society for cinema studies

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Next Year's Conference – 2003

Minneapolis Hilton
Minneapolis, Minnesota
March 6–9, 2003

meetings, plenary & special events

Wednesday, May 22

Executive Council Meeting
1–6 PM

Thursday, May 23

Executive Council Meeting
9 AM–Noon

PLENARY

Thursday, May 23

4–6 PM

ROOM: Continental A&B

SCS Awards Ceremony

Lucy Fischer, SCS President

"'Cinema' Studies in a 'New Media' Age"

MODERATOR: **Anne Friedberg** ✻ University of California, Irvine

Lisa Cartwright ✻ University of Rochester ✻ "Tracking the History of Disciplinary Convergence: Film and Digital Media in Visual Culture Studies"

Tara McPherson ✻ University of Southern California ✻ "How New Is New Media?"

Lev Manovich ✻ University of California, San Diego ✻ "From Media to Software"

Marsha Kinder ✻ University of Southern California ✻ "At Pressure Point Between Theory and Practice in a New Media Age"

Henry Jenkins ✻ Massachusetts Institute of Technology ✻ "On Beyond Zebra: Expanding the Mission of Media Studies for the 21st Century"

SPECIAL EVENT

Thursday, May 23

Opening Reception

6:30–8 PM

ROOM: Continental Foyer

Friday, May 24

7:30–8:30 AM

Women's Caucus

ROOM: Lawrence A

Television Studies Interest Group

ROOM: Lawrence B

12:15–1:15 PM

African-American Caucus

ROOM: Lawrence A

Latino/a Caucus

ROOM: Lawrence B

7–8 PM

Women Film Pioneers Project

ROOM: Lawrence A

Asian Pacific American Caucus

ROOM: Lawrence B

French and Francophone
Special Interest Group

ROOM: Blake

SPECIAL EVENT

Friday, May 24

8:00 PM

Stan Brakhage Retrospective

Starz FilmCenter, Tivoli Student Union, Auraria Campus, University of Colorado at Denver
Introduction by **Melinda Barlow**
University of Colorado, Boulder

Saturday, May 25

7:30–8:30 AM

Middle East Caucus

ROOM: Lawrence A

Lesbian/Gay/Bisexual/
Transgender/Queer Caucus

ROOM: Lawrence B

12:15–1:15 PM

Cinema Journal Editorial Board

ROOM: Lawrence A

Oscar Micheaux Society

ROOM: Lawrence B

Moving Picture Access and
Archive Policy Committee

ROOM: Blake

7–8 PM

Members' Business Meeting

ROOM: Tabor Auditorium

Note: A full agenda for the Members' Business Meeting will be found in your conference packet. One of the major items on the agenda will be a proposal from the Executive Council that the name of the Society be changed to the "Society for Cinema and Media Studies". After the conference, a ballot will be sent to each member by mail to vote on this issue.

SPECIAL EVENT

Saturday, May 25

8 PM

Hacerse el sueco (2000, Cuba)

Starz FilmCenter, Tivoli Student Union, Auraria Campus, University of Colorado at Denver
Introduction by Juan Antonio Garcia Borrero (ICAIC, Cuba)

Masquerading as a Swedish literature professor in Cuba, a thief plots a spectacular jewel heist. He falls in love with the daughter of a retired police officer and is practically adopted by her family. Immersed in the colorful sights and sounds of Havana, the seemingly innocent tourist must play the Swede. After stealing the treasure, he rushes to the airport to catch a flight out of the country with the former police officer hot on his trail. But he must make a final decision. Which jewel should he choose: the one he has stolen or the one who has stolen his heart? Directed by Daniel Diaz Torres, director of the controversial *Alicia en el pueblo de maravillas* (1991).

Sunday, May 26

7:30–8:30 AM

Caucus on Class

ROOM: Lawrence A

Graduate Student Organization

ROOM: Lawrence B

12:15–1:15 PM

Caucus Coordinating Committee

ROOM: Lawrence A

exhibit hours*

ROOM: Continental C

Thursday, May 23

11 AM–6:30 PM

Friday, May 24

10 AM–5:45 PM

Saturday, May 25

10 AM–5:45 PM

Sunday, May 26

8 AM–11:00 AM

** hours subject to change*

Session A

Thursday, May 23, 2002
Noon–1:45 PM

A1 Images of Science and Technology

ROOM: Molly Brown
CHAIR: **Steve Fore** ✻ City University of Hong Kong

Priscilla Barlow ✻ University of Chicago ✻ "Reading Spectacles: Stuart Patton's 1916 *20,000 Leagues Under the Sea*"

Monica Hulsbus ✻ University of Southern California ✻ "Virtual Practices, Complex Epistemologies"

Steve Fore ✻ City University of Hong Kong ✻ "Ripley Redux: *Alien Resurrection* and the Contemporary Genetic Imaginary"



A2 The Silences of Tod Browning

ROOM: Horace Tabor
CO-CHAIRS: **Oliver Gaycken** ✻ University of Chicago *and* **Matthew Solomon** ✻ Indiana University

Greg Oguss ✻ University of Southern California ✻ "Tod Browning and the American Proto-Horror Cinema: the Uncanny, the Abject, and the Feminine"

Matthew Solomon ✻ Indiana University ✻ "The 'Black Art'; or, Analyzing a 'Lost' Film: Tod Browning's *The Big City* (1928)"

Hugh S. Manon ✻ University of Pittsburgh ✻ "Seeing Through Seeing Through: The *Trompe L'oeil* Effect and Bodily Difference in the Cinema of Tod Browning"

Robin Blyn ✻ University of West Florida ✻ "Between Silence and Sound: The Sensational Subject of Browning's *The Unholy Three* and *The Unknown*"

A3 Art History, Art Theory, and Film

ROOM: Lawrence A
CHAIR: **Susan Felleman** ✻ Southern Illinois University, Carbondale

Tom Conley ✻ Harvard University ✻ "L'Espri déforme: Godard and Elie Faure"

Brigitte Peucker ✻ Yale University ✻ "The Picture Looks Back: The Scene of Art in Hitchcock"

Susan Felleman ✻ Southern Illinois University, Carbondale ✻ "The Moving Picture Gallery Revisited"

A4 Martial Arts

ROOM: Lawrence B
CHAIR: **Christina Klein** ✻ Massachusetts Institute of Technology

Aaron Han Joon Magnan-Park ✻ Illinois State University, Normal ✻ "The Incredulity Effect of the 'Poorly Dubbed' Hong Kong Kung Fu Vague"

Yu-Fen Ko ✻ National Chengchi University ✻ "Volatile Women: Inscribing Female Bodies in Chinese Martial Arts Films"

Christina Klein ✻ Massachusetts Institute of Technology ✻ "Cosmopolitan Martial Arts Cinema"

A5 Redefining Factual: Factual Television from a Global Perspective

ROOM: Curtis
CHAIR: **Annette Hill** ✻ University of Westminster

Annette Hill ✻ University of Westminster ✻ "Real TV: Audience Responses to Factual Entertainment"

Ernest Mathijs ✻ University of Wales ✻ "After the Shock: Topicality and Controversy in the Reception of *Big Brother's* Second Season"

Sponsored by the Television Studies Interest Group

A6 Thinking About History

ROOM: Blake
CHAIR: **Paul Young** ✻ Georgia Institute of Technology

Haim Bresheeth ✻ University of East London/Sapir College ✻ "History, Memory, Myth: Location in Pasolini's Work"

Dina M. Smith ✻ University of South Florida ✻ "Back to the Body: Cinephilia and Feminist Film Criticism"

Asbjørn Grønstad ✻ University of Bergen ✻ "Andre Bazin and the Substance of Filmicity"

Paul Young ✻ Georgia Institute of Technology ✻ "Imagined Ontologies: Hollywood Cinema Dreams Its Rivals"

A7 Background Music

ROOM: Welton
CHAIR: **James Morrison** ✻ Claremont McKenna College

James Morrison ✻ Claremont McKenna College ✻ "The *Phantom of the Opera*: Opera in Hollywood"

Amy Herzog ✻ University of Rochester ✻ "Dissonance and Refrain: The Peculiar Temporality of the 1940s Jukebox Film"

Robert Simmons ✻ University of Southern California ✻ "Turn On Some Music: Popular Songs in Early TV Advertising"

A8 Narrative Theory and Practice

ROOM: McCourt
CHAIR: **Peter Mascuch** ✻ University of New Hampshire

Aylish Wood ✻ University of Aberdeen ✻ "Spectacular Narratives and the Idea of Competing Elements"

Valerie J. Wilson ✻ Emory University ✻ "'A' Walk Through the Gendered Narrative Corridors in *Last Year At Marienbad*"

Todd Berliner ✻ University of North Carolina at Wilmington ✻ "Aesthetic Perversity in Hollywood Cinema: *Raging Bull*'s Visual Chaos"

Peter Mascuch ✻ University of New Hampshire ✻ "The Bounds of Neo-Noir and Post-Classical Difference: The Cases of *Croupier* and *Memento*"

A9 Comedy and Gender in Classical Hollywood Cinema

ROOM: Larimer
CHAIR: **Sara Ross** ✻ University of Hartford

Sara Ross ✻ University of Hartford ✻ "Comedy, Sexuality and Self-Regulation in Intertitles and Spoken Dialogue, 1928–1930"

Ethan de Seife ✻ University of Wisconsin ✻ "What's Sarong with this Picture? The Development of the Star Image of Dorothy Lamour"

D. A. Boxwell ✻ U.S. Air Force Academy, Colorado ✻ "Pedophilia, Nationalism, and the Cold War: Mister Scoutmaster on the Double"

Jane M. Greene ✻ University of Wisconsin, Madison ✻ "Travesties on Marriage: The Production Code Administration and Hollywood Comedies of Remarriage"

Screenings

ROOM: Cook

Corpus: A Home Movie for Selena
Dir. Lourdes Portillo ✻ 1999 ✻ 47 min.

Sponsored by Latino/a Caucus

The Night
Dir. Amir Hossein Birjandi ✻ 2001 ✻ 20 min.
(in Persian, no subtitles)

Sponsored by Middle East Caucus

The Special Event
Dir. Amir Hossein Birjandi ✻ 2001 ✻ 5 min.
(in Persian, no subtitles)

Sponsored by Middle East Caucus



Session **B**

Thursday, May 23, 2002
2–3:45 PM



B1 Black & White TV

ROOM: Molly Brown
CHAIR: **Jennifer Gillan** ✻ Bentley College

D. Elizabeth Ramsey ✻ University of Southern California ✻ "Through Her Eyes? Civil Rights and the African American Girl"

Devorah Heitner ✻ Northwestern University ✻ "Jive Talkin Muppets: A Comparison of *Sesame Street's* Black Muppets in the 1970's vs. the 1990's"

Miranda Janis Banks ✻ University of California, Los Angeles ✻ "*Get Christie Love* as Blaxploitation TV"

Jennifer Gillan ✻ Bentley College ✻ "*The Sopranos* in *Pleasantville*: Responses to TVLand's Nostalgic Family Marathons"

B2 Silent Cinema: Developing Audiences

ROOM: Horace Tabor
CHAIR: **Shawn Shimpach** ✻ New York University

Avi Santo ✻ University of Texas, Austin ✻ "Film Advertisements in Early Montreal Newspapers: 1905–1908"

Michele L. Torre ✻ University of Southern California ✻ "Art or Entertainment? An Early Russian Attempt at Making Cinema Legitimate"

Shawn Shimpach ✻ New York University ✻ "An Audience for 'Americanism'"

B3 Sexual Politics and the Politics of Globalization in/and Contemporary Film & Media Studies

ROOM: Lawrence A
CO-CHAIRS: **Isabelle Freda** ✻ New York University *and* **Yasmin Nair** ✻ University of Illinois

Vivian Price ✻ University of California, Irvine ✻ "The Persistence of Lesbian Types in Film Making"

Katrien Jacobs ✻ Emerson College ✻ "Pornography Mergers: The Underground Web and the New Culture Industry"

RESPONDENT: **Terri Ginsberg** ✻ CUNY, College of Staten Island

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B4 Cinema Asia

ROOM: Lawrence B
CHAIR: **Kyung Hyun Kim** ✻ University of California, Irvine

Chika Kinoshita ✻ University of Chicago ✻ "Sound-Conscious Silent Films in 1930s Japan: Kenji Mizoguchi's Case"

James Udden ✻ University of Wisconsin, Madison ✻ "Taiwanese Film and the Politics of Understatement"

Janelle Tangonan ✻ Independent Scholar ✻ "Genre, National Concept, and the Filipino *Jose Rizal*"

Kyung Hyun Kim ✻ University of California, Irvine ✻ "Too Early/Too Late: Repetition, Insobriety, and Intimacy in Hong Sang-su's Films"

B5 TV Globo

ROOM: Curtis
CHAIR: **Esther C.M. Yau** ✻ Occidental College

Madhavi Mallapragada ✻ University of Wisconsin, Madison ✻ "Immigrant Television, Textual Negotiations, Cultural Ambivalence: The Case of the Asian Variety Show"

Karen Backstein ✻ Mercy College ✻ "With Liberdade and Tropicalismo for All: The Sexual and Social Politics of *The Chico and Caetano Show*"

Michela Ardizzoni ✻ Indiana University, Bloomington ✻ "Italianness Re-Visited: Miss Italy and Identity Politics on Italian Television"

Chun-Chi Wang ✻ University of Southern California ✻ "Public Sphere on Public Television Services—A Critical Perspective on Taiwan's Public Television Service"

B6 Cinema/Technology/History

ROOM: Blake
CHAIR: **Kirsten Moana Thompson** ✻ Wayne State University

Patrick Keating ✻ University of Wisconsin, Madison ✻ "Between Technology and Technique: Hollywood Cinematographers and the Discourse of Art"

Arne Lunde ✻ University of California, Berkeley ✻ "Technicolor's Nordic Conquest of Hollywood: Whiteness, Technology, and Conversion in *The Viking*"

Kirsten Moana Thompson ✻ Wayne State University ✻ "Color in Classical Disney Animation"

Catherine Zimmer ✻ University of California, Berkeley ✻ "The Camera's Eye:Technological Relations in *Peeping Tom*"

B7 BAM! POW!

ROOM: Welton
CHAIR: **Jerome F. Shapiro** ✻ Hiroshima University/University of Wisconsin

Vinzenz Hediger ✻ University of Zurich ✻ "Animals, Fantastic Voyages and the Origins of Cinema: Notes on the 'Gun and Camera' Topos in Safari Films and Beyond"

Nitzan Ben-Shaul ✻ Tel Aviv University *and* **Amit Lavie-Dinur**, Tel Aviv University ✻ "Global Versus Local News Coverage: What Caused the 'Al Aktzah' Palestinian Uprising?"

Josh Heuman ✻ University of Wisconsin, Madison ✻ "Criticism as Capital: The Cinematic Metaphor and the Comic-Book Field"

Jerome F. Shapiro ✻ Hiroshima University/University of Wisconsin ✻ "Academia vs. Hollywood: Atomic Bomb Cinema, The Apocalyptic Imagination, and the Struggle for Cultural Power"

B

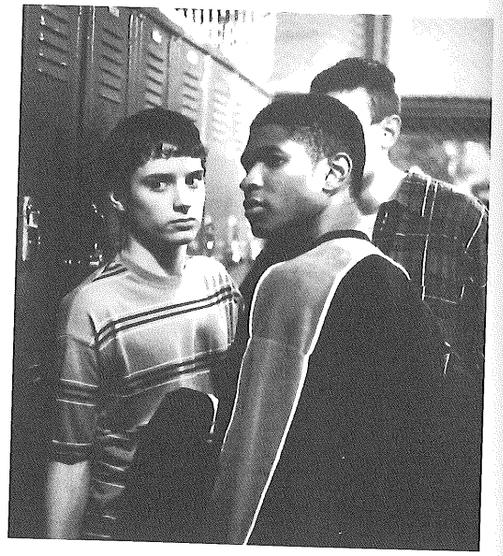
B8 Cinematic Contradictions: Changing Definitions of Masculinity

ROOM: McCourt
CHAIR: **Davinia Thornley** ✻ University of North Carolina, Chapel Hill

Davinia Thornley ✻ University of North Carolina, Chapel Hill ✻ "Breaking with English: The Nation as Ethnoscape"

Kate Sullivan ✻ Lane Community College, Eugene, OR ✻ "*Revenge of the Nerds* Redux: The Geek as Hero in Robert Rodrigues' *The Faculty*"

Jans B. Wager ✻ Utah Valley State College ✻ "Manning the Posts: Postmodernism, Postfeminism and Post-Classic Noir"



B9 Irishness/Italianness

ROOM: Larimer
CHAIR: **Aaron Baker** ✻ Arizona State University

Peter Flynn ✻ University of Massachusetts, Amherst ✻ "How Bridget was Framed: Representing the Irish Immigrant in Pre-Nickelodian Cinema"

Sean Griffin ✻ Southern Methodist University ✻ "When Irish Eyes are on Display: Working Through Ethnicity and Gender in the Fox Wartime Musical"

Aaron Baker ✻ Arizona State University ✻ "Italian-American Hybridity and *Any Given Sunday*"

Screenings

ROOM: Cook

La Cienaga (The Swamp)
Lucretia Martel ✻ 2001 ✻ 103 min.

Sponsored by Latino/a Caucus

C

Friday, May 24, 2002 8:30–10:15 AM

C1 Cinema Europe I

ROOM: Molly Brown
CHAIR: **Janina Falkowska** ✻ The University of Western Ontario

Karl Schoonover ✻ Brown University ✻ "The Undoing of Neorealism"

Mariano Prunes ✻ Yale University ✻ "Revamping Italian Cinema: Salvatores's *Nirvana* and Archibugi's *L'Albero delle Pere*"

Ruediger Steinmetz ✻ Leipzig University ✻ "The Long Censorship Story of the GDR 'Gegenwartsfilm' *Jadup and Boel*"

Janina Falkowska ✻ The University of Western Ontario ✻ "History in the Making: New Europe and Cinema in German-Speaking Countries"

C2 Postwar Hollywood Cinema

ROOM: Horace Tabor
CHAIR: **Keir Keightley** ✻ University of Western Ontario

Ethan Thompson ✻ University of Southern California ✻ "Ditching the Ranch House for the Penthouse: Television, Counterculture, and *Playboy* Magazine"

Katrina Mann ✻ University of Michigan ✻ "'You're Next': The Horror of White Male Displacement in *Invasion of the Body Snatchers* (1956)"

Alison LaTendresse ✻ University of Iowa ✻ "Jim's Apron and Judy's Lips: Surrealism in Early Drafts of the Screenplay for *Rebel Without a Cause*"

Keir Keightley ✻ University of Western Ontario ✻ "Movies on TV: Hollywood's 'Tasteful' Critique of the New Medium"

C3 Recent Revisionist Work in Avant-Garde Studies

ROOM: Lawrence A
CHAIR: **Federico Windhausen** ✻ New York University

Federico Windhausen ✻ New York University ✻ "Hollis Frampton and the Principles of a Neo-Modernist Film Practice"

Malcolm Turvey ✻ Sarah Lawrence College ✻ "Vertov: Between Organicism and Machinism"

Liz Kotz ✻ University of Minnesota ✻ "Toward a Geneology of Durational Structures"

Jonathan Walley ✻ University of Wisconsin, Madison ✻ "The Material of Film and the Idea of Cinema: Contrasting Practices in the 1960s and 70s Avant-Garde"

C4 Ephemeral Culture/Material Culture

ROOM: Lawrence B
CO-CHAIRS: **Mary Desjardins** ✻ Dartmouth College *and* **Amelie Hastie** ✻ University of California, Santa Cruz

Mary Desjardins ✻ Dartmouth College ✻ "Material Culture/Ephemeral Culture/E-bay Culture"

Michael Aronson ✻ University of Pittsburgh ✻ "Sell Off the Archive: A Historiographic Call for the Unordered Diversity of http://listings.ebay.com/aw/listings/endtoday/category197/-index.html."

