# 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

Robert Kolker, *Georgia Institute of Technology*—President
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### Program Committee

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Peter X Feng, *University of Delaware,* chair
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Heather Hendershot, *Queens College, CUNY*

### Conference Organizers

CONFERENCE CONSULTANT: Justin Wyatt
CONFERENCE COORDINATOR: Leslie LeMond
REGISTRATION AND ACCOUNTING: Jane Dye, *University of Oklahoma*

We would like to thank the following for their support and assistance with the 2001 conference:

Greg Beal
Andrea Campbell
James Castonguay
Colleen Curtis
Peter X Feng
Del LeMond
Louise Malakoff
Kirsten Strayer
John Vetter
Justin Wyatt

## The Exhibit Area

EXHIBITS OPEN
ROOMS: SALON E & FOYER

**Thursday, May 24**
Noon to 5 P.M.

**Friday, May 25**
9 A.M. to 5 P.M.

**Saturday, May 26**
9 A.M. to 5 P.M.

**Sunday, May 27**
9 A.M. to Noon

# Session A

Thursday, May 24, 2001 12:00–1:45 P.M.

## A1 Cinema and Diverse Ethnicities

ROOM: **Salon A**
CHAIR: **LeiLani Nishime,** *Sonoma State University*

**Steven Alan Carr,** *Indiana University-Purdue University Fort Wayne* – "The Hollywood Question: American Film Historiography and the Jewish 'Problem'"
**Denise K. Cummings,** *University of Florida* – "'Accessible Poetry?' Cultural Intersection and Exchange in Contemporary Native American and Non-Native Film"
**Arthur Knight,** *College of William and Mary* – "Whiteface"
**LeiLani Nishime,** *Sonoma State University* – "People Don't Know What You Are: Keanu Reeves and Biraciality in *The Matrix*"

## A2 European Cinema

ROOM: **Salon B**
CHAIR: **John David Rhodes,** *New York University*

**Michael Goddard,** *University of Stoney, Australia* – "Before the Catastrophe: Post-War Polish Cinema, Polish Modernism and Cinematic Repetition of the Past"
**Sasa Milic,** *University of Iowa* – "At the Turning Point: Popular Comedies and Economic Reforms in the Soviet Union 1964–1968"
**John David Rhodes,** *New York University* – "Stupendous, Miserable City: Pasolini's Urban Critique"
**Michael Walsh,** *University of Hartford* – "The Working Class in English Cinema, 1987–1990"

## A3 Exoticism in Early Cinema

ROOM: **Salon C**
CHAIR: **Elizabeth Ezra,** *University of Stirling*

**Terry Rowden,** *College of Wooster* – "Fading to Black and White: Race and Ethnicity in the Films of D.W. Griffith and Oscar Micheaux"
**Ivo Blom,** *University of Amsterdam* – "Anton Nöggerath's Ethnographic Adventures in Iceland"
**Alison McMahan,** *University of Amsterdam* – "Passing as American Citizens: Erasure and Masquerade after the Red Rooster Scare"

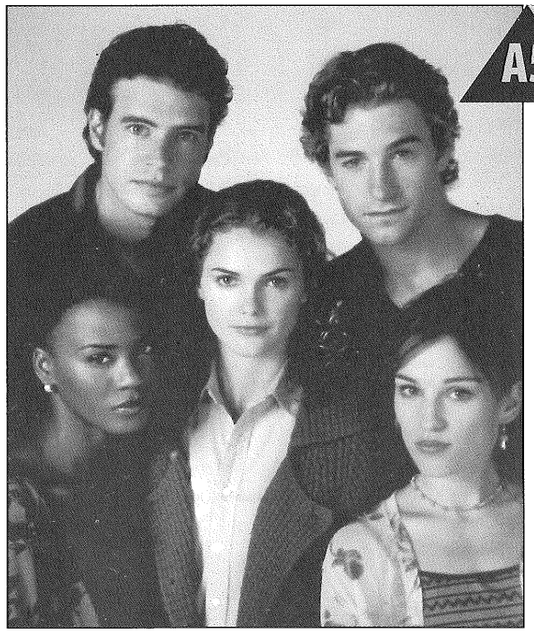


## A4 Authorship

ROOM: **Salon D**
CHAIR: **Eric Schaefer,** *Emerson College*

**Kirk Ashworth,** *University of Oklahoma* – "The Family Man: Prodigality and Misprision in the Films of Paul Thomas Anderson"
**Rebecca Gordon,** *Indiana University* – "Some Dangers of Modernist Protocols: Graham Greene and *Land Without Bread*"
**Dennis R. Perry,** *Brigham Young University* – "Poe Sources for Hitchcock's *Vertigo*"
**Eric Schaefer,** *Emerson College* – "Vice à la Weiss: The House Style and World View of George Weiss's Screen Classics"





## A5 Female Television Characters and Audiences in the Post-Network Era

ROOM: **London I**
CO-CHAIRS: **Amanda D. Lotz,** *Washington University* and **Sharon Marie Ross,** *University of Texas, Austin*

**Amanda D. Lotz,** *Washington University* – "'New' New Women, Convergence, and Conglomeration: The Place of Female Audiences and Characters in the Post-Network Television Economy"
**Sherra Schick,** *Indiana University* – "*Once and Again*: How Television Speaks to Women in the Post-Network Era"
**Jane Chi Hyun Park,** *University of Texas, Austin* – "All in the (Asian American) Family: Cross-Marketing Difference in *All-American Girl*"
**Sharon Marie Ross,** *University of Texas, Austin* – "Dormant Dormitory Friendships: Race and Gender on *Felicity*"

SPONSORED BY:
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## A6 Reevaluating the Blacklist Era

ROOM: **London II**
CHAIR: **Peter Mascuch,** *University of New Hampshire*

**Joanna E. Rapf,** *University of Oklahoma* – "How to Teach the Blacklist as a Child of the Blacklist"
**Jeff Smith,** *Washington University* – "Are You Now or Have You Ever Been a Christian? *The Robe* as Political Allegory"
**Peter Mascuch,** *University of New Hampshire* – "The Way We Weren't: Mythologizing the Blacklist Era in Contemporary Film"
**Jon Lewis,** *Oregon State University* – "Naming Names and Telling Stories: Historical Fictions on the Blacklist"
**Lisa D. Kernan,** *University of California, Los Angeles* – "Hiding in Plain Sight: Performing Creative Dissent in Hollywood Films of the Blacklist Era"

## A7 Mexploitation Cinema

### Viva la lucha (libre)!

ROOM: **Montreal I**
CHAIR: **Dolores Tierney,** *Tulane University*

**Laura Podalsky,** *Ohio State University* – "Aztec Mummies and Vampire Women: Pinning Down the Other in the Mexican Horror-Wrestling Film"
**Andrew Syder,** *University of Southern California* – "Importation/Mexploitation, or How a Crime-Fighting, Vampire-Slaying Mexican Wrestler Almost Found Himself in an Italian Sword-and-Sandals Epic"
**Dolores Tierney,** *Tulane University* – "Whose 'Lucha' Is It Anyway? Fantasy and Reality in Mexican Wrestling Films"
**David Wilt,** *University of Maryland* – "How to Make a Monster: Indigenous Themes and Motifs in Mexican Fantasy Films

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## A8 Cinema and the Digital Age

ROOM: **Montreal II**
CHAIR: **Megan Mullen,** *University of Wisconsin, Parkside*

**Richard L. Edwards,** *University of Southern California* – "This is What Democracy Looks Like: WTO, D2K and the Rise of Digital Media Activism"
**Ruth Haldimann-Steinberg,** *University of California* – "Romancing the Rosetta Stone: Digital Age Reflections on the Use of Text-Images in the Films of F.W. Murnau"
**Megan Mullen,** *University of Wisconsin, Parkside* – "Discovery's Discovery: Identifying Digital Cable's Niche Audiences"
**Mari Castaneda Paredes,** *University of Massachusetts* – "Cultural Policy and Digital Television: The Creation of Cultural Industry in the Global Economy"

## A9 Women and Film in the Classical Era

ROOM: **Boardroom**
CHAIR: **Christina Lane,** *Ithaca College*

**Timothy Connelly,** *Syracuse University* – "He is Her Boss, You Know, as Well as Her Husband: Norma Shearer and the Problem of Working Wives in the Early 1930s"
**William Friedman Fagelson,** *University of Texas, Austin* – "In Training: Female Conversion in the World War II Film"
**Kristen Hatch,** *University of California, Los Angeles* – "The Erotics of Innocence: Women Impersonating Girls, 1890–1942"
**Christina Lane,** *Ithaca College*- "Stepping Out from Behind *The Grand Silhouette*: Joan Harrison's Films of the 1940s"

# Session B

Thursday, May 24, 2001 2:00–3:45 P.M.

## B1 Film Theory/Film Culture

ROOM: **Salon A**
CHAIR: **Maureen Turim,** *University of Florida*

**Paula Amad,** *University of Chicago* – "The Philosopher and the Millionaire: Henri Bergson and Albert Kahn's Archives de la Planète, 1908–1931"
**Noël Burch,** *Université Lille III* – "Double Speak"
**Patricia Phalen,** *The George Washington University* **and Karla Fuller,** *Columbia College* – "One of These Things Is Not Like the Other: Family Theater Production and the Culture of Hollywood"
**Maureen Turim,** *University of Florida* – "Different Cinematic Desires"

## B2 Music in Cinema and Video

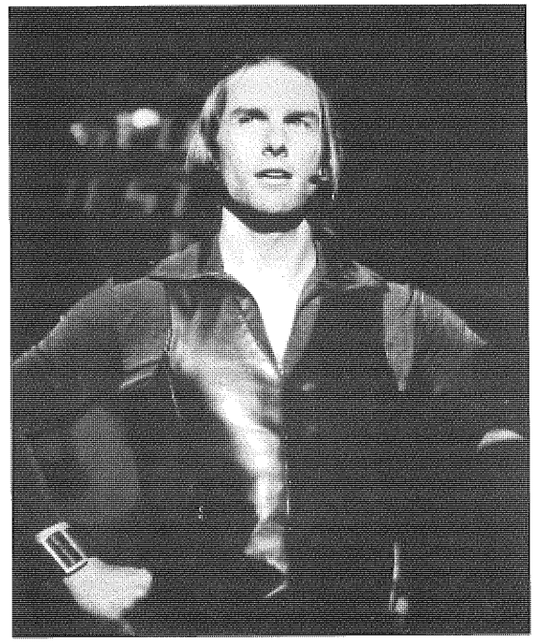
ROOM: **Salon B**
CHAIR: **Heather Hendershot,** *Queens College*

**Sohail Daulatzai,** *University of Southern California* – "Can It All Be So Simple? The Cinemas of Hip-Hop, Postcoloniality and the Politics of Identity"
**Heather Hendershot,** *Queens College* – "Why Should the Devil Have All the Good Music? The Evolution of Christian Music Videos"
**Jennifer Wild,** *University of Iowa* – "A Messy Affair: On the Demise of a Cultural Apparatus, The Illustrated Song Slide"
**Allen D. Campbell,** *University of Texas, Austin* – "Legitimating Voices Through Popular Music and Contemporary Film: *Magnolia* (1999), *High Fidelity* (2000) and *Almost Famous* (2000)"

## B3 Ephemeral Discourses

ROOM: **Salon C**
CO-CHAIRS: **Jan Olsson,** *Stockholm University* and **Richard Abel,** *Drake University*

**Jan Olsson,** *Stockholm University* – "Pressing Inroads: Mapping the Los Angeles Nickelodeon Culture"
**Richard Abel,** *Drake University* – "A Marriage of Ephemeral Discourses: The Nickelodeon Culture of Newspapers and Moving Pictures"



## B4 Iranian Cinema

### Meditations on the Global and Indigenous

ROOM: **Salon D**
CHAIR: **Azadeh Farahmand,** *University of California, Los Angeles*

**Hamid Naficy,** *Rice University* – "Iranian Art Cinema: A Humanist Genre in Inhuman Times"
**Anne Ceicko,** *University of Massachusetts* – "Unveiling the Global: Shirin Neshal as Artist-in-Exile and Art World Star"
**Devin Orgeron,** *University of Maryland* – "Abbas Kiarostami and the Road Through Cinematic History"

SPONSORED BY:
*Middle East Caucus*

## B5 Issues in Film Studies

ROOM: **London I**
CHAIR: **Adam Lowenstein,** *University of Pittsburgh*

**Stefan K. Cieply,** *University of Maryland* – "Dwight Macdonald at *Esquire*: Film Criticism, Mass Sophistication and the Aura of the Critic"
**James Kendrick,** *Indiana University* – "What is the Criterion? The Criterion Collection as an Archive of Film as Culture"
**Adam Lowenstein,** *University of Pittsburgh* – "Cinema Studies/Trauma Studies: Possible and Impossible"
**Domietta Torlasco,** *University of California, Berkeley* – "Godard's *Histoire(s) du Cinéma* and History as Memory of the World"

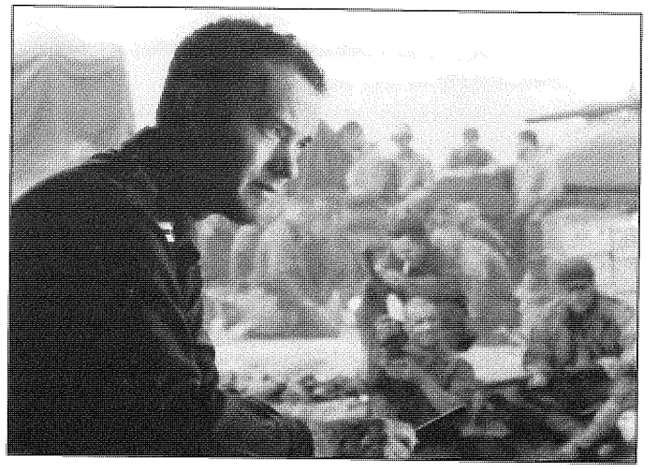
## B6 Race and Nation in WWII Combat Films

### From the 1940s to *Saving Private Ryan*

ROOM: **London II**
CHAIR: **Glenn Man,** *University of Hawaii at Manoa*

**Susan K. Arakawa,** *Claremont Graduate University* – "Why We Fight: How Race-Themed Combat Films Galvanized and Disrupted the Making of an Untainted Cold War American National Identity"
**Delia Caparoso-Konzett,** *Yale University* – "Wagers of War: Orientalism and Nationhood in *Go For Broke!*"
**Frank P. Tomasulo,** *Georgia State University* and *Cinema Journal* – "Empire of the Gun: Steven Spielberg's *Saving Private Ryan* and American Values"

RESPONDENT: **Peter X Feng,** *University of Delaware*



Thursday, May 24, 2001 2:00–3:45 P.M.

## B7 Southern Identities

### Francophone Funds I

ROOM: **Montreal I**
CHAIR: **Chris Holmlund,** *University of Tennessee*

**Linda K. Fuller,** *Worcester State College* – "AIDS in African Cinema with a Focus on Francophone Films"
**Winifred Woodhull,** *University of California, San Diego* – "Engendering African Cinema in the International Marketplace"
**Cynthia Marker,** *Old Dominion University* – "The Fleecing of Africa and Promise of Postcolonial Identities: Jean-Marie Téno's Double Bind"

SPONSORED BY:
*French and Francophone Special Interest Group*

## B8 Red Crime, Politics and Media Constructions of the Cold War

ROOM: **Montreal II**
CHAIR: **Sheri Chinen Biesen,** *University of Leicester*

**Sheri Chinen Biesen,** *University of Leicester* – "Allegories of the Red Scare: Noir Crime in the Cold War"
**Chuck Maland,** *University of Tennessee* – "*Film Gris*: Crime, Critique and Cold War Culture, 1948–1951"
**Brian Neve,** *University of Bath* – "Liberalism in Crisis: Art and Politics in the Work of Elia Kazan, 1950–54"
**Thomas Doherty,** *Brandeis University* – "The End of the Television Blacklist"

## B9 WORKSHOP Exploration Versus Exploitation of Violence on Screen

ROOM: **Boardroom**
CHAIR: **Lily Alexander,** *University of Toronto/Ryerson University*

PARTICIPANTS:

**Katarzyna Marciniak,** *Ohio University* – "Performing Transnationality: Discursive Violence, Alien Bodies, and Exilic Foreignness"
**Melissa Wye,** *Eastern New Mexico University* – "The Contextualization of Violence"
**Christopher Sharrett,** *Seton Hall University* – "Redemptive Violence, Nostalgia, and the Relegitimation of Institutions"
**Lily Alexander,** *University of Toronto/Ryerson University* – "Four Great Filmmakers and the 'Exploration vs. Exploitation' Controversy (Eisenstein, Hitchcock, Tarkovsky and Spielberg)"
**Stephen Prince,** *Virginia Tech* – "Peckinpah and After: Modern and Postmodern Approaches to Cinema Violence"

**THURSDAY, MAY 24, 2001**
**4:00–5:30 P.M.**

## PLENARY

# History/Media/Policy

ROOM: **SALONS A, B & C**
MODERATOR: **ROBERT BURGOYNE,** *Wayne State University*

PARTICIPANTS:

**NATALIE ZEMON DAVIS,** *Princeton University*
**ROBERT ROSENSTONE,** *California Institute of Technology*
**LOUIS MASSIAH,** *Independent Filmmaker*
**PHILIP ROSEN,** *Brown University*

**SPECIAL EVENT**
**THURSDAY, MAY 24, 2001**
**8:00 P.M.**

## Haile Gerima's *Bush Mama*: 25 Years On

Howard University: Screening Room West

Presented by the SCS Executive Council and the 2001 Conference Screening Committee
Co-sponsored by the Graduate Student Organization and the African/African American Caucus

To celebrate the 25th anniversary of *Bush Mama*, Haile Gerima's MFA thesis project at UCLA, SCS is pleased to present a talk by the Award-winning filmmaker and torchbearer for African and African American film. Gerima will speak following a screening of *Bush Mama* in 16mm.

*Bush Mama* (B&W, 16mm, 97 min.) was described by Janet Maslin in *The New York Times* in 1979 as "fiery, furious, overflowing with rhetoric, and lightly out of breath." Mike Murashige describes this story of the politicization of a "welfare sister" living in Watts as a "deep examination of oppression and resistance within the welfare state," noting that "Gerima's film points out the necessity to generate *multiple* narratives that all address different yet equally important aspects of the crisis as a precondition for sustained resistance and for the creation of *communities* of struggle."

**SPECIAL EVENT**
**THURSDAY, MAY 24, 2001**
**6:30–8:00 P.M.**

## Opening Reception

ROOM: **SALONS A, B & C**

Co-Sponsored by The Academy of Motion Picture Arts and Sciences and the Society for Cinema Studies

The presentation of SCS Awards will be conferred during the Opening Reception. This includes:

- **Honorary Membership:** *Awarded to* Laura Mulvey
- **The Katherine S. Kovacs Book Award:** *Awarded to* Purnima Mankekar and Thomas Elsaesser
- **The Katherine S. Kovacs Essay Award:** *Awarded to* Charles Musser; *Honorable mentions (in order)*: Constance Balides, Laura Baker and Alison Griffiths
- **18th Annual SCS Dissertation Award:** *Awarded to* Frances Guerin and Mark Lynn Anderson
- **The SCS Student Writing Award for Scholarly Writing:** *1st Place* – Melinda Szaloky; *2nd Place* – Marsha Orgeron; *3rd Place* – Alice M. Maurice; *4th Place* – Emily Shelton

The Academy of Motion Picture Arts and Sciences will honor Tino Balio and Donald Crafton, the first recipients of The Academy of Motion Picture Arts and Sciences Film Scholar Awards

**FRIDAY, MAY 25, 2001**
**7:30–8:30 A.M.**

## MEETINGS

### Latino/a Caucus
ROOM: **SALON A**

### African-American Caucus
ROOM: **SALON B**

# Session C

Friday, May 25, 2001 — 8:30–10:15 A.M.

## C1 DEFA: The Dominant Cinema of East Germany

ROOM: **SALON A**
CHAIR: **BARTON BYG,** *University of Massachusetts, Amherst*

**ROSEMARY STOTT,** *London Guildhall University* – "Cinema Programming Policy and the Genre Film in the GDR: DEFA and the Import from the West"
**CLAUDIA H.L. FELLMER,** *Southampton University* – "The Making of a Star from Someone Like You or Me: The Construction and Function of East German Star, Chris Doerk"
**FRANZ BIRGEL,** *Mühlenberg College* – "The Only Good Indian Is a DEFA Indian: East German Variations on the Most American of All Genres"
**STEFAN SOLDOVIERI,** *Northwestern University* – "*Revue at Midnight* (1962) and the Struggle for Genre Film in the GDR"

## C2 Contemporary Middle Eastern Cinema

ROOM: **SALON B**
CHAIR: **DORIT NAAMAN,** *State University of New York, Binghamton*

**NEGAR MOTTAHEDEH,** *Ohio Wesleyan University* – "Ethnography and New Orientalism in Contemporary Middle Eastern Cinema"
**AVI SANTO,** *University of Texas, Austin* – "Between Integration and Cultural Preservation: Russian Cinema in Israel"
**SULTAN SAHIN GENCER,** *University of Nottingham* – "Harem: Passion, Love and Fear in the Golden Cage"

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*Middle East Caucus*

## C3 Television and the Public

ROOM: **SALON C**
CHAIR: **BERETTA SMITH-SHOMADE,** *University of Arizona*

**DANIEL MARCUS,** *Wayne State University* – "Counterpublic Television in the New Media Environment"
**ERNEST MATHIJS,** *Free University of Brussels* – "Who's Watching Who? *Big Brother* and the Reflexive Construction of the Public"
**BILL KIRKPATRICK,** *University of Wisconsin, Madison* – "Educational, Public, Alternative, Community: Paradigms for Non-Commercial Media and the Public Sphere"
**JOSH HEUMAN,** *University of Wisconsin, Madison* – "Pedagogy of the Public Sphere: Media Literacy as Technology of Citizenship"

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*Television Studies Interest Group*

## C4 WORKSHOP Exporting Culture

### The International Trade in Film

ROOM: **Salon D**
CHAIR: **Nitin P. Govil,** *New York University*

PRESENTERS:

**Michael Curtin,** *Indiana University* – "Audience Enigmas in Asia"
**Nitin P. Govil,** *New York University* – "Hollywood, The Occidental Tourist"
**Priya Jaikumar,** *Syracuse University* – "Governmentality and Gossip"
**Toby Miller,** *New York University* – "What Matters in the International Exchange of Screen Texts?"
**Michael Quinn,** *University of Virginia* – "Between Europe and the Balkans"
**Sarah Street,** *University of Bristol* – "British Films in the USA"
**Brian Larkin,** *Barnard College* – "African Video Films Under the Sign of Neoliberalism"

## C5 Women/Comedy/Theory

ROOM: **London I**
CHAIR: **Joanna Rapf,** *University of Oklahoma*

**Kristen Anderson Wagner,** *University of Southern California* – "America's Sweetheart Meets the Last of the Red-Hot Mamas: The Vaudeville Influence on Silent Film Comediennes"
**Jennifer M. Bean,** *University of Washington, Seattle* – "Early Cinema and the Philosophies of Laughter, or, Marie Dressler's Feature-Length Female Body"
**Jon Lupo,** *University of Massachusetts, Amherst* – "Looking for La-De-Dah: Diane Keaton & Hollywood's 'New Woman'"
**Binnie Brook Martin,** *Purdue University* – "Laughter and the Gendering of Human Discourse in Marlene Gorris's *A Question of Silence*"

RESPONDENT: **Kristine Brunovska Karnick,** *Indiana University, Indianapolis*

## C6 Essay Videos

ROOM: **London II**
CHAIR: **Craig T. Rinne,** *University of Florida*

**Craig T. Rinne,** *University of Florida* – "End-of-the-Millennium Frontier Dreams in *The Matrix*"
**Joseph Milutis,** *University of Wisconsin, Milwaukee* – "Living Archive: Video Essay, Drift History"
**Ellen Riordan,** *Miami University, Ohio* – "Provisional Whiteness"
**Andrew C. Miller,** *University of Pittsburgh* – "At Play in the Fields of Hollywood: A Moving Image Presentation on the American Sports Film"

RESPONDENT: **Eric Faden,** *Bucknell University*

Friday, May 25, 2001 8:30–10:15 A.M.

## C7 Contemporary Women and Film

ROOM: **Montreal I**
CHAIR: **Virginia Wexman,** *University of Illinois*

**Karen Hollinger,** *Armstrong Atlantic State University* – "The Contemporary Woman's Film"
**Mary Celeste Kearney,** *University of Texas, Austin* – "Girls Make Movies II: Contemporary Female Youth and their Visions"
**Christie Milliken,** *University of Southern California/University of Western Ontario* – "Talking Heads as Talking Cures: Women's Movement Documentaries and Pedagogical Unconsciousness"

## C8 Sayles Talk

### Aesthetic and Narrative Innovation in John Sayles' Films

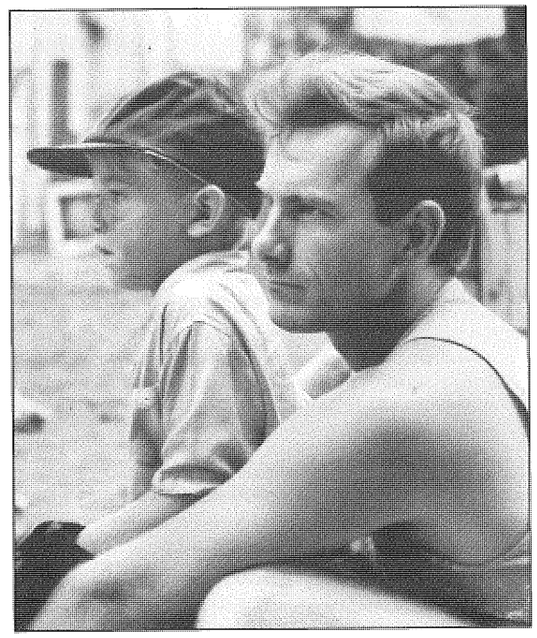
ROOM: **Montreal II**
CHAIR: **Heidi Kenaga,** *University of Memphis* and **Diane Carson,** *St. Louis Community College, Meramec*

**Klaus Rieser,** *University of Graz* – "Men in Context: Masculinity in *Matewan* and *Men with Guns*"
**Heidi Kenaga,** *University of Memphis* – "Leaving the Viewer in *Limbo*: A Reception Analysis"
**Susan Felleman,** *Southern Illinois University, Carbondale* – "Oedipus Edits"
**Greg M. Smith,** *Georgia State University* – "Passersby and Politics: John Sayles's *City of Hope* and the Multiple Protagonist Film"

## C9 Hollywood in the Classical Era

ROOM: **Boardroom**
CHAIR: **Adam Duncan Harris,** *National Museum of Wildlife Art*

**Chris Cagle,** *Brown University* – "Hollywood's Social Problem Film and the Postwar Public Sphere"
**Douglas A. Cunningham,** *University of Arizona* – "Aiming High: Hollywood, the National Security Act and the Struggle for Air Force Identity, 1941–1955"
**Adam Duncan Harris,** *National Museum of Wildlife Art* – "The Golden Age of Film Titling: Glass Plate Titles at Pacific Title and Art Studio in the 1950s and 1960s"
**Vinzenz Hediger,** *University of Zurich* – "How Mrs. Selznick, (Re-)Invented the Wide Release: Notes on the Early History of Saturation Booking"



# Session D

Friday, May 25, 2001 10:30 A.M.–12:15 P.M.

## D1 Gender and Cinema

ROOM: **Salon A**
CHAIR: **Lucy Fischer,** *University of Pittsburgh*

**Robert Eberwein,** *Oakland University* – "The PCA and Male Sexuality in the World War II Combat Film"
**Lucy Fischer,** *University of Pittsburgh* – "Designing Women: Greta Garbo as Art Deco Icon"
**Mary Beth Haralovich,** *University of Arizona* – "Promoting *I Am a Fugitive from a Chain Gang* (1932): Authenticity, Gruesomeness and the Woman's Betrayal"
**Peter Lehman,** *Arizona State University* and **Susan Hunt,** *Santa Monica College* – "Male Writers as Lovers in *The End of the Affair* and *Henry and June*"

## D2 Television and Political Ideology

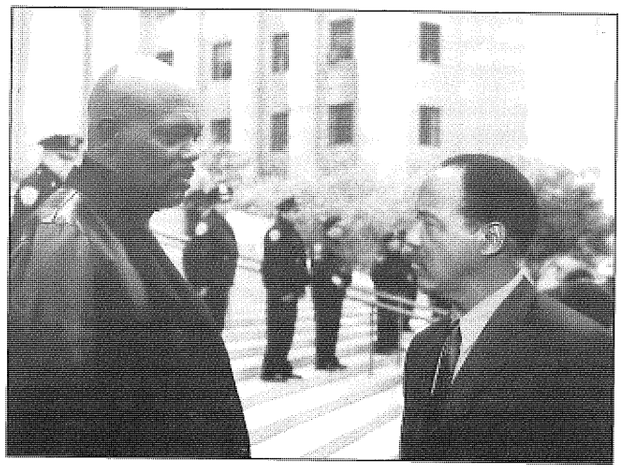
ROOM: **Salon B**
CHAIR: **Elana Levine,** *University of Wisconsin, Madison*

**Isabelle Freda,** *New York University* – "'Excellent Propaganda': TV and Politics in the 1952 Presidential Campaign"
**Elana Levine,** *University of Wisconsin, Madison* – "Bras without Breasts: The NAB TV Code and Advertising Regulation, 1959–1982"
**Jonathan Nichols-Pethick,** *Indiana University* – "I Still Make You as a Cop: Rethinking the Television Police Procedural"
**Robert Simmons,** *University of Southern California* – "Purple Haze: Music and the Politics of Nostalgia in Television Advertising"

## D3 African-Americans and Cinema I

ROOM: **Salon C**
CHAIR: **Phillip Drummond,** *University of London*

**Christine Acham,** *University of California, Davis* – "He's a Badd Mother . . .: *Shaft* and *Shaft 2000* The Contemporary Politics of Blaxploitation"
**Susan Courtney,** *University of South Carolina* – "*Guess Who's Coming to Dinner* with Eldridge Cleaver and the Supreme Court"
**Phillip Drummond,** *University of London* – "The Politics of National and Personal Identity in British Cinema: Denzel Washington's *For Queen and Country*"
**Cheryl Finley,** *Yale University* and **Charles Musser,** *Yale University* – "Presenting Africa: Two Documentary Forays by Paul and Eslanda Robeson"





## D4 WORKSHOP The Object of French Film Studies

### New Histories/New Archives

ROOM: **Salon D**
CHAIR: **Hilary Radner,** *University of Notre Dame*

PARTICIPANTS:

**Jean-Pierre Bertin-Maghit,** *Université de Bordeaux III* – "Understanding the Propaganda Film"
**Noël Herpe,** *University of Chicago* – "Between Literature and Cinema: The Work of René Clair"
**Roger Odin,** *Universite de Paris III* – "Amateur Film and Video: In the Archive and at Home"
**Pierre Taminiaux,** *Georgetown University* – "Cinema History/ The End of Cinema"
**Astrid Söderbergh Widding,** *Stockholm University* – "From Philosophy to the Archive: Shifting Objects"
**Carina Yervasi,** *University of Michigan* – "Organizing and Categorizing: The Archives in French Film Studies"
**Tom Conley,** *Harvard University* – "Interdisciplinarity"
**Jean-Pierre Esquenazi,** *Université de Lyon III* – "Film as Social Event"

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*French and Francophone Special Interest Group*

## D5 Transnational Stars

### Bodies and Ideologies

ROOM: **London I**
CHAIR: **Catherine Benamou,** *University of Michigan*

**Corey K. Creekmur,** *University of Iowa* – "*I Love My India*: The Hindi Film Star as Non-Resident Indian"
**Marvin D'Lugo,** *Clark University* – "Antonio Banderas and the Transnational Body Hispanic"
**Dona M. Kercher,** *Assumption College* – "Federico Luppi: Counterfeiting Manhood in Transnational Spanish Language Cinema"
**Joao Luiz Vieira,** *Federal University Fluminense of Rio de Janeiro* – "Europe Latino(a): Carmen Miranda, Antonio Banderas, Penelope Cruz and the Geopolitics of Eroticism"

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## D6 Resounding German

### German Music in Film

ROOM: **London II**
CHAIR: **Nora M. Alter,** *University of Florida*

**Lutz Koepnick,** *Washington University* – "Interrupted Melodies: The Sounds of Hollywood Exile"
**Brigitte Peucker,** *Yale University* – "The Castrato's Voices: Words and Flesh in Fassbinder's *In a Year of Thirteen Moons*"
**Thomas F. Cohen,** *University of Florida* – "Instrumental Music, Lyric Imagery, Moving Pictures: Song in *The Accompanist*"
**Caryl Flinn,** *University of Arizona* – "Embracing Kitsch: Opera, Alterity and Werner Schroeter"

## D7 Mexican and Latin American Cinema

ROOM: **Montreal I**
CHAIR: **Tamara Falicov,** *University of Kansas*

**Elena Espinoza-Leyva,** *University of Southern California* – "'Yo No Soy Ningún Asesino': Mexican Immigrant Films and the Politics of la Frontera"
**Carmelo Esterrich,** *Columbia College, Chicago* – "'Su Madre': Arturo Ripstein, Paz Alicia Garcíadiego and the Dismantling of the Mexican Filmic Mother"
**Tamara Falicov,** *University of Kansas* – "Co-Producing Culture in the Southern Cone: Latin American Film Co-Productions under MERCOSUR"
**Elspeth Kydd,** *University of Toledo* – "Cinema of the Silver Roll: The Film Tradition of Panama"

## D8 Issues in Women, Gender and Film

ROOM: **Montreal II**
CHAIR: **Anne Friedberg,** *University of California*

**Christine Becker,** *University of Notre Dame* – "Queen of the 'B's on TV': Ida Lupino's Acting Appearances on Fifties Television"
**Leslie Louise Marsh,** *University of Michigan* – "In-corporating the Feminine in Ana Carolina's Trilogy *Mar de Rosas* (1977), *Das Tripas Coracao* (1982), and *Sonho de Valsa* (1986)"
**Louise Wallenberg,** *Stockholm University* – "An Ideal Man—Gösta Ekman as Desirable She-Man in the Swedish 20s and 30s"
**Emma Wilson,** *University of Cambridge* – "*The Dream Life of Angels*: Cultural Memory and Female Friendships"

## D9 WORKSHOP The Industry in the Classroom

### Creative Teaching Strategies for a Global, Multimedia Environment

ROOM: **Boardroom**
CO-CHAIRS: **Susan Ohmer,** *University of Notre Dame* and **Barbara Wilinsky Selznick,** *University of Arizona*

PARTICIPANTS:

**Mark Langer,** *Carleton University*
**Susan Ohmer,** *University of Notre Dame*
**Lisa Parks,** *University of California, Santa Barbara*
**Patricia Phalen,** *The George Washington University*
**Barbara Wilinsky Selznick,** *University of Arizona*

## FRIDAY, MAY 25, 2001
12:15–1:15 P.M.

### MEETINGS

Asian Pacific American Caucus
ROOM: **Salon B**

*Cinema Journal* Editorial Board
ROOM: **Salon A**

Women Pioneers Project
ROOM: **Salon C**

# Session E

Friday, May 25, 2001 1:15–3:00 P.M.

## E1 American TV Advertising

### Institutional Negotiations, 1945–1964

ROOM: **Salon A**
CHAIR: **Anna McCarthy,** *New York University*

**Jennifer Hyland Wang,** *University of Wisconsin, Madison* – "'Profits for Prophets': The Battle to Define Daytime Network Television, 1945–1960"
**Susan Murray,** *Brooklyn College, CUNY* – "Advertising and Star Branding in Post-War Television"
**Anna McCarthy,** *New York University* – "Commodity Formalism: The Sponsor as Aesthetic Theorist, 1952–1964"
RESPONDENT: **William Boddy,** *Baruch College, CUNY Graduate Center*

## E2 Television and New Technology

ROOM: **Salon B**
CHAIR: **Matthew Tinkcom,** *Georgetown University*

**Alexander Alberro,** *University of Florida* – "The Televisual in Contemporary Art"
**Jennifer Holt,** *University of California, Los Angeles* – "Prime Time by Conglomerate Design: Industrial Economies and Television Programming"
**R.L. Rutsky,** *University of California, Irvine* – "Theories of Channels and Drift"
**Matthew Tinkcom,** *Georgetown University* – "It's not TV: Cable Transmissions and the Negations of Television"

## E3 Bridges and Borders

### Cinematic Images of Blacks and Jews

ROOM: **Salon C**
CHAIR: **Gloria J. Gibson,** *Indiana University*

**Catherine Portuges,** *University of Massachusetts* – "Inscriptions of Race & Ethnicity in Post-Communist European Cinema"
**Frances Gateward,** *University of Michigan* – "Blackface or Paleface: Jewish Actors and Black Audiences"
**Lester D. Friedman,** *Northwestern University* – "Teaching Blacks and Jews in Film: A Pedagogical Adventure"

## E4 Silent Cinema

ROOM: **Salon D**
CHAIR: **Karla Oeler,** *Emory University*

**Michael G. Aronson,** *University of Pittsburgh* – "'Even the Town's Chinese Laundryman Got In the Act': Local Views in the Age of the Silent Feature Film"
**Susan Crutchfield,** *University of Wisconsin, LaCrosse* – "'The Most Wonderful Woman In the World': Language, Assimilation and American Identity in Helen Keller's 1919 Autobiographical Film, *Deliverance*"
**Matthew Solomon,** *University of California, Irvine* – "Georges Méliès: Professional Illusionist and Anti-Spiritualist"
**Kevin Sweeney,** *The University of Tampa* – "Hollywood Silent Comedy and the Ring"

## E5 Film and the Avant-Garde in the 60s and 70s

### Neglected Works, New Perspective

ROOM: **London I**
CHAIR: **Jonathan Walley,** *University of Wisconsin, Madison*

**Jonathan Walley,** *University of Wisconsin, Madison* – "From Objecthood to Subject Matter: Yvonne Rainer's Transition From Dance to Film"

**David Sterritt,** *Long Island University* – "*Wavelength* Meets *Four Organs*: Repetition, Attenuation and Gradual Process in Film and Music"

**Kenneth Rogers,** *New York University* – "Conceptual Film"

**Patrick S. Brennan,** *University of Florida* – "Warhol's Cinema of Attractions: *Kiss* and *Haircut (No. 1)*"

## E6 Film Authors/Film Locales

ROOM: **London II**
CHAIR: **Dan Streible,** *University of South Carolina*

**Nora Alter,** *University of Florida* – "From Vietnam to Sarajevo: Godard's Politics of Intervention"

**Mark Lynn Anderson,** *Hobert and William Smith College* – "Small Change: Industrial Reform and the New York State Motion Picture Commission in 1921"

**Mark Betz,** *University of Alberta* – "Directed by Alan Smithee"

**Dan Streible,** *University of South Carolina* – "Orphaned in the Hinterland: Local Films as Contradictory Artifact"

## E7 Film and Genre I

ROOM: **Montreal I**
CHAIR: **Robert Lang,** *University of Hartford*

**Marsha Orgeron,** *University of Maryland* – "When the West Was Done: Wyatt Earp and a Reconsideration of Early Cinema"

**Alicia Gribben,** *Temple University* – "Cowboys on the Silk Road: *The Charge of the Light Brigade* and *Gunga Din*"

**Robert Lang,** *University of Hartford* – "Friendship and Its Discontents: *The Outlaw* (1943)"

## E8 Re-Conditioning the 'Queer'

### Moving-image Theory and Culture in the Age of Global Transnationalism

ROOM: **Montreal II**
CO-CHAIRS: **Terri Ginsberg,** *Brooklyn College, CUNY* and **David Gerstner,** *College of Staten Island, CUNY*

**Anita Brady,** *Otago University, New Zealand* – "Virtually Queer: Nationalism, Cybersex and the Business of Global Culture"

**Bob Nowlan,** *University of Wisconsin, Eau Claire* – "Friendship, Sexuality, Love and Class in Popular U.S. and U.K. Films of Young Gay Romance"

**Jigna Desai,** *University of Minnesota, Minneapolis* – "All the Rage: The Globalization of Queerness and the Mobilizing of Sexualities Through FIRE"

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Friday, May 25, 2001 1:15–3:00 P.M.

## E9 Race and Stardom

### Performance, Power and Counter-Hegemonic Historiography

ROOM: **Boardroom**
CHAIR: **Melanie Nash,** *McGill University*

**Allen Larson,** *University of Pittsburgh* – "'Bums Keep Out!': Ethnicity, Class and Stardom in *Hollywood Party*"

**Joe Wlodarz,** *University of Rochester* – "The Anti-Shaft: Antonio Fargas and Black Masculinity in the Blaxploitation Era"

**Cynthia Farah,** *University of Texas, El Paso* – "Dorothy Dandridge and Otto Preminger: Race, Romance and the Limits of Hollywood Liberalism"

**Charles Ramirez Berg,** *University of Texas, Austin* – "Subversive Acts: Counter-Stereotyping in the Performance Styles of Three Latino Actors: José Ferrer, Lupe Vélez and Gilbert Roland"

## E10 SESSION/DEMONSTRATION *Casablanca*

### An Annotated Digital Edition

ROOM: **Potomac**
CHAIR: **Robert Kolker,** *Georgia Institute of Technology*



# Session F

Friday, May 25, 2001 3:15–5:00 P.M.

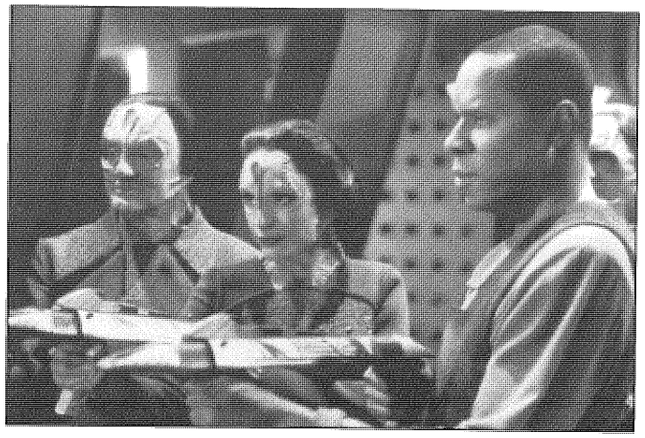
## F1 African-Americans and Cinema II



ROOM: Salon A
CHAIR: Marianne Conroy, *University of Maryland*

Matthew Bernstein, *Emory University* – "Black Spectatorship and Movie Fandom in Early 1930s Atlanta"
Marianne Conroy, *University of Maryland* – "The Middlebrow and the Color Line: *Carmen Jones*, Dorothy Dandridge and American Taste Cultures in the 1950s"
Charlene Regester, *University of North Carolina* – "*Menace II Society* or Menacing Society: Paul Robeson's Dual Subject Position on Screen and in the Black Press, 1920–50"
James F. Tracy, *University of Iowa* – "Polysemy and Resistance: The African American Press' Reception of *Gone With the Wind*"

## F2 The Politics of Science Fiction Television



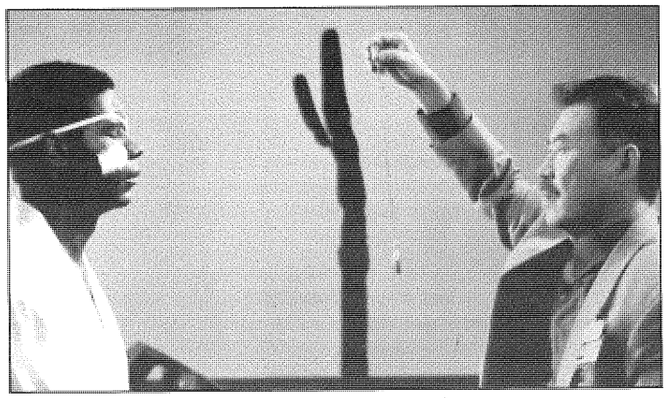
ROOM: Salon B
CHAIR: Ina Rae Hark, *University of South Carolina*

Matthew Hills, *Cardiff University* – "The Merest Suggestion of Politics: Re-reading Hypnosis and Agentive Subjectivity in *The X-Files*"
Una McCormack, *University of Surrey* – "Avoiding the Issue: Negotiating Subjectivities in Online Fan Communities"
Ina Rae Hark, *University of South Carolina* – "Ties of Blood and Nation: The Politicization of Family Relationships in *Deep Space Nine*"
RESPONDENT: Henry Jenkins, *Massachusetts Institute of Technology*



## F3 Rethinking Film Noir

### New Perspectives and Permutations



ROOM: Salon C
CHAIR: William Luhr, *Saint Peter's College*

Chris Straayer, *New York University* – "Passing Over: Race, Class & Masculinity in *Suture*"
Zoe Druick, *Trent University* – "The Influence of Anxiety: Documentary and Film Noir"
Paula J. Massood, *Brooklyn College, CUNY* – "The Toughest Guys in Town: Race, Urban Space and the Detective in Chester Himes' Adaptations"
Jerry W. Carlson, *The City College of New York* – "Latin Noir: An Aspect of Recent Latin American Cinema"

## F4 Cinema and the Symbolist Movement

ROOM: Salon D
CHAIR: Ben Singer, *Smith College/University of Wisconsin, Madison*

Yuri Tsivian, *University of Chicago* – "From Eisenstein to Swedenborg: (Bi-)Sexual Symbolism in *Ivan the Terrible*"
Ben Singer, *Smith College/University of Wisconsin* – "Hugo Von Hofmannsthal's *A Substitute for Dreams* and the Symbolist Link to Kracauer"
Tom Gunning, *University of Chicago* – "Symbolist Cinema: Turn of the Century Experiments with Motion, Time and the Senses"
Ian Christie, *Birbeck College, University of London* – "Film at the Intersection of Symbolism and Naturalism"

## F5 Cities and Cinemas

ROOM: London I
CHAIR: Moya Luckett, *University of Pittsburgh*

Mark Jancovich, *University of Nottingham* – "Modernity Comes to Nottingham, 1928–1945: The Cinema Building Boom of the 1930s and the Reconstruction of the City"
Moya Luckett, *University of Pittsburgh* – "Patriotism and Patronage: Constructing Regional and National Identity in Chicago's Theaters during WWI"
Matthew Reynolds, *University of Rochester* – "Making a Spectacle Out of the Movies: Urban Revival and the New Motion Picture Theater"
Charles Tepperman, *Carleton University/National Archives of Canada* – "Streetcar Suburbs and the Arrival of Cinema in Ottawa"

## F6 WORKSHOP Paper or Electronic?

### Publishing Articles in the Age of Digital Reproduction

ROOM: London II
CHAIR: Frank P. Tomasulo, *Georgia State University* and *Cinema Journal*

PARTICIPANTS:

Robert Kolker, *Georgia Institute of Technology* and *President, Society for Cinema Studies*
James Castonguay, *Sacred Heart University*
Suzanne Regan, *California State University* and *Journal of Film and Video*
Gwendolyn Audrey Foster, *University of Nebraska* and *Quarterly Review of Film and Video*
Jeanne Scheper, *Camera Obscura*
Ann Martin, *University of California Press* and *Film Quarterly*

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## F7 Remembering Kurosawa

ROOM: Montreal I
CHAIR: Stephen Prince, *Virginia Polytechnic Institute and State University*

David Desser, *University of Illinois* – "Remaking *Seven Samurai* in World Cinema"
Linda Ehrlich, *Case Western Reserve University* – "Not Only the Epic: Quiet Epiphanies in the Films of Kurosawa"
Keiko McDonald, *University of Pittsburgh* – "Kurosawa's Simplicity of Form in *Madadayo*"
Stephen Prince, *Virginia Polytechnic Institute and State University* – "Artistry Across a Lifetime: Kurosawa's Pursuit of the Secrets of Cinema"

## F8 Issues in Asian Pacific American Queer Cinema

ROOM: Montreal II
CHAIR: Jenny Lau, *Ohio University*

Sarah Projansky, *University of California, Davis* – "Teaching *Shopping for Fangs*"
Eve Oishi, *California State University, Long Beach* – "More Bad Asians: Queer Film and Video by Asian American Artists Continued"
Gina Marchetti, *Ithaca College* – "The River Runs Through It: Queer(ing) in the Cinema of Chinese Diaspora"
Sean Metzger, *University of California, Davis* – "The Asian According to Anna, or Queering Anna May Wong"

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## F9 The Witness and the Image

ROOM: Boardroom
CHAIR: Roger Hallas, *New York University*

Frances Guerin, *University of Kent* – "Relocating the Photographer's Truth"
Janet Walker, *University of California, Santa Barbara* – "False Memories/True Events: The Documentary Representations of Catastrophe"
Roger Hallas, *New York University* – "Cinephilia and AIDS in Queer Experimental Film"

# Session G

Friday, May 25, 2001 5:15–7:00 P.M.

## G1 Spectatorship in France

ROOM: Salon A
CHAIR: Sue Harris, *University of London*

Jill Forbes, *Queen Mary College, University of London* – "The Spectator of the Classic French Cinema"
Elizabeth Ezra, *University of Stirling* – "The Development of a Classical Code of Spectatorship in France, 1895–1920"
Sue Harris, *University of London* – "'Sites of Consumption': An Analysis of the Topography of Spectatorship in France, 1981–2000"

## G2 Toni Morrison and Film

ROOM: Salon B
CHAIR: Hye-Ok Chung, *Indiana University*

Jan Campbell, *University of Birmingham* – "Cultural Re-Memory, Toni Morrison and Film"
Christopher Harris, *Webster University* and *St. Louis Community College* – "Blinded by the White: Toni Morrison's "Playing in the Dark" and Idealized Whiteness in *The Matrix*"
Hye-Ok Chung, *Indiana University* – "Passing into Life: Tricksters of Regeneration, Ghost Daughters in Toni Morrison's *Beloved* and Julie Dash's *Daughters of the Dust*"

RESPONDENT: Frances Gateward, *University of Michigan*

## G3 Star 20!

### The Making and Unmaking of Female Movie Stars, 1919–1929

ROOM: Salon C
CHAIR: Donald Crafton, *University of Notre Dame*

Amelie Hastie, *University of California, Santa Cruz* – "Collections and Recollections: Colleen Moore and the Business of Film History"
Sara Ross, *Independent Scholar* – "The Flapper Who Wasn't 'It': Ambiguity in the Star Persona of Colleen Moore"
Melanie Nash, *McGill University* – "The Last Flap: Colleen Moore and the Fall of the Flapper"
Diane Negra, *University of North Texas* – "Colleen Moore and the Narrative Energy of Irishness in 1920s Hollywood"

## G4 On the Formation of Film Studies

ROOM: Salon D
CHAIRS: Haidee Wasson, *University of Minnesota* and Lee Grieveson, *University of Exeter*

Charles Acland, *Concordia University* – "From Hotels to Classrooms: Canadian Film Education and Organic Intellectuals 1920–1939"
Haidee Wasson, *University of Minnesota* – "Towards a Template for Film Study: Siegfried Kracauer and American Film Institutions, 1941–45"
Lee Grieveson, *University of Exeter* – "Mimic Stages, Copying Machines, Inter-Psychical Photography, Psychogalvonemeters and Wired Bed-Springs: Forming Film Studies"

RESPONDENT: Charlie Keil, *University of Toronto*

## G5 New Technologies, New Economics

### Television in 2001

ROOM: **London I**
CHAIR: **Susan Ohmer,** *University of Notre Dame*

**William Boddy,** *Baruch College, CUNY Graduate Center* – "Virtual Advertising and Television's New Economy"
**Cynthia Meyers,** *New York University* – "Promises and Threats of Digital Television Technologies: Corporate Strategies in the Brave New World of Entertainment"
**Susan Ohmer,** *University of Notre Dame* – "The Future is Local: Local Stations and Digital Television Technologies"

## G6 Chinese and "Orientalist" Cinema

ROOM: **London II**
CHAIR: **Esther Yau,** *Occidental College*

**Li-Mei Chang,** *Wayne State University* – "Edible Cinema, Edible Identity: Cultural Ambivalence in *Chinese Feast* (1995) and *God of Cookery* (1996)"
**Nancy Inouye,** *University of Massachusetts* – "The Sounds of Asian Dissonance: Orientalism, Difference and Hollywood Film Music"
**Kin-Yan Elyssa Szeto,** *Northwestern University* – "Here Comes the Tiger: Politics of Representation in Ang Lee's *Crouching Tiger, Hidden Dragon*"
**Esther Yau,** *Occidental College* – "Revising Public Memory: Chinese Film and the Nation's Great Divide"

## G7 History and Film

ROOM: **Montreal I**
CHAIR: **Bernie Cook,** *Georgetown University*

**Bernie Cook,** *Georgetown University* – "What Better Way to Provide a History Lesson than by Sending a Busload of Kids to the Movies? Student Reception of *Schindler's List* as Film and Historical Document"
**Erik Marshall,** *Wayne State University* – "Belief Construction vs. Historical Fact in Morris's *Mr. Death*"
**Angelo Restivo,** *Northwestern University* – "History and *Vertigo*"
**Meghan Sutherland,** *Independent Scholar* – "Cruel Landscapes: The Architecture of Violence in Oshima's *Cruel Story of Youth*"

## G8 WORKSHOP Multimedia Literacy, Electronic Pedagogy and the Virtual/Actual Classroom

ROOM: **Montreal II**
CHAIR: **Ellen Strain,** *Georgia Institute of Technology*

PRESENTERS:

**Tara McPherson,** *University of Southern California* – "Mediating Pedagogy: Technology in the Classroom at USC"
**Ellen Strain,** *Georgia Institute of Technology* – "Media Pedagogy and Instructional Technologies"
**Lori Landay,** *Emerson College* – "Creating Digital Culture: Technology, Pedagogy and the Virtual/Actual Classroom"
**Donald F. Larsson,** *Minnesota State University* – "Teaching 'Film' in the Internet Age: How Can High Schools and Colleges Talk to Each Other?"

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## G9 The Intersections of Crime Drama and Documentary

ROOM: **Boardroom**
CHAIR: **Paul B. Ramaeker,** *University of Wisconsin, Madison*

**Paul B. Ramaeker,** *University of Wisconsin, Madison* – "Realism as Style and Critique: *The French Connection* and the 1970s Police Drama"
**Michael Kackman,** *DePaul University* – "Documentary Melodrama: 1950s Spy Television and the Cultivation of Civic Nationalism"
**Kathleen Battles,** *University of Iowa* – "Gang Busting: Radio Docu-Drama and the Anti-Crime Discourses of Depression Era American"

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## SPECIAL EVENT FRIDAY, MAY 25, 2001 7:00 PM

### Archival Attractions

The MARY PICKFORD THEATER

Third Floor, James Madison Building,
Library of Congress
101 Independence Avenue, Washington, DC

The Society for Cinema Studies Archives Committee presents an eclectic program of rare, seldom-seen archival films. Film scholars who serve on the committee will curate separate portions of the program, which will highlight short works and excerpts from features in the Library's collections, including animated works, Asian films, early cinema, exploitation pictures, obscure Hollywood titles and other orphan films.

The curators are: Anne Ciecko, Maureen Furniss, Eric Schaefer, Dan Streible and Kim Tomadjoglou. Seating is limited: 40 seats will be held for SCS conferencegoers (bring your name-badge) until 6:45pm.

## FRIDAY, MAY 25, 2001 7:00–8:00 P.M.

**MEETINGS**

### Middle East Caucus
ROOM: **Salon A**

### French and Francophone Special Interest Group
ROOM: **Salon B**

## SATURDAY, MAY 26, 2001 7:30–8:30 A.M.

**MEETINGS**

### Oscar Micheaux Society
ROOM: **Salon A**

# Session H

Saturday, May 26, 2001 8:30–10:15 A.M.

## H1 Film Exhibition/Film Festivals

ROOM: Salon A
CHAIR: Richard Cante, *University of North Carolina at Chapel Hill*

Michael DeAngelis, *DePaul University* – "Accessible Internationality: Marketing and Exhibiting Co-Productions in the 1960s and 1970s"
Azadeh Farahmand, *University of California, Los Angeles* – "What Is So National about National Cinemas? Or, How International Film Festivals Engender National Film Genres"
Augusta Palmer, *New York University* – "Keep Cool: The Dissident-Auteur, Cannes-troversy and Critical Failure"
Alison Trope, *University of Southern California* and *Academy of Motion Picture Arts and Sciences* – "Reading the Image: Rethinking Media Literacy Through Public Exhibition"

## H2 Reassessing the Reenactment

ROOM: Salon B
CHAIR: Kristen Whissel, *University of Michigan* and *University of Glasgow*

Kristen Whissel, *University of Michigan* and *University of Glasgow* – "'The Enemy Is a Flea You Cannot See': The Optical Field of the Early War Re-Enactment Film"
Scott Curtis, *Northwestern University* – "Acting Out: Films in Psychiatric Research, Education and Therapy"
Alison Griffiths, *Baruch College, CUNY* – "Shivers Down Your Spine: Re-enactments and the Panoramic Effect"

## H3 The Current State of Latino/as and the Media

ROOM: Salon C
CHAIR: Laura Podalsky, *Ohio State University*

Ela Troyano, *Independent Filmmaker* – "Subverting Film Genre's: Latino Cinema"
Margarita De La Vega-Hurtado, *University of Michigan* – "Geographies of Home: Latino/a Spaces"
Cristina Venegas, *University of Southern California* – "Race Across Borders: Racial Tension and the Telenovela"
Katynka Zazueta Martinez, *University of California, San Diego* – "Creating Our Own 'It' List"

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## H4 Author(ity), Copyright and Digital Culture

ROOM: Salon D
CHAIR: Chad Dell, *Monmouth University*

Steven Classen, *California State University, Los Angeles* – "Downloading Shawn Fanning: Popular Constructs of Generational Authorship and the Napster Debate"
Sara Gwenllian Jones, *Cardiff University* – "Conflicts of Interest? The Folkloric and Legal Status of Cult TV Characters in Online Fan Culture"
Matt Jackson, *Penn State University* – "Copyright, Technology and the Threat to Alternative Voices"
Thomas Streeter, *University of Vermont* – "The Author, the Machine and the Law: Constructs of Personhood and the Internet"

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## H5 Camp, Queer and Gay Cinema

ROOM: London I
CHAIR: Steven Cohan, *Syracuse University*

Ron Becker, *University of Wisconsin, Madison* – "The Politically-Correct, Gay-Friendly TV Show For the 90s"
Steven Cohan, *Syracuse University* – "'Hollywood's Most Precious Jewels': Re-Selling the MGM Musical and the Effacement of Camp Pleasures"
David Pendleton, *University of California, Los Angeles* – "Queer Cinema and the Time-Image"

## H6 Home Movies, Pseudo-Documentaries and Reenactments

ROOM: London II
CHAIR: Michael Renov, *University of Southern California*

Broderick Fox, *University of Southern California* – "Home Movies and Historiography"
Aimee Hall, *Indiana University* – "Home Video Technology and Domestic Leisure Practices"
Jeffrey Pence, *Oberlin College* – "Form Beyond Function: *The Thin Red Line* as *Acinema*"
Michael Zyrd, *University of Western Ontario* – "Pseudo-Pseudo Documentaries: Craig Baldwin's *Tribulation* 99 and the Radical Critique of Knowledge Systems"

## H7 Cinema and Masculinity

ROOM: **Montreal I**
CHAIR: **Murray Pomerance,** *Ryerson Polytechnic University*

**Diane Brooks,** *University of Massachusetts* – "Cold War Masculinity: Filmic Construction of the Male Ballet Star"
**Jennifer Gillan,** *Bentley College* – "All That *The Man in the Gray Flannel Suit* Allows: Spectatorship and the Unsuitable American in the 50s Film"
**Susan E. Linville,** *University of Colorado, Denver* – "Projections of Gender: The World War II Combat Film of the 1990s"
**Murray Pomerance,** *Ryerson Polytechnic University* – "Empire of the Son: Spielberg's Man-Boy as Cinematic Tool"

## H8 The New Action Heroine

ROOM: **Montreal II**
CHAIR: **Brian Taves,** *Library of Congress*

**Miranda Janis Banks,** *University of California, Los Angeles* – "'Sure She Can Kick—But Check Out Those Shoes.' Teen Heroines and Fashion: From Julie Barnes to Buffy Summers"
**Robin Blaetz,** *Mount Holyoke College* – "The Original Action Heroine: Joan of Arc"
**Allison McCracken,** *University of Iowa* – "Playing with the Puppy: The Eroticized, Traumatized Male Body in *Buffy, the Vampire Slayer*"
**Patricia White,** *Swarthmore College* – "Girl Power/Girl Knowledge: Seduced by *Buffy, the Vampire Slayer*"

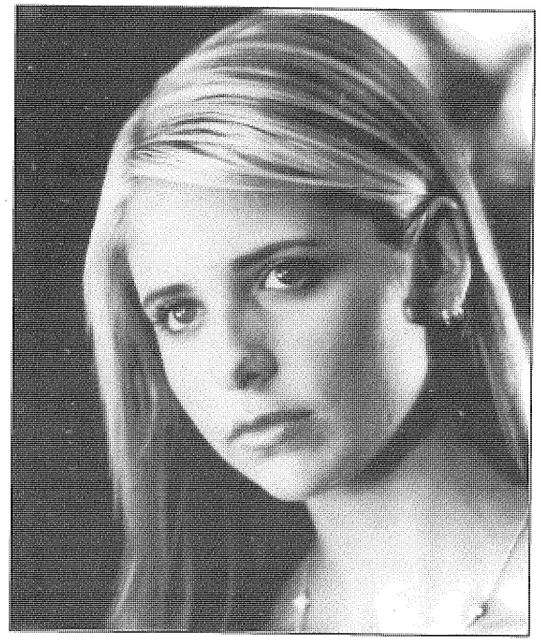
## H9 Flickers and Flows

### Comparative Studies in Global Film and Television Culture

ROOM: **Boardroom**
CHAIR: **Lisa Parks,** *University of California, Santa Barbara*

**Lisa Parks,** *University of California, Santa Barbara* – "Redefining the Satellite Footprint: Imparja TV, *Nanampa* and Aboriginal Australia"
**Bhaskar Sarkar,** *University of California, Santa Barbara* – "Social Violence, Public Memory, Television"
**Jonathan Beller,** *University of California, Santa Cruz* – "Visual Transformations in Philippine Modernity: Towards a Critique of the Political Economy of the Filipina as Image-Sign"
RESPONDENT: **Nicolas Mirzoeff,** *State University of New York, Stonybrook*

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# Session I

## Saturday, May 26, 2001 10:30 A.M.–12:15 P.M.

## I1 Film and the Visual Image

ROOM: **Salon A**
CHAIR: **John Belton,** *Rutgers University*

**Tara McPherson,** *University of Southern California* – "Imagining Interactivity: Film, Multimedia and the Legacy of Charles and Ray Eames"
**John Belton,** *Rutgers University* – "Cinecolor"
**Mark Hansen,** *Princeton University* – "Actualizing the Virtual Image: Jeffrey Shaw's *Place: A User's Guide*"
**Dorit Naaman,** *State University of New York, Binghamton* – "Minding the Gap: Virtual Perception and Cinematic Gap Filling"

## I3 Western European Cinema

ROOM: **Salon C**
CHAIR: **James Lastra,** *University of Chicago*

**James Lastra,** *University of Chicago* – "*Un Chien Andalou*: The Story of the Eye?"
**Bo Florin,** *Stockholm University* – "Cultural Memories: Cinema and Public Sphere in Sweden During the 1910s"
**Leen Engelen,** *Catholic University of Leuven* – "The First World War and Belgian Cinema"
**Haim Bresheeth,** *Sapir College* – "History, Memory, Myth: Location in Pasolini's Work on *Edipo Re* and *Il Vangello Secondo Matteo*"

## I2 WORKSHOP Cinema and Everyday Life

ROOM: **Salon B**
CO-CHAIRS: **Robert Allen,** *University of North Carolina,* **Melvin Stokes,** *University College London,* and **Richard Maltby,** *University College London*

PRESENTERS:

**Charles Tepperman,** *Carleton University* and *National Archives* – "28mm Film Culture in Ontario and Beyond"
**Richard Butsch,** *Rider University* – "Sources of Movie Audience Habits: Cultural Contexts from Other Entertainments"
**Gregory Waller,** *University of Kentucky* – "Everyday Life and the Discourse of the Movies in 1930s America"
**Hiroshi Kitamura,** *University of Wisconsin, Madison* – "The Subaru Za and the Reconstruction of Cinematic Entertainment in Early Post-World Japan, 1946–1949"
**Kathy Fuller,** *Virginia Commonwealth University* and **George Potamianos,** *College of the Redwoods* – "What's Beyond the Bowery: Thinking About Cinema Audiences and Non-Urban America"
**Pierre Veronneau,** *Cinémathèque Québécoise* – "Movie-Going Experience as Discussed in the European Trade Press Before 1915"
**Jan Campbell,** *University of Birmingham* – "Cultural Re-Memory and Everyday Life"
**Amy Beer,** *Northwestern University* – "Protecting the Industry and the Citizens of the State: New York State Censors and Audiences for Spanish-Language Films in the Late1930s"

## 14 Black Masculinity

### Voice and Image

ROOM: SALON D
CHAIR: GERALD R. BUTTERS, JR., *Aurora University*



GERALD R. BUTTERS, JR., *Aurora University* – "Rising Above the Material: Black Masculinity and the Birth of Sound Technology"
MATTHEW HENRY, *Richland College* – "He *Is* a 'Bad Mother*$%@!#': *Shaft* and the New Black Masculinity"
KIMBERLY N. BROWN, *Texas A & M University* – "I Am Not the Son of Sha Clack Clack: Performing Black Masculinity in Slam"
CHARLES E. WILSON JR., *Old Dominion University* – "The Threat on Black Manhood in *The Hurricane*"

## 15 Fashioning the Performing Body

ROOM: LONDON I
CO-CHAIRS: ADRIENNE L. MCLEAN, *University of Texas, Dallas* and ELENA DEL RIO, *University of Northern Colorado*

MARY DESJARDINS, *Dartmouth College* – "What's Happened to the Whoopee Sisters? Fading Stars, Fan Magazine Discourse and the Fashionable Female Body"
ELENA DEL RIO, *University of Northern Colorado* – "Animated Fetishes, Versatile Bodies: Performing Femininity in Douglas Sirk's *Imitation of Life*"
CYNTHIA BARON, *Bowling Green State University* – "Body by Armani: Re-Animating Indeterminate Identities in *The Killer*"
ADRIENNE L. MCLEAN, *University of Texas, Dallas* – "Taller, Leggier, Bustier: Gender, Stardom, and Shapeshifting in the *X-Files* Franchise"

## 16 WORKSHOP Navigating the Cinema Studies Job Market

### Strategies for Interviews, Campus Visits and Negotiations

ROOM: LONDON II
CHAIR: MARSHA ORGERON, *University of Maryland*
PRESENTERS:

ROBERT BURGOYNE, *Wayne State University*
BARBARA KLINGER, *Indiana University*
DAVID COOK, *Emory University*
MARY KEARNEY, *University of Texas, Austin*
HARRY BENSHOFF, *University of North Texas*
JACQUELINE STEWART, *University of Chicago*

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Saturday, May 26, 2001 10:30 A.M.–12:15 P.M.

## 17 Time Shifts

### Constructions of History in Contemporary Film and Video

ROOM: MONTREAL I
CHAIR: CYNTHIA FUCHS, *George Mason University*

CYNTHIA FUCHS, *George Mason University* and GAYLE WALD, *George Mason University* – "Crept in Silent, the Steel Wind: *Ghost Dog*, Hiphop and the Haunting of History"
PETER X FENG, *University of Delaware* – "Queering Documentary Aesthetics: Investigating Canadian History in Richard Fung's *Dirty Laundry*"
TODD R. RAMLOW, *The George Washington University* – "Red Alert, Red Alert – It's a Catastrophe"

## 18 Southern Identities, Francophone Funds II

ROOM: MONTREAL II
CHAIR: SYLVIE BLUM, *University of Florida*

REBECCA BELL-METEREAU, *Southwest Texas State University* – " Postcolonial Politics and Senegalese Film: Moussa Touré's TGV"
SYLVIE BLUM, *University of Florida* – "Filming Cambodia: Rithy Panh's Dialogue with the Past"
PANIVONG NORINDR, *University of Southern California* – "Producing (Post) Colonial Vietnam in France"

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## 19 Acting on Impulses

### Screen Teens in the Echo Generation

ROOM: BOARDROOM
CHAIR: TIMOTHY SHARY, *Clark University*

TIMOTHY SHARY, *Clark University* – "Virgin Springs: Teen Films' Quest for Sexcess"
CHRIS HOLMLUND, *University of Tennessee* – "Generation Q's ABCs: 'Queer' Kids on the Indie Feature Block"
BENNET SCHABER, *State University of New York, Oswego* – "Food Fights Matter"
JOHN P. SHIELDS, *Norwalk Community College* – "Youth in the Diegetic World of Godard and Hartley: A Comparative Analysis"

## SATURDAY, MAY 26, 2001 12:15–1:15 P.M.

### MEETINGS

Television Studies Interest Group
ROOM: SALON A

Lesbian/Gay/Bisexual/ Transgender/Queer Caucus
ROOM: SALON B

# Session J

Saturday, May 26, 2001 1:15–3:00 P.M.

## J1 International Cinema

ROOM: Salon A
CHAIR: Catherine Russell, *Concordia University*

Catherine Russell, *Concordia University* – "Ozu, Naruse and the Gendered Space of Japanese Cinema"

Phebe Shih Chao, *Independent Scholar* – "Conflicting Ideologies in Films on Tibet"

Ahmet Gurata, *The London Consortium* – "Hollywood in the Vernacular: Translation and Cross-Cultural Reception of American Films in Turkey"

Michele L. Lowery, *University of Southern California* – "Positioning Peasants as Pre-Cinematic Spectators"

## J2 Trash Cinema

ROOM: Salon B
CO-CHAIRS: Elena Gorfinkel, *New York University* and Ara Osterweil, *University of California, Berkeley*

Elena Gorfinkel, *New York University* – "Art or Exploitation? 'Dated' Sexuality and the Trash Heap of History"

Homay King, *University of California, Berkeley* – "Andy Warhol: Author as Supplier"

Ara Osterweil, *University of California, Berkeley* – "Desiring Detritus: Paul Morrissey's *Trash*"

Jessica Scarlata, *New York University* – "Trashed Histories: Garbage and Colonialism in Irish Cinema"

Daniel Mudie Cunningham, *University of Western Sydney, Penrith* – "Trashing *Woop Woop*"

## J3 Beyond DEFA

### An Exploration of the Margins of Film Production in the GDR

ROOM: Salon C
CHAIR: Catherine Portuges, *University of Massachusetts, Amherst*

Daniela Berghahn, *Oxford Brookes University* – "Traces of Censorship: The Untimely Release of the Forbidden Films after the *Wende*"

Robin Curtis, *Hochschule für Film und Fernsehen "Konrad Wolf"* – "The Sensation of Inertia—Autobiography in East German Non-Fiction Film"

Claus Löser, *Kino in der Brotfabrik* – "Alternative Images—Underground Films from the GDR, 1976–89: The Unknown History of an Independent Cinema in East Germany"

Beth Moore, *University of Massachusetts, Amherst* – "Awkward Questions: The East German Sex Education Film and the Overlooked DEFA Studio for Popular Science Films"



## J4 WORKSHOP More Than a Method

### Screen Performances in the Films of Antonioni, Sayles and Kubrick

ROOM: Salon D
CHAIR: Cynthia Baron, *Bowling Green State University*

PRESENTERS:

Cynthia Baron, *Bowling Green State University*
Dennis Bingham, *Indiana University, Indianapolis*
Sharon Marie Carnicke, *University of Southern California*
Diane Carson, *St. Louis Community College at Meramec*
Frank P. Tomasulo, *Georgia State University* and *Cinema Journal*

## J5 On the Threshold of Film and Video Games

ROOM: London I
CHAIR: Bernard Perron, *University of Montreal*

S. M. Hinton, *La Trobe University* – "Fragging in the Cathedral and the Bazaar"

Matthew Jon Southern, *Liverpool John Moores University* – "Video Games, 'Media Content' and the Moral Panic"

Carol L. Robinson, *Kent State University, Trumbell* – "The Contribution of Video Games to the Semiotic Theories of Motion Pictures"

Mark J. P. Wolf, *Concordia University, Wisconsin* – "From Simulation to Emulation: Ethics, Worldviews and Secondary Worlds"

Bernard Perron, *University of Montreal* – "Interactive Movies: From Gamers to Players"

## J6 Black Power at the Movies

ROOM: London II
CHAIR: Christopher Sieving, *University of Wisconsin, Madison*

Christopher Sieving, *University of Wisconsin, Madison* – "The Concessions of *Nat Turner*"

Mark W. Shiel, *Sheffield Hallam University* – "A Filthy Anti-American Flag-Desecrating Film: *Zabriskie Point* and the Black Panther Party"

Elizabeth Mauldin, *University of North Carolina* – "Making Political Films Politically: Jean-Luc Godard and the Black Power Movement"

Eric Pierson, *University of San Diego* – "Blaxploitation: Political Medicine for an Angry Audience"

## J7 Remapping World Cinemas

### Implications for Film History and Theory

ROOM: Montreal I
CHAIR: Kathleen Newman, *University of Iowa*

Kathleen Newman, *University of Iowa* – "Cinema Studies and Theories of Globalization"

Dudley Andrew, *Yale University* – "A Historical Atlas of World Cinema"

Natasa Durovicova, *University of Iowa* – "May You Live in Interesting Times: Emergent Film Historiography as a Curse"

Philip Rosen, *Brown University* – "Reformulating Hollywood As Global Cinema"

## J8 French Film et Les Femmes Francaises

ROOM: **Montreal II**
CHAIR: **Mary Wiles,** *University of Florida*

**Hilary Radner,** *University of Notre Dame* – "Feminine Sensuality and Censorship: The Case of *Et Dieu cré la femme*"
**Mary Wiles,** *University of Florida* – "Re-staging the Feminine in Jacques Rivette's *Haut bas fragile* (1995)"
**Brigitte Rollet,** *British Institute of Paris* – "Women, Film and Feminism in France in the 1990s"
**Jennifer L. Gauthier,** *George Mason University* – "From French (Canadian) to Québècois: Léa Pool's *Emporte-Moi*"

## J9 Masculinity in Contemporary Film and Television

### Strategies of Disruption and Containment

ROOM: **Boardroom**
CHAIR: **Andrew J. Douglas,** *Northwestern University* and **Paul McEwan,** *Northwestern University*

**Andrew J. Douglas,** *Northwestern University* – "The Heavy – He's Not Just for Film Noir Anymore"
**Paul McEwan,** *Northwestern University* – "More Than a Feeling: Television and Progressive Masculinity"
**Ellen Bishop,** *University of Pittsburgh* – "Becoming-Adolescent: How Lester Burnham Subverts the Paradigms of Masculinity in *American Beauty*"
**C. Wesley Buerkle,** *Louisiana State University* – "Not as Straight As You Think: Heterosexual Men's Homoerotic Desire in Television Comedy"
RESPONDENT: **Ina Rae Hark,** *University of South Carolina*



# Session K

Saturday, May 26, 2001 3:15–5:00 P.M.

## K1 Voice of the Landscape I

### Metaphors and Methodologies. International Cinema

ROOM: **Salon A**
CHAIR: **Linda C. Ehrlich,** *Case Western Reserve University*

**Greg Taylor,** *State University of New York* – "The Erotics of Landscape: Evocative Stylistics and Dumont's *Life of Jesus*"
**Noa Steimatsky,** *Yale University* – "Rossellini's Ruins"
**Eva Rueschmann,** *Hampshire College* – "Out of Place: Reading Colonial and Postcolonial Landscapes in Jane Campion's Films"
**Erik Hedling,** *Lund University* – "Post-Utopian Landscape in Swedish Cinema"

## K2 Re-examining Genre in Japanese Cinema

ROOM: **Salon B**
CHAIR: **Mitsuyo Wada-Marciano,** *Tufts University*

**Eija Niskanen,** *University of Wisconsin* – "Exotic Japan: Contemporary Historical Film Drama"
**Mitsuyo Wada-Marciano,** *Tufts University* – "Japanese National Melodramas in the 1950s"
**Scott Nygren,** *University of Florida* – "Animals and Machines: Running Amuck in Imamura's '60s Films"
**Michael Raine,** *University of Iowa* – "Kawaii Babies: Homosocial Romance in the Japanese Film Musical"

## K3 Monitoring the Borders of Reality

### Documentary Gameshows on TV and Online

ROOM: **Salon C**
CHAIR: **Pamela Wilson,** *Reinhardt College*

**Annette Hill,** *University of Westminster* – "Reality Uncovered: British Audience Response to Documentary Gameshows"
**Philippe Meers,** *Ghent University*, **Sofie Van Bauwel,** *Ghent University*, and **Daniël Biltereyst,** *Ghent University* – "BIG BROTHER IS YOU, WATCHING: An In Depth Analysis of the Reality Soap, *Big Brother*, in Belgium in an International Context"
**Pamela Wilson,** *Reinhardt College* – "Who's Watching *Big Brother*, and How? An Ethnographic Study of the Internet Audience in the U.S."

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## K4 WORKSHOP
## Film Studies as Radical Discipline

ROOM: **Salon D**
CO-CHAIRS: **Christopher Sharrett,** *Seton Hall University* and **Gina Marchetti,** *Ithaca College*

PRESENTERS:

**Patricia Keeton,** *Ramapo College of New Jersey* – "Genre Studies: A Materialist Approach to Film Criticism"
**Linda Dittmar,** *University of Massachusetts* – "Radical Film Education and Subaltern Discourses"
**Rebecca Bell-Metereau,** *Southwest Texas State University* – "Politicizing Through Process"
**Jon Lewis,** *Oregon State University* – "Distance Education and the Politics of Academic Labor"

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## K5 WORKSHOP
## New Perspectives on Robert Bresson

ROOM: **London I**
CO-CHAIRS: **Brian Price,** *New York University* and **Dudley Andrew,** *Yale University*

PRESENTERS:

**Brian Price,** *New York University*
**Annette Michelson,** *New York University*
**Dudley Andrew,** *Yale University*
**Maureen Turim,** *University of Florida*
**Ivone Margulies,** *Hunter College*
**John David Rhodes,** *New York University*

## K6 WORKSHOP
## From Metz to Modems
### When Media Scholars Become Content Producers

ROOM: **London II**
CHAIR: **James Castonguay,** *Sacred Heart University*

PRESENTERS:

**Anna Everett,** *University of California, Santa Barbara* – "Old School and New Media Technologies: Teaching the Net Generation"
**Dan Harries,** *Middlesex University* – "When Theorists Become Online Producers"
**Ellen Strain,** *Georgia Institute of Technology* – "Film and Media Scholars as Content Producers"

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## K7 WORKSHOP
## The Practice of Television History
### Methods and Resources

ROOM: **Montreal I**
CHAIR: **Michael Kackman,** *DePaul University*

**Michael Curtin,** *Indiana University*
**Michele Hilmes,** *University of Wisconsin, Madison*
**Victoria E. Johnson,** *University of North Carolina*
**Christine Becker,** *University of Notre Dame*
**Marsha Cassidy,** *University of Illinois, Chicago*
**Mike Mashon,** *Library of Congress*

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Saturday, May 26, 2001 3:15–5:00 P.M.

## K8
## French Film History: The 1990's

ROOM: **Montreal II**
CHAIR: **Richard Neupert,** *University of Georgia*

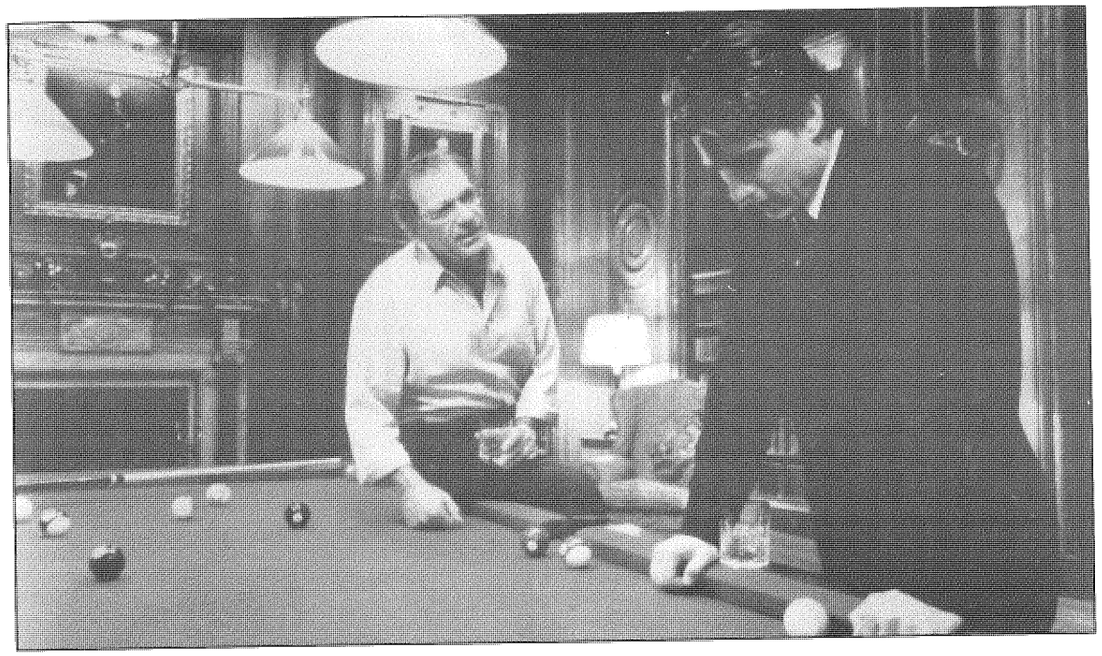
**Michael Newman,** *University of Wisconsin, Madison* – "*Irma Vep* and the Genres of Art Cinema"
**Virginia A. Bonner,** *Emory University* – "Gleaning the Image: Experimental (Auto) Ethnography in Agnès Varda's *Les Glaneurs et La Glaneuse*"
**Yosefa Loshitzky,** *Hebrew University of Jerusalem* – "Godard's Legacy of 'Hate': The Influence of Godard's Work on *La Haine*"
**Rosanna Maule,** *University of Iowa* and *Concordia University* – "Beyond the Nouvelle Vague: Olivier Assayas' Figurative Style and French Contemporary Auteur Cinema"

## K9 WORKSHOP
## Lacan and Contemporary Film

ROOM: **Boardroom**
CHAIR: **Todd McGowan,** *Southwest Texas State College*

PRESENTERS:

**Mark Pizzato,** *University of North Carolina at Charlotte* – "Beauty's Eye: Erotic Masques of the Death Drive in *Eyes Wide Shut*"
**Hilary L. Neroni,** *University of Vermont* – "The Political Power of Feminine Desire: *Holy Smoke* and the Undermining of Phallic Authority"
**Todd McGowan,** *Southwest Texas State College* – "The Illusions of Power: *Ninth Gate* After Foucault"
**Sarah Nilsen,** *University of Wisconsin, Oshkosh* – "Desire is Violence: Claire Denis' *Beau Travail*"



# Session L

Saturday, May 26, 2001 5:15–7:00 P.M.

## L1 How Wide Is the Digital Divide and Who Profits From This Rhetoric?

ROOM: Salon A
CHAIR: **Anna Everett,** *University of California, Santa Barbara*

**Bethany Ogdon,** *Hampshire College* – "Geek"
**Mita Choudhury,** *Georgia Institute of Technology* – "The Digital Divide and Myths of Access"
**Chika Anyanwu,** *Curtin University of Technology, Perth* – "New Media New Colonies"
**Anna Everett,** *University of California, Santa Barbara* – "Beyond the Digital Divide: The Black Press Migrates to Cyberspace"

RESPONDENT: **Judi Moore-Latta,** *Howard University*

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## L2 Entertainment and Democracy

ROOM: Salon B
CHAIR: **Shawn Shimpach,** *New York University*

**Mauro P. Porto,** *University of California, San Diego* – "Television Fiction and Politics in Brazil: Viewers' Interpretations of the Telenovela *Terra Nostra*"
**Sara F. Hall,** *University of Illinois, Chicago* – "Citizens, Cops and Culprits: Popular Police Culture in Germany's First Democracy"
**Shawn Shimpach,** *New York University* – "Progressive Era Populations and the Institutionalization of the Cinema"
**Gabriel M. Paletz,** *University of Southern California* – "Orson Welles and the Paradoxes of Democratic Genius"

## L3 The International Media Marketplace

### Festivals and Tradeshows

ROOM: Salon C
CHAIR: **Barbara Wilinsky Selznick,** *University of Arizona*

**Barbara Wilinsky Selznick,** *University of Arizona* – "The Unifying Dialogue of the Industry: Television Exhibitions and International Program Sales"
**Peter Urquhart,** *McGill University* – "Nation Peddlers: Telefilm Canada's Festivals Bureau"
**Janet Harbord,** *University of London* – "Film Festivals and the Reproduction of Taste"

RESPONDENT: **Dina Iordanova,** *University of Leicester*





## L4 Constructing Television History

### The Nation and the Audience

ROOM: Salon D
CHAIR: **Michele Hilmes,** *University of Wisconsin, Madison*

**Jeffrey Miller,** *Augustana College* – "The People, Yes? Television, History, Ethnography and Their Peculiar Discontents"
**Michele Hilmes,** *University of Wisconsin, Madison* – "Dependent Identities: The Value of Transnational Approaches to Broadcasting History"
**Aniko Bodroghkozy,** *University of Alberta* – "On Doing Historical Reception Studies of Television Audiences"
**Chad Dell,** *Monmouth University* – "Seeing Clearly at the Margins: Historical Broadcast Audience Research Methods"

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## L5 Recent Research on the History & Theory of Classical Hollywood Comedy

ROOM: London I
CHAIR: **Malcolm Turvey,** *Sarah Lawrence College*

**Jane M. Greene,** *University of Wisconsin, Madison* – "Hollywood Comedies of Remarriage, 1920–1927"
**Malcolm Turvey,** *Sarah Lawrence College* – "How 'Classical' is Classical Hollywood Comedian Comedy?"
**Jinhee Choi,** *University of Wisconsin, Madison* – "On Direct Address in Comedian Comedy"
**Lea Jacobs,** *University of Wisconsin, Madison* – "Updating the Seduction Plot: Comic and Dramatic Variants in the 1920s"

## L6 WORKSHOP Publishing and New Economies of Value

### A Forum About the Current Conditions of Publishing on Cinema, Media, Knowledge Technologies and Electronic Cultures

ROOM: London II
CHAIR: **James Hay,** *University of Illinois, Urbana-Champaign*

PRESENTERS:

**James Hay,** *University of Illinois, Urbana-Champaign*
**Jennifer Holt,** *University of California, Los Angeles*
**Victoria Johnson,** *University of North Carolina*
**Hilary Radner,** *University of Notre Dame*

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## L7 Pornography, Place and Policy Studies

ROOM: Montreal I
CHAIR: **Jane Juffer,** *Pennsylvania State University, University Park*

**Jane Juffer,** *Pennsylvania State University, University Park* – "At Home With Pornography"
**Katrien Jacobs,** *Emerson College* – "Internet Peepzones and Pornography Laws"
**Richard C. Cante,** *University of North Carolina* – "Pornography and the Public Sphere: What's the Connection Anyway?"

RESPONDENT: **Jon Lewis,** *Oregon State University*

## L8 Contemporary Versions of Joan of Arc in Film

ROOM: **Montreal II**
CHAIR: **Robin Blaetz,** *Mount Holyoke College*

**Susan Hayward,** *University of Exeter* – "Besson's Spectacular Joan"
**Richard Porton,** *College of Staten Island, CUNY* and *Cineaste* – "Rivette's *Jeanne la pucelle*: Subjectivity and the Quest for Autonomy"
**Pamela Grace,** *New York University* – "The Joan of Arc Story as Sacrificial Narrative: Christian Duguay's 1999 CBS Miniseries"

## L9 The Urban Imaginary

### Rethinking Cinema, City, Nation and History

ROOM: **Boardroom**
CO-CHAIRS: **Cindy (Hing-Yuk) Wong,** *College of Staten Island, CUNY* and **Gary McDonogh,** *Bryn Mawr College*

**Giancarlo Lombardi,** *College of Staten Island, CUNY* – "A Tale of Two Victims: Naples as Abused (M)other in *L'amore molesto*"
**Tejaswini Ganti,** *Haverford College* – "Mumbai vs. Bollywood: The Hindi Film Industry and the Politics of Heritage in Contemporary India"
**Gary McDonogh,** *Bryn Mawr College* – "Burning Questions: History and the City in Barcelona"
**Cindy (Hing-Yuk) Wong,** *College of Staten Island, CUNY* – "Negotiating Hong Kong Identity: Cinema, Citizenship and Diaspora"
**David Gerstner,** *University of Otago* – "Fractured Landscapes: Sexuality, Aesthetics, City and Nationhood in New Zealand"
RESPONDENT: **George Custen,** *College of Staten Island, Graduate Center, CUNY*

**SATURDAY, MAY 26, 2001**
**7:00–8:00 P.M.**

**MEETINGS**

### Caucus on Class
ROOM: **Salon B**

### Graduate Student Organization
ROOM: **Salon C**

**SATURDAY, MAY 26, 2001**
**8:00–9:00 P.M.**

**MEETINGS**

### SCS Members Business Meeting
ROOM: **Salon A**

# Session M

## Sunday, May 27, 2001 8:30–10:15 A.M.

## M1 Boundary Work

### Contemporary Film and Television Production

ROOM: **Salon A**
CHAIR: **Vicki Mayer,** *University of Texas, San Antonio*

**John T. Caldwell,** *University of California, Los Angeles* – "Liminal Rituals of the Production Culture"
**Ellen Seiter,** *University of California, San Diego* – "After Saturday Morning: Producers Describe the Marketplace of Children's Media"
**Vicki Mayer,** *University of Texas, San Antonio* – "Creating a Pan-Ethnic Market: Conversations with Mexican-American Media Producers"
**Nick Couldry,** *London School of Economics* – "Tracking Down the Media: Studying Mediation As an Everyday Process"

## M2 Cinema, The Unifying Factor

ROOM: **Salon B**
CHAIR: **Paul Fryer,** *Rose Bruford College*

**Mike Frank,** *Bentley College* – "The Cinematic Gesamtkunstwerk"
**Sharon L. Zuber,** *College of William and Mary* – "Capote's *In Cold Blood*: More Than a Flirtation With Film"
**Maria Emilia Tavares,** *Museu do Chiado, Instituto Português de Museus* – "Photographs from Scene Movies in Portuguese Dictatorship Propaganda"

## M3 National (Short) Film Industries

ROOM: **Salon C**
CHAIR: **Jeffrey Middents R.,** *University of Michigan*

**Michael S. Sinclair,** *University of Southern California* – "Multi-[Short] Story Cinema: Genre, Nationality and the Italian (and French) Episode Film"
**Jeffrey Middents R.,** *University of Michigan* – "But Is It National Cinema?: *Hablemos de cine* and the Peruvian Short Film Industry"
**Christina Buckley,** *Furman University* – "Spanish Short Cinema Goes a Long Way"
**Emperatríz E. Arreaza-Camero,** *Universidad de Zulia* – "Venezuelan Short Films as an Instrument in the Search of National Identity: A Case Study on Zulia State"
**Daniel Jerozlimski,** *Independent Producer* – "Creativity Applied to the Production of Short Films in Venezuela"

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## M4 The Cinema of Emir Kusturica

ROOM: **Salon D**
CHAIR: **Dina Iordanova,** *University of Leicester*

**Giorgio Bertellini,** *New York University* – "Emir Kusturica's Gypsy Cabaret: Grotesque Folklore, Loud Tricksters, and the Aesthetic of Balkan Diversity"

**Pavle Levi,** *New York University* – "Two Kusturicas: 'Yugoslavness' from *When Father Was Away on Business* to *Underground*"

**Kriss Ravetto,** *California Institute of the Arts* – "Kusturica and the Poetics of Parody"

## M5 Music, Sound and the Cinema

ROOM: **London I**
CHAIR: **John W. Locke,** *Concordia University*

**John W. Locke,** *Concordia University* – "The Maturing of Sound and the Academy of Motion Pictures Arts and Sciences: 1928–1931"

**Robert Spadoni,** *University of Chicago* – "The Uncanny Body of Early Sound Film and Its Relation to Classic Horror Cinema"

**Daniel Goldmark,** *University of California* – "Carl Stalling and the Quick Cue: Popular Music in the Warner Brothers Cartoons"

**Alice M. Maurice,** *Cornell University* – "Cinema at Its Source: Synchronizing Race and Sound in the Early Talkies"

## M6 Contemporary Cinema I

ROOM: **London II**
CHAIR: **Tom Kemper,** *Crossroads School for Arts and Sciences*

**Tom Kemper,** *Crossroads School for Arts and Sciences* – "*2001*: A Postcolonial Odyssey"

**Joan Hawkins,** *Indiana University, Bloomington* – "Dark, Disturbing, Intelligent, Provocative and Quirky: Avant-garde Cinema of the 80s and 90s"

**Edward R. O'Neill,** *Bryn Mawr College* – "Can the Time-Image Be Postmodern? Deleuze, *Titanic* and *The Matrix*"

**David Patterson,** *University of Illinois* – "Ears Wide Open: Music, Structure and Meaning in Kubrick's *2001: A Space Odyssey*"

## M7 Sexualities and Cinema

ROOM: **Montreal I**
CHAIR: **Emily Morrison,** *University of Southern California*

**Emily Morrison,** *University of Southern California* – "Trannies in Our Bedrooms: Sexual Pleasure in Transsexual Women's Pornography"

**Kevin Heffernan,** *Southern Methodist University* – "I'm Gonna Ride You 'til You Can't Stand Up! Homophobia and Hegemonic Masculinity in *The Sands of Iwo Jima*"

**Harry M. Benshoff,** *University of North Texas* – "The Closet 2000: Receiving Mr. Ripley"

**Marc Siegel,** *University of California, Los Angeles* – "This Is Not a History of Homosexuality"

Sunday, May 27, 2001 8:30–10:15 A.M.

## M8 Film and Genre II

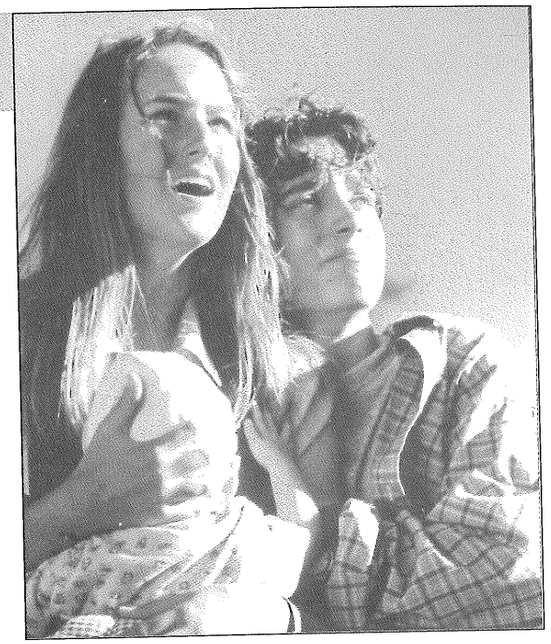
ROOM: **Montreal II**
CHAIR: **James R. Thompson,** *University of Southern California*

**James R. Thompson,** *University of Southern California* – "I May Not Be Able to Define Genre, But I Know One When I See It: The Relationship Between Genre and Censorship in Classic Cinema"

**Harmony Wu,** *University of Southern California* – "Trading in Horror and Cult: The Inter/National Currency of Peter Jackson's Bad Taste, Art House Cachet and Blockbuster Fantasies"

**Jerry Mosher,** *University of California, Los Angeles* – "Fat Acceptance Films: Having their Cake and Eating It Too?"

**Walter Metz,** *Montana State University* – "Blockbusters That Failed and the Critics Who Loved Them: High Theory and Low Culture in *The Postman*, *Deep Impact* and *Wild Wild West*"



## M9 Dangerous Bodies/ Endangered Bodies

### Reclaiming the Body Erotic in Chicana/o, Latina/o Film and Documentary

ROOM: **Boardroom**
CHAIR: **Carmen Huaco-Nuzum,** *Colorado State University*

**Carmen Huaco-Nuzum,** *Colorado State University* – "*Corpus*: The Social, Cultural and Sexual Inscription of Memory"

**Arturo J. Aldama,** *Arizona State University* – "Decolonial Bodies: Machismo, Desire and Representation in the Latina/o Film"

**Joanne Hershfield,** *University of North Carolina* – "Mexican Cinema's Role in the 1930s Reformation of the 'National Body'"

RESPONDENT: **Margarita De la Vega-Hurtado,** *University of Michigan*

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# Session N

Sunday, May 27, 2001 10:30 A.M.–12:15 P.M.

## N1 The Moving Image Installation

ROOM: Salon A
CHAIR: Federico Windhausen, *New York University*

Federico Windhausen, *New York University* – "History, Practice, Criticism: The Installation Case"
Melinda Barlow, *University of Colorado* – "Dwelling, Relinquishing, Remembering: Experiencing Contemporary Moving Image Installations"
Chrissie Iles, *Whitney Museum of American Art* – "Moving Image Installation, Minimalism and the Phenomenology of Space"
Eric de Bruyn, *Hochschule fur Bildende Kunste Braunschweig* – "Film As Installment: Marcel Broodthaers and the *Section Cinéma*"

## N2 Voice of the Landscape II

### Metaphors and Methodologies: Hollywood Cinema

ROOM: Salon B
CHAIR: Robert Silberman, *University of Minnesota*

Robert Silberman, *University of Minnesota* – "Terrence Malick, Landscape and 'This War at the Heart of Nature'"
Maurizia Natali, *Rhode Island College of Design* – "Healing Landscapes: *Sunchaser*, the Multicultural Sublime and Its Relationship to American Iconology"
Rob King, *University of California, Los Angeles* – "The Natural Environment in the Films of Douglas Sirk: Melodrama As Counter-Western"
Michael Selig, *Emerson College* – "American 'Moral Exceptionalism' and the Representation of Landscapes"

## N3 Hollywood and Cinema

ROOM: Salon C
CHAIR: Lutz Bacher, *Robert Morris College*

Lutz Bacher, *Robert Morris College* – "Warner Brothers Wannabes: The Nasser Brothers' Bid for United Artists"
Eric Gordon, *University of Southern California* – "Remembering the Hollywood Dream: The Urban Redevelopment of Hollywood and the Science Fiction Imagination"
Kevin S. Sandler, *University of Michigan* – "Examining the R and NC–17 Versions of Contemporary Hollywood Cinema"
Julian Stringer, *University of Nottingham* – "On Location: Contemporary Hollywood, Tourism and the Role of Regional Film Offices"

## N4 Media Literacy . . . By Any Means Necessary

### Rethinking Reading Strategies for Media Studies in the Digital Age

ROOM: Salon D
CHAIR: Beretta E. Smith-Shomade, *University of Arizona*

Bambi Haggins, *University of Michigan* – "Lay Theory and Literacy: Learning From What We Already Know"
Daniel Bernardi, *University of Arizona* – "New Media, Distance Learning and Critical Pedagogy: Using Interactivity on the Web to Teach Media Literacy"
Beretta E. Smith-Shomade, *University of Arizona* – "Armed Youth: New Media Use Value for Progressive Change"

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## N5 WORKSHOP International Media Pedagogy

ROOM: London I
CHAIR: Tasha Oren, *University of Wisconsin, Milwaukee*

PRESENTERS:

Aniko Bodroghkozy, *University of Alberta* – "Can *Spin City* Be Canadian TV? Teaching Non-American Students About Their Indigenous Broadcasting Heritage"
Tasha Oren, *University of Wisconsin, Milwaukee* – "Globalization, Culture, and Media Policy"
Tim Anderson, *Denison University* – "Teaching Transnational Media: A Forum of Pedagogical Approaches"
Serra Tinic, *University of Alberta* – "Interrogating Hybridity: Critical-Cultural Approaches to Teaching Global Television Studies."

RESPONDENT: Patrice Petro, *University of Wisconsin, Milwaukee*

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## N6 Economies of Pleasure

### Women, Labor and the Early Film Industry

ROOM: London II
CHAIR: Denise McKenna, *New York University*

Kristine Butler, *University of Minnesota, Morris* – "Marketing Musidora: A Story of (Self)-Exploitation in Early Serial Film"
Denise McKenna, *New York University* – "Love, Labor, Loss: Women's Work in the Early Film Industry"
Victoria Sturtevant, *Emory University* – "Sin and Stardom: Melodrama, History and the Movie-Struck Girl"
Amy Shore, *New York University* – "The Labor Movement: The Women's Political Union and the Imaging of the Militant Suffragette"

## N7 Globalization and Film/TV in the South

ROOM: Montreal I
CHAIR: Ashley Dawson, *University of Iowa*

N. Frank Ukadike, *Tulane University* – "Post-Apartheid South African Cinema"
Ashley Dawson, *University of Iowa* – "Landscape of Memory: Mediating Truth and Reconciliation in Southern Africa"
Aboubakar Sidiki Sanogo, *University of Southern California* – "What's Wrong with This Picture? Globalization and National Televisions: A Case Study"

## N8 Dodging Dictatorship

### The Case of Popular Cinema in Spain

ROOM: Montreal II
CHAIR: Eva M. Woods, *Vassar College*

Steven Marsh, *University of London* – "Populism, 'the National-Popular' and the Politics of Comedy in Post-War Spanish Film"
Susan Larson, *Fordham University* – "Capital Culture and the Construction of Urban Consciousness in Early 20th Century Madrid in Guillermo Perín and Miguel de Palacios' *Cinematógrafo Nacional*"
Eva M. Woods, *Vassar College* – "Ideological Contradiction and Continuity: The *folklorica* Star System in Spain, 1923–1949"

## N9 Public Mourning, Private Time

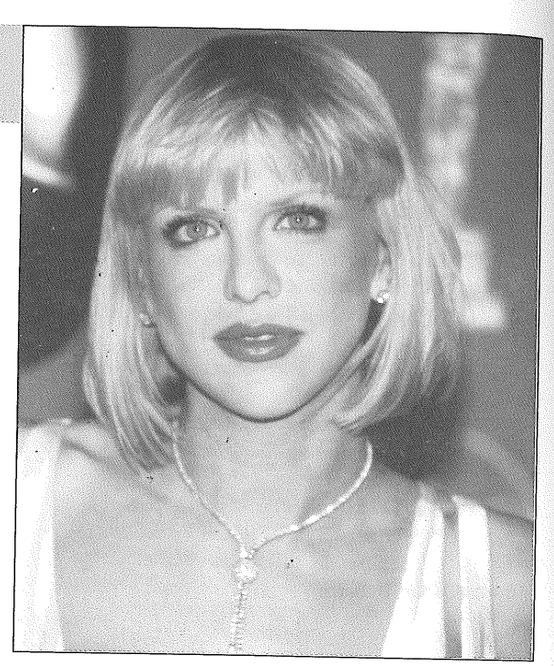
### Experientiality and the Body in Crisis

ROOM: BOARDROOM
CHAIR: GABRIEL WETTACH, *Purdue University*

CHARLES TRYON, *University of Illinois, Urbana-Champaign* – "Redeeming Bridget Jones: The Bifurcating of Timelines of *Sliding Doors* and *Me Myself I*"

GABRIEL WETTACH, *Purdue University* – "The Threat of Mourning: Courtney Love and a Cream Hammered Silk Satin Dress with a Chiffon Back Panel"

YASMINE NAIR, *University of Illinois, Chicago* – "Time and Mourning: Pedro Zamora and the Transmission of Real TV"



**SUNDAY, MAY 27, 2001**
**12:15–1:15 P.M.**

**MEETINGS**

Caucus Coordinating Committee
ROOM: SALON A

Women's Caucus
ROOM: SALON B

# Session O

Sunday, May 27, 2001 1:15–3:00 P.M.

## 01 Allen Smithee, Auteur

ROOM: SALON A
CHAIR: JEREMY BRADDOCK, *University of Pennsylvania*

CRAIG SAPER, *University of the Arts* – "Artificial Auteurism and the Political Economy of the Allen Smithee Case"

JEREMY BRADDOCK, *University of Pennsylvania* – "The Forging of Smithee Studies"

JESSIE LABOV, *New York University* – "Smithee in the Twilight Zone: *The People vs. John Landis et al.* and Other Trials of Authorship"

STEPHEN HOCK, *University of Pennsylvania* – "This Is Too Big for One Old Name: Hitchcock and Smithee in the Signature Centrifuge"

## 02 Deconstructing/ Reconstructing Ireland

### Depictions of Gender, Politics, and History in Recent Irish Film

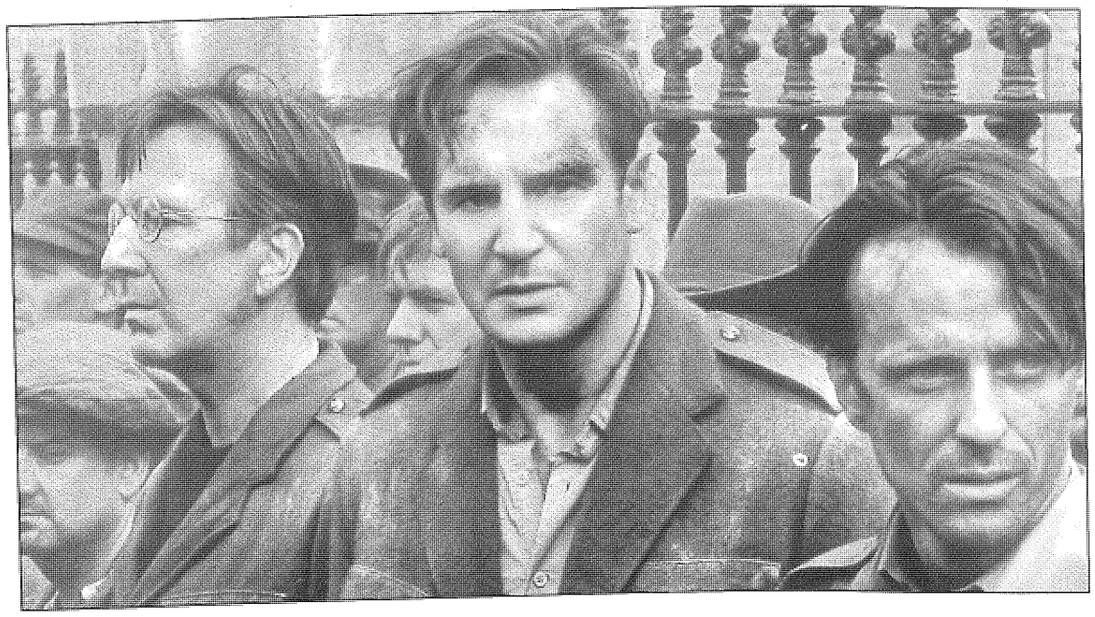
ROOM: SALON B
CHAIR: JOHN PHILIBERT, *Massasoit Community College*

STUART LENIG, *Columbia State Community College* – "Lies for Life: The Complicated Matrix of Irish Culture"

PEGGY MCCORMACK, *Loyola University* – "Identifying the Enemy in *In the Name of the Father* and *The Boxer*"

MARY MCCAY, *Loyola University* – "Reimaging Gender in the Films of Neil Jordan"

ERIN O'DONNELL, *University of Chicago* – "The Paradoxical 20th Century Irish Here: Neil Jordan's *Michael Collins* and John Boorman's *The General*"



## 03 New Technologies

ROOM: Salon C
CHAIR: Djoymi Baker, *The University of Melbourne*

Djoymi Baker, *The University of Melbourne* – "Contested Spaces: The Internet Ate My TV, the TV Company Ate My Internet Site"
Eric Freedman, *Florida Atlantic University* – "The Architectures of Cyberdating"
Joseph Christopher Schaub, *Fort Lewis College* – "Digital Arthouse: The Impact of New Technology on Alternative Cinema Exhibition"
Peter Limbrick, *Duke University* – "The Spanish-American War, 1898–2001: Digitization, Genealogy and Multimedia"

## 04 Cinema and Masculinity II

ROOM: Salon D
CHAIR: Jose Capino, *Northwestern University*

Jose Capino, *Northwestern University* – "All-Male Adult Theaters and the Proxemics of Desire"
Philippa Gates, *University of Exeter* – "Clothes Make the Man: Masculine Identity and Masquerade in Film"
Jonna Eagle, *Brown University* – "From Ridicule to Redemption: Masculinity in the Early Cinema"
Claudia Springer, *Rhode Island College* – "Kustom Kar Kommodities: Hegemonic Masculinity in Disney's *The Love Bug*"

## 05 The Cinematic Hand

ROOM: London I
CHAIR: Joe McElhaney, *Sarah Lawrence College*

Joe McElhaney, *Sarah Lawrence College* – "Fritz Lang and the Origins of the Cinematic Hand"
Ivone Margulies, *Hunter College* – "Sacha Guitry: The Artist's Hand and the National Portrait"
Brian Price, *New York University* – "From Pickpocket to Prisoner: Bresson's Hands"
Lance Duerfahrd, *Yale University* – "Apprehension of the Vampire"

## 06 Multi-Channel Television Culture in Global Contexts

ROOM: London II
CHAIR: John McMurria, *New York University*

Elfriede Fürsich, *Boston College* – "Between Credibility and Commodification: Non-Fiction Entertainment As a Global Media Genre"
Sujata Moorti, *Old Dominion University* – "Field of Dreams: Quiz Shows and the Transnational Traffic of Television Programs"
John McMurria, *New York University* – "A Lot of Something for Everyone: Transnational Contexts to Long-Format Special-Event Television"
Martin Roberts, *New School University* – "D-Day in Denmark: Multi-Channel Television at the Millenium"

Sunday, May 27, 2001 1:15–3:00 P.M.

## 07 Politics, Ideology and Film

ROOM: Montreal I
CHAIR: Kirsten Moana Thompson, *Wayne State University*

Priya Jaikumar, *Syracuse University* – "Cinematic Modernism and Colonialism or, What's Aesthetics Got to Do with Global Politics?"
Jonathan M. Schoenwald, *College of Wooster* – "The Right View: American Conservative Propaganda Films of the 1960s"
Michelle Erickson, *New York University* – "On the Limits of Cinematic Holocaust Representation"
David Lugowski, *Manhattanville College* – "Sexuality and Its Intersections with Race and Ethnicity: A Note on the 1930s"

## 08 Crisis in 1970s Culture and Culture Theory

ROOM: Montreal II
CHAIR: Kirsten Lentz, *Brown University*

Melani McAlister, *The George Washington University* – "Visualizing the End of Times: Hollywood's Apocalyptic Imaginary"
Nathan Angell, *Brown University* – "Sitting Too Close to the TV Will Ruin Your Civilization: Television Studies and Postmodern Cultural Crisis"
Kirsten Lentz, *Brown University* – "Television as Bad Object: Feminism and the Feminized Genres of Television in 1970s Hollywood Film"

## 09 Questions of Dogme

ROOM: Boardroom
CO-CHAIRS: Scott MacKenzie, *University of East Anglia* and Mette Hjort, *Aalborg University*

Mette Hjort, *Aalborg University* – "Signs of Nation: Heritage and Its Critique in Thomas Vinterberg's *The Celebration*"
Catherine Grant, *University of Kent* – "The Director Must Not Be Credited: Authorship, Auteurism, and the Films of Dogme '95"
Scott MacKenzie, *University of East Anglia* – "Formal Dogme: Form, Irony and The Dogme '95 Manifesto"

# Session P

Sunday, May 27, 2001 3:15–5:00 P.M.

## P1 Identity / Identification and Cinema

ROOM: Salon A
CHAIR: Jennifer Hammett, *San Francisco State University*

Jennifer Hammett, *San Francisco State University* – "Identification Revisited: The Politics of Subjection"
Jacqueline Maingard, *University of Bristol* – "Imag(in)ing Identities: Perspectives from South African Cinema"
Thomas Leitch, *University of Delaware* – "Toward a Grammar of Narrative Identification"
Pamela Robertson Wojcik, *University of Notre Dame* – "Typecasting: Film Acting and Identity"

## P2 Contemporary Cinema II

ROOM: Salon B
CHAIR: Jason Middleton, *Duke University*

Jason Middleton, *Duke University* – "Generic Hybridity and Haptic Visuality in *The Blair Witch Project*"
Karen Voss, *University of Southern California* – "Make Me Over: Gendering Personal and Spatial Renewal in Contemporary Cinema"
Celestino Deleyto, *Universidad de Zaragoza, Spain* – "Between Friends: Love and Friendship in Contemporary Romantic Comedy"
Brigitte Humbert, *Middlebury College* – "History on Screen and Cultural Identity: *The Return of Martin Guerre* and *Sommersby*"

## P3 Narrative Theory and Film

ROOM: Salon C
CHAIR: Brian O'Leary, *Pennsylvania State University, Erie*

Brian O'Leary, *Pennsylvania State University, Erie* – "Narrative Agency in Sandrich's *Shall We Dance*: A Linguistics-Based Interpretation"
Victoria Duckett, *University of Manchester* – "Policing Pictures: *Sunset Boulevard* and the Performative Past"
Marsha F. Cassidy, *University of Illinois, Chicago* – "Visible Storytellers: Women Narrators on 1950s Daytime Television"





## P4 German Cinema / Germany in the Cinema

ROOM: Salon D
CHAIR: Rüdiger Steinmetz, *University of Leipzig*

Rüdiger Steinmetz, *University of Leipzig* – "The Young New German Cinema (Junger Neuer Deutscher Film) Between Zeitgeist and Social Criticism"
Allison Whitney, *University of Chicago* – "Dances of Death: Weimar Body Culture and Expressionist Film"
Jennifer Fay, *University of Wisconsin, Madison* – "*Hallo Fräulein*: Rehabilitating the German Woman in American Occupied Germany"

## P5 Hollywood: Then and Now

ROOM: London I
CHAIR: Miriam Petty, *Emory University*

Miriam Petty, *Emory University* – "My Conscience Wants to Take a Vacation: The Evolution of Minstrel Practice in 1930s Film"
Derek Nystrom, *University of Virginia* – "New Hollywood Auteurism As Professional-Managerial Class Strategy"
W. R. Grant, *Colorado College* – "The Strange Life and Strange Death of Blaxploitation: Examining the Political Economy of the 70s Black Film Cycle"

## P6 Lowering the Boom

### Tracking Film Theory Through Film Sound

ROOM: London II
CHAIRS: Jay Beck, *University of Iowa* and Tony Grajeda, *University of Wisconsin, Milwaukee*

Jay Beck, *University of Iowa* – "The Sound(s) of *Silence*: Cinematic Space, Narrative and Dolby Stereo"
Tony Grajeda, *University of Wisconsin, Milwaukee* – "The Sound of Difference: Audible 'Mixing' of Identity in *Touch of Evil*"
Anahid Kassabian, *Fordham University* – "Songstruck: Identification and Popular Songs in Romantic Comedy"
Debra White-Stanley, *University of Arizona* – "The 'Aural' Star Aura: Julia Roberts and the Feminist Politics of the Soundtrack"
RESPONDENT: Caryl Flinn, *University of Arizona*

## P7 Documentary and Other Genres

ROOM: Montreal I
CHAIR: David Whiteman, *University of South Carolina*

David Whiteman, *University of South Carolina* – "Out of the Theaters and into the Streets (and City Councils, State Legislatures and Parliaments): Assessing the Policy Impact of Documentary Film"
Roger Bruce Brasell, *Independent Scholar* – "Media Images and the Documentary Representation of the Civil Rights Movement"
Philip Mosley, *Penn State University* – "Industry, Community, Memory: Pennsylvania Coal Documentaries"
Chad Beck, *North Carolina State University* – "The Truth of *Black Journal*: African American Liberation and Recoding Documentary and Media Discourse"

## P8 Cinema and Violence

ROOM: MONTREAL II
CHAIR: JAN LOVELAND, *Wayne State University*

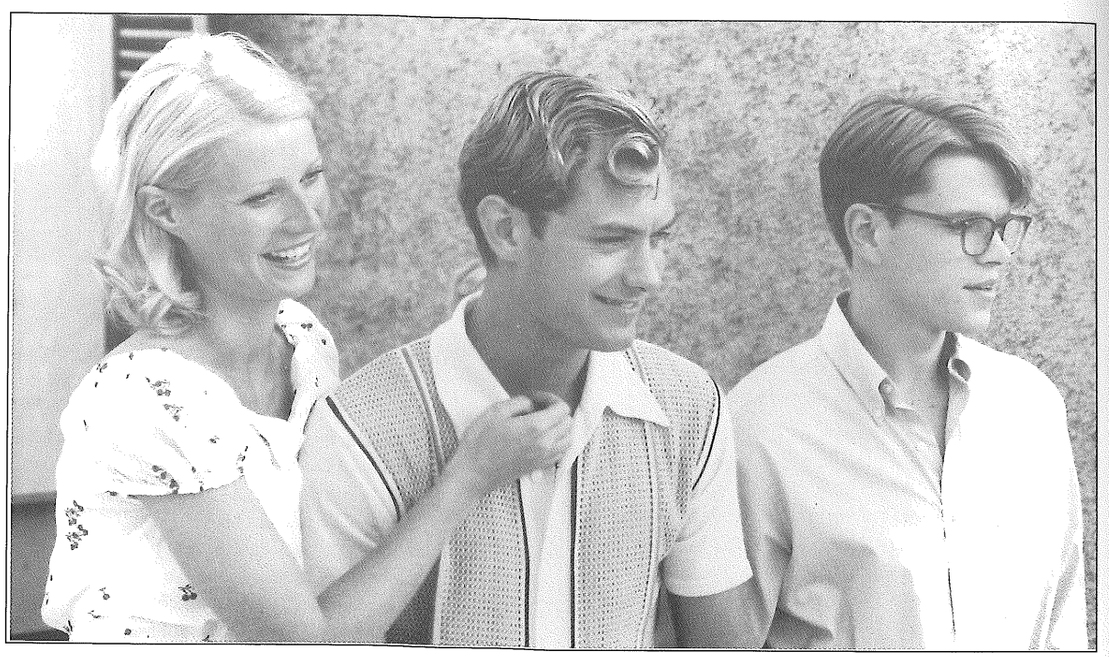
JAN LOVELAND, *Wayne State University* – "Missing Images: Visualizing the Sexual Violence of Plantation Life, 1915–1995"
ANNA SIOMOPOULOS, *University of Chicago* – "Public Daydreams: Consumer Citizenship and the Mob Violence Film of the 1930s"
RICHARD M. BENJAMIN, *Stanford University* – "On Paracinema: Violence and the Imaginary"
RICHARD NESS, *Western Illinois University* – "Shooting Films: Assassination As Spectacle in 1970s Cinema"

## P9 Tying-In

### Studies in Transforming Print into Visual Media

ROOM: BOARDROOM
CHAIR: JAY KENT LORENZ, *University of California*

JAY KENT LORENZ, *University of California* – "The Candy Man Can: Roald Dahl, Quaker Oats, and Product Placement in *Willie Wonka and the Chocolate Factory*"
ROBERT MIKLITSCH, *Ohio University* – "Queer Surplus Value: *The Talented Mr. Ripley*"
MARGARET STETZ, *Georgetown University* – "The Island of Dr. Frankenheimer"



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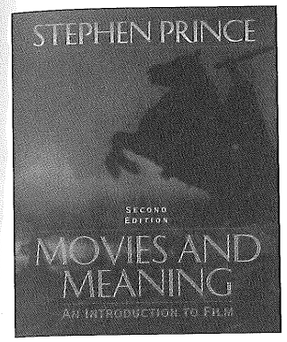
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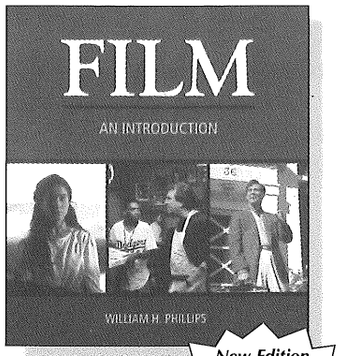
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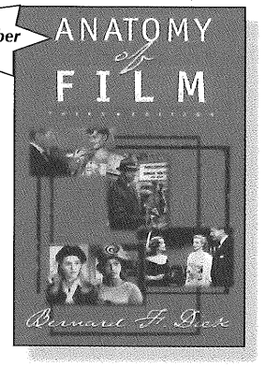
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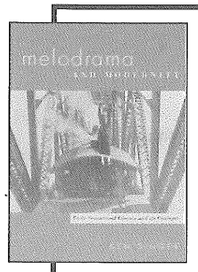
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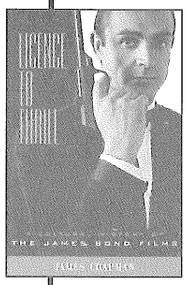
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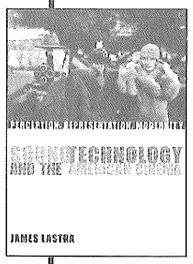

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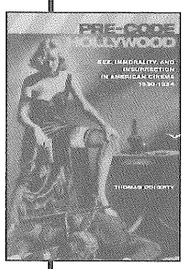

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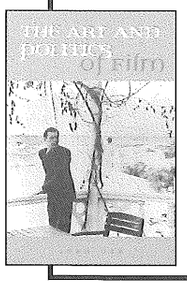
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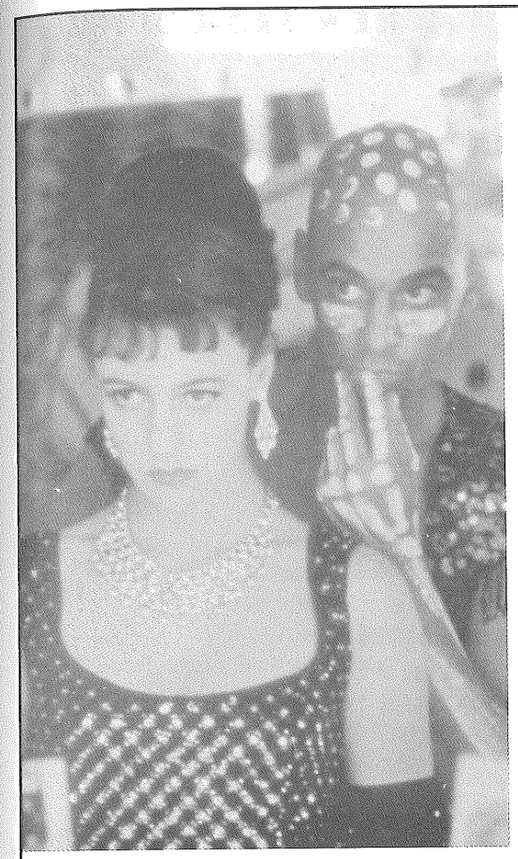



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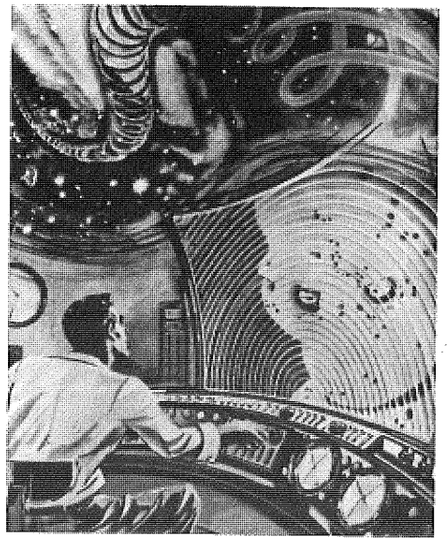
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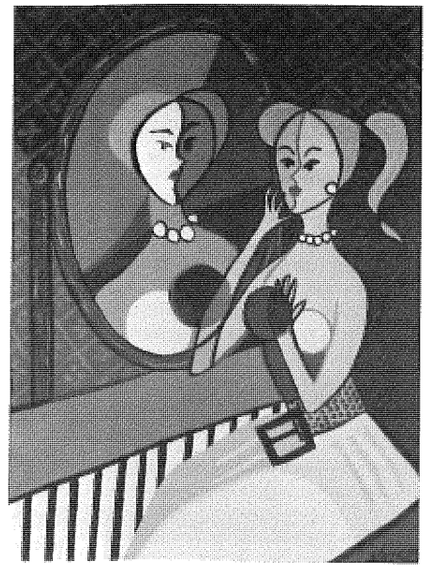


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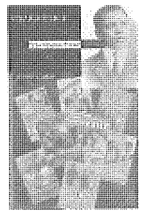
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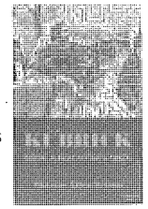
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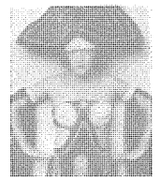
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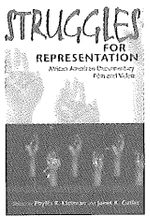




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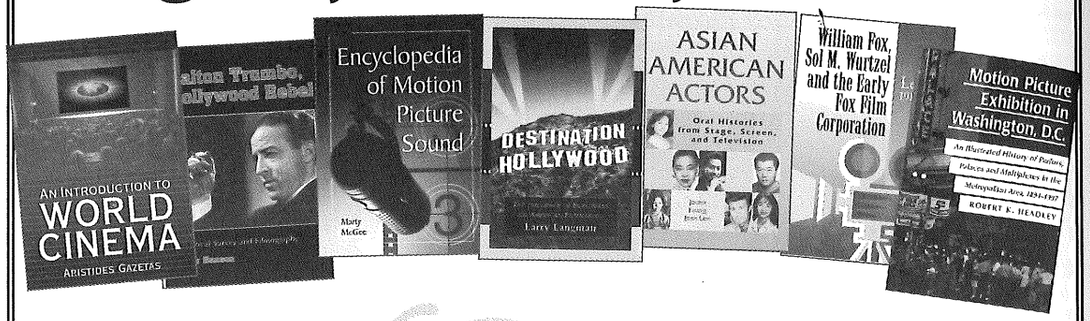
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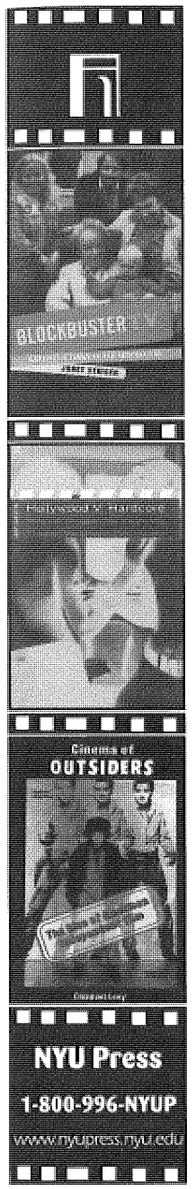
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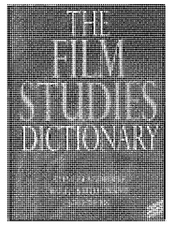
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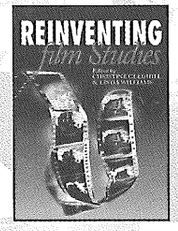
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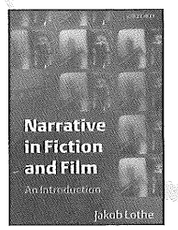
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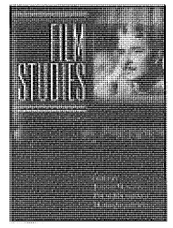



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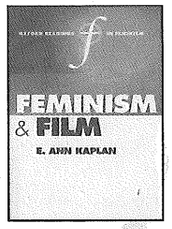



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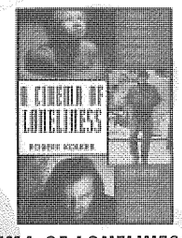



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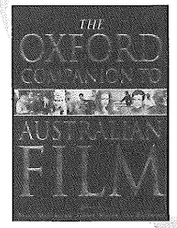

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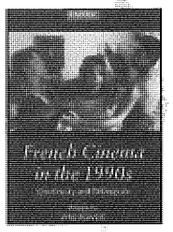
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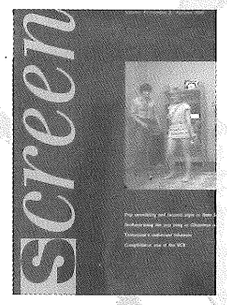
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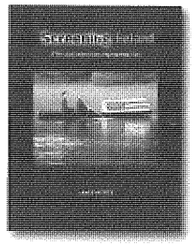
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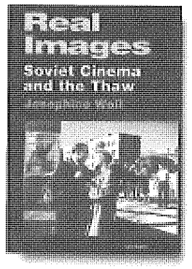

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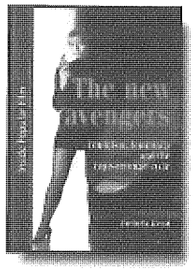


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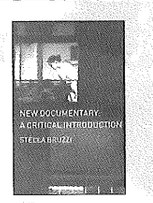
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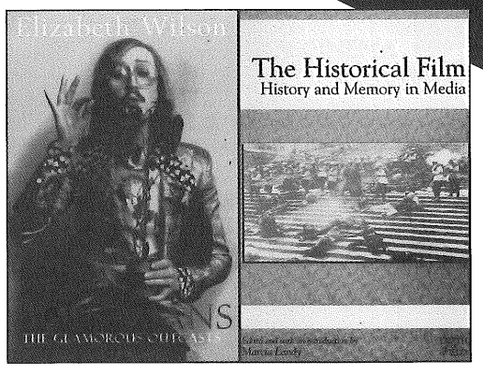
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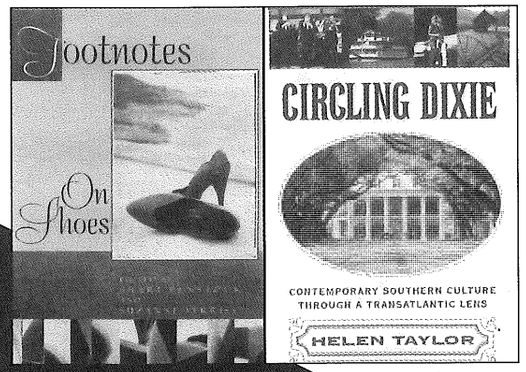



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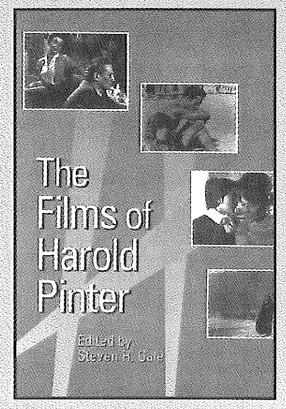
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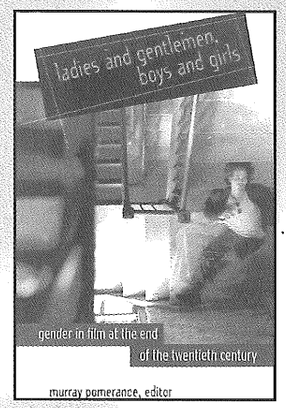
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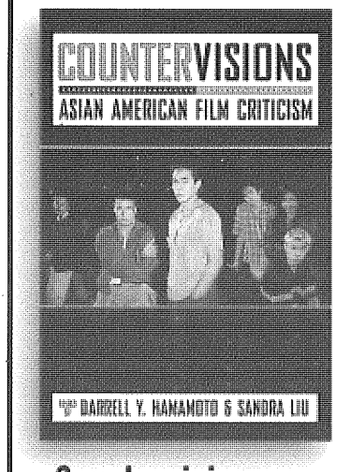



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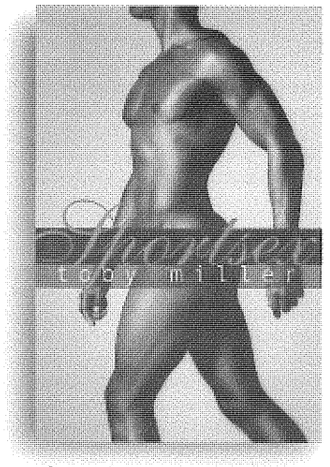
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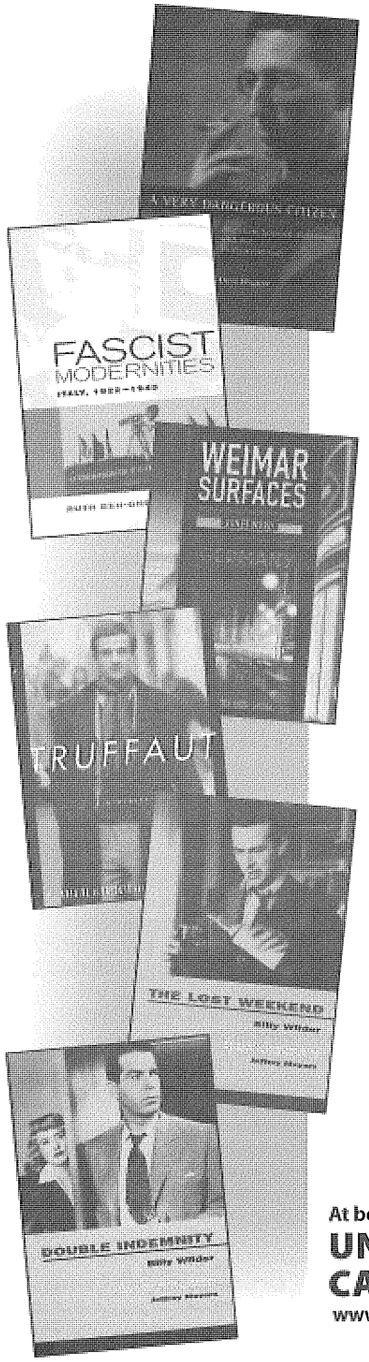
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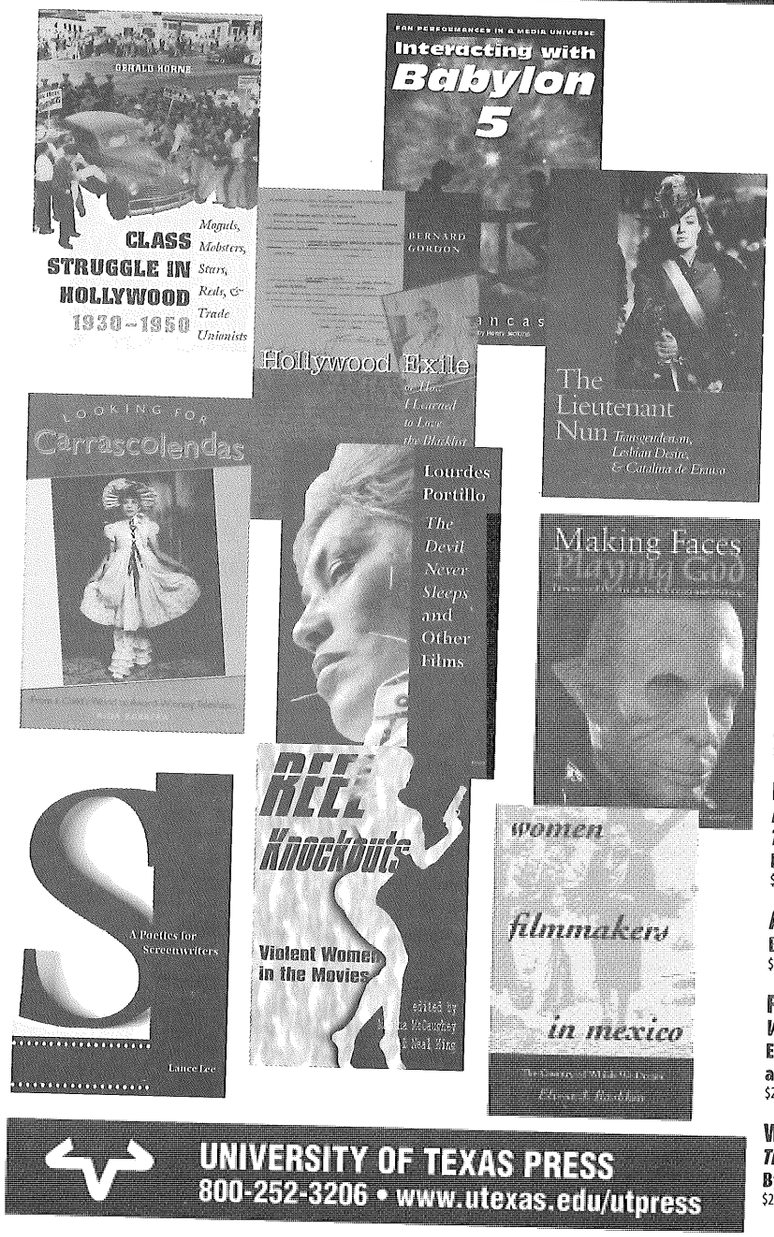
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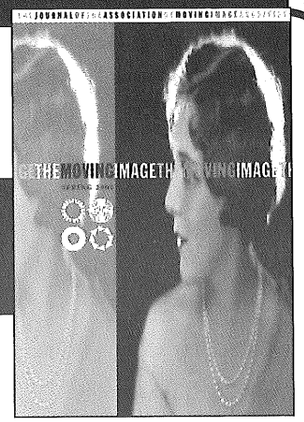
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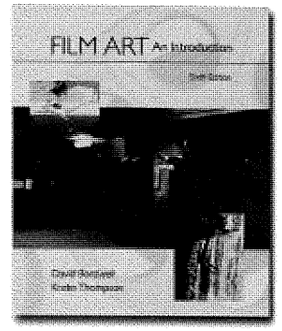
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