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Special Thanks

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Omni Hotel at CNN Center
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Exhibit Hours*

ROOM: Salon C

Friday, March 7
10am – 5:45pm

Saturday, March 8
10am – 5:45pm

Sunday, March 9
8am – 11am

** hours subject to change*

Schedule of Events at a Glance

Thu, March 6	Noon–1:45 P.M.	Session A
	2:00–3:45 P.M.	Session B
	4:00–6:15 P.M.	Plenary Session
	6:30–8:00 P.M.	Reception
Fri, March 7	7:30–8:30 A.M.	Business Meeting
	8:30–10:15 A.M.	Session C
	10:30 A.M.–12:15 P.M	Session D
	12:15–1:15 P.M.	Meetings
	1:15–3:00 P.M.	Session E
	3:15–5:00 P.M.	Session F
	5:15–7:00 P.M.	Session G
	7:00–8:00 P.M.	Meetings
	8:00 P.M.	Special Event
Sat, March 8	7:30–8:30 A.M.	Meetings
	8:30–10:15 A.M.	Session H
	10:30 A.M.–12:15 P.M.	Session I
	12:15–1:15 P.M.	Meetings
	1:15–3:00 P.M.	Session J
	3:15–5:00 P.M.	Session K
	5:15–7:00 P.M.	Session L
	7:00–8:00 P.M.	Meetings
Sun, March 9	7:30–8:30 A.M.	Meetings
	8:30–10:15 A.M.	Session M
	10:30 A.M.–12:15 P.M.	Session N
	12:15–1:15 P.M.	Meeting
	1:15–3:00 P.M.	Session O

Thursday, March 6, 2003
Noon–1:45 P.M.

Session A

A1 — Auteurship in Early Cinema and 1960s TV

ROOM: Carver
CHAIR: **Thomas Leitch** ✧ UNIVERSITY OF DELAWARE

Thomas Leitch ✧ UNIVERSITY OF DELAWARE ✧ "The Case of the Overdetermined Auteur"

Sandra Garcia-Myers ✧ UNIVERSITY OF SOUTHERN CALIFORNIA ✧ "Teacher's Pet: The Creative Collaboration of Lois Weber and Claire Windsor"

Mark Lynn Anderson ✧ HOBART AND WILLIAM SMITH COLLEGES ✧ "Writing the Sins of the World with Mrs. Wallace Reid"

A2 — Got To Be Hip To Be Square: The Directions of Quality in 1970s Television

ROOM: LaSalle
CO-CHAIRS: **Victoria Johnson** ✧ UNIVERSITY OF CALIFORINA, IRVINE
Jeffrey S. Miller ✧ AUGUSTANA COLLEGE

Jeffrey S. Miller ✧ AUGUSTANA COLLEGE ✧ "'And Then There Was . . . Bloomington': Quality and the Cultural Geography of *M*A*S*H*"

Victoria Johnson ✧ UNIVERSITY OF CALIFORNIA ✧ "'You're Gonna Make It After All!' *The Mary Tyler Moore Show* and the Urbanization of the 1970s Midwest"

Jason Mittell ✧ MIDDLEBURY COLLEGE ✧ "Syndicated and Serialized Irony: *Mary Hartman, Mary Hartman* and the Cultural Politics of 1970s Television"

Daniel Marcus ✧ WAYNE STATE UNIVERSITY ✧ "From the New Left to the New Right: The Strange Trajectory of 70s Sitcoms"

A3 — Transnational Flows in Television and Film

ROOM: Marquette
CHAIR: **Shanti Kumar** ✧ UNIVERSITY OF WISCONSIN, MADISON

Serra Tinic ✧ UNIVERSITY OF ALBERTA ✧ "Going Global: Questions of Cultural Specificity in the Age of International Co-productions"

Shanti Kumar ✧ UNIVERSITY OF WISCONSIN, MADISON ✧ "The Transnational Economy of Film and Television Productions: The Case of Ramoji Film City, Hyderabad, India"

Jo Ellen Fair ✧ UNIVERSITY OF WISCONSIN, MADISON ✧ "Francophonie and the National Airwaves: A History of Television in Senegal"

RESPONDENT: **Lisa Parks** ✧ UNIVERSITY OF CALIFORNIA, SANTA BARBARA

A4 — Contemporary Experimental Cinema

ROOM: Hennepin
CHAIR: **Kimberly M. Conely** ✧ WAYNE STATE UNIVERSITY

Kimberly M. Conely ✧ WAYNE STATE UNIVERSITY ✧ "Bill Viola's Digital Eternity"

Tess L. Takahashi ✧ BROWN UNIVERSITY ✧ "The Stakes of Indexicality: Walid Ra'ad's 'The Atlas Group'"

