Minor Cinema"

Louise Wallenberg (Stockholm University), "New (In)Visibility and Resistance: The Lesbian Paradox Within Swedish Culture"

Victoria E. Johnson (University of North Carolina), "There Is No 'Dayton Chic': The Abject Midwest in *Ellen* and *Roseanne*"

Kelly Hankin (University of Rochester), "Potent Shots: The Production of Lesbian Bar Space in Robert Aldrich's *The Killing of Sister George*"



J9 Loss of Childhood

ROOM Lakeshore

CHAIR **Ellen Seiter** (University of California, San Diego)

Daiva Stasiulis & Radha Jhappan (Carleton University), "Parodies of Adult Sexuality in *The Little Rascals* and *Our Gang* Comedies"

Jyotsna Kapur (Southern Illinois University), "The Disappearance of Childhood in the Not-So-Secret Gardens of History: The Case of *Pocahontas* (1995) and *The Indian in the Cupboard* (1995)"

Corinn Columpar (Keene State University), "Til Death Do Us Part: *Heavenly Creatures* and Adolescent Female Identity"

Ellen Seiter (University of California, San Diego), "*Pokemon*: Problems in the Study of Children's Global Multi-Media"

J10 Media Studies Meets Green Cultural Studies

ROOM Shelby

CHAIR **Paula Willoquet-Maricondi** (Butler University)

Michael S. Lundblad (University of Nevada, Reno), "Ecocritical Film Studies: Interpreting Visions of the Wild"

David Ingram (Brunel University), "*Free Willy*: The Representation of the Wild Animal in Hollywood Cinema"

Scott MacDonald (Hamilton College), "The Garden in the Machine"

Sidney Dobrin (University of Florida), "We Will Fight Them on the Land, We Will Fight Them in the Air, and We Will Fight Them on the Sea: News Media, the Vilification of Nature, and Nature Wars"

J11 WORKSHOP: Film Audiences: Current Work and Perspectives

ROOM Seminar

PARTICIPANTS

Peter Krämer (University of East Anglia)
Alan Lovell (Staffordshire University)
Gianluca Sergi (Staffordshire University)
Mark Jancovich (University of Nottingham)

SESSION

K

Saturday, March 11, 2000

4:00-5:45PM

K1 WORKSHOP: Teaching Race and Ethnicity on Television

ROOM Plaza

CO-CHAIRS **Barbara Wilinsky** (University of Arizona) and **Susan Ohmer** (University of Notre Dame)

PARTICIPANTS **Bambi Haggins** (University of California, Los Angeles)
Beretta E. Smith-Shomade (University of Arizona)
Lahn Sung (L.S.) Kim (Northwestern University)
Daniel Bernardi (University of Arizona)

K2 Of ~~Un~~Known Origin: International Cinemas/Global Identities

ROOM Belmont

CHAIR **Robert L. Cagle** (Fisher, IL)

Mark Betz (University of Alberta), "Art, Exploitation, Underground: European Art Cinema and Its Postwar American Reception"

Lalitha Gopalan (Georgetown University), "Dancing in the Rain: Song and Dance Sequences in Indian Popular Cinema"

Robert L. Cagle (Fisher, IL), "You Watch Too Much T.V., Kid: Split Identity in Canadian Cinema"

K3 Race, Exhibition, Reception in the US, 1905 to the 1950s

ROOM Grant Park

CHAIR **Dana F. White** (Emory University)

Jacqueline Stewart (University of Chicago), "'Along the Stroll': Mapping Chicago's Black Belt Movie Theaters, 1905-1920"

Charlene Regester (University of North Carolina), "The Black Voice and White Body: Hattie McDaniel Becomes the Disembodied Voice of Vivien Leigh in *Gone With the Wind*"

Matthew Bernstein (Emory University), "Run/Zone/Clearance Across the Color Line: Distributing Films in Segregated Atlanta"

Susan Courtney (University of South Carolina), "'We're Ashamed, We're Appalled, We Apologize': The Sensationally Mixed Rhetoric Surrounding Hollywood's 'Mixed' Couples in the Late 1950s"

K4 WORKSHOP: Publishing Your First Book: Possibilities and Pitfalls

ROOM Lincoln

CHAIR **Frank P. Tomasulo** (Georgia State University)

PARTICIPANTS **David Desser** (University of Illinois)
Maureen Furniss (Chapman University)
Vincent F. Rocchio (Lawrence, MA)
Eric Smoodin (University of California Press)
Leslie Mitchener (Rutgers University Press)
Jennifer Moore (University of Minnesota Press)

K5 The *Chicago Defender* at the Millennium: A Tribute

ROOM Music

CHAIR **Anna Everett** (University of California, Santa Barbara)

Mary Beth Haralovich (University of Arizona), "*Chicago Defender* Press Coverage of *Imitation of Life* (1934) and *Emperor Jones* (1933)"

Stanley Nelson (Half-Nelson Productions), "The Making of the Black Press: Soldiers Without Swords"

Colonel Eugene S. Scott (*Chicago Daily Defender* Newspaper), "The *Defender*: Preserving a Black Public Sphere into the Millennium"

K6 Feminism and Silent Cinema: European Modernities

ROOM Victorian

CHAIR **Jennifer M. Bean** (University of Washington)

Michele L. Lowery (University of Southern California), "Sexing the City: Women on the Loose in Pre-Revolutionary Russian Film"

Kristine Butler (University of Minnesota, Morris), "Irma Vep, The Performing Woman and the City"

Astrid Soderbergh Widding (Stockholm University), "Ambiguous Modernities: Images of Women in Hasselblad Films"

Frances Guerin (New York University), "The Immorality of Men and the Excitement of Technology in Modern Germany"

K7 Theorizing the Aesthetics of Reality

ROOM Columbian

CHAIR **Linda Ehrlich** (Case Western Reserve University)

Linda Dittmar (University of Massachusetts, Boston), "Still Photography and the Narrative Impulse"

Mark Langer (Carleton University), "Early Animation and Cyborg Cinema"

Audrey Levasseur (Indiana University), "New Auto/biographical Media Forms: Moving Away from the Indexical Bond to the Referent"

Thomas Leitch (University of Delaware), "Based on a True Story"

K8 Close Readings

ROOM Parkview

CHAIR Ina Rae Hark (University of South Carolina)

J. Ronald Green (Ohio State University), "The Dream Sctructure in Micheaux's *Body and Soul*"

Patrick Thomas McCord (University of Georgia), "The Structure of Memory: Cognitive Narratology and *Black Robe*"

Noa Steimatsky (Yale University), "Metaphor and the Claim of Flesh: On Some Abattoir Images in Cinema"

James Morrison (North Carolina State University), "Shirley Temple's Anger: Sentimental Modernism and the Sublime in *The Blue Bird*"

K9 The Embodied Mind and the Space of Film

ROOM Lakeshore

CHAIR Edward Branigan (University of California, Santa Barbara)

Edward Branigan (University of California, Santa Barbara), "How Frame Lines Figure"

Melinda Szaloky (University of California, Los Angeles), "Visualized Sound Space in *Sunrise*"

Thomas Elsaesser (University of Amsterdam), "Hypertextualities: Spaces of the ContactImage"

Peter Larsen (University of Bergen), "Reading the City, Reading the Film"

K10 Violence, Identity & Media

ROOM Shelby

CHAIR Delle Chatman (Chicago, IL)

Bernie Cook (Georgetown University), "'Brutal Films Pale Before Televised Vietnam': Video Violence, Ultraviolence, and Modes of Reception"

Justus Nieland (Indiana University), "Graphic Violence: Native Americans and the Western Archive in *Dead Man*"

Mark Alvey (The Field Museum, Chicago), "The Man-Eating Lions of Tsavo: From Museum to Movie to Molecular Systematics"

Sarah Projanksy (University of California, Davis), "A History of Rape in US Cinema, 1903-1972: The Ambivalent Boundaries of Gender, Class, Race, and Nation"



K11 Industry Cooperation and Collusion

ROOM Seminar

CHAIR Scott Curtis (Northwestern University)

Peter Catapano (University of California, Irvine), "Speaking in One Voice: The Founding of the Academy of Motion Picture Arts and Sciences, 1927-1930"

Scott Curtis (Northwestern University), "It's Movietime, USA!: Winning Hearts and Minds in Your Hometown, 1951-1953"

Jon Lewis (Oregon State University), "The Killing of *The Killing of Sister George*: The Political Economy of Things Rated X"

RESPONDENT Lea Jacobs (University of Wisconsin, Madison)

Saturday, March 11, 2000

5:45-7:00PM

SCS Members Meeting

ROOM Plaza

Sunday, March 12, 2000

8:00-9:00AM

Black Caucus

ROOM Lincoln

SESSION

L

Sunday, March 12, 2000

9:00-10:45AM

L1 Sound & Image

ROOM Plaza

CHAIR **Shekhar Deshpande** (Beaver College)

Joe Milutis (University of Wisconsin, Milwaukee), "Radiophonic Laura"

Jeongwon Joe (University of Nevada, Reno), "The Narrative Polyphony Between Music and Image in Don Boyd's *Aria*"

Carol L. Robinson (University of Wisconsin, Oshkosh), "Analysis of Visual Screaming: The Semiotic and Political Relationships between the Films of Charlie Chaplin and the Deaf Theater of Willy Conley"

Chuck Berg (University of Kansas), "The Influence of Silent Film Music on American Musical Taste: A Case Study, J.S. Zamecnik"

L2 Imag(en)ing Home: Cinemas of Exile and Diaspora

ROOM Belmont

CHAIR **Rebecca Romani** (San Diego State University)

Haim Bresheeth (Sapir Academic College), "*Ustura-The Story of Palestine*: Exile and Homecoming"

Sohail Daulatzai (University of Southern California), "Things Fall Apart: South Asian Poetics, Postcolonial Criticism and the Diasporic Public Sphere"

Tarik Elhaik (San Francisco Arab Film Festival), "Bastard Cinematography: An Introduction to a Critique of Space"

Kasia Marciniak (Ohio University), "Cinematic Aliens, Foreign Contamination and Anti-Immigrant Politics: Interrogating Contemporary Cinema of Exile in the U.S."

Parvinder Mehta (Wayne State University), "(Re)Imag(en)ing Home: Cultural (In)difference in *Mississippi Masala*"

L3 Theory: Examining Canonical Approaches

ROOM Grant Park

CHAIR **Scott Nygren** (University of Florida)

James Tobias (University of Southern California), "Eisenstein's Gesture: Breaking Down *Alexander Nevsky*"

Paul Young (Georgia Institute of Technology), "Killing Time on Video: Making Bazin Watch MTV"

Paula Willoquet-Maricondi (Butler University), ""From Cave Painting to Filmmaking A Philosophical Investigation of 'Framing' as a Technical, Aesthetic, Thematic and Ideological Device"

Scott Nygren (University of Florida), "The Politics of Inversion: Kant in the East, Mu in the West"

L4 WORKSHOP: Film Studies and Teaching Latin American Cinema

ROOM Lincoln

PARTICIPANTS

Emperatriz Arreaza-Camero (University of Zulia)
Alejandro Padron (University of Los Andes)
Ernesto R. Acevedo-Munoz (University of Colorado)
Charles Ramirez-Berg (University of Texas, Austin)
J. David Slocum (New York University)
Laura Zavala (UAM Xochimilco)

L5 Critical Film History: Rethinking Performance, Stardom & Censorship

ROOM Music

CHAIR **Kevin Sandler** (Indiana University, Purdue University, Indianapolis)

Shaun Frentner and **Jennifer Wild** (University of Iowa), "Fashioning a New Model: Early Film Stars and Fan Culture"

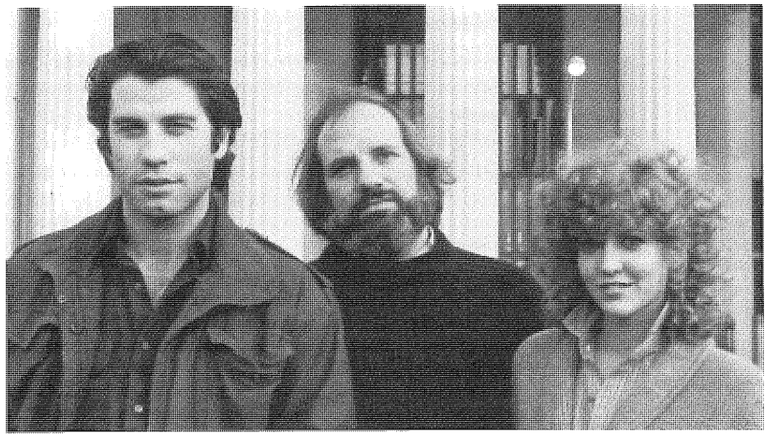
Lily Avrutin (University of Toronto), "Mask and Masquerade in the Cinema: Chaplin, Eisenstein, Hitchcock vs. Postmodern Trends/Digital Images"

Paul McEwan (Northwestern University), "Fighting Words: Dorothy Richardson and Silent Film"

Christopher Faulkner and **Charles Tepperman** (Carleton University), "Was Jean Renoir 'Graylisted' by Hollywood?"

L

L6 Salvaging the Seventies: Contemporary Film Theory and the Decade of Decadence



ROOM Victorian

CHAIR Jay Beck (University of Iowa)

Gregory Flaxman (University of Pennsylvania), "'People Were Just Looking for Answers': Conspiracy Cinema of the 1970s"

Joe Wlodarz (University of Rochester), "*Serpico* Rising: Al Pacino and the Crisis of Masculinity in 70s Cinema"

Jay Beck (University of Iowa), "Citing the Sound: *The Conversation*, *Blow Out*, and the Mythological Ontology of the Soundtrack"

L7 Feminism and Silent Cinema: Cultures of Consumption

ROOM Columbian

CHAIR Constance Balides (Tulane University)

Andy Perry (Brown University), "Chasing Alphonse: Channeling the Excess of Consumption in the Cinema of Attractions"

Constance Balides (Tulane University), " Making Ends Meet: 'Welfare Films' and the Politics of Consumption During the Progressive Era"

Melanie Nash (McGill University), "Speeding Towards the Crash: Consuming Visions of 'Fast Women' in 1920s Cinema"

L8 *Sick*: Masochistic Practice and the Production of an Identity/Aesthetic

ROOM Parkview

CHAIR Tess L. Takahashi (Brown University)

Jessica Scarlata (New York University), "Because It FEELS Good: Understanding Pain as Embodiment in *Sick*"

Carla Marcantonio (New York University), "Bob Flanagan, *Sick*, and the Queer Aesthetic"

Elena Gorfinkle (Brooklyn, NY), "Subject to Repeat: Seriality, Memory and the Aesthetic of Masochism in *Sick*"

Tess L. Takahashi (Brown University), "*Sick*: Masochistic Practice and the Production of an Identity/Aesthetic"

RESPONDENT Angela Stukator (University of Western Ontario)

L9 WORKSHOP: New American Directions, New American Directors

ROOM Lakeshore

PARTICIPANTS

Devin Orgeron (University of Maryland)
Robert Kolker (University of Maryland)
Dean De Fino (Sweet Briar College)
Stephen Prince (Virginia Tech)
Brian Price (New York University)
Jon Lewis (Oregon State University)

L10 Affect and Special Effects

ROOM Shelby

CHAIR James Roberts (Penn State University)

Charles Tryon (Purdue University), "Machines in/of Time: Gilles Deleuze and the Post-Cold War Time Travel Film"

Elizabeth Ezra (University of Stirling), "Latest Attraction: Early Film Revisited in 'Postmodern' Cinema"

Marina Dahlquist (Stockholm University), "The Void in the Image as a Self-Reflexive Device"

SESSION

M

Sunday March 12, 2000

11:00-12:45

M1 WORKSHOP: Roundtable of Film Acting: Reading Screen Performance in Wayne Wang's *Smoke*

ROOM Plaza

PARTICIPANTS

Cynthia Baron (Bowling Green State University)
Diane Carson (St. Louis Community College, Meramec)
Sharon Marie Carnicke (University of Southern California)
Owen Shaprio (Syracuse University)
Frank P. Tomasulo (Georgia State University)

M2 Apocalypticism and the Assault on History

ROOM Belmont

CHAIR Christopher Sharrett (Seton Hall University)

Mark Pizzato (University of North Carolina, Charlotte), "TV's *Millennium* as Psycho-Theater"
Tony Williams (Southern Illinois University, Carbondale), "Naturalism, the Apocalyptic Millenium and the Romero Trilogy"
Mikita Brottman (Indiana University), "The End of the Road: Cronenberg's *Crash* as Apocalyptic Road Movie"
William Luhr (St. Peter's College), "*Apt Pupil* and Apocalyptic Discourse"

M3 In the Mix: Cut-and-Paste Aesthetics

ROOM Grant Park

CHAIR Erika Dalya Muhammad (New York University)

Brigitte Peucker (Yale University), "The Material Image: Intermediality and the Real"
Timothy Dugdale (University of Windsor), "Psychedelic Scurry: *Run, Lola, Run* Is a Game of Pleasure"
Laura U. Marks (Carleton University), "Live Video"
Erika Dalya Muhammad (New York University), "Remixology: Extreme Cinema Experiences"

M4 Reel Power? Strategies in Postcolonial Documentaries

ROOM Lincoln

CHAIR Dorit Naaman (SUNY, Binghamton)

Rebecca Romani (San Diego State University), "Who Are You When You're Not At Home?"
Livia Alexander (New York University), "But am I the Nation? Personal Diaries in Israeli and Palestinian Cinemas"
Dorit Naaman (SUNY, Binghamton), "Old Wine in New Bottles: *Tekumah*, an Israeli Resurrection of Social Change?"

RESPONDENT Linda Dittmar (University of Massachusetts, Boston)

M5 Women at the Movies as Audiences, Exhibitors and Consumers

ROOM Music

CHAIR Kathryn Helgesen Fuller (Virginia Commonwealth University)

Karen Ward Mahar (Siena College), "Exhibiting Women: Gender, Showmanship, and the Professionalization of Film Exhibition in the United States, 1900-1930"
Leslie Midkiff DeBauche (University of Wisconsin, Stevens Point), "Fashion, the Silent Star in the American Film Industry, and the Girl in the Fifth Row"
Kathryn Helgesen Fuller (Virginia Commonwealth University), "How Dish Night Saved the Bijou: Female Audiences and the Consumption Crisis of the Great Depression"

M6 In the Realm of the Senses: Embodiment and Cinematic Spectatorship

ROOM Victorian

CHAIR Nina K. Martin (Northwestern University)

Sabrina Barton (University of Texas, Austin), "What About 'Liking' Characters? The Case of Hitchcock's *Shadow of Doubt*"
Susan Crutchfield (University of Wisconsin, La Crosse), "The Noble Ruined Body: Blindness, Spectatorship, and Visual Prosthetics in Three Science Fiction Films"
Nina K. Martin (Northwestern University), "Seeing Is Not Believing: Sci-Fi, Technology, and Embodied Spectatorship"

M

M7 New Technologies, New Theories?

ROOM Columbian

CHAIR Jan Simons (University of Amsterdam)

Jan Simons (University of Amsterdam), "Out of the Screen: From Text to Event"

Wheeler Winston Dixon (University of Nebraska, Lincoln), "Digital Filmmaking in the New Millennium: Theory, Practice and Distribution"

Yvonne Spielmann (University of Siegen), "Expanding Film into Media: Histories and Theories"

Marsha Kinder (University of Southern California), "Refiguring Film in Light of Interactive Narrative: Towards a Theory of Performative Time"

Jack Boozer (Georgia State University), "Who Am I Now? Body and Identity Across Film and TV Space"

M8 Italy's Cinematic Other Selves

ROOM Parkview

CHAIR William Van Watson (Illinois State University)

Aine O'Healy (Loyola Marymount University), "Voyage Beyond Italy: Adriatic Migrations in Contemporary Italian Cinema"

William Van Watson (Illinois State University), "A Brazilian *Bicycle Thief*: Walter Salles' *Central Station* and the Italian Neorealist Tradition"

Rodica Diaconescu-Blumenfeld (Vassar College), "Diacritics of Ethnicity: The Gypsy as the Other Other"

M9 National Cinemas

ROOM Lakeshore

CHAIR Bruce Williams (William Paterson University)

Deborah Tudor (DePaul University), "The New 'Face' of British Heritage: Class, Crime and Masculinity"

Carol Donelan (Carleton College), "Allegories of Cinema: Reflections on the Motif of the Statue in the European Art Cinema"

Jeffrey Skoller (Art Institute of Chicago), "Memories of Revolution: Mourning Work as Historiographic Method in Recent Latin American Cinema"

Izabela Kalinowska (SUNY, Stony Brook), "Aestheticization of the Female Body: Recent Films from Eastern Europe"

M10 The Pleasure Principle: Camp, Kitsch, (Audio-) Scopophilia and Other Guilty Pleasures"



ROOM Shelby

CHAIR Robert Miklitsch (Ohio University)

David Scott Diffrient (University of California, Los Angeles), "*The Tales of Hoffmann*: Extravagant Kitsch and 'High' Culture"

Allen Larson (University of Pittsburgh), "'Sparkle, Neely! Sparkle': *Valley of the Dolls*, Gay Male Camp, and the Politics of (Cultural) Production"

Robert Miklitsch (Ohio University), "Cine-Audio-Scopophilia: Audiovisual Pleasure and Contemporary Narrative Cinema"

Carole-Anne Tyler (University of California, Riverside), "Pleasure with No Redeeming Value"

Sunday March 12, 2000

12:45-2:00

Coordinating Caucus

ROOM Grant Park

We gratefully acknowledge the following exhibitors and advertisers for their support of this year's conference.

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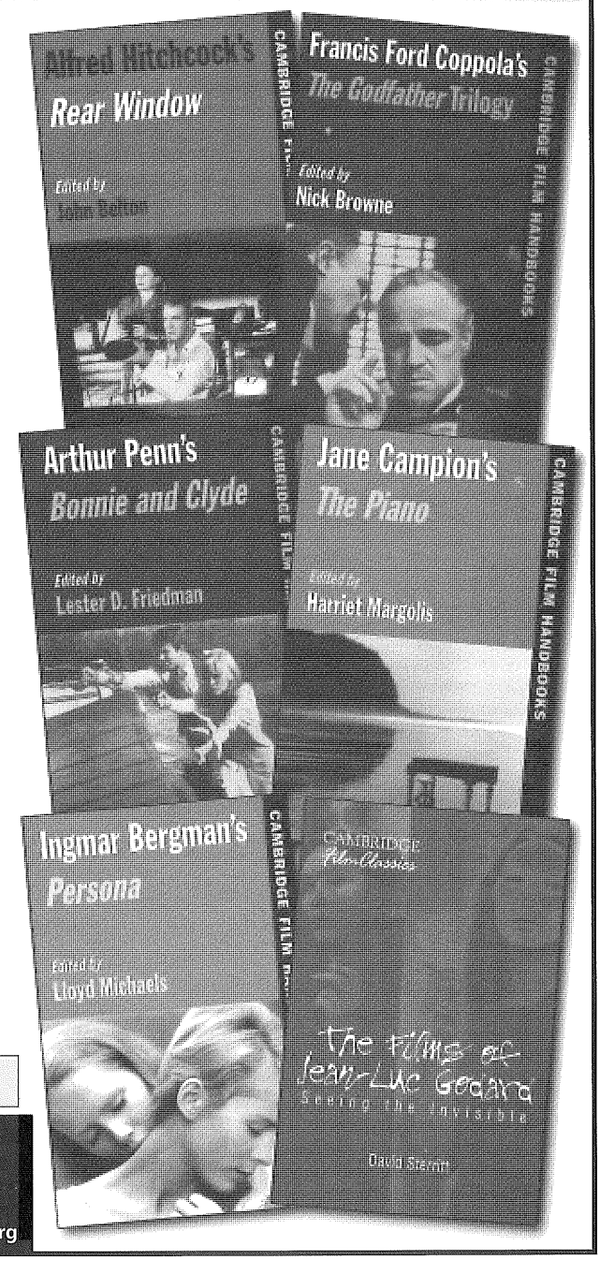
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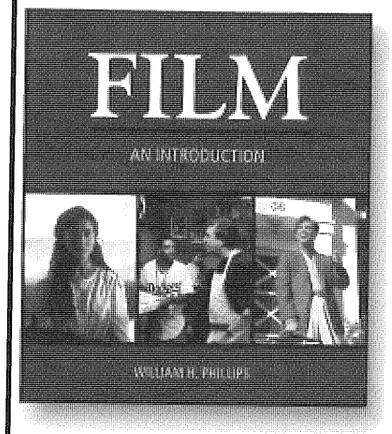
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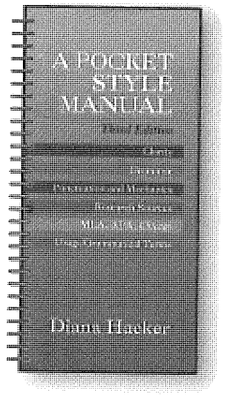
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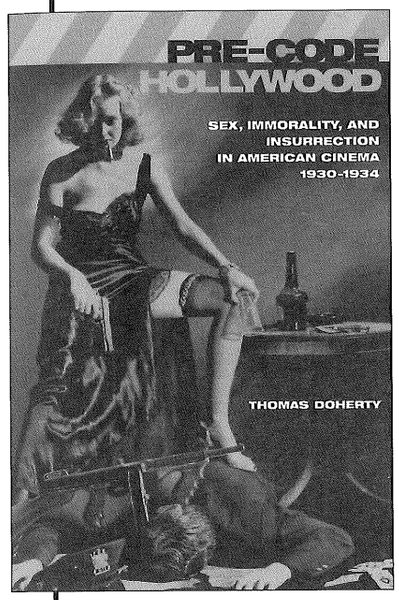
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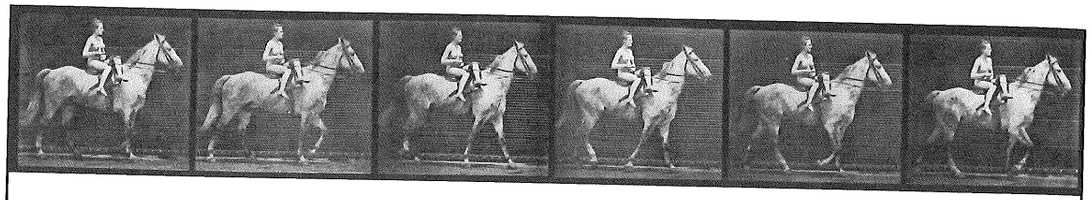
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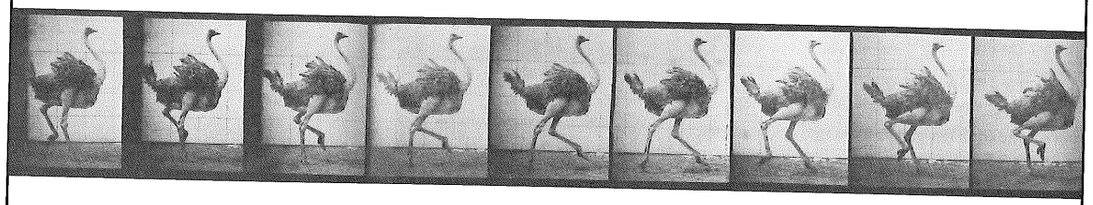
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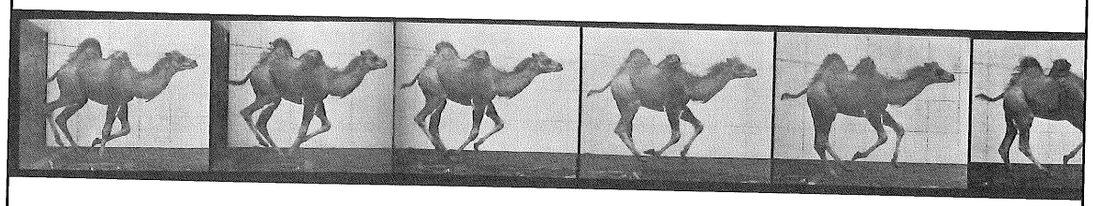
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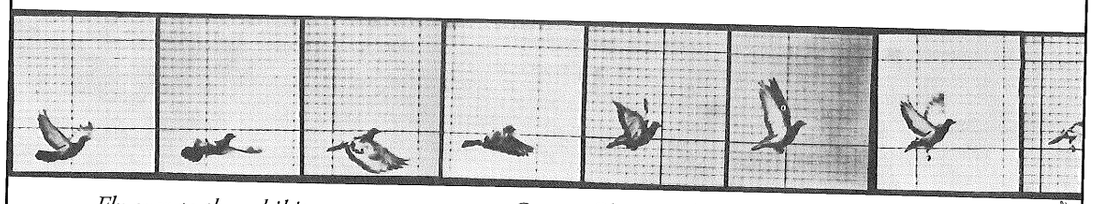
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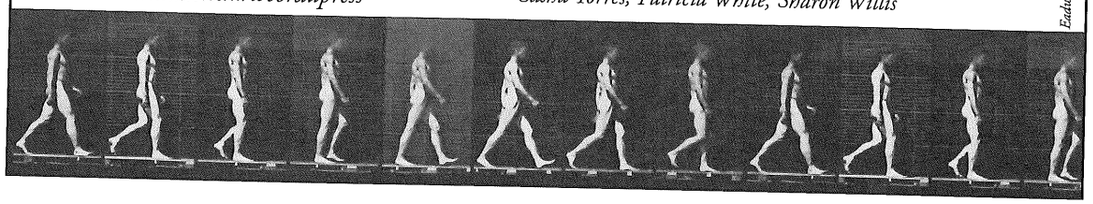
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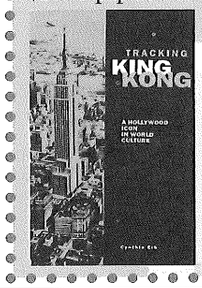
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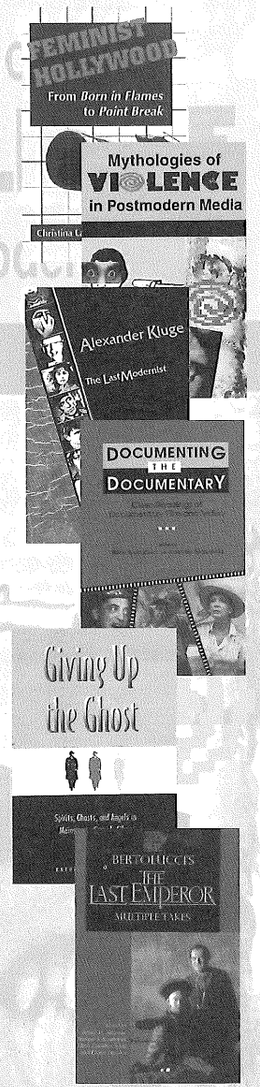
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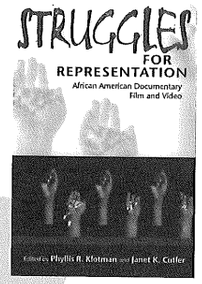
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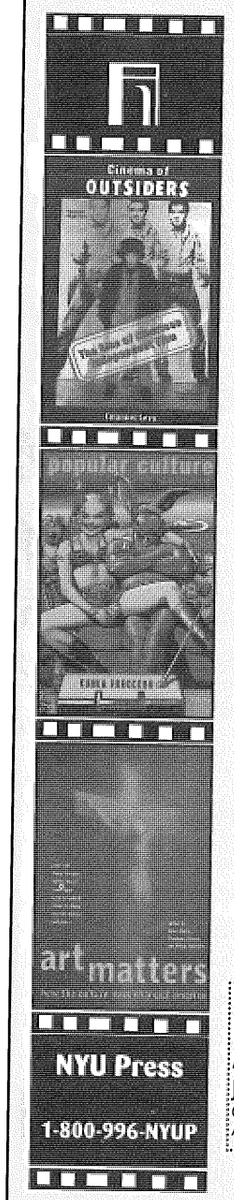
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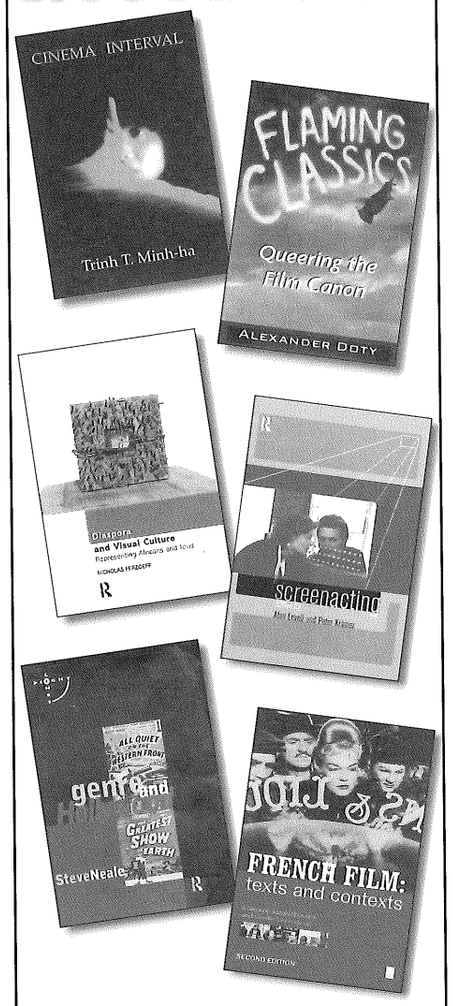
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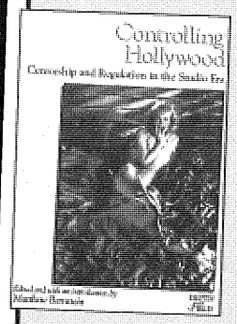
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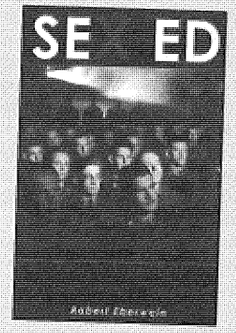
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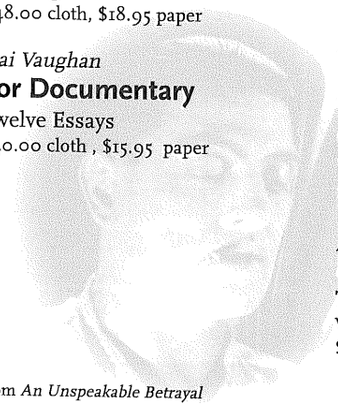
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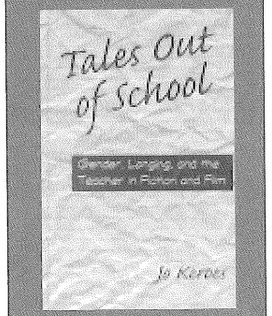
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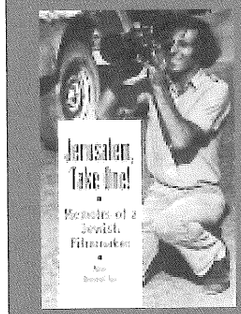
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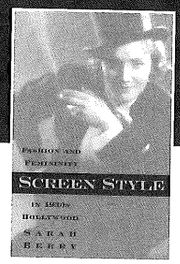
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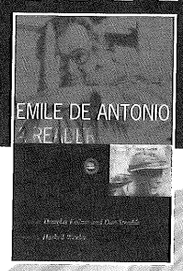
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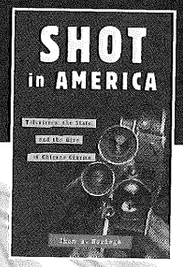
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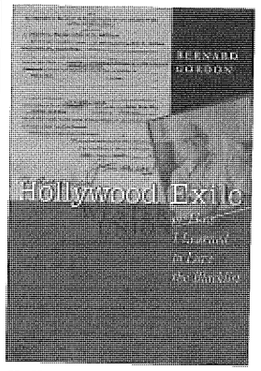
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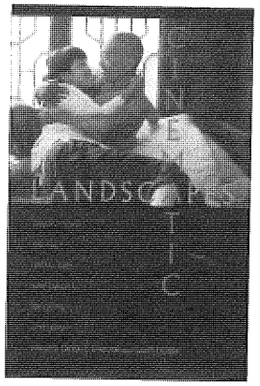
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