Amy Lawrence ✻ Dartmouth College ✻ "Monty on Vinyl: Vocal Performance as 'Lost Text' in Star Discourse"

Amelie Hastie ✻ University of California, Santa Cruz ✻ "Television Tie-Ins: Textual Borders and Narrative Consumption"

C5 Film and Fundamentalism

ROOM: Curtis
CHAIR: **Heather Hendershot** ✻ Queens College, CUNY

Pamela Grace ✻ New York University ✻ "Religious Violence, Gospel Truth, and Film"

Neal King ✻ Belmont University ✻ "Good Movies for Good Families: Evangelical Film Reviews as Critical and Promotional Discourse"

Heather Hendershot ✻ Queens College, CUNY ✻ "Praying for the End of the World: The Past, Present, and Future of Christian Apocalyptic Films"

C6 Cinematic Geographies

ROOM: Blake
CHAIR: **Johannes von Moltke** ✻ University of Michigan

Maja Manojlovic ✻ University of California, Los Angeles ✻ "Globalization, Space, and the Principle of the Digital in the Films of Wong Kar-wai"

Johannes von Moltke ✻ University of Michigan ✻ "Heimat and Heritage"

C7 Akerman/Greenaway

ROOM: Welton
CHAIR: **Alisa Lebow** ✻ Bilgi University, Istanbul

Jason Paul ✻ Emory University ✻ "Virulent Pleasure and the Pleasure of Decay in *A Zed and Two Noughts*"

Heather T. Blankenheim ✻ Wayne State University ✻ "Inscribing the Flesh: The Body and the Written Word in Peter Greenaway's *The Pillow Book*"

Catherine Fowler ✻ Southampton Institute of Higher Education ✻ "Mistress of Suspense: Chantal Akerman's *The Captive*"

Alisa Lebow ✻ Bilgi University, Istanbul ✻ "Landscape of a Portrait: Post-Memory and Jewish Autobiography in Chantal Akerman's *D'Est*"

C8 At the Margins of the Sexual Revolution

ROOM: Continental A
CHAIR: **Michael DeAngelis** ✻ DePaul University

Alexander Doty ✻ LeHigh University ✻ "What's It All About, *Alfie*?: The 'Swinging England' Film"

Harry M. Benshoff ✻ University of North Texas ✻ "The Homo-Military Film in Pre-Stonewall American Cinema"

Michael DeAngelis ✻ DePaul University ✻ "Panic on Campus: Masculinity in the College Films of the Sexual Revolution"



C9 Action Cinema One: Histories and Forms

ROOM: Continental B
CHAIR: **Chris Holmlund** ✻ University of Tennessee

Roger Beebe ✻ University of Florida ✻ "From Action Film to 'Reaction Film': The 90s Blockbuster"

Kenneth Windrum ✻ University of California, Los Angeles ✻ "Floating Discourses: The Shifting Function of the Lawman Across Genres"

Scott Higgins ✻ Wesleyan University ✻ "Suspenseful Situations: Plotting the Contemporary Action Film"

Paul B. Ramaeker ✻ University of Wisconsin, Madison ✻ "'The Bruce Aesthetic': Realism and Spectacle in the Contemporary Hollywood Action Film"

Screenings

ROOM: Cook

Life and Debt
Dir. Stephanie Black ✻ 2001 ✻ 82 min.

Sponsored by Caucus on Class

Friday, May 24, 2002
10:30 AM–12:15 PM

D1 Distribution and Consumption on the Web

ROOM: Molly Brown
CHAIR: **Ronald Bettig** ✻ Penn State University

R. L. Rutsky ✻ University of California, Irvine ✻ "Images Want to be Consumed: Rethinking Consumption in the Age of Information"

Alisa Perren ✻ University of Texas, Austin ✻ "*The Phantom Menace? George Lucas in Love* and Short Film Distribution on the Internet"

Jeffrey Middents R. ✻ American University ✻ "The Enigma of *The Hit* (www.bmwfilms.com)"

Ronald Bettig ✻ Penn State University ✻ "Hollywood.Com: Movies by the Byte"

D2 Media, Nationalism, and September 11

ROOM: Horace Tabor
CHAIR: **Michael Kackman** ✻ DePaul University

Christina B. Hanhardt ✻ New York University ✻ "Televisual Publicity, New Media Technologies, and Urban Warfare: Operation Urban Warrior and Beyond"

Isabelle Freda ✻ Middlebury College ✻ "*Survivors* in the *West Wing*: Visual Culture and Democracy in a 'State of Emergency'"

Patricia Ventura ✻ University of Florida *and* **Elizabeth Mauldin**, University of North Carolina ✻ "Global Terrorism: *Air Force* and the Problematics of the Nation-State"

Michael Kackman ✻ DePaul University ✻ "Espionage TV and 'America's New War'"

D3 Resituating the American Avant-Garde

ROOM: Lawrence A
CHAIR: **Patrick S. Brennan** ✻ University of Florida

John M. Frankfurt ✻ University of Southern California ✻ "Alternative Venues/Alternative Discourses: Avant-Garde Film Exhibition and the Public Sphere"

Patrick S. Brennan ✻ University of Florida ✻ "*Flaming Creatures*: Recasting Sexual Representation"

Sam Ishii-Gonzales ✻ New York University/Hunter College ✻ "Warhol/Deleuze: Powers of the False"

Heon Seo ✻ Northwestern University ✻ "The Spectacle of 'Long While' in Andy Warhol's Early Films"

D4 Queering the Stars

ROOM: Lawrence B
CHAIR: **Edward R. O'Neill** ✻ University of California, Santa Cruz

Edward R. O'Neill ✻ University of California, Santa Cruz ✻ "Loving a Woman as Only a Gay Man Can: Female Star Performances and Gay Male Appreciation."

Jennifer Clark ✻ University of Southern California ✻ "Loving Lucy, Hating Lucy: Drag Peformance and Race in *I Love Lucy*"

Nancy San Martìn ✻ University of California, Santa Cruz ✻ "A Little Assimilating of Our Own: Negotiating Lesbian Identity in *Voyager's* Collectives"

Casey McKittrick ✻ University of Texas, Austin ✻ "Haley Joel Osment's Queer Cultural Meanings"

D5 Cinema Europe II

ROOM: Curtis
CHAIR: **Francois Jost** ✻ Sorbonne Nouvelle and Vice-President of AFECCAV

Claudia Ribeiro ✻ New York University ✻ "Playing in Portuguese: Language, Authority and Portuguese Cinema of the 1940s"

Bjorn Ingvoldstad ✻ Indiana University ✻ "*Kazkas atsitiko*: 'Something Happened' in Lithuania"

Erik Hedling ✻ Lund University, Sweden ✻ "Goodbye Welfare State: Anti-Collectivism in Modern Swedish Cinema"

Jonathan Buchsbaum ✻ Queens College, CUNY ✻ "The Future of French Cinema: Can It Survive the Embrace of Television and the Threat of the U.S.?"

D6 Big Town After Dark: Film Noir & Police Procedurals

ROOM: Blake
CHAIR: **Richard R. Ness** ✻ Western Illinois University

Haden R. Guest ✻ University of California, Los Angeles ✻ "The Police Procedural Film Before *Dragnet*: Crime and Punishment in Hollywood's Radio Age"

Michael Samojlik ✻ University of California, Los Angeles ✻ "Shifting Ground: Reconsidering American Film Noir in the 1950s and the Chronotope of Automobility"

Richard R. Ness ✻ Western Illinois University ✻ "A Lotta Night Music: The Sound of Film Noir"



D7 Regional and Non-Network Broadcasting Practices

ROOM: Welton
CHAIR: **Alexander Russo** ✻ Brown University

Alexander Russo ✻ Brown University ✻ "Programming the Margins: The Yankee Network and Regional Chain Broadcasters"

Douglas Battema ✻ University of Wisconsin, Madison ✻ "'The Picture is Not Black . . .': Early Television and Blackness, 1948–1953"

Elena Razlogova ✻ George Mason University ✻ "Radio and Astonishment: The Emergency of Radio Sound, 1920–1926"

RESPONDENT: **Derek Vaillant** ✻ University of Michigan

D8 Real Sex

ROOM: Continental A
CHAIR: **Jon Lewis** ✻ Oregon State University

Eric Schaefer ✻ Emerson College ✻ "'Does She or Doesn't She?': Strategies of Evasion in the Sexploitation Film"

Jon Lewis ✻ Oregon State University ✻ "Real Sex Imports and the American Film Market"

Chuck Kleinhans ✻ Northwestern University ✻ "Virtual Child Porn: The Law and the Semiotics of the Image"

D9 Action Cinema Two: Gender and Nation

ROOM: Continental B
CHAIR: **Scott Higgins** ✻ Wesleyan University

Robert Arjet ✻ Emory University ✻ "Male Relationships and the Logic of Gunplay in U.S. Action Films"

Mark L. Berrettini ✻ Fort Lewis College ✻ "Extreme Nature and the Family: *The Crocodile Hunter* and *Project Grizzly*"

Sasha Vojkovic ✻ Hong Kong University of Science and Technology ✻ "The Universe of the Female Warrior: Narratorial Authorities in Hong Kong Action Film"

Chris Holmlund ✻ University of Tennessee ✻ "Marking Masculinity: Europeans in Action"

Screenings

ROOM: Cook

Out: The Making of a Revolutionary
Dir. Sonja de Vries and Rhonda Collins ✻ 2000 ✻ 60 min.

Co-Sponsored by Queer Caucus, Caucus on Class, and Third World Newsreel

D10 WORKSHOP: Disney, New Media, and Globalization

ROOM: Tabor Auditorium
CHAIR: **Mike Budd** ✻ Florida Atlantic University

Mike Budd ✻ Florida Atlantic University ✻ "Recent Scholarship on Disney: Synergy and Globalization"

Brian M. Yecies ✻ Wollongong University, Sydney ✻ "Expanding Networks of Cultural and Entertainment Webs@Disney.com: Lapsurfing Disney, 1995–2001"

Janet Wasko ✻ University of Oregon *and* **Eileen Meehan,** University of Arizona ✻ "The Global Disney Audiences Project"

Clay Steinman ✻ Macalester College ✻ "Converging Whiteness: Disney and Globalization"

Friday, May 24, 2002
1:15–3 PM

E1 Teaching Film: New Strategies

ROOM: Molly Brown
CHAIR: **Craig Fischer** ✻ Appalachian State University

Alessandro Pirolini ✻ Instituto Metacultura, Rome ✻ "The Hypermedia Web: A New Technological Device to Explore the Intricate Grid of Relationships Among Directors and Their Work"

Warren Buckland ✻ Chapman University ✻ "Assessing the Electronic Film Studies Textbook"

Craig Fischer ✻ Appalachian State University ✻ "Dr. Gravula's Chasm of Spasms"

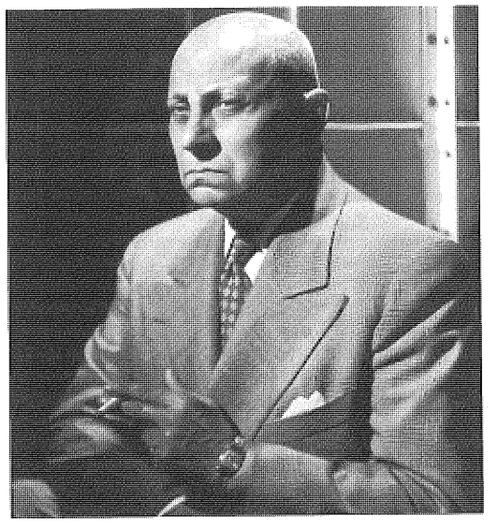
E2 The City in Film

ROOM: Horace Tabor
CHAIR: **James Donald** ✻ Curtin University of Technology

Alexandra Seibel ✻ New York University ✻ "Femininity from the Outskirts: The Role of the Viennese Girl in the Films of Erich Von Stroeheim and Max Ophüls."

Tina Wasserman ✻ Tufts University ✻ "Missing People and Empty Streets in Film Noir"

Phillip Drummond ✻ University of North Carolina ✻ "Cinema and the City: Questions of Urban Representation in the London Film"



E3 Authorship in Film and Television

ROOM: Lawrence A
CHAIR: **Jane M. Shattuc** ✻ Emerson College

Denise McKenna ✻ New York University ✻ "Playing at Work: Women's Creative Labor in the Silent Era"

Belinda Baldwin ✻ University of Southern California ✻ "Auteur on Race: Shirley Clarke's Cinema of the 1960s"

Jon Kraszewski ✻ Indiana University ✻ "The Twilight of TV Auteurs, or a New Zone of Production?: Rod Serling and TV Authorship"

Jane M. Shattuc ✻ Emerson College ✻ "*ER* and Crichton: The Journeyman Concept of Corporate Authorship"

E4 Perspectives on Globalization

ROOM: Lawrence B
CHAIR: **Steven Alan Carr** ✻ IU-Purdue Fort Wayne

Caroline Frick ✻ University of Texas, Austin ✻ "Terrible Tom? The Adventures of Selznick International Pictures in 1930s Global Film Commerce"

Steven Alan Carr ✻ IU-Purdue Fort Wayne ✻ "From Street Scene to Dead End: Naturalism, Hollywood and the Urban Ethnic Immigrant, 1931–1937"

Georgepierre Lebron ✻ University of Illinois ✻ "Consuming Globally/Watching Locally: National Cinema in the Age of Globalization"

James Lyons ✻ University of Exeter ✻ "Digital Demonstrations: The Battle in Seattle and the Future of Cinema"

E5 WORKSHOP: Teaching the Avant-Garde

ROOM: Curtis
CHAIR: **Roy Grundmann** ✻ Boston University

Alexandra Keller ✻ Smith College ✻ "Avant What?: Teaching Avant-Garde Cinema in the 21st Century"

Frances Guerin ✻ University of Kent, UK ✻ "Teaching the (Classical) Avant-Garde to Students Raised on Hollywood: a View from the UK"

Kirsten Moana Thompson ✻ Wayne State University ✻ "Animation and the Avant-Garde"

Roy Grundmann ✻ Boston University ✻ "Andy Warhol in the Context of the American Avant-Garde and Sixties Culture"

Roger Hallas ✻ New York University ✻ "Doubly Difficult? Teaching Queer Experimental Media"

Michael Zryd ✻ University of Western Ontario ✻ "Teaching the Contemporary Avant-Garde"

E6 The Audience is Listening: Sound and Music in Film and TV in a New Media Age

ROOM: Blake
CHAIR: **Victoria E. Johnson** ✻ University of North Carolina, Chapel Hill

Thomas Fahy ✻ University of North Carolina, Chapel Hill ✻ "Killer Culture: Classical Music and the Art of Killing in Horror Films"

Norma Coates ✻ University of Wisconsin, Madison ✻ "VH-1: Music Television or Television Music?"

Victoria E. Johnson ✻ University of North Carolina, Chapel Hill ✻ "Synergy, Aurality and Aesthetics: Hip-Hop Address in ESPN's *The Life* and *Any Given Sunday*"

E7 Media and Memory

ROOM: Welton
CHAIR: **Steven B. Elworth** ✻ New York City

Melissa Ragona ✻ Carnegie Mellon University ✻ "Remakes, Loops, and other Engines of Cinematic Duration in the Age of Digital Editing"

Stephanie DeBoer ✻ University of Southern California ✻ "Landscapes of Memory: Transnational Melodrama and NHK/CCTV's *Child of the Good Earth*"

Kristi McKim ✻ Emory University ✻ "Screened Memories: Kore-eda Hirokazu's *Afterlife* and Mechanical Reproduction"

E8 Alternative Media and Radical Politics in a New Media Age

ROOM: Continental A
CHAIR: **Richard L. Edwards** ✻ University of Southern California

Daniel Marcus ✻ Wayne State University ✻ "Alternative Media Goes Public: PBS, Public Access, and Cable Narrowcasting in Historical Overview"

Richard L. Edwards ✻ University of Southern California ✻ "Situationist Tactics and Political Mimesis in the Independent Media Center (IMC) Movement"

L. Clare Bratten ✻ Middle Tennessee State University ✻ "Alternative Dystopias: Right Wing French and Palestinian Multimedia"

Sponsored by the Television Studies Interest Group

E9 Rethinking Television Aesthetics

ROOM: Continental B
CHAIR: **Jason Mittell** ✻ Georgia State University

Philip Sewell ✻ University of Wisconsin, Madison ✻ "What Percent Aspiration? Aesthetic Concerns in the Invention and Conventions of NBC Television"

Jason Mittell ✻ Georgia State University ✻ "Stylized Authenticity/Authentic Style: *Dragnet's* Aesthetic and Generic Legacy"

Greg M. Smith ✻ Georgia State University ✻ "Dancing Babies, Hidden Emotions: Special Effects and *Ally McBeal*"

Derek Kompare ✻ Texas Christian University ✻ "Temporal Sampling: The Aesthetics of Memory on MTV and VH-1"

Sponsored by the Television Studies Interest Group

E10 WORKSHOP: Porn Pedagogy and the Media

ROOM: Tabor Auditorium
CO-CHAIRS: **Peter Lehman** ✻ Arizona State University *and* **Constance Penley** ✻ University of California, Santa Barbara

PARTICIPANTS:

Linda Williams ✻ University of California, Berkeley
Richard Burt ✻ University of Massachusetts, Amherst
Henry Jenkins ✻ Massachusetts Institute of Technology
Constance Penley ✻ University of California, Santa Barbara
Peter Lehman ✻ Arizona State University

Screenings

ROOM: Cook

SPECIAL SESSION: More About Games

Etant donne le bleu (Given the blue)
Dir. Arghyro Paouri ✻ 1992 ✻ 2 min.

Hiatus
Dir. Ericka Beckman ✻ 1999 ✻ 33 min.

On the Flies of the Marketplace
Dir. Marina Grzinic/Aina Smid ✻ 1999 ✻ 7 min.

Watch out for Invisible Ghosts
Dir. Kristin Luca ✻ 1996 ✻ 5 min.

U&I dOt cOm
Dir. Branda Miller ✻ 1999 ✻ 18 min.

Sponsored by Video Data Bank
Introduction/Discussion with Kent Lambert from Video Data Bank

Friday, May 24, 2002
3:15–5 PM

F1 Digital Aesthetics

ROOM: Molly Brown
CHAIR: **Mark J. P. Wolf** ✻ Concordia University, Wisconsin

Mark J. P. Wolf ✻ Concordia University, Wisconsin ✻ "The Decline of Abstraction in the Video Game"

Alison McMahan ✻ Vassar College ✻ "Machine (the computer)+Cinema=Machinima"

Nayeli Garci-Crespo ✻ Duke University ✻ "Seeing with Digital Eyes—the Kino-Eye Revisited"

Joseph Kickasola ✻ Baylor University ✻ "Flow-Motion Through Screened Space: Ontological Questions Amidst New Visual Techniques in Film and Television"

F2 Intellectual Property

ROOM: Horace Tabor
CHAIR: **Virginia Wright Wexman** ✻ University of Illinois, Chicago

Steve Anderson ✻ University of Southern California ✻ "Steal This Paper: Intellectural Property and New Media Pedagogy"

Laura Pasquale ✻ University of California Press ✻ "'Reel' Images in a Digital World: Basics of Working with Pictures in Print and On Screen"

Shujen Wang ✻ Emerson College ✻ "VCD Killed the VHS Star: Optical Disc Piracy, Technology, and Global Film Distribution in Greater China"

Virginia Wright Wexman ✻ University of Illinois, Chicago ✻ "Artists or Hirelings? The Artists Rights Foundation and the Struggle Over Copyright in a Changing Global Environment"

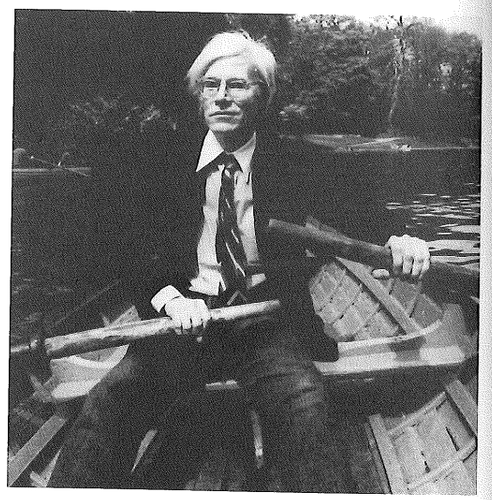
F3 Now Playing: Exhibition

ROOM: Lawrence A
CHAIR: **Gregory A. Waller** ✻ University of Kentucky

Gregory A. Waller ✻ University of Kentucky ✻ "Itinerant Exhibition During the Depression"

James Kreul ✻ University of Wisconsin, Madison ✻ "Warhol's *The Chelsea Girls* and the Filmmaker's Distribution Center"

Michael Newman ✻ University of Wisconsin, Madison ✻ "The Art House in the Video Age"



F4 WORKSHOP: Developing Media Literacy and Outreach Programs

ROOM: Lawrence B
CHAIR: **Donald F. Larsson** ✻ Minnesota State University, Mankato

Richard L. Edwards ✻ University of Southern California ✻ "Developing a Multimedia Literacy and Outreach Program"

Andrew C. Miller ✻ Sacred Heart University ✻ "Resistance is Futile? Media Literacy and Alternative Modes of Production"

Donald F. Larsson ✻ Minnesota State University, Mankato ✻ "Links: Connecting SCS and High Schools, In the Classroom and On the Web"

Patrice Petro ✻ University of Wisconsin, Milwaukee ✻ "Media Studies Across the Curriculum: Implementing Outreach Programs in International Education"

Susan Hunt ✻ Santa Monica College ✻ "Teaching Film and Media Studies Activities to High School Students"

Sponsored by the Outreach and Media Literacy Task Force, Information Technology Committee and the Politics and Activism Work Group of the Television Studies Interest Group

F5 Post-Colonial and Indigenous Media

ROOM: Curtis
CHAIR: **Tarshia L. Stanley** ✻ Spelman College

Julia Erhart ✻ Flinders University, Adelaide ✻ "Stories 'Every Teenager Can Relate to'? Evidence of Mainstreaming in Australian Indigenous Media"

Anne Ciecko ✻ University of Massachusetts, Amherst ✻ "Screen Rebels, Tourist Gaze, and the Invention of 'Island' Cinemas in Jamaica and Samoa"

Peter Limbrick ✻ Stanford University/UC Berkeley ✻ "Tracing Transnationality in Hollywood Westerns and Other (Post) Colonial Cinemas"

Tarshia L. Stanley ✻ Spelman College ✻ "Fire and Water are the Forces of Creation: The Sacrificial Mother in *Sugar Cane Alley*"

F6 Sound Theory/Sound Technology: Aural Topographies

ROOM: Blake
CHAIR: **Angelica Fenner** ✻ University of Minnesota, Minneapolis

Matthew Malsky ✻ Clark University ✻ "*Lost In Space*: the Musical Stage as Fantasy in Contemporary Film and Concert Music"

Angelica Fenner ✻ University of Minnesota, Minneapolis ✻ "Rock and Roll and Passport Control: Acousmatic Border Crossings in Leander Haussman's *Sun Alley*"

James Wierzbicki ✻ University of California, Irvine ✻ "Sound Collage in the Films of Terrence Malick"

F7 Reimagining Cuban Cinema

ROOM: Welton
CHAIR: **Cristina Venegas** ✻ University of Southern California

Ann Marie Stock ✻ College of William & Mary ✻ "Bridging the Gulf: Cuba's Revolutionary Cinema & the U.S.A."

Cristina Venegas ✻ University of Southern California ✻ "Soviet Cinema on the Island of Freedom: Rethinking Visual Culture in Communist and Post-Communist Cuba"

Juan Antonio Garcia Borrero ✻ ICAIC, Cuba ✻ "The Submerged Cuban Cinema"

Sponsored by the Latino/a Caucus

F

F8 Queer History/Queer Theory

ROOM: Continental A
CHAIR: **Amanda D. Lotz** ✻ Washington University, St. Louis

Jake Gerli ✻ University of California, Berkeley ✻ "Queer Indifference: Chuck Vincent's Straight Pornography"

Bryan Fruth ✻ University of Texas, Austin ✻ "The Whole Queer Scene: *Cruising*, Geography, and Urban Politics"

Chia-chi Wu ✻ University of Southern California ✻ "A Greater Queer China? On Stanley Kwan's *Yang and Yin: Gender in the Chinese Cinema*"

Marc Siegel ✻ University of California, Los Angeles ✻ "Fabulous History"

Screenings

ROOM: Cook

SPECIAL SESSION: Even More About Identitities

Leaving the 20th Century
Dir. Max Almy ✻ 1982 ✻ 11 min.

Alphabetically Sorted
Dir. Rebeca Bollinger ✻ 1994 ✻ 5 min.

Seduction of a Cyborg
Dir. Lynn Hershman ✻ 1994 ✻ 6 min.

Chatlandia
Dir. Julia Meltzer/Amanda Ramos ✻ 1995 ✻ 5 min.

Code Switching
Dir. Erin Seymour ✻ 1999 ✻ 5 min.

'have script, will destroy'
Dir. Cornelia Sollfrank ✻ 2000 ✻ 15 min.

Hotel
Dir. Linda Wallace Love ✻ 2000 ✻ 6 min.

Sponsored by Video Data Bank
Introduction/Discussion by Kent Lambert from Video Data Bank

F9 A Funny Thing Happened on the Way to the Vast Wasteland: Early Television Comedy and its Comedians

ROOM: Continental B
CHAIR: **Jeffrey S. Miller** ✻ Augustana College

David Weinstein ✻ National Endowment for the Humanities ✻ "Jackie Gleason, the DuMont Network and Early Television Comedy"

Thomas Doherty ✻ Brandeis University ✻ "*I Love Lucy*: The Redhead and the Black List"

Christine Becker ✻ University of Notre Dame ✻ "When Glamour and Domesticity Collide: Ida Lupino as Movie Star Housewife in *Mr. Adams and Eve*"

Jeffrey S. Miller ✻ Augustana College ✻ "*The* [First] *Bob Newhart Show*: The Button-Down Mind Meets the Discourse of Quality"

Sponsored by the Television Studies Interest Group

F10 WORKSHOP: Film and Censorship: Regulating Screen Violence in the Age of Terrorism

ROOM: Tabor Auditorium
CHAIR: **Kevin Sandler** ✻ Independent Scholar

PARTICIPANTS:
Stephen Prince ✻ Virginia Tech
Dotty Hamilton ✻ Avila College
Richard Maltby ✻ Flinders University of South Australia
Jon Lewis ✻ Oregon State University
Kevin Sandler ✻ Independent Scholar

G

Friday, May 24, 2002 5:15–7 PM

G1 www.stars&fans.com

ROOM: Molly Brown
CHAIR: **Sheila C. Murphy** ✻ University of California, Irvine

Matthew Miller ✻ Emory University ✻ "Fanboy Auteur: Kevin Smith and the Creation of Cult"

Paul McDonald ✻ University of Surrey, Roehampton ✻ "Stars in the Online Universe: Enfotainment, Nudity, and Fan Idolatry—On Internet Sites and the Remediation of Film Star Discourse"

Sheila C. Murphy ✻ University of California, Irvine ✻ "WeLiveInPublic.com: Webcams and Early Digital 'Cinema'"

G2 Beyond Films and Stars: Hollywood's Promotion of the Film Industry, 1910s–1930s

ROOM: Horace Tabor
CHAIR: **James Latham** ✻ New York University

James Latham ✻ New York University ✻ "Discourses of Industry Self-Promotion in the Advertising and Publicity of Early Hollywood"

Kathryn Fuller-Seeley ✻ Virginia Commonwealth University ✻ "Panacea for the Ills of Modern Life: The Movie-Going Consumption Ideal in Paramount's National Magazine Advertising, 1917–1927"

Katherine Spring ✻ University of Wisconsin-Madison ✻ "Pop Go The Warners: Marketing Popular Songs and Early Sound Films"

Brian Yecies ✻ Wollongong University, Sydney ✻ "Wiring Up the American 'Talkie War' Down Under: The Promotion of Sound in the Australian Exhibition Market, 1924–1932"

G3 The Business of Television

ROOM: Lawrence A
CHAIR: **Megan Mullen** ✻ University of Wisconsin, Parkside

Amanda D. Lotz ✻ Washington University, St. Louis ✻ "Finding Female Television Audiences in an Era of Convergent Media"

Timothy Havens ✻ Old Dominion University ✻ "Worlds and Worlds of Television: A Cultural Analysis of International Television Fairs"

Mark Gallagher ✻ Oklahoma State University ✻ "What's So Funny About *The Iron Chef*?"

Megan Mullen ✻ University of Wisconsin, Parkside ✻ "Everybody Eats: Food Network and Experiential Marketing"

G4 Girl Power

ROOM: Lawrence B
CHAIR: **Kathleen Rowe Karlyn** ✻ University of Oregon

Tamar Jeffers ✻ University of Warwick ✻ "Sex and the Single 'Career' Girl in Late 50s Films"

Omayra Cruz ✻ University of California, San Diego ✻ "Between Cinematic Imperialism and the Idea of Radical Politics: Philippines Based Women's Prison Films of the 1970s"

Rikke Schubart ✻ University of Southern Denmark ✻ "Female Violence, Male Desire: On the Perverse Nature of Heroines in Male Film Genres"

Kathleen Rowe Karlyn ✻ University of Oregon ✻ "Too Close for Comfort: Fathers and Daughters in Recent American Film"

G5 Celluloid Masculinity I

ROOM: Curtis
CHAIR: **Cynthia Baron** ✲ Bowling Green State University

Cynthia Baron ✲ Bowling Green State University ✲ "'Take It Like a Man': Performing Masculinity in the Labor Battles of Cold War Hollywood"

Sergio de la Mora ✲ University of California, Davis ✲ "Mexican Masculinities in Golden Age Mexican Cinema"

Peter Lehman ✲ Arizona State University *and* **Susan Hunt,** Santa Monica College ✲ "Between the Boardroom and the Locker Room: The Trajectory of the Career Woman in *Any Given Sunday*"

G6 Form/Performance/Boundaries

ROOM: Blake
CHAIR: **John Caughie** ✲ University of Glasgow

Ian Garwood ✲ University of Glasgow ✲ "'You Can Tell By The Way I Use My Walk': Pop Music and the Moving Body in Narrative Film"

Karen Lury ✲ University of Glasgow ✲ "On-screen Bodies/Off-screen Performance: Post-Synch Voices on Television"

John Caughie ✲ University of Glasgow ✲ "James Dean and Television Drama: Acting in Theatre, Television, Cinema"

G7 Case Studies of Individual Texts

ROOM: Welton
CHAIR: **Kent Casper** ✲ University of Colorado, Denver

Raphaël Lambert ✲ University of Wisconsin, Milwaukee ✲ "Is Carmen a Femme Fatale?"

Romi Stepovich ✲ University of California, Los Angeles ✲ "*Strange Days*: A Case History of Production and Distribution Practices in Hollywood"

Benjamin A. Schneider ✲ University of Wisconsin, Milwaukee ✲ "The Hypertextual South: the Coen Brothers' *O Brother, Where Art Thou?*"

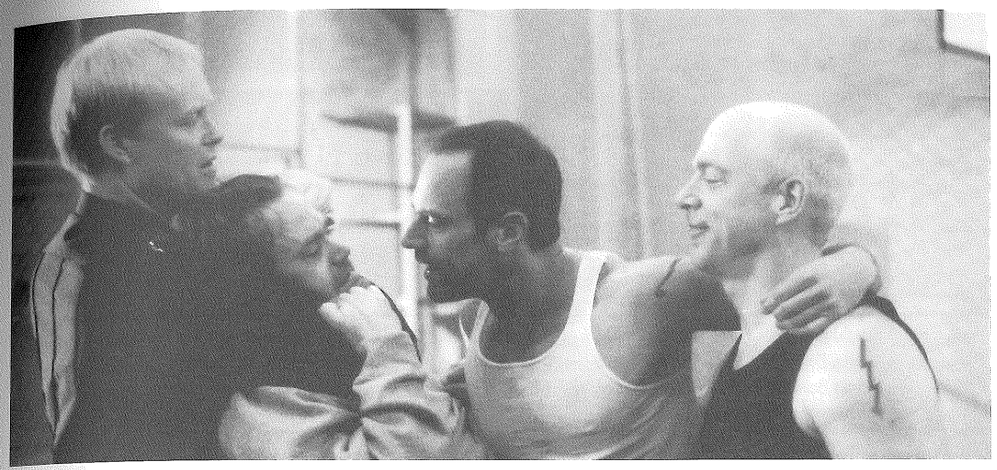
Susan E. Linville ✲ University of Colorado, Denver ✲ "John Sayle's *Limbo* and the National Uncanny"

G8 Queer Before Gay: The Cinematic Strategies of Murnau, Eisenstein and Pasolini

ROOM: Continental A
CHAIR: **David Pendleton** ✲ UCLA Film and Television Archive

Angelo Restivo ✲ East Carolina University ✲ "The Ecstasies of F. W. Murnau"

David Pendleton ✲ UCLA Film and Television Archive ✲ "Exoticism and Homoeroticism: Murnau, Eisenstein and Pasolini"



G9 The New "Quality" Television: HBO Original Programming

ROOM: Continental B
CHAIR: **Joe Wlodarz** ✲ University of Rochester

Susan Murray ✲ New York University ✲ "Startling, Heartbreaking, Real: HBO's Documentary Programming and the Quality Audience"

Jiwon Ahn ✲ University of Southern California ✲ "Quality Sex: On the Issues of Quality and Taste in *Sex and the City*"

Joe Wlodarz ✲ University of Rochester ✲ "Chained Heat: Sex, Trauma, and Gay Desire in *Oz*"

Robert Milditsch ✲ Ohio University ✲ "Bada Bing: Sex, Death & Gangsta Psychoanalysis in *The Sopranos*"

Sponsored by the Television Studies Interest Group

G10 WORKSHOP: Feminist Film Theory: History, Progress, and Process

ROOM: Tabor Auditorium
CHAIR: **Jan Loveland** ✲ Wayne State University

PARTICIPANTS:
Jackie Byars ✲ Wayne State University
Diane Carson ✲ St. Louis Community College, Meramec
Patricia Brett Erens ✲ School of the Art Institute/Dominican University
Jane Gaines ✲ Duke University
Janet Walker ✲ University of California, Santa Barbara

RESPONDENT: **Virginia Wright Wexman** ✲ University of Illinois, Chicago *and* **Poonam Arora,** University of Michigan, Dearborn

Sponsored by the Women's Caucus

Screenings

ROOM: Cook

Faat Kine
Dir. Ousmane Sembene ✲ 2000 ✲ 110 min.

Sponsored by California Newsreel

Saturday, May 25, 2002
8:30–10:15 AM

H1 WORKSHOP: The Pedagogical Potential of Digital Media: How To (and How Not To)

ROOM: Molly Brown
CO-CHAIRS: **Anna Everett** ✻ University of California, Santa Barbara *and* **Jeremy G. Butler** ✻ University of Alabama

Anna Everett ✻ University of California, Santa Barbara ✻ "Making the Point for Power Point in the Classroom"

Jeremy G. Butler ✻ University of Alabama ✻ "Using *QuickTime* in the Classroom and on the Web"

Edward R. O'Neill ✻ University of California, Santa Cruz ✻ "Streaming Media and Pedagogy"

RESPONDENT: **James Castonguay** ✻ Sacred Heart University

Sponsored by the Information Technology Committee

H2 Hollywood in the Cultural Imagination

ROOM: Horace Tabor
CO-CHAIRS: **Charlie Keil** ✻ University of Toronto *and* **Shelley Stamp** ✻ University of California, Santa Cruz

Charlie Keil ✻ University of Toronto ✻ "Becoming Legendary: How Hollywood Began to Define Itself"

Shelley Stamp ✻ University of California, Santa Cruz ✻ "'It's a Long Way to Filmland': Fantasy and Folly in Early Hollywood"

Victoria Sturtevant ✻ Emory University ✻ "Red Polish on her Chichuahua's Toenails: Hollywood Exotica and the Assimilation of Lupe Velez"

Lisa Kernan ✻ University of California, Los Angeles ✻ "Hollywood on the Head of a Pin: Chuck Workman's Film History Montages on Oscar Night"



H3 Cultural Sutures: Medicine and Media

ROOM: Lawrence A
CHAIR: **Lester D. Friedman** ✻ Northwestern University

Lucy Fischer ✻ University of Pittsburgh ✻ "Big Boys Do Cry: Empathy and Medicine in *The Doctor*"

Therese Jones ✻ University of Colorado Health Sciences Center ✻ "The Message is the Medium: Documenting the Story of Dax Cowart"

Gloria Gibson ✻ Indiana University ✻ "Exposing Social and Physical Dis-Ease: Films by Haile Gerima and Zeinabu Irene Davis"

Scott Curtis ✻ Northwestern University ✻ "Spots, Loops, and Traces: Stillness and Movement in Medical Imaging"

H4 Talking Heads: On Documentary

ROOM: Lawrence B
CHAIR: **Vance Kepley, Jr.** ✻ University of Wisconsin, Madison

Roger Hallas ✻ New York University ✻ "The Talking Head and the Shadow Archive"

Arild Fetveit ✻ University of Oslo ✻ "Between Documentary Film and Art: The Case of Johan Grimonprez' Dial H-I-S-T-O-R-Y (1997)"

Vance Kepley, Jr. ✻ University of Wisconsin, Madison ✻ "Democratic Didacticism: Emile de Antonio's *In the Year of the Pig*"

H5 TV and Gender

ROOM: Curtis
CHAIR: **Mary Celeste Kearney** ✻ University of Texas, Austin

Mary Celeste Kearney ✻ University of Texas, Austin ✻ "Tracking Judy and Corliss: Transmedia Exploitation and TV's First Teen-Girl Shows"

Heather Osborne-Thompson ✻ University of Southern California ✻ "'Poor-me-ism': TV and 1960s Female Standup Comedy"

Elana Levine ✻ University of Wisconsin, Madison ✻ "From Romance to Rape: Sex, Violence, and Soap Operas in the 1970s"

H6 Star Texts I

ROOM: Blake
CHAIR: **Adrienne L. McLean** ✻ University of Texas at Dallas

Janette K. Bayles ✻ Utah State University ✻ "The Caged Bird Sings: The French Films of Josephine Baker"

Hilary Radner ✻ University of Notre Dame ✻ "Ambiguity and the Spectacle of Masculinity: From Louis Jordan to Sean Connery"

Margaret DeRosia ✻ University of California, Santa Cruz ✻ "Gloria Grahame as Star Text"

Adrienne L. McLean ✻ University of Texas at Dallas ✻ "Difficult Routines: Eleanor Powell and the Aesthetics of Competence"

H7 Reconfiguring Celebrity Ideology: Readings Against the Grain

ROOM: Welton
CO-CHAIRS: **Mikita Brottman** ✻ Maryland Institute College of Art *and* **David Sterritt** ✻ Long Island University

Murray Pomerance ✻ Ryerson University ✻ "Depp Positions"

Krin Gabbard ✻ SUNY, Stony Brook ✻ "The Sexiest Man Alive: Richard Gere's Life as a Man"

David M. Lugowski ✻ Manhattanville College ✻ "Ginger Rogers and Gay Men"

Mikita Brottman ✻ Maryland Institute College of Art *and* **David Sterritt,** Long Island University ✻ "What's Wrong With Robin Williams?"

H

H8 Gender Bending and Violence: Onscreen and Offscreen Negotiations

ROOM: Continental A
CHAIR: **Jan Loveland** ✻ Wayne State University

Cynthia Felando ✻ University of California, Santa Barbara ✻ "From 'Misogynist' Novel to 'Feminist' Film: Reconfiguring the Violence in *American Psycho*"

Claire Sisco King ✻ Indiana University ✻ "Washed in Blood: Rituals of Sacrifice and Salvation in *The Exorcist*"

Jan Loveland ✻ Wayne State University ✻ "Inscribing Gender with Violence: The Case of Roger Kumble's *Cruel Intentions* and *Cruel Intentions* 2"

Sponsored by the Women's Caucus

H9 Look Back in Anger? Rethinking 1960s Latin American Cinema

ROOM: Continental B
CHAIR: **Laura Podalsky** ✻ Ohio State University

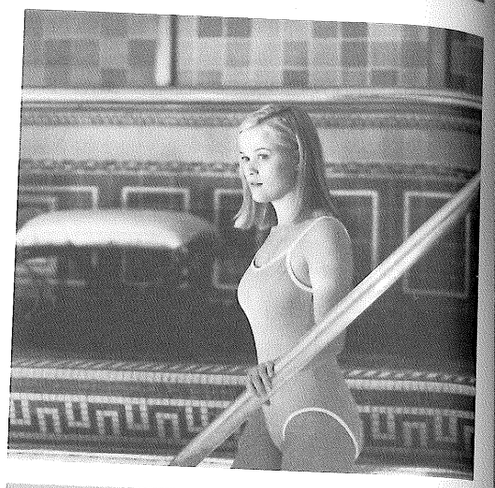
Dolores Tierney ✻ Tulane University ✻ "Jose Mojica Marins and the Politics of Marginality in Third World Film Criticism"

João Luiz Vieira ✻ Universidade Federal Fluminense ✻ "Macunaima's Children: Parody, Laughter and Despair in Contemporary Brazilian Cinema"

Kathleen Newman ✻ University of Iowa ✻ "Democracy and Film Narrative: The Legacies of New Latin American Cinema"

Laura Podalsky ✻ Ohio State University ✻ "Affecting Legacies: Horrific Pasts and Neoliberal Futures"

Sponsored by the Latino/a Caucus



H10 WORKSHOP: Climax: The Mechanics of Desire in "The New Media" Age

ROOM: Tabor Auditorium
CHAIR: **Rebecca Bell-Metereau** ✻ Southwest Texas State University

Mark Hansen ✻ Princeton University ✻ "The 'Embodied Cues' Of Multimedia"

Sara Gwenllian Jones ✻ Cardiff University ✻ "Anti-Climax: Immersion, Interactivity and Virtual Worlds"

David Slayden ✻ University of Colorado, Boulder ✻ "Some Like It Hot and Fast: Websites Deliver"

Rebecca Bell-Metereau ✻ Southwest Texas State University ✻ "Crashing Cars, Hidden Climax: The Semiotics of Desire"

Screenings

ROOM: Cook

Daresalam
Dir. Issa Serge Coelo ✻ 2000 ✻ 105 min.

Sponsored by California Newsreel

I

Saturday, May 25, 2002 10:30 AM–12:15 PM

I1 WORKSHOP: The Pedagogical Potential of Digital Media: Why (and Why Not)

ROOM: Molly Brown
CHAIR: **Lori Landay** ✻ Berklee College of Music

Lori Landay ✻ Berklee College of Music ✻ "Beyond Edutainment: Imagining the Networked Classroom, or What Digital Pedagogy Might Be Good For"

Jerry Mosher ✻ University of California, Los Angeles ✻ "PowerPoint in the Classroom: The Writing's on the Wall"

James Castonguay ✻ Sacred Heart University ✻ "Why (and Why Not) to Go Online: Building a Web-based Media Studies Curriculum"

Andrew C. Miller ✻ Sacred Heart University ✻ "New(er) Media in the Classroom: Theory and Practice"

Sponsored by the Information Technology Committee

I2 Cinema Going, Time and Everyday Life

ROOM: Horace Tabor
CHAIR: **Charles R. Acland** ✻ Concordia University

Charles R. Acland ✻ Concordia University ✻ "The Digital Schedule: New Vectors of Exhibition Time"

Mark Jancovich ✻ University of Nottingham ✻ "Time, Space and the Scheduling of Film Consumption"

Richard Abel ✻ Drake University ✻ "Cinema Going and Everyday Life: A Case Study of Lynn or Toledo, 1911–1914"

RESPONDENT: **Richard Maltby** ✻ Flinders University of South Australia

I3 Questions of Influence

ROOM: Lawrence A
CHAIR: **Robert Silberman** ✻ University of Minnesota

Scott Nygren ✻ University of Florida ✻ "Western Mu: Nomadic Tropes Across East and West"

Eija Niskanen ✻ University of Wisconsin ✻ "Zen Aesthetics or New Wave Influences?—Style in Contemporary Japanese Cinema"

Shawn Smolen-Morton ✻ University of Massachusetts, Amherst ✻ "Adult Children and Their Ancestors in R. W. Fassbinder's *In a Year of Thirteen Moons*"

Robert Silberman ✻ University of Minnesota ✻ "Words, Words, Words: Language and the Contemporary American Independent Cinema"

I4 The DVD Revolution

ROOM: Lawrence B
CHAIR: **Bruce Williams** ✻ William Paterson University of New Jersey

Daniel T. Walkup ✻ University of Southern California ✻ "How Enhanced is this DVD?: Home Audiences and New Technologies"

Lutz Nitsche ✻ University of Hildesheim, Germany ✻ "DVDs, and the Paratextual Return of the Auteur"

Bruce Williams ✻ William Paterson University of New Jersey ✻ "A Race with Babel: Language, DVD Technology, and the Problem of 'Text'"

15 Race in Contemporary Hollywood Films

ROOM: Curtis
CHAIR: **Christine Acham** ✻ University of California, Davis

Mary C. Beltran ✻ University of Texas, Austin ✻ "When Only the Fast, Furious, (and Multiracial) Can Survive: Assessing The New Multi-Culti Action Film"

Elane Roth ✻ Indiana University, South Bend ✻ "Does That Mean I'm Black?: White Fantasies in 1990s Films and Novels"

Nancy Inouye ✻ University of Massachusetts, Amherst ✻ "Theorizing the 'Other': Film Music, Intertextuality, and the New Hollywood Asian/Black Alliance"

Christine Acham ✻ University of California, Davis ✻ "Boyz II Men: Black Masculinity in John Singleton's *Boyz in the Hood* and *Baby Boy*"

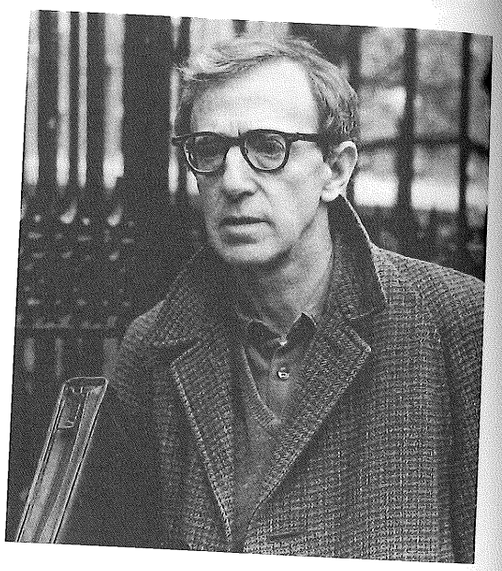
16 Star Texts II

ROOM: Blake
CHAIR: **Sam B. Girgus** ✻ Vanderbilt University

Kirsten Pullen ✻ Colorado State University ✻ "Zsa Zsa, Sophia, and Liz: Hollywood Sexualities from Ripe to Rotten"

Elizabeth Haas ✻ University of Texas, Austin ✻ "Every Pretty Girl Should: Star Identity and 'Fat' in Contemporary Hollywood Film"

Sam B. Girgus ✻ Vanderbilt University ✻ "The Prisoner of Aura: The Lost World of Woody Allen"



17 Script Adaptations With A Difference

ROOM: Welton
CHAIR: **Andrew Horton** ✻ University of Oklahoma

Ernesto R. Acevedo-Munoz ✻ University of Colorado at Boulder ✻ "Fantasy, Fear, and Desire in *Eyes Wide Shut*"

Liora Brosh ✻ Nassau Community College/SUNY ✻ "Resisting Literal Adaptation: *The Piano's* Visionary Approach to Filming the Nineteenth-Century Novel"

Mark Pizzato ✻ University of North Carolina-Charlotte ✻ "Shakespeare with a Time Twist: Taymor's *Titus*"

Mark Eaton ✻ Azusa Pacific University ✻ "'I Thought He Wrote Movies': Shakespeare, Miramax, and the Making of *O*"

18 Age of Consent: Youth Sexuality in Film and Television

ROOM: Continental A
CHAIR: **Lucas Hilderbrand** ✻ New York University

Roy Grundmann ✻ Boston University ✻ "Identification, Desire, Memory: Locating the Tutored Subject in *Captains Courageous* and *For a Lost Soldier*"

Lucas Hilderbrand ✻ New York University ✻ "Mediating Queer Childhood: Television Spectatorship and Memory in *Dottie Gets Spanked* and *Ma Vie en Rose*"

Todd R. Ramlow ✻ George Washington University ✻ "The Televised Closet: TV and the Representation of Queer Youth"

Cynthia Fuchs ✻ George Mason University ✻ "'I get in where I fit in': sex, candy, and lil boys"

19 From Bad to Worse: Explorations of Screen Evil

ROOM: Continental B
CHAIR: **Murray Pomerance** ✻ Ryerson University

Lester D. Friedman ✻ Northwestern University ✻ "Darkness Visible: Images of Nazis in American Films"

Ina Rae Hark ✻ University of South Carolina ✻ "'Mad' Science and the Transgressions of the Rational"

E. Ann Kaplan ✻ State University of New York, Stony Brook ✻ "Wicked Old Ladies from Europe: Jeanne Moreau and Marlene Dietrich on the Screen"

William Rothman ✻ University of Miami ✻ "The Villain in Hitchcock: Does He Look Like a Wrong One to You?"

I10 WORKSHOP: Writing and Teaching Outside the Canon: What Are the Stakes?

ROOM: Tabor Auditorium
CHAIR: **Hilary Radner** ✻ University of Notre Dame

PARTICIPANTS:

Janet Staiger ✻ University of Texas, Austin
Jo Smith ✻ University of Otago, NZ
Victoria E. Johnson ✻ University of North Carolina, Chapel Hill
John Belton ✻ Rutgers University

Sponsored by the Committee for Career Opportunity

Screenings

ROOM: Cook

Filming Desire
Dir. Marie Mandy ✻ 2000 ✻ 60 min.

And Still I Rise
Dir. Ngozi Onwurah ✻ 1993 ✻ 30 min.

SPECIAL SESSION:
A Celebration of 30 Years of
Women Make Movies
Curated by Debbie Zimmerman

Saturday, May 25, 2002
1:15–3 PM

J1 Shared Pleasures, Digitized: Creating CD-ROM and Web-based Databases of Film Exhibition

ROOM: Molly Brown
CO-CHAIRS: **Arthur Knight** ✻ The College of William & Mary *and* **Lauren Rabinovitz** ✻ University of Iowa

Arthur Knight ✻ The College of William and Mary

Robert Nelson ✻ The College of William and Mary

Lauren Rabinovitz ✻ University of Iowa

J2 Trauma

ROOM: Horace Tabor
CHAIR: **Adam Lowenstein** ✻ University of Pittsburgh

Eric Freedman ✻ Florida Atlantic University ✻ "Private Photos/Public Traumas: National Memories and Moving Images"

Alexandra Juhasz ✻ Pitzer College ✻ "Representing Trauma Responsibly"

Adam Lowenstein ✻ University of Pittsburgh ✻ "Cinema and the Death's Head: Benjamin's Allegories of Trauma"

J3 tv.com: New Media and the Moving Image

ROOM: Lawrence A
CHAIR: **Dan Harries** ✻ Middlesex University

Henry Jenkins ✻ Massachusetts Institute of Technology ✻ "Interactive Audiences? The 'Collective Intelligence' of Media Fans"

William Boddy ✻ Baruch College, CUNY ✻ "High Tech in a Falling Market: Revised Prospects for New Moving Image Technologies"

Janet Wasko ✻ University of Oregon ✻ "The Future of Moving Image Distribution and Exhibition"

Dan Harries ✻ Middlesex University ✻ "Viewsing Media and the Shifting Logics of Watching"

Sponsored by the Television Studies Interest Group



J4 "Blacking Up"

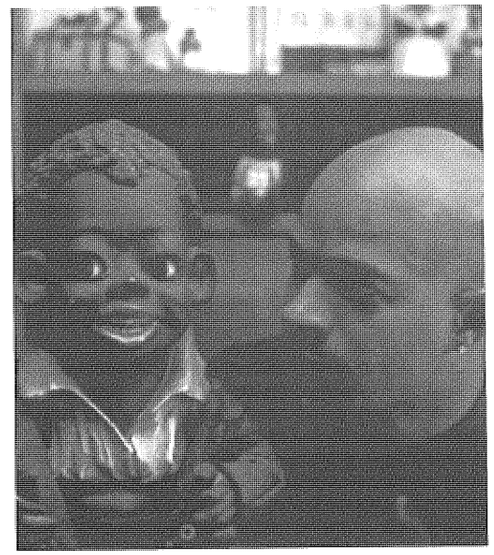
ROOM: Lawrence B
CHAIR: **Mark Winokur** ✻ University of Colorado, Boulder

Nicholas Sammond ✻ Washington University, Saint Louis ✻ "Careless Love: Early American Animation and the Mastery of the Minstrel"

Eva M. Woods ✻ Vassar College ✻ "The Ideological Intersection of Race and Stardom in Silent Spanish Cinema: *El negro que tenia el alma blanca/The Black Man with the White Soul* (Benito Perojo 1926)"

Megan D. Pincus ✻ University of Wisconsin, Madison ✻ "Learning Minstrelsy: Locating Blackface in American History, Broadcasting, and Spike Lee's *Bamboozled*"

Mark Winokur ✻ University of Colorado, Boulder ✻ "Technologies of Race: Makeup, Special Effects, and the Representation of Ethnic Groups in American Film"



J5 WORKSHOP: What Teaching Media Studies Has Taught Us: Building Transsocial Dialogue Inside and Outside the Academy

ROOM: Curtis
CHAIR: **Catherine Benamou** ✻ University of Michigan

Charles Ramirez Berg ✻ University of Texas Press ✻ "Inter-caucus Workshop: What We Learn from Teaching Ethnicity, Class, Gender"

Terri Ginsberg ✻ CUNY, College of Staten Island ✻ "'Dumbing Down' and the Politics of Neoliberalism"

Sponsored by the Caucus Coordinating Committee

J6 African Cinema and Representation

ROOM: Blake
CHAIR: **Lucia Saks** ✻ University of Natal, Durban, South Africa

Kristen Barnes ✻ Duke University ✻ "Constructions of Francophone African Immigrant Identities"

Boulou E. de B'beri ✻ Concordia University/University of California ✻ "New Audio and Visual Technologies and Voice(less) Communities: A Personal Experience"

Lucia Saks ✻ University of Natal, Durban, South Africa ✻ "Putting Film on Paper: Structural Changes in South African Cinema"

J

J7 Questions of Scale: Technologies of the "Little"

ROOM: Welton
CHAIR: **Haidee Wasson** ✻ University of Minnesota

Martin Roberts ✻ New School University ✻ "Variable Cinema: Portable Movies and the Miniaturization of Cinema"

Haidee Wasson ✻ University of Minnesota ✻ "Blinking, Stammering, Stuttering, Gone: The Size and the Speed of Web Movies"

J8 Censorship: Past, Present, Future

ROOM: Continental A
CHAIR: **Raiford Guins** ✻ University of California, Irvine

Lee Grieveson ✻ University of London ✻ "Governing Hollywood: Local and State Censorship in the 1910s"

R. Bruce Brasell ✻ Independent Scholar ✻ "A Dangerous Experiment to Try: Film Censorship During the Silent Era in a Deep South City"

Rachel V. Lyon ✻ Reinhardt College ✻ "Truth, Lies and Video Tape"

Raiford Guins ✻ University of California, Irvine ✻ "From Senseless Acts of Violence to Seamless Acts of Visibility: 'Film Censorship' in the Age of Digital Compositing"

J9 Asian Cinema(s): Globalization, Hybridity, Modernity

ROOM: Continental B
CHAIR: **Jose B. Capino** ✻ Northwestern University

Jose B. Capino ✻ Northwestern University ✻ "Learning from Dyesebel, Barbi and Vampira: Hybridity, Piracy and Mimicry in Philippine Cinema"

Bhaskar Sarkar ✻ University of California, Santa Barbara ✻ "Transnational Nationalism or the Predicament of the Cosmopolitan Indian"

L.S. Kim ✻ University of California, Berkeley ✻ "Coming to America: Asian Films in the U.S."

Jenny Kwok Wah Lau ✻ San Francisco State University ✻ "Globalization, Urbanization, and Chinese Cinema"

J10 WORKSHOP: "Publish and Flourish: Deconstructing Academic Publishing"

ROOM: Tabor Auditorium
CHAIRS: **Frank Tomasulo** ✻ Southern Methodist University, *Cinema Journal and* **Rebecca Gordon** ✻ Indiana University

PARTICIPANTS:

Mark Jancovich *and* **Paul Grainge,** Editorial Board, *Scope: An Online Journal of Film Studies*
Doug Battema, Editorial Board, *The Velvet Light Trap*
Frank Tomasulo, Editor, *Cinema Journal*
Barry Shank, Editorial Board, *American Quarterly*
Gwendolyn Audrey Foster, Editor, *Quarterly Review of Film and Video*

Screenings

ROOM: Cook

Bye-Bye Africa
Dir. Mahamet-Saleh Haroun ✻ 1999 ✻ 86 min.

Sponsored by California Newsreel

K

Saturday, May 25, 2002 3:15–5 PM

K1 New Media/New Uses

ROOM: Molly Brown
CHAIR: **Dan Streible** ✻ University of South Carolina

Alison Griffiths ✻ Baruch College, CUNY ✻ "New Media and the Natural History Museum: Contemporary Practices and Controversies"

Karen Voss ✻ University of Southern California ✻ "Digitizing Film Education: AFIfilm.com as Case Study"

Dan Streible ✻ University of South Carolina ✻ "Ephemeral Media Migration: Digital Access to Orphan Films"

K2 Can Cinema Be an Exemplary Model for the Understanding of Other Media?

ROOM: Horace Tabor
CO-CHAIRS: **André Gaudreault** ✻ Université de Montreal *and* **Philippe Marion** ✻ Université Catholique de Louvain

Eric S. Faden ✻ Bucknell University ✻ "How Cinema Absorbs Other Media"

André Gaudreault ✻ Université de Montreal *and* **Philippe Marion** Université Catholique de Louvain ✻ "The Cinema as a Model for the Geneology of Media"

J.A. Sokalski ✻ McMaster University ✻ "The Application of Staged Motion: A Historical Understanding of Cinema's Relation to Staged Pictures"

Yvonne Spielmann ✻ Braunschweig School of Art ✻ "Cinema, Hypermedia, and Hybridization: How Film Plays a Central for Understanding Digital Imagery"

K3 Mobility and Media: World Wireless Web

ROOM: Lawrence A
CHAIR: **David Crane** ✻ University of California, Santa Cruz

Lisa Parks ✻ University of California, Santa Barbara ✻ "Kinetic Screens: Epistemologies of Moving Media"

David Crane ✻ University of California, Santa Cruz ✻ "*Big Brother 2* is Calling: Mobility, Telephony, and Television"

Sirida Srisombati ✻ University of California, Santa Cruz ✻ "Ambivalence in Transit: Skytrain, Metro, and Mobile Media"

Lev Manovich ✻ University of California, San Diego ✻ "Culture Without Objects or Representation Versus Telecommunication"

K4 American Film, Television, and Politics in the Cold War

ROOM: Lawrence B
CHAIR: **Anna McCarthy** ✻ New York University

Anna McCarthy ✻ New York University ✻ "Fordist Aesthetics and the TV Commercial in the 1950s"

Rachel Adams ✻ Columbia University ✻ "The Western and Cold War Internationalism"

Amy Villarejo ✻ Cornell University ✻ "Midcentury Realism: Anthology Dramas in Context"



K5 Hollywood in the '30s and '40s

ROOM: Curtis
CHAIR: **Christina Lane** ✻ University of Miami

Timothy Connelly ✻ Syracuse University ✻ "The Star Couple: Joan Crawford and Clark Gable in the 1930s"

C. Scott Combs ✻ University of California, Berkeley ✻ "Brief Flesh: Suicide, Code-Era Hollywood, and the Jury"

Jane Chi Hyun Park ✻ University of Texas, Austin ✻ "The Failure of the 'China Film': Selznick's Attempt to Document Madam Chiang"

Christina Lane ✻ University of Miami ✻ "Dying to Be Married: Stardom, Feminism, and Marriage, 1936–1946"

K7 The Embodied Mind and the Space of Film

ROOM: Welton
CHAIR: **Edward Branigan** ✻ University of California, Santa Barbara

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

Charles Wolfe ✻ University of California, Santa Barbara ✻ "Silent Comedy and the Liminal Frontier"

Melinda Szaloky ✻ University of California, Los Angeles ✻ "*Chunking Express*, A Melodrama of Disappearances"

K8 The Secret Life of Objects: Horror and the Uncanny

ROOM: Continental A
CHAIR: **Tim J. Anderson** ✻ Denison University

Oliver Gaycken ✻ University of Chicago ✻ "This Living Hand: Early Cinema's Uncanny"

Robert Spadoni ✻ University of Chicago ✻ "'The Ludicrous Object': *The Great Gabo* as Textualized Response to Early Sound Film"

Tim J. Anderson ✻ Denison University ✻ "Abusing Mnemonic Machinery: The Pathology of Nostalgia and the Figure of the Recording in Contemporary Popular Cinema"

K9 WORKSHOP: The Space Between: Curating, Scholarship and the Reclamation of Public Space

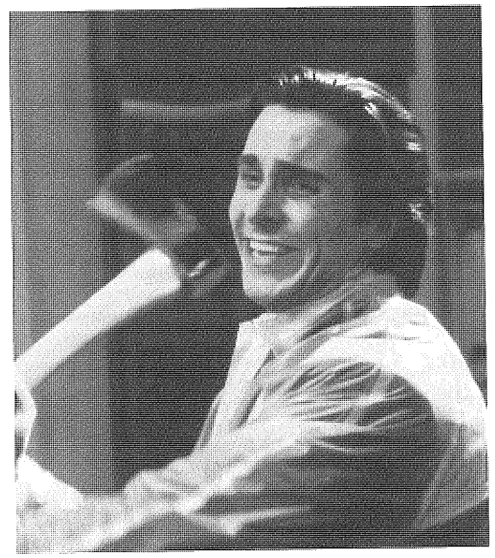
ROOM: Continental B
CHAIR: **Catherine Portuges** ✻ University of Massachusetts, Amherst

PARTICIPANTS:
Patricia Zimmermann ✻ Ithaca College
Catherine Portuges ✻ University of Massachusetts, Amherst
Barton Byg ✻ University of Massachusetts, Amherst

K10 WORKSHOP: Do Film Scholars Ignore Movie Violence?

ROOM: Tabor Auditorium
CHAIR: **David Slocum** ✻ New York University

PARTICIPANTS:
David Slocum ✻ New York University
Sarah Kozloff ✻ Vassar College
Stephen Prince ✻ Virginia Tech
Christopher Sharrett ✻ Seton Hall University
Greg M. Smith ✻ Georgia State University



Screenings

ROOM: Cook

Rancho California (Por Favor)
Dir. John Caldwell ✻ 2002 ✻ 65 min.
Filmmaker in attendance

Saturday, May 25, 2002
5:15–7 PM

L1 Access and Minority Self-Representation

ROOM: Molly Brown
CHAIR: **Chon Noriega** ✻ University of California, Los Angeles

Anna Everett ✻ University of California, Santa Barbara ✻ "Droppin' Science: Imaging Black Geeks in Technoculture Discourses"

Jun Okada ✻ University of California, Los Angeles ✻ "NAATA: Defining Asian American Cinema through Institutional History"

Chon Noriega ✻ University of California, Los Angeles ✻ "Nalipeños: Institutionalizing Latino Media Advocacy"

Sponsored by the African-American Caucus

L2 Women and Video: Histories, Theories, Practices

ROOM: Horace Tabor
CHAIR: **Melinda Barlow** ✻ University of Colorado, Boulder

Melinda Barlow ✻ University of Colorado, Boulder ✻ "Access, Visibility, and Control: The New York Women's Video Festival, 1972–1980"

Alexander Alberro ✻ University of Florida ✻ "Eija-Liisa Antila and the Gap Between Film and Installation Art"

Maureen Turim ✻ University of Florida ✻ "Installing the Traces of a Violent Desire"

Laura U. Marks ✻ Carleton University ✻ "Necessary Experiments: Middle Eastern Women's Video in Situ and in Diaspora"

L3 Cinema Before 1920

ROOM: Lawrence A
CHAIR: **Jennifer M. Bean** ✻ University of Washington, Seattle

Geoffrey Klingsporn ✻ University of Colorado, Boulder ✻ "Picturesque Villa: Consuming War on the U.S.-Mexico

Constance Balides ✻ Tulane University ✻ "The Lure of 'Vulgar' Commodities: Prostitution, Consumption, and the Commodity in *Shoes* (Weber, 1916)"

Jennifer M. Bean ✻ University of Washington, Seattle ✻ "Early Cinema and the Philosophies of Laughter, or, Marie Dressler's Feature-Length Female Body"

L4 Producing the Magic Kingdom: Text, Institution, Ideology

ROOM: Lawrence B
CHAIR: **Susan Ohmer** ✻ University of Notre Dame

Donald Crafton ✻ University of Notre Dame ✻ "Disney's Dimensional Dilemma: Spatial Experimentation in the 1930s"

Susan Ohmer ✻ University of Notre Dame ✻ "The Organizational Mouse: Emerging Corporate Structures at Disney 1948–1955"

Mark Langer ✻ Carleton University ✻ "*20,000 Leagues Under the Sea* and Cold War Politics"

L5 WORKSHOP: Bruckheimer-Bay's *Pearl Harbor*: A Multi-Perspective Workshop

ROOM: Curtis
CHAIR: **Glenn Man** ✻ University of Hawaii at Manoa

Andrew J. Douglas ✻ Northwestern University ✻ "*Pearl Harbor*: Ensuring a Blockbuster"

Robert Eberwein ✻ Oakland University ✻ "*Pearl Harbor* and *The Greatest Generation*: The Construction of Male Sexuality"

Chuck Maland ✻ University of Tennessee ✻ "Torture! Torture! Torture!: Take Cover Everyone, or, Kiss a Lot, Bang a Bit More Cinema: Newspaper Reviews of *Pearl Harbor* in the U.S. and the U.K."

Linda C. Ehrlich ✻ Case Western Reserve University ✻ "A Fine Romance: *Pearl Harbor* and the Denial of History"

Glenn Man ✻ University of Hawaii at Manoa ✻ "Race in *Pearl Harbor*: Tokenism, Marginalization, and Absences of Local Narratives"

Sponsored by the Asian Pacific American Caucus

L6 Native Americans and the Media

ROOM: Blake
CHAIR: **Jennifer Machiorlatti** ✻ University of Windsor, Ontario

Joanna Hearne ✻ University of Arizona ✻ "Race and Inheritance in the Silent Western"

Susan Crutchfield ✻ University of Wisconsin, La Crosse ✻ "Marking and Mocking: Mediating Native American Culture in Shelley Niro's *Honey Moccasin*"

Jennifer Machiorlatti ✻ University of Windsor, Ontario ✻ "North American First Nation Women in Film and Video: The Truth-Telling of Alanis Obomsawin (Abenaki) and Humor of Shelly Niro (Mohawk)"

L7 Jewish Identity in Film and Television

ROOM: Welton
CHAIR: **Vincent Brook** ✻ California State University, Los Angeles

Vincent Brook ✻ California State University, Los Angeles ✻ "Virtual Ethnicity: Incorporation, Diversity, and the Contemporary 'Jewish' Sitcom"

Raz Yosef ✻ University of Michigan ✻ "Bodies of Redemption: The Construction of Hetero-Masculinity in Early Zionist Film"

L8 Horror and the Supernatural

ROOM: Continental A
CHAIR: **Harmony Wu** ✻ University of Southern California

Karen Elizabeth Williams ✻ New York University ✻ "A 'Horrible Hunger': The 1930s Gothic Horror Film and its Female Audience"

Harmony Wu ✻ University of Southern California ✻ "Generic Convergence: Melodramatic Mothers, Horrific Others"

Mary Jeanne Wilson ✻ University of Southern California ✻ "'The Witch Next Door': *Passions* and the Supernatural Soap"

L9 Asian Americans, Visibility, and the Politics of Representation: From Hong Kong to Hollywood

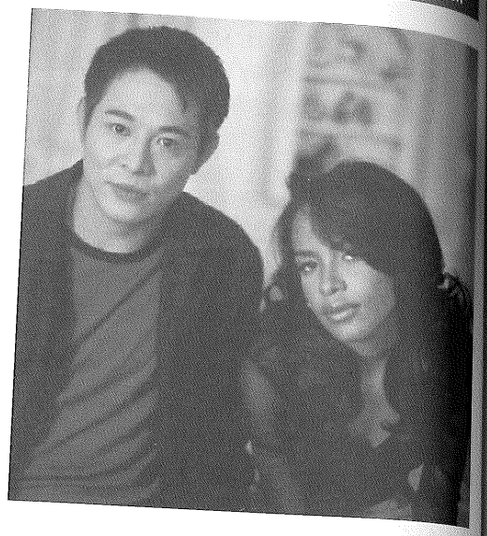
ROOM: Continental B
CHAIR: **Jeanette Roan** ✻ George Mason University

Cindy Shu Ching Chan ✻ The University of Texas, Austin ✻ "*Who Am I?:* A Comparison of Jackie Chan's Asian and American Production"

Al Walzem ✻ Indiana University ✻ "Asian/Asian American Masculinity in the Post 1990 Hollywood Action Film"

James Kim ✻ University of Virginia ✻ "The Legend of the White-and-Yellow Black Man: Global Containment and Triangulated Racial Desire in *Romeo Must Die*"

Sponsored by the Asian Pacific American Caucus



L10 WORKSHOP: Mediated Performance: Intersections Between Art, Technology, Industry, and Culture

ROOM: Tabor Auditorium
CHAIR: **Cynthia Baron** ✻ Bowling Green State University

PARTICIPANTS:
Sharon Marie Carnicke ✻ University of Southern California
Cynthia Baron ✻ Bowling Green State University
Adrienne L. McLean ✻ University of Texas, Dallas
Martha P. Nochimson ✻ Mercy College
Diane Carson ✻ St. Louis Community College, Meramec

RESPONDENT: **Frank Tomasulo** ✻ Southern Methodist University

Screenings

ROOM: Cook

SPECIAL SESSION: Fragmented Identities

All Call This
Dir. Jennifer Evans ✻ 2001 ✻ 5 min.

Things Girls Do
Dir. Broderick Fox ✻ 2001 ✻ 10 min.

Hole
Dir. Clare Cornell and Rodney Buxton ✻ 2001 ✻ 18 min.

Tabernacle
Dir. Tony Gault ✻ 1999 ✻ 10 min.

Premenstrual Spotting
Dir. Machiko Saito ✻ 1997 ✻ 10 min.

Sunday, May 26, 2002
8:30–10:15 AM

M1 Narrative Does Digital

ROOM: Molly Brown
CHAIR: **Philip Holden-Moses** ✻ University of Oklahoma

James Tobias ✻ University of Michigan, Ann Arbor ✻ "Devices of Fiction: Web Parodies and the Unveiling of the Grand Narratives of Cyberspace"

Lori Landay ✻ Berklee College of Music ✻ "Digital Looks/Looking Digital: Spectatorship & Aesthetics in Digital Narrative"

Philip Holden-Moses ✻ University of Oklahoma ✻ "Frames of References: A Cinema of Interstices"

M2 Performance

ROOM: Horace Tabor
CHAIR: **Thomas F. Cohen** ✻ Rhodes College

Homay King ✻ University of California, Berkeley ✻ "Free Indirect Subjectivity: John Cassavetes' *Faces* and *Opening Night*"

Kevin Esch ✻ University of Iowa ✻ "I Don't Mean to Sound Fancy: Celebrity, Orality, and James Lipton *Inside the Actors Studio*"

Thomas F. Cohen ✻ Rhodes College ✻ "Montage, Materialism, Meat: Animal Slaughter in the 'Non-Played' Film"

M3 Chinese Cinema

ROOM: Lawrence A
CHAIR: **Shuqin Cui** ✻ Southern Methodist University

Yiman Wang ✻ Duke University ✻ "Cinematic Border-crossing Between Shanghai and Hong Kong"

Carlos Rojas ✻ University of Florida ✻ "Imperial Vestiges and the Metastases of Kinship"

Ta-wei Chi ✻ University of California, Los Angeles ✻ "Shanghai Re-collected: Producing Chineseness in Hou Hsiao-hsien's *Flowers of Shanghai*"

Shuqin Cui ✻ Southern Methodist University ✻ "Ning Ying's Urban Trilogy: An Alternative Vision of the City in Transition"

M4 All Singing, All Dancing

ROOM: Lawrence B
CHAIR: **Steven Cohan** ✻ Syracuse University

Allison McCracken ✻ University of California, Berkeley ✻ "The Musical's Masturbating Girl: Deanna Durbin and the Adolescent Musical (1936–1941)"

Kelly Kessler ✻ University of Texas, Austin ✻ "Kick Up Your Spurs: Postwar Masculinity and the Frontier Musical"

Steven Cohan ✻ Syracuse University ✻ "Camp Affect and the MGM Musical"

M5 WORKSHOP: Theory and Practice: Teaching Media Studies to Pre-Professional Students

ROOM: Curtis
CHAIR: **Derek Kompare** ✻ Texas Christian University

Shawn Shimpach ✻ New York University ✻ "TV Programming and Concepts in Teaching"

Daniel Marcus ✻ Wayne State University ✻ "Articulating Theory and Practice"

Ellen Riordan ✻ Miami University, Ohio ✻ "Situating 'Applied' Courses in the Curriculum"

Derek Kompare ✻ Texas Christian University ✻ "The Big Picture: A Liberal Arts Media Curriculum"

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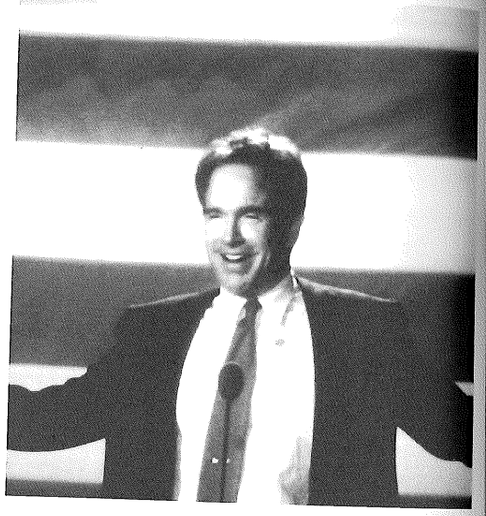
M6 Politics on Film

ROOM: Blake
CHAIR: **Jeff Smith** ✻ Washington University

Jeff Smith ✻ Washington University ✻ "The Reds and the Blacks: Anti-Communist Propaganda and the Representation of Race in *The Red Menace*"

Jeanne Hall ✻ Penn State University ✻ "'If You Go Carrying Pictures of Chairman Mao': The Pathologization of Radicals in Liberal Hollywood"

Reagan Ross ✻ University of Florida ✻ "A Postmodern (Popular) Aesthetic: The Didactic and the Political and *Bulworth*"



M7 Technologies of Transfer and Translation

ROOM: Welton
CHAIR: **Adam Knee** ✻ Mansfield University of Pennsylvania

Adam Knee ✻ Mansfield University of Pennsylvania ✻ "Anglophone Currents in Hong Kong Cinema"

Abé Mark Nornes ✻ University of Michigan ✻ "Dubbing as a Technology Transfer"

D. W. Davis ✻ University of New South Wales *and* **Emilie Y.Y. Yeh,** Hong Kong Baptist University ✻ "Video Compact Discs: 3rd World Technology?"

M8 Race and Film: Historical Perspectives

ROOM: Continental A
CHAIR: **Paula J. Massood** ✻ Brooklyn College/CUNY

Mark Lynn Anderson ✻ Hobart & William Smith Colleges ✻ "The Birth of a Commission: Film Censorship, the Klan, and the NAACP"

Kristen Hatch ✻ University of California, Los Angeles ✻ "Little Eva's Legacy: Shirley Temple, Bill Robinson, and *Uncle Tom's Cabin*"

Charlene Regester ✻ University of North Carolina, Chapel Hill ✻ "Transcending Color and Character: Re-thinking the Racialization of the Black Characters in *Imitation of Life* (1934)"

Paula J. Massood ✻ Brooklyn College/CUNY ✻ "Harlem is Heaven: City Motifs in Sound-Era Race Films"



M9 Movie Masculinity: Crises of Identities and Ideals

ROOM: Continental B
CHAIR: **Timothy Shary** ✻ Clark University

Timothy Shary ✻ Clark University ✻ "The Michael Mann Man"

Leger Grindon ✻ Middlebury College ✻ "The Physical Ideal of Masculinity and the Screen Boxer"

Maria Pramaggiore ✻ North Carolina State University ✻ "A Distinct Aesthetic? Bisexual Masculinity in *Wonder Boys*"

J. Scott Oberacker ✻ University of Massachusetts ✻ "Joining the Club: Hybridity, Homogeneity, and the Hypocrisy of *Fight Club's* New Masculine Politics"

Screenings

ROOM: Cook

Straight Boy Lessons
Dir. Ray Rea ✻ 1999 ✻ 10 min.

Just Call Me Kade
Dir. Sam Zolten ✻ 2001 ✻ 26 min.

Saturn's Return
Dir. Wenona Byrne ✻ 2000 ✻ 26 min.

Summer In My Veins
Dir. Nish Saran ✻ 1999 ✻ 41 min.

Sponsored by Frameline

Sunday, May 26, 2002
10:30 AM–12:15 PM

N1 The Autobiographical Turn

ROOM: Molly Brown
CHAIR: **Michael Walsh** ✻ University of Hartford

Kathleen A. McHugh ✻ University of California, Riverside ✻ "Profane Illuminations: History, Autobiography and Collaboration in James Luna and Isaac Artenstein's *History of the Luiseno People*"

Dan Leopard ✻ University of Southern California ✻ "I was Lynn Hershman's Cameraperson or The Interplay of Authorship in the Field of Competitive Production"

Broderick Fox ✻ University of Southern California ✻ "Blurring Body Binaries: Autobiographical Video and the Pursuit of Polysemic Gendered and Sexual Identifications"

Michael Walsh ✻ University of Hartford ✻ "New and Old Media: Chris Marker's CD-ROM *Immemory*"

N2 Interrogating Images of the Middle East: In Between Spheres of the National, Nation-less, and the Global

ROOM: Horace Tabor
CHAIR: **Azadeh Farahmand** ✻ University of California, Los Angeles

Azadeh Farahmand ✻ University of California, Los Angeles ✻ "Questions on Stateless Cinema: Labeling, Performance, and Survival"

Livia Alexander ✻ New York University ✻ "Palestine Between Anticolonial Nationalism and World Cinema"

Dorit Naaman ✻ Queen's University ✻ "Notes on Liminality in Palestinian and Israeli Cinema"

Tasha Oren ✻ University of Wisconsin, Milwaukee ✻ "A Lie Would Serve Us Better: Airing National Guilt and Hirbat Hizaa Affair"

Sponsored by the Middle East Caucus

N3 WORKSHOP: Japanese Animation

ROOM: Lawrence A
CHAIR: **Mitsuyo Wada-Marciano** ✻ Tufts University

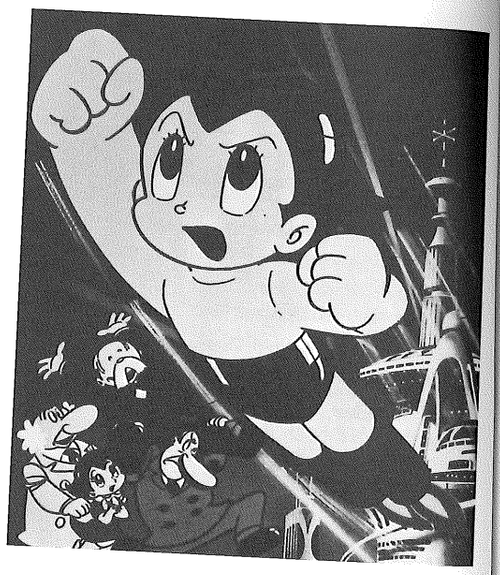
Mitsuyo Wada-Marciano ✻ Tufts University ✻ "Local and Global Materialities of Anime"

Kumiko Sato ✻ Pennsylvania State University ✻ "Genre and Genre of Japanese Animation: A Historical Overview of 'Heroine Anime'"

Abé Mark Nornes ✻ University of Michigan, Ann Arbor ✻ "Anime and the Academy"

Satomi Saito ✻ The University of Iowa ✻ "History and Aesthetics of OVA"

Susan J. Napier ✻ University of Texas, Austin ✻ "Teaching Japanese Animation"



N4 The Multi-Protagonist Film: 1990–2001

ROOM: Lawrence B
CHAIR: **Glenn Man** ✻ University of Hawaii at Manoa

Glenn Man ✻ University of Hawaii at Manoa ✻ "The Multi-Protagonist Film: Textual Features"

Sandy Camargo ✻ University of Missouri ✻ "Mind the Gap: The Multi-Protagonist Film Genre, Soap Opera, and the Emotive Blockbuster"

Latham Hunter ✻ McMaster University ✻ "The Thoroughly Modern Multi-Protagonist Film: Disconnection and Reconnection in an 'Edgy' (Edited) Society"

Mark D. Tjarks ✻ Hawaii Pacific University ✻ "Being John Doe: Multi-Protagonists and Spectator Identification"

N5 South Asian Cinema, At Home and Abroad

ROOM: Curtis
CHAIR: **Jyotika Virdi** ✻ University of Windsor

Sheila J. Nayar ✻ Greensboro College ✻ "From Bombay to Ray: Indian Film Through the Orality-Literacy Continuum"

Kavita Surya ✻ University of Texas, Austin ✻ "Negotiating the Homeland: An Analysis of Indian-American Cinema"

Renuka Bisht ✻ University of Florida ✻ "Bollywood and the Female Terrorist: Why Must She Kill Herself?"

Jyotika Virdi ✻ University of Windsor ✻ "Romance and the Culture of Consumption: the Nineties' Popular Indian Cinema"

N6 Feminist Experimental Cinemas

ROOM: Blake
CHAIR: **Virginia Bonner** ✻ Emory University

Virginia Bonner ✻ Emory University ✻ "The 'Moving Still' and the Feminist 'Filmic' in Yvonne Rainer's *Journeys from Berlin/1971* (1979)"

Elena del Rio ✻ University of Northern Colorado ✻ "A Body of Sound: Counter-Narcissistic Performance in Sally Potter's *Thriller*"

Andrea Fabry ✻ SUNY, Stony Brook ✻ "Merging Twin Paradigms: *My Twentieth Century*, Feminism, and Film"

Corinn Columpar ✻ Keene State College ✻ "The Politics of Narration in Tracy Moffatt's *Bedevil*"

N7 André Bazin: Film History and the Ontology of the Image

ROOM: Welton
CHAIR: **Ora Gelley** ✻ University of Chicago

James Lastra ✻ University of Chicago ✻ "The Ontography of the Photologic Image"

Ora Gelley ✻ University of Chicago ✻ "Reality's 'Essence': Character and Setting in Bazin's Theory of Cinema"

Prakash Younger ✻ University of Iowa ✻ "Re-reading Bazin's Ontological Argument"

N

N8 Racializing Ways: [Re]packaging Race and Negotiating Identities in Contemporary Popular Media

ROOM: Continental A
CHAIR: **Bambi Haggins** ✻ University of Michigan

Bambi Haggins ✻ University of Michigan ✻ "Why Beulah and Andy Still Play: Minstrelsy in the New Millennium"

Gilberto Moisés Blasini ✻ University of California, Los Angeles ✻ "Reality in Color and With Music: *Popstars*, Reality TV, and U.S. Racial Formation"

Beretta E. Smith-Shomade ✻ University of Arizona ✻ "Teaching the World to Sing: Coca-Cola, Globalization, and the Marketing of Identity"

Vicki Mayer ✻ University of California, Davis ✻ "I Wanna Be Justin's Girl: Mexican-American Pop Fandom"

RESPONDENT: **John Caldwell** ✻ University of California, Los Angeles

Sponsored by the Television Studies Interest Group

N9 Celluloid Masculinity II

ROOM: Continental B
CHAIR: **Thomas E. Wartenberg** ✻ Mount Holyoke College

Josh Stenger ✻ Wheaton College ✻ "The Big Switchback? Queering, Commodifying and (R)emasculating the Hard Body in the Late Nineties"

Diane Brooks ✻ University of Massachusetts, Amherst ✻ "Tango: Masculinity in Exile"

Steven Vrooman ✻ Texas Lutheran University ✻ "Interrogating Masculinity in the (Post) Colonial Adventure Narrative"

Thomas E. Wartenberg ✻ Mount Holyoke College ✻ "The Construction of Masculinity in *The Man Who Shot Liberty Valance*"

N10 WORKSHOP: Seeking Alternatives? Non-Academic Careers in the Arts

ROOM: Tabor Auditorium
CHAIR: **Rebecca Gordon** ✻ Indiana University

PARTICIPANTS:

Gordon Gray ✻ University of Colorado, Boulder, Graduate Career Services
Bill Germano, Routledge Press
Alyson Vivar, Director of Education and Outreach, Colorado Ballet
Howie Movshovitz, Director, FilmCenter Denver

Sponsored by the Graduate Student Organization

Screenings

ROOM: Cook

The Couple in the Cage
Dir. Coco Fusco and Paula Heredia ✻ 1993 ✻ 30min

Sponsored by Third World Newsreel

Corrections
Dir. Ashley Hunt ✻ 2001 ✻ 9 min.

Sponsored by Third World Newsreel

Killing Time
Dir. Ijsbrand van Veelen ✻ 2000 ✻ 30 min.

Sponsored by First Run/Icarus Films

O

Sunday, May 26, 2002 1:15–3 PM

O1 Early Cinema and Modernism

ROOM: Molly Brown
CHAIR: **Margarita De la Vega** ✻ International Film Seminars

Kaveh Askari ✻ University of Chicago ✻ "*Trilby's* Community of Sensation: The Illustration of the Mesmeric Subject in the 1890s"

Jennifer Wild ✻ University of Iowa ✻ "From Poe to *Charlot*: Modernist Signification, *Photogenie* and the American Sublime"

Sean Uyehara ✻ University of Southern California ✻ "A Gesture of Seriality: Dr. Mabuse and the Virtual (Under) World"

O2 Asian/American Video and Globalization

ROOM: Horace Tabor
CHAIR: **Celine Parreñas Shimizu** ✻ University of California, Santa Barbara

Louisa Schein ✻ Rutgers University ✻ "Media and the Production of Ethnic Subjectivity: Hmong Americans Make Movies"

Purnima Mankekar ✻ Stanford University ✻ "Subjects of Desire: Consuming the Erotic in Late Twentieth Century India"

Viet Thanh Nguyen ✻ University of Southern California ✻ "Everyday Spectacles: Southeast Asians, Documentary Video and Popular Culture"

Celine Parreñas Shimizu ✻ University of California, Santa Barbara ✻ "Recognizing the Asian Woman in the Sex Act: Fetishism and Self-Fashioning in Films by Helen Lee"

O3 Representations of Women and Violence

ROOM: Lawrence A
CHAIR: **Patricia Brett Erens** ✻ School of the Art Institute/Dominican University

Wendy Arons ✻ University of Notre Dame ✻ "From 'Dragon Lady' to 'Little Dragon': Women in the Kung Fu Film"

Patricia Brett Erens ✻ School of the Art Institute/ Dominican University ✻ "*The Powerpuff Girls:* Empowering the Post-Toddler Generation"

Yvonne Tasker ✻ University of East Anglia, UK ✻ "Military Women, Military Nursing in *Cry Havoc* and *So Proudly We Hail* (1943)"

Maria Van Liew ✻ West Chester University ✻ "Matriarchal Terror in Spain: Female Violence on the Democratic Transitional Screen (1971–77)"

O4 Cinephilia

ROOM: Lawrence B
CHAIR: **Christian Keathley** ✻ Clemson University

Christian Keathley ✻ Clemson University ✻ "Cinephilia and Connoisseurship"

Robert B. Ray ✻ University of Florida ✻ "Applied Cinephilia: Scenes as Clues"

Lesley Stern ✻ University of California, San Diego ✻ "Truth is a Cow"

Barbara Klinger ✻ Indiana University ✻ "Once is Not Enough: The Pleasures of Re-Viewing Films on Video"

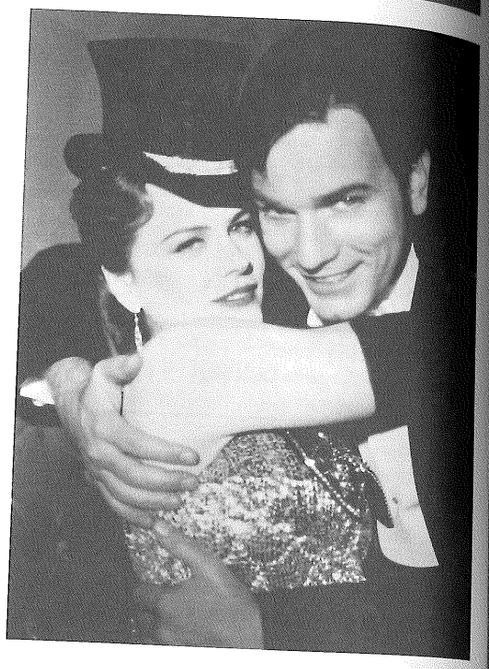
O5 WORKSHOP: Everybody Can-Can at the Moulin Rouge

ROOM: Curtis
CHAIR: **Christina Lane** ✻ University of Miami

Nathalie Brillon ✻ La Trobe University ✻ "Branding *Moulin Rouge*: The Transnational Cinema, An Australian Case"

Allan Campbell ✻ University of Texas, Austin ✻ "'Well, if I'm to invest, I need to know the story': Queerness, Stars, and Songs around Camp *Moulin Rouge*"

Christina Lane ✻ University of Miami ✻ "The Proof is in the Package: Coupling In and Out of *Moulin Rouge*"



O6 Murder and Mayhem

ROOM: Blake
CHAIR: **Karla Oeler** ✻ Emory University

Sylvia Chong ✻ University of California, Berkeley ✻ "What's Pain Got To Do With It? Cinematic Violence and Intersubjectivity"

James Kendrick ✻ Indiana University ✻ "Signifiers of Artifice: Examining a Poetics of Realism in Cinematic Violence"

Alan Wright ✻ University of Canterbury ✻ "Torture in the Name of Cinema: Bazin, Rossellini, Godard"

Karla Oeler ✻ Emory University ✻ "Murder, Montage, and Narrative Deflection"

O7 Gender, Criminality, and the Law

ROOM: Welton
CHAIR: **Ann Kibbey** ✻ University of Colorado, Boulder

Elayne Rapping ✻ State University of New York, Buffalo ✻ "Interpreting Violence Against Women in TV Docudramas of the 1980s and 1990s"

Ann Kibbey ✻ University of Colorado, Boulder ✻ "The Sociological Gaze in *Ladybird, Ladybird*"

Carol Siegel ✻ Washington State University, Vancouver ✻ "I Know What Boys Want: Brandon Teena's Stories"

O8 New Technologies and Media Globalization

ROOM: Continental A
CHAIR: **John McMurria** ✻ New York University

Nitin Govil ✻ New York University ✻ "Leaving the Global on the Cutting-Room Floor"

Katalin Lustyik ✻ University of Colorado, Boulder ✻ "Nickelodean Going Global: A New Era in Children's Television"

John McMurria ✻ New York University ✻ "Discovering the World: Globalization and Television Documentary"

Andrew Calabrese ✻ University of Colorado, Boulder ✻ "The Discrete Charm of the World Citizen"

RESPONDENT: **Toby Miller** ✻ New York University

O9 Uses of Postmodernism

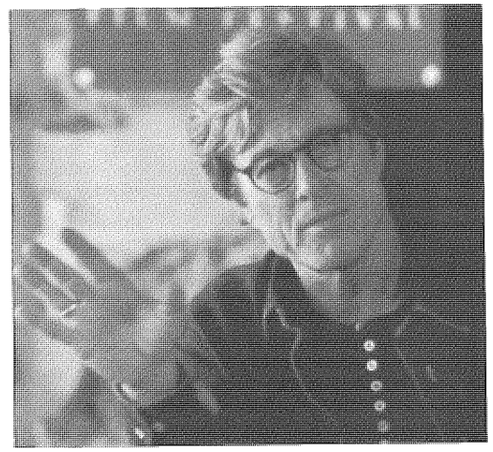
ROOM: Continental B
CHAIR: **Lynda Goldstein** ✻ Penn State University, Wilkes-Barre

Chris Cooling ✻ University of Southern California ✻ "The Desire to Declare: Sundance, Robert Redford and Independent Discourses"

Vincent Rocchio ✻ Dartmouth College ✻ "What 'New' Media? Corporatization, Colonization, and the Limitations of Disciplinarity in Cinema Studies"

Jennifer O'Quigley ✻ University of Southern California ✻ "The Hyper Fake"

Lynda Goldstein ✻ Penn State University, Wilkes-Barre ✻ "The Dark Romance of the Millenial Musical"



Screenings

ROOM: Cook

Blue End

Dir. Kaspar Kasics ✻ 2000 ✻ 85 min.

Sponsored by First Run/Icarus Films

index

A

Abel, Richard I2
Acevedo-Munoz, Ernesto R. I7
Acham, Christine I5
Acland, Charles R. I2
Adams, Rachel K4
Ahn, Jiwon G9
Alberro, Alexander L2
Alexander, Livia N2
Anderson, Mark Lynn M8
Anderson, Steve F2
Anderson, Tim J. K8
Ardizzoni, Michela B5
Arjet, Robert D9
Arons, Wendy O3
Aronson, Michael C4
Askari, Kaveh O1

B

Backstein, Karen B5
Baker, Aaron B9
Baldwin, Belinda E3
Balides, Constance L3
Banks, Miranda Janis B1
Barlow, Melinda L2
Barlow, Priscilla A1
Barnes, Kristen J6
Baron, Cynthia G5, L10
Battema, Douglas D7, J10
Bayles, Janette K. H6
Bean, Jennifer M. L3
Beebe, Roger C9
Becker, Christine F9
Bell-Metereau, Rebecca H10
Belton, John I10
Beltran, Mary C. I5
Ben-Shaul, Nitzan B7
Benamou, Catherine J5
Benshoff, Harry M. C8
Berg, Charles Ramirez J5
Berliner, Todd A8
Berrettini, Mark L. D9
Bettig, Ronald D1
Bisht, Renuka N5
Blankenheim, Heather T. C7
Blasini, Gilberto Moisés N8
Blyn, Robin A2
Boddy, William J3
Bonner, Virginia A. N6
Boxwell, D.A. A9
Branigan, Edward K7
Brasell, R. Bruce J8
Bratten, L. Clare E8
Brennan, Patrick S. D3
Bresheeth, Haim A6
Brillon, Nathalie O5
Brook, Vincent L7
Brooks, Diane N9
Brosh, Liora I7
Brottman, Mikita H7
Buchsbaum, Jonathan D5
Buckland, Warren E1
Budd, Mike D10
Burt, Richard E10
Butler, Jeremy G. H1
Byars, Jackie G10
Byg, Barton K9

C

Calabrese, Andrew O8
Caldwell, John N8
Camargo, Sandy N4
Campbell, Allan O5
Capino, Jose B. J9
Carnicke, Sharon Marie L10
Carr, Steven Alan E4
Carson, Diane G10, L10
Cartwright, Lisa ..... Plenary
Casper, Kent G7
Castonguay, James H1, I1
Caughie, John G6
Chan, Cindy Shu Ching L9
Chi, Ta-wei M3
Chong, Sylvia O6
Ciecko, Anne F5
Clark, Jennifer D4
Coates, Norma E6
Cohan, Steven M4
Cohen, Thomas F. M2
Columpar, Corinn N6
Combs, C. Scott K5
Conley, Tom A3
Connelly, Timothy K5
Cooling, Chris O9
Crafton, Donald L4
Crane, David K3
Crutchfield, Susan L6
Cruz, Omayra G4
Cui, Shuqin M3
Curtis, Scott H3

D

Davis, D.W. M7
DeAngelis, Michael C8
de B'beri, Boulou E. J6
DeBoer, Stephanie E7
De la Vega, Margarita O1
de la Mora, Sergio G5
del Rio, Elena N6
DeRosia, Margaret H6
de Seife, Ethan A9
Desjardins, Mary C4
Doherty, Thomas F9
Donald, James E2
Doty, Alexander C8
Douglas, Andrew J. L5
Drummond, Phillip E2

E

Eaton, Mark I7
Eberwein, Robert L5
Edwards, Richard L. E8, F4
Ehrlich, Linda C. L5
Elworth, Steven B. E7
Erens, Patricia Brett G10, O3
Erhart, Julia F5
Esch, Kevin M2
Everett, Anna H1, L1

F

Fabry, Andrea N6
Faden, Eric S. K2
Fahy, Thomas E6
Falkowska, Janina C1
Farahmand, Azadeh N2
Felando, Cynthia H8
Felleman, Susan A3
Fenner, Angelica F6
Fetveit, Arild H4
Fischer, Craig E1
Fischer, Lucy H3
Flynn, Peter B9
Fore, Steve A1
Foster, Gwendolyn Audrey J10
Fowler, Catherine C7
Fox, Broderick N1
Frankfurt, John M. D3
Freda, Isabelle B3, D2
Freedman, Eric J2
Frick, Caroline E4
Friedberg, Anne ..... Plenary
Friedman, Lester D. H3, I9
Fruth, Bryan F8
Fuchs, Cynthia I8
Fuller-Seeley, Kathryn G2

G

Gabbard, Krin H7
Gaines, Jane G10
Gallagher, Mark G3
Garci-Crespo, Nayeli F1
Garcia Borrero, Juan Antonio F7
Garwood, Ian G6
Gaudreault, André K2
Gaycken, Oliver A2, K8
Gelley, Ora N7
Gerli, Jake F8
Germano, Bill N10
Gibson, Gloria H3
Gillan, Jennifer B1
Ginsberg, Terri B3, J5
Girgus, Sam B. I6
Goldstein, Lynda O9
Gordon, Rebecca J10, N10
Govil, Nitin O8
Grace, Pamela C5
Gray, Gordon N10
Grainge, Paul J10
Greene, Jane M. A9
Grieveson, Lee J8
Griffin, Sean B9
Griffiths, Alison K1
Grindon, Leger M9
Grønstad, Asbjørn A6
Grundmann, Roy E5, I8
Guerin, Frances E5
Guest, Haden R. D6
Guins, Raiford J8

H

Haas, Elizabeth I6
Haggins, Bambi N8
Hall, Jeanne M6
Hallas, Roger E5, H4
Hamilton, Dotty F10
Hanhardt, Christina B. D2
Hansen, Mark H10
Hark, Ina Rae I9
Harries, Dan J3
Hastie, Amelie C4
Hatch, Kristen M8
Havens, Timothy G3
Hearne, Joanna L6
Hediger, Vinzenz B7
Hedling, Erik D5
Heitner, Devorah B1
Hendershot, Heather C5
Herzog, Amy A7
Heuman, Josh B7
Higgins, Scott C9, D9
Hilderbrand, Lucas I8
Hill, Annette A5
Holden-Moses, Philip M1
Holmlund, Chris C9, D9
Horton, Andrew I7
Hulsbus, Monica A1
Hunt, Susan F4, G5
Hunter, Latham N4

I

Ingvoldstad, Bjorn D5
Inouye, Nancy I5
Ishii-Gonzales, Sam D3

J

Jacobs, Katrien B3
Jancovich, Mark I2, J10
Jeffers, Tamar G4
Jenkins, Henry ..... E10, J3, Plenary
Johnson, Victoria E. E6, I10
Jones, Sara Gwenllian H10
Jones, Therese H3
Jost, Francois D5
Juhasz, Alexandra J2

K

Kackman, Michael D2
Kaplan, E. Ann I9
Karlyn, Kathleen Rowe G4
Kearney, Mary Celeste H5
Keathley, Christian O4
Keating, Patrick B6
Keightley, Keir C2
Keil, Charlie H2
Keller, Alexandra E5
Kendrick, James O6
Kepley, Jr. Vance H4
Kernan, Lisa H2
Kessler, Kelly M4
Kibby, Ann O7
Kickasola, Joseph F1
Kim, James L9
Kim, Kyung Hyun B4
Kim, L.S. J9
Kinder, Marsha ..... Plenary
King, Claire Sisco H8
King, Homay M2
King, Neal C5
Kinoshita, Chika B4
Klein, Christina A4
Kleinhaus, Chuck D8
Klinger, Barbara O4
Klingsporn, Geoffrey L3
Knee, Adam M7
Knight, Arthur J1
Ko, Yu-Fen A4
Kompare, Derek E9, M5
Kotz, Liz C3
Kozloff, Sarah K10
Kraszewski, Jon E3
Kreul, James F3

L

Lambert, Raphaël G7
Landay, Lori I1, M1
Lane, Christina K5, O5
Langer, Mark L4
Larsson, Donald F. F4

Lastra, James N7
LaTendresse, Alison C2
Latham, James R. G2
Lau, Jenny Kwok Wah J9
Lavie-Dinur, Amit B7
Lawrence, Amy C4
Lebow, Alisa C7
Lebron, Georgepierre E4
Lehman, Peter E10, G5
Leopard, Dan N1
Levine, Elana H5
Lewis, Jon D8, F10
Limbrick, Peter F5
Linville, Susan E. G7
Lotz, Amanda D. F8, G3
Loveland, Jan G10, H8
Lowenstein, Adam J2
Lugowski, David M. H7
Lunde, Arne B6
Lury, Karen G6
Lustyik, Katalin O8
Lyon, Rachel V. J8
Lyons, James E4

M

Machiorlatti, Jennifer L6
Magnan-Park, Aaron Han Joon A4
Maland, Chuck L5
Mallapragada, Madhavi B5
Malsky, Matthew F6
Maltby, Richard F10, I2
Man, Glenn L5, N4
Mankekar, Purnima O2
Mann, Katrina C2
Manojlovic, Maja C6
Manon, Hugh S. A2
Manovich, Lev ..... K3, Plenary
Marcus, Daniel E8, M5
Marion, Phillipe K2
Marks, Laura U. L2
Mascuch, Peter A8
Massood, Paula J. M8
Mathijs, Ernest A5
Mauldin, Elizabeth D2
Mayer, Vicki N8
McCarthy, Anna K4
McCracken, Allison M4
McDonald, Paul G1
McHugh, Kathleen A. N1
McKenna, Denise E3
McKim, Kristi E7
McKittrick, Casey D4
McLean, Adrienne L. H6, L10
McMahan, Alison F1
McMurria, John O8
McPherson, Tara ..... Plenary
Meehan, Eileen D10
Middents R., Jeffrey D1
Miklitsch, Robert G9
Miller, Andrew C. F4, I1
Miller, Jeffrey S. F9
Miller, Matthew G1
Miller, Toby O8
Mittell, Jason E9
Morrison, James A7
Mosher, Jerry I1
Moshovitz, Howie N10
Mullen, Megan G3
Murphy, Sheila C. G1
Murray, Susan G9

N

Naaman, Dorit N2
Nair, Yasmin B3
Napier, Susan J. N3
Nayar, Sheila J. N5
Nelson, Robert J1
Ness, Richard R. D6
Newman, Kathleen H9
Newman, Michael F3
Niskanen, Eija I3
Nitsche, Lutz I4
Nguyen, Viet Thanh O2
Nochimson, Martha P. L10
Noriega, Chon L1
Nornes, Abé Mark M7, N3
Nygren, Scott I3

O

O'Neill, Edward R. D4, H1
O'Quigley, Jennifer O9
Oberacker, J. Scott M9
Oeler, Karla O6
Oguss, Greg A2
Ohmer, Susan L4
Okada, Jun L1
Oren, Tasha N2
Osborne-Thompson, Heather H5

P

Park, Jane Chi Hyun K5
Parks, Lisa K3
Parreñas-Shimizu, Celine O2
Pasquale, Laura F2
Paul, Jason C7
Pendleton, David G8
Penley, Constance E10
Perren, Alisa D1
Petro, Patrice F4
Peucker, Brigitte A3
Pincus, Megan D. J4
Pirolini, Alessandro E1
Pizzato, Mark I7
Podalsky, Laura H9
Pomerance, Murray H7, I9
Portuges, Catherine K9
Pramaggiore, Maria M9
Price, Vivian B3
Prince, Stephen F10, K10
Prunes, Mariano C1
Pullen, Kirsten I6

R

Rabinovitz, Lauren J1
Radner, Hilary H6, I10
Ragona, Melissa E7
Ramaeker, Paul B. C9
Ramlow, Todd R. I8
Ramsey, D. Elizabeth B1
Rapping, Elayne O7
Ray, Robert B. O4
Razlogova, Elena D7
Regester, Charlene M8
Restivo, Angelo G8
Ribeiro, Claudia D5
Riordan, Ellen M5
Roan, Jeanette L9
Roberts, Martin J7
Rocchio, Vincent O9
Rojas, Carlos M3
Ross, Reagan M6
Ross, Sara A9
Roth, Elane I5
Rothman, William I9
Russo, Alexander D7
Rutsky, R.L. D1

S

Saito, Satomi N3
Saks, Lucia J6
Sammond, Nicholas J4
Samojlik, Michael D6
San Martin, Nancy D4
Sandler, Kevin F10
Santo, Avi B2
Sarkar, Bhaskar J9
Sato, Kumiko N3
Schaefer, Eric D8
Schein, Louisa O2
Schneider, Benjamin A. G7
Schoonover, Karl C1
Schubart, Rikke G4
Seibel, Alexandra E2
Seo, Heon D3
Sewell, Philip E9
Shank, Barry J10
Shapiro, Jerome F. B7
Sharrett, Christopher K10
Shary, Timothy M9
Shattuc, Jane M. E3
Shimpach, Shawn B2, M5
Siegel, Carol O7
Siegel, Marc F8
Silberman, Robert I3
Simmons, Robert A7
Slayden, David H10
Slocum, David K10
Smith, Dina M. A6
Smith, Greg M. E9, K10
Smith, Jeff M6
Smith, Jo I10
Smith-Shomade, Beretta E. N8
Smolen-Morton, Shawn I3
Sokalski, J.A. K2
Solomon, Matthew A2
Spadoni, Robert K8
Spielmann, Yvonne K2
Spring, Katherine G2
Srisombati, Sirida K3
Staiger, Janet I10
Stamp, Shelley H2
Stanley, Tarshia L. F5
Steinman, Clay D10
Steinmetz, Ruediger C1
Stenger, Josh N9
Stepovich, Romi G7
Stern, Leslie O4
Sterritt, David H7
Stock, Ann Marie F7
Streible, Dan K1
Sturtevant, Victoria H2
Sullivan, Kate B8
Surya, Kavita N5
Szaloky, Melinda K7

T

Tangonan, Janelle B4
Tasker, Yvonne O3
Thompson, Ethan C2
Thompson, Kristen Moana B6, E5
Thornley, Davinia B8
Tierney, Dolores H9
Tjarks, Mark D. N4
Tobias, James M1
Tomasulo, Frank J10, L10
Torre, Michele L. B2
Turim, Maureen L2
Turvey, Malcolm C3

U

Udden, James B4
Uyehara, Sean O1

V

Vaillant, Derek D7
Van Liew, Maria O3
Venegas, Cristina F7
Ventura, Patricia D2
Vieira, João Luiz H9
Villarejo, Amy K4
Virdi, Jyotika N5
Vivar, Alyson N10
Vojkovic, Sasha D9
von Moltke, Johannes C6
Voss, Karen K1
Vrooman, Steven N9

W

Wada-Marciano, Mitsuyo N3
Wager, Jans B. B8
Walker, Janet G10
Walkup, Daniel T. I4
Waller, Gregory A. F3
Walley, Jonathan C3
Walsh, Michael N1
Walzem, Al L9
Wang, Chun-Chi B5
Wang, Shujen F2
Wang, Yiman M3
Wartenberg, Thomas E. N9
Wasko, Janet D10, J3
Wasserman, Tina E2
Wasson, Haidee J7
Weinstein, David F9
White, Patricia H5
Wierzbicki, James F6
Wild, Jennifer O1
Williams, Bruce I4
Williams, Karen Elizabeth L8
Williams, Linda E10
Wilson, Mary Jeanne L8
Wilson, Valerie J. A8
Windhausen, Federico C3
Windrum, Kenneth C9
Winokur, Mark J4
Wlodarz, Joe G9
Wolf, Mark J.P. F1
Wolfe, Charles K7
Wood, Aylish A8
Woods, Eva M. J4
Wright, Alan O6
Wright Wexman, Virginia F2, G10
Wu, Chia-chi F8
Wu, Harmony L8

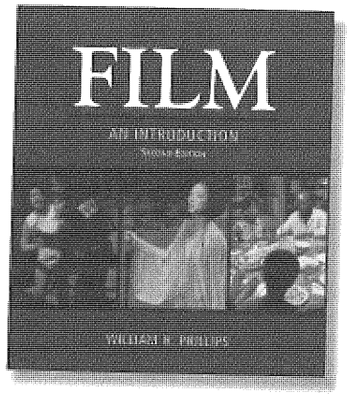
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Yau, Esther C.M. B5
Yecies, Brian M. D10, G2
Yeh, Emilie Y.Y. M7
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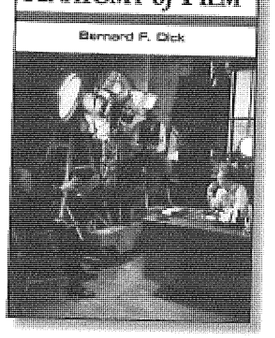
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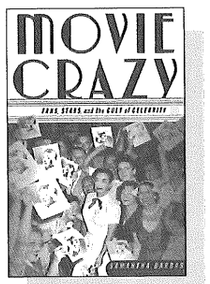
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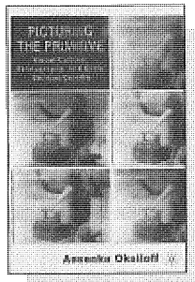
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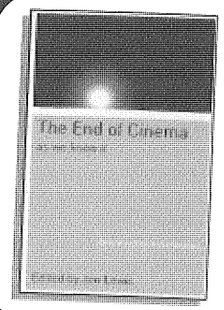
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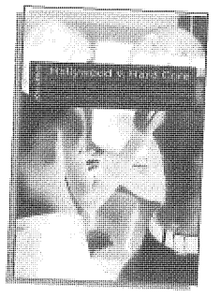


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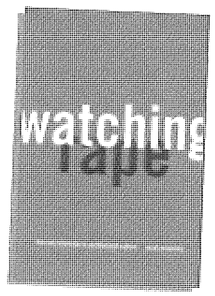
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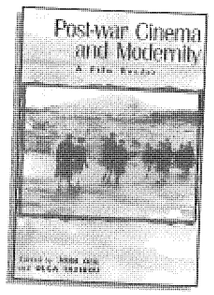
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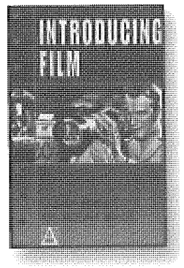
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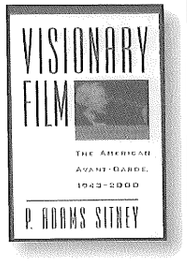
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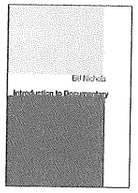
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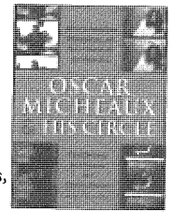
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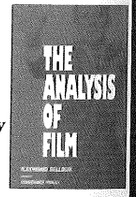
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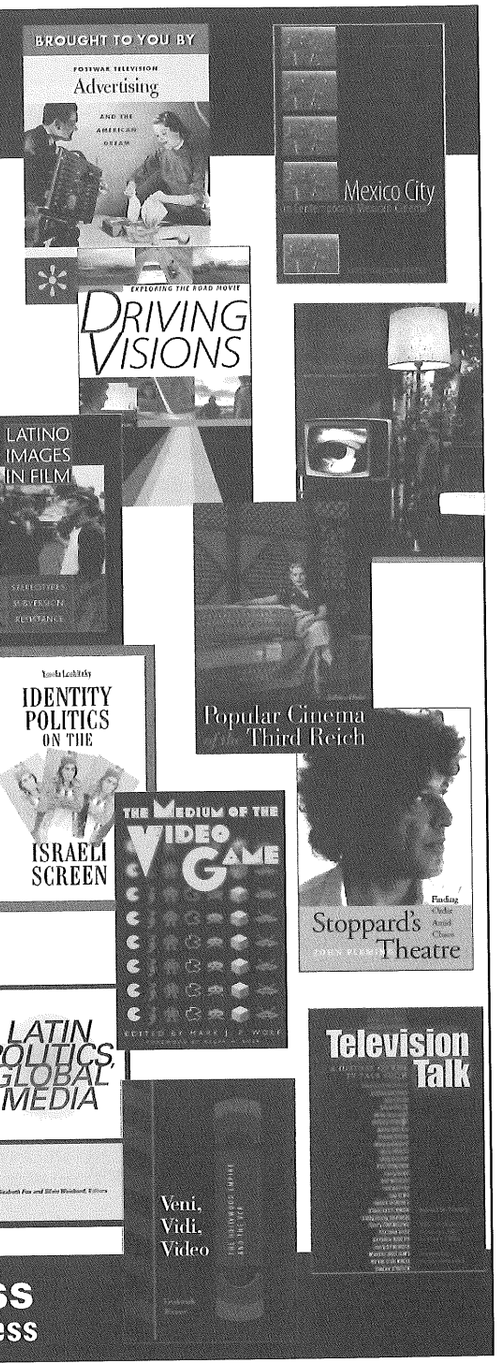


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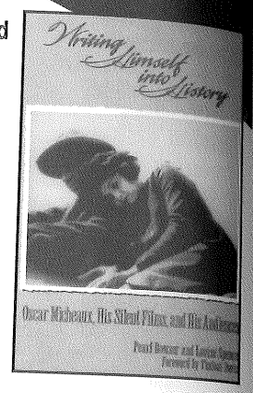
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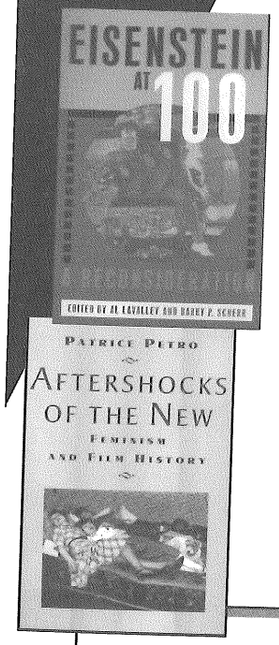
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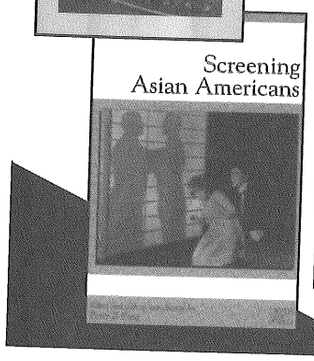


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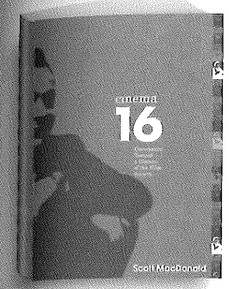
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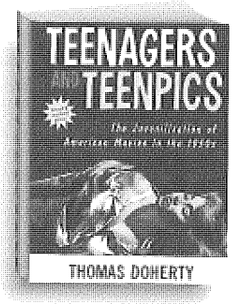
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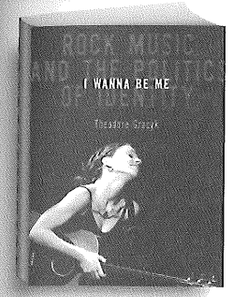
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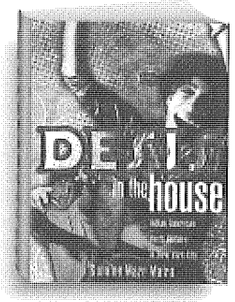
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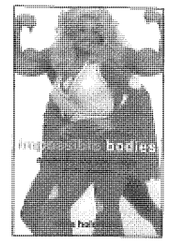
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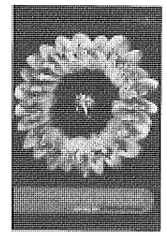
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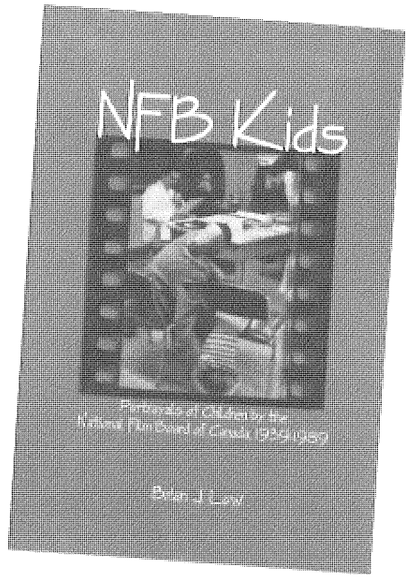
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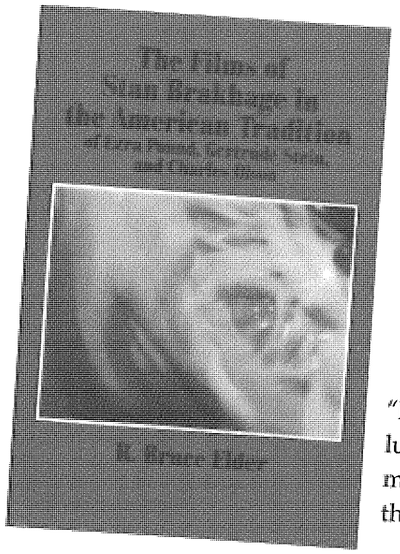
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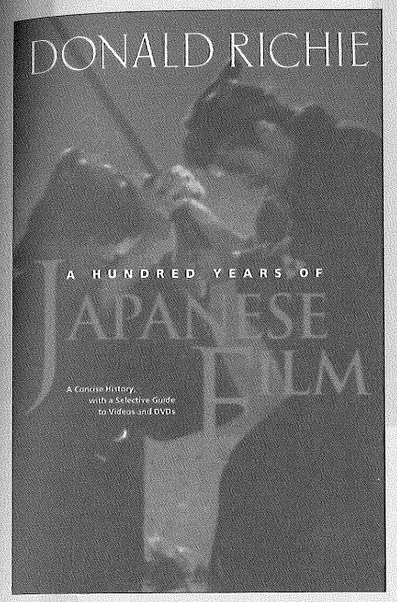
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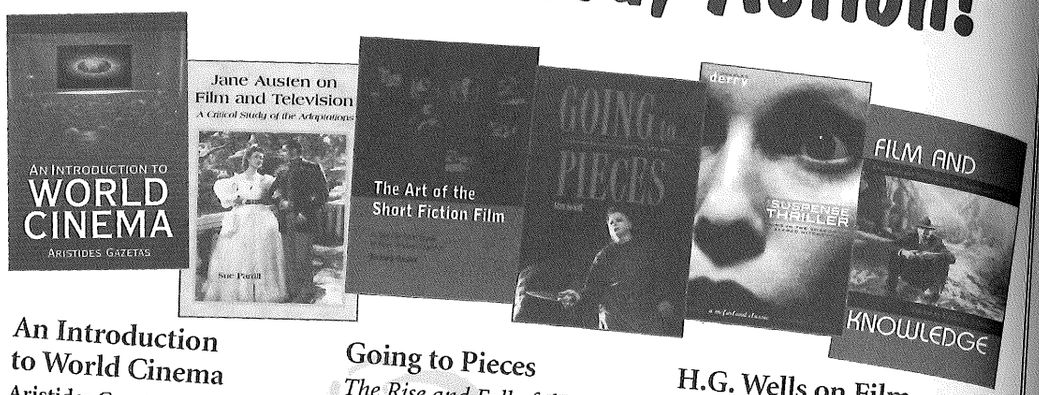
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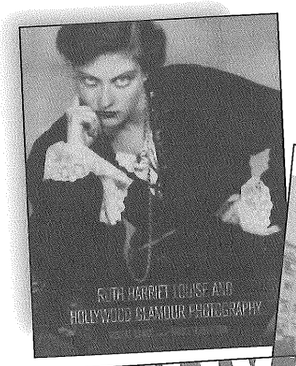
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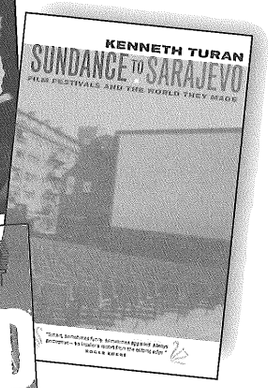
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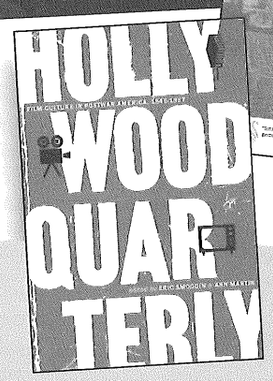
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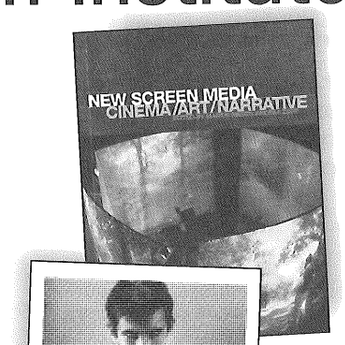
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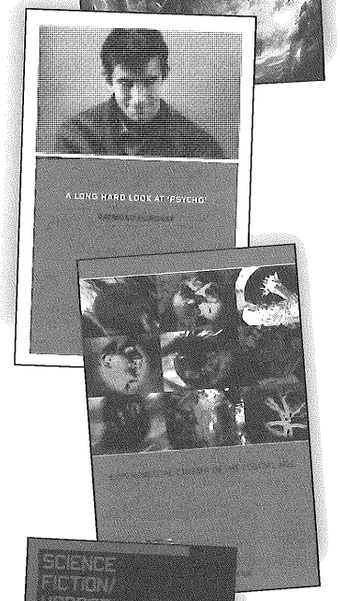
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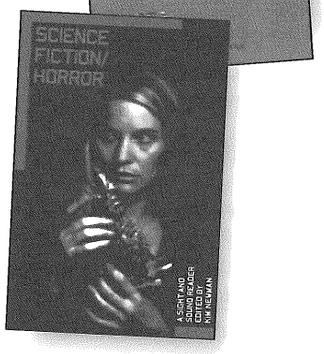
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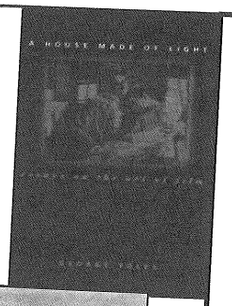
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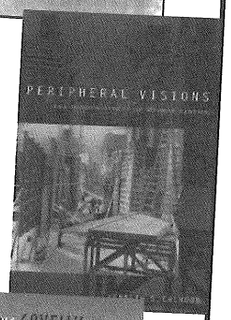
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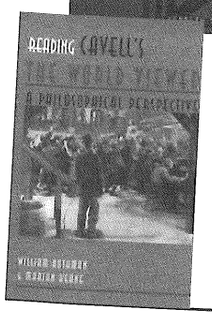


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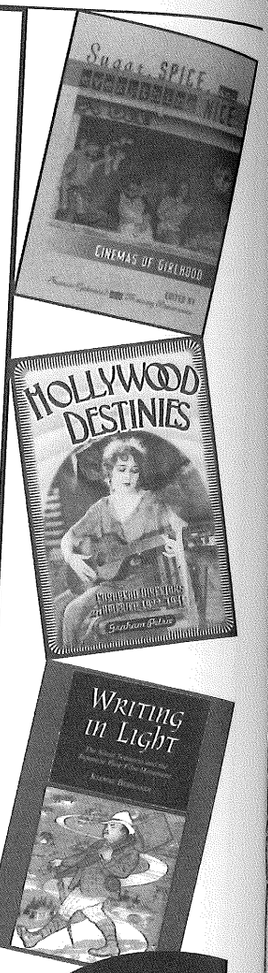


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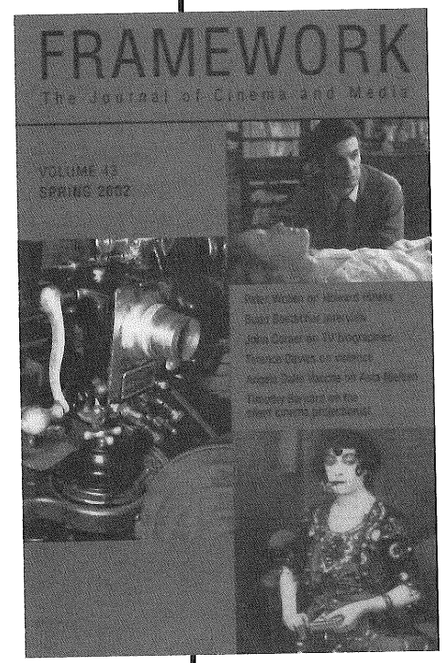
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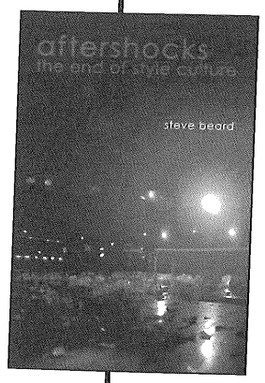
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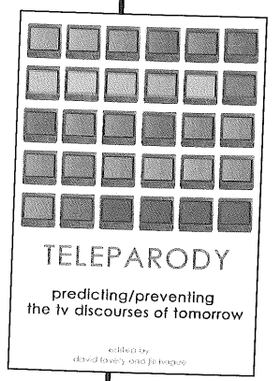
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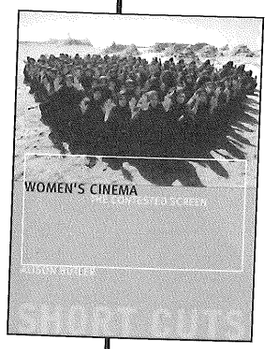
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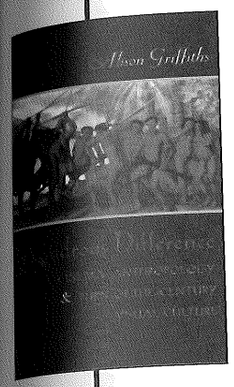
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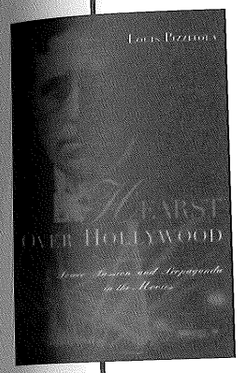
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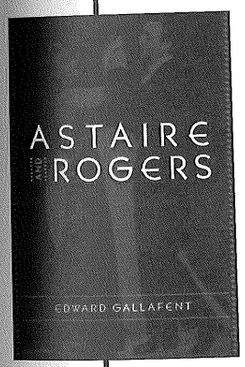


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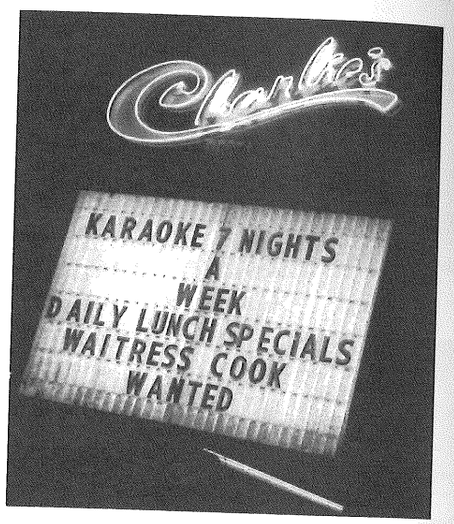
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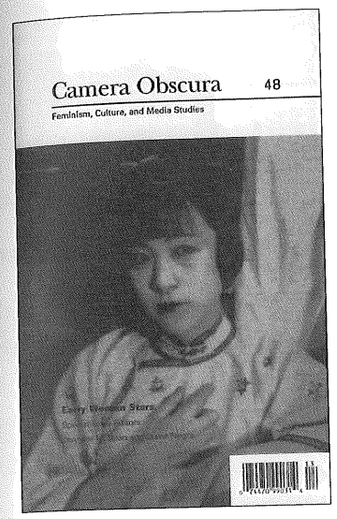
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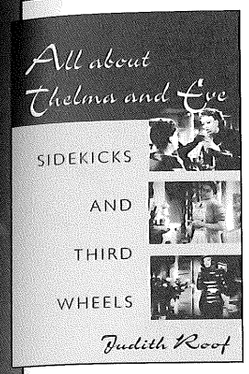
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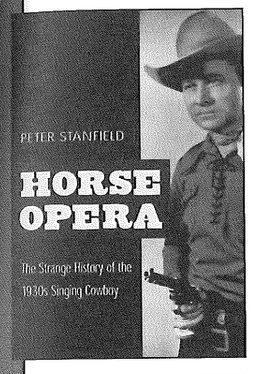
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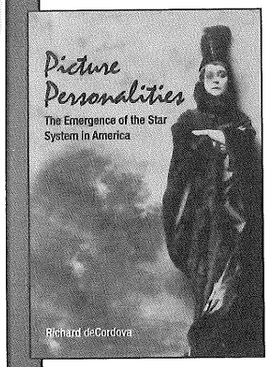
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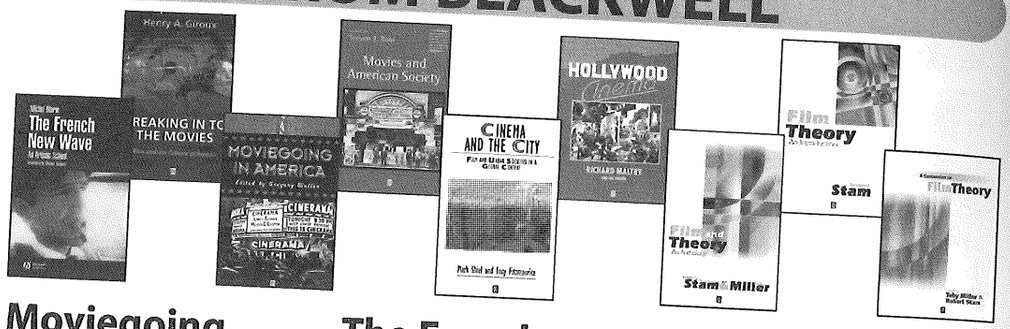
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