Stephen Charbonneau ✧ UNIVERSITY OF CALIFORNIA, LOS ANGELES ✧ "Moving Images of Youth and Technology: Avant-garde Texts and Institutional Contexts"

A5 Cold War, Cinema and the Politics of Exhibition/Reception

ROOM: Rochester
CHAIR: **Jeff Smith** ✧ WASHINGTON UNIVERSITY, MISSOURI

Joseph F. Dmohowski ✧ WHITTIER COLLEGE ✧ "The *Friendly Persuasion* Screenplay Controversy"

Jeff Smith ✧ WASHINGTON UNIVERSITY ✧ "Not So *Friendly Persuasion*: Reading William Wyler's Film as Blacklist Allegory"

Denise Mann ✧ UNIVERSITY OF CALIFORNIA, LOS ANGELES ✧ "When Talent Became Management: Hecht-Hill-Lancaster's *Sweet Smell of Success*, A Case Study"

Alison LaTendresse ✧ UNIVERSITY OF IOWA ✧ "'Just Very, Very Lucky I Was Here Tonight.' First Impressions of Douglas Sirk's *Magnificent Obsession*"

A6 Gangsters in Fiction and Fact: Philip Marlowe, the City and the Police Procedural Film

ROOM: Directors Row 3
CHAIR: **James R. Thompson** ✧ UNIVERSITY OF SOUTHERN CALIFORNIA/DUKE UNIVERSITY

Lee Grieveson ✧ UNIVERSITY OF LONDON, KING'S COLLEGE ✧ "Sad and Dangerous Cities: Screening Space in the Gangster Film"

James R. Thompson ✧ UNIVERSITY OF SOUTHERN CALIFORNIA/DUKE UNIVERSITY ✧ "What do These Mean Streets Mean: The Evolution of Cognitive Mapping Through Philip Marlowe"

Haden Guest ✧ UNIVERSITY OF CALIFORNIA, LOS ANGELES ✧ "Bulletproof Realism: The Police Procedural Film and the Reinvention of Hollywood's Semi-Documentary Myth, 1935–1950"

A7 Paradoxes of Experimental Film

ROOM: Directors Row 4
CHAIR: **Ben Singer** ✧ UNIVERSITY OF WISCONSIN, MADISON

Ben Singer ✧ UNIVERSITY OF WISCONSIN ✧ "Structural Film and the Paradox of Expression"

Jackie Hatfield ✧ UNIVERSITY OF WESTMINSTER, LONDON ✧ "Expanded Cinema and Its Relationship to the Avant-garde. Some Reasons for a Review of the Avant-garde Debates Around Narrativity"

Roger Beebe ✧ UNIVERSITY OF FLORIDA ✧ "Experimental Film as Genre Film"

Barry Mauer ✧ UNIVERSITY OF CENTRAL FLORIDA ✧ "Cindy Sherman's *Untitled Film Stills*: The Avant-garde 'Performs' Cinema"

A8 Queering Cinema & TV

ROOM: Duluth
CHAIR: **Patricia White** ✧ SWARTHMORE COLLEGE

Patricia White ✧ SWARTHMORE COLLEGE ✧ "Re-Make/Re-Model: Todd Haynes' Women's Pictures"

Carol Siegel ✧ WASHINGTON STATE UNIVERSITY, VANCOUVER ✧ "Heterosexualizing the Femme Boy: From *Tea and Sympathy* to *Crime and Punishment in Suburbia*"

Allan Campbell ✧ UNIVERSITY OF TEXAS, AUSTIN ✧ "'It's Not Yet Time to Suck Each Other's Dicks': (Dis)Articulating Male Homosocial Desire with the Tarantino DVDs"

Joan Hawkins ✧ INDIANA UNIVERSITY ✧ "Far From Heaven"

A9 Making Meaning in Documentary Film

ROOM: Salon B
CHAIR: **Vance Kepley, Jr.** ✧ UNIVERSITY OF WISCONSIN, MADISON

Vance Kepley, Jr. ✧ UNIVERSITY OF WISCONSIN ✧ "Social Actors and Social Action: The Documentaries of Emile de Antonio"

J. Scott Oberacker ✧ UNIVERSITY OF MASSACHUSETTS, AMHERST ✧ "The Reconstruction of Family Memory in Alan Berliner's *Nobody's Business*"

James Udden ✧ UNIVERSITY OF WISCONSIN, MADISON ✧ "Philip Glass and *The Thin Blue Line*: The Invisible Rhetoric of Documentary"

A10 WORKSHOP: Fade In On New Approaches to Teaching Screenwriting Within the University

ROOM: Salon A
CHAIR: **Andrew S. Horton** ✧ UNIVERSITY OF OKLAHOMA

PARTICIPANTS:

Andrew S. Horton ✧ UNIVERSITY OF OKLAHOMA
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Giuliana Muscio ✧ UNIVERSITY OF PADUA
Mark Pizzato ✧ UNIVERSITY OF NORTH CAROLINA
Karen K. Craig ✧ UNIVERSITY OF OKLAHOMA



A11 Screenings

ROOM: Directors Row 1

Zyklon Portrait
Elida Schogt, Canada, 1999, 13 min.

The Walnut Tree
Elida Schogt, Canada, 2000, 11 min.

Silent Song
Elida Schogt, Canada, 2002, 6 min.

Sponsored by Women Make Movies

Missing Young Woman (Señorita Extravida)
Lourdes Portillo, Mexico/USA, 2001, 75 min.

Co-sponsored by the Caucus on Class, the Latino/a Caucus and Women Make Movies

SESSION B

Thursday, March 6, 2003
2:00–3:45 P.M.

B1 Issues in Indian Cinema

ROOM: Carver
CHAIR: **Neepa Majumdar** ✧ UNIVERSITY OF PITTSBURGH

Neepa Majumdar ✧ UNIVERSITY OF PITTSBURGH ✧ "Jamai Babu's Indiscretions: Tourism, Modernity, and Indian Silent Cinema"

Nitin Govil ✧ NEW YORK UNIVERSITY ✧ "The Indian Multiplex and the Traditional Theatrical Imaginary"

Aswin Punathambekar ✧ MASSACHUSETTS INSTITUTE OF TECHNOLOGY and **Mandira Banerjee** ✧ BOSTON UNIVERSITY ✧ "It's All 'Black': What it Costs to Be a Bollywood Buff in the U.S."

Priya Jaikumar ✧ UNIVERSITY OF SOUTHERN CALIFORNIA, LOS ANGELES ✧ "Modernism and Indian Cinema"

B2 Miscegenation and Ethnicity in Hollywood Film

ROOM: LaSalle
CHAIR: **Alice Maurice** ✧ UNIVERSITY OF UTAH

Alice Maurice ✧ UNIVERSITY OF UTAH ✧ "Body and Soul: Race, Reflexivity, and Performance in *Sullivan's Travels*"

Kimberly Chabot Davis ✧ CORNELL UNIVERSITY ✧ "Recalcitrant Hierarchies of Race and Gender in the Contemporary Interracial Romance Film"

Janelle Tangonan Anderson ✧ INDEPENDENT SCHOLAR ✧ "*Japanese War Bride*—Race, Desire, and Post-Classical Hollywood"

Peter Flynn ✧ UNIVERSITY OF MASSACHUSETTS, AMHERST ✧ "Making a Gentleman of *Gentleman Jim* (or How Hollywood and the Marquis of Queensbury Cleaned Up the Irish on American Screens)

B3 Viewing Spaces: Comparative Exhibition

ROOM: Marquette
CHAIR: **Denise K. Cummings** ✧ UNIVERSITY OF FLORIDA

Paul S. Moore ✧ YORK UNIVERSITY, TORONTO, CANADA ✧ "The Changing Organization of Showmanship in Toronto, 1913–1918"

Philippe Meers ✧ GHENT UNIVERSITY ✧ "Multiplex and Multi-layered Identities: Young People and (Hollywood) Film Consumption in Belgium"

John M. Frankfurt ✧ UNIVERSITY OF SOUTHERN CALIFORNIA ✧ "Constructing Cinephilia: Theatre Design and the Little Cinema Movement"

Denise K. Cummings ✧ UNIVERSITY OF FLORIDA ✧ "An Architectural Affair: A Pennsylvania Case Study"

B4 Stars and the Public Sphere

ROOM: Hennepin
CO-CHAIRS: **Roger Hallas** ✧ SYRACUSE UNIVERSITY
Amy Shore ✧ NEW YORK UNIVERSITY

Roger Hallas ✧ SYRACUSE UNIVERSITY ✧ "Dying in Public: Derek Jarman and the 'Pandemonium of the Image'"

Amy Shore ✧ NEW YORK UNIVERSITY ✧ "Suffrage Stars"

Mia Mask ✧ VASSAR COLLEGE ✧ "Guess Who's Coming to the Party: Halle Berry at the *Monster's Ball*"

Janeen LaForce ✧ CARNEGIE MELLON UNIVERSITY ✧ "*It's a Wonderful Life*: How a Small Town has Defined 'Community' Around One of its Native Sons"

B5 Authorship's Changing Face

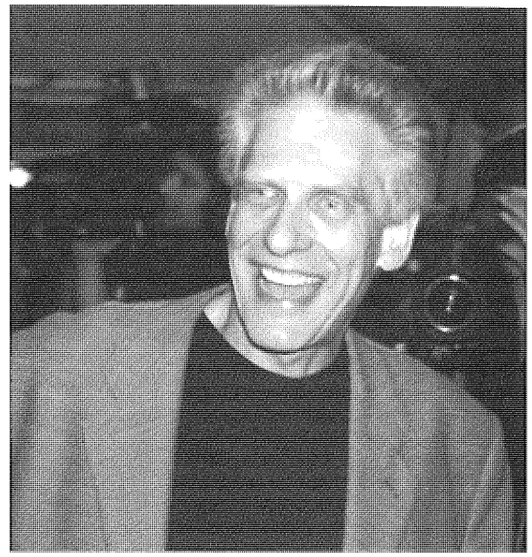
ROOM: Rochester
CHAIR: **Adam Lowenstein** ✧ UNIVERSITY OF PITTSBURGH

Philippe Mather ✧ CAMPION COLLEGE AT THE UNIVERSITY OF REGINA ✧ "Stanley Kubrick: Photography and Film"

Warren Buckland ✧ CHAPMAN UNIVERSITY ✧ "The Brand Name Above the Title: Steven Spielberg and DreamWorks"

Carol Vernallis ✧ UNIVERSITY OF NORTHERN ILLINOIS ✧ "Can We Speak of Music Video Auteurs?"

Adam Lowenstein ✧ UNIVERSITY OF PITTSBURGH ✧ "Authorship's Changing Face: David Cronenberg as Director, Actor and National Icon"



B6 Film and Popular Music: Theorizing the Rock Soundtrack

ROOM: Directors Row 3
CO-CHAIRS: **Jay Beck** ✧ UNIVERSITY OF IOWA
Jason Middleton ✧ UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL

Jason Middleton ✧ UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL ✧ "The Audio-Vision of Found Footage Film and Video"

Jay Beck ✧ UNIVERSITY OF IOWA ✧ "Rocking the Soundtrack: An Examination of Early Rock 'n' Roll in American Cinema"

Jonah Ross ✧ UNIVERSITY OF CALIFORNIA, BERKELEY ✧ "Phil Spector Directs Martin Scorsese in *Mean Streets*: 'Be My Baby' and the Song Sequence"

Tony Grajeda ✧ UNIVERSITY OF CENTRAL FLORIDA ✧ "The Noise of the Needle: Hearing the Seventies, Again"

B7 A Family Affair

ROOM: Directors Row 4
CHAIR: **Murray Pomerance** ✧ RYERSON UNIVERSITY

Steven Alan Carr ✧ INDIANA UNIVERSITY-PURDUE UNIVERSITY, FORT WAYNE/U.S. HOLOCAUST MEMORIAL MUSEUM CENTER FOR ADVANCED HOLOCAUST STUDIES ✧ "Oops! We Did It Again: Performance, Family Values, and the Familial Gaze"

Michael DeAngelis ✧ DEPAUL UNIVERSITY ✧ "Mispronouncing 'Man and Wife': The Problem of Marriage in Early 1970s Hollywood Film"

Cynthia Fuchs ✧ GEORGE MASON UNIVERSITY ✧ "'Gotta Be Born This Way': Hip-hop Family Politics"

Murray Pomerance ✧ RYERSON UNIVERSITY ✧ "Royal Tenenbaum's Look of Love: The Dramaturgy of Kinship in Hollywood Film"

B8 Cinematic and Televisual Performances: Queer Identity and the Camera

ROOM: Duluth

CHAIR: **Maria Pramaggiore** ✦ NORTH CAROLINA STATE UNIVERSITY

Maria Pramaggiore ✦ NORTH CAROLINA STATE UNIVERSITY ✦ "Cinematic and Televisual Performances: Sandra Bernhard and Margaret Cho's Mediatized Sexuality"

David T. Johnson ✦ THE UNIVERSITY OF FLORIDA ✦ "Keaton's Camera and the Indexical Performance"

Heather Hendershot ✦ CUNY, QUEENS COLLEGE ✦ "Nickelodeon's Nautical Nonsense: The Intergenerational Appeal of *SpongeBob SquarePants*"

B9 Digital TV: Industry and Policy in the Age of Convergence

ROOM: Salon B

CHAIR: **John McMurria** ✦ NEW YORK UNIVERSITY

Jennifer Holt ✦ UNIVERSITY OF CALIFORNIA, LOS ANGELES ✦ "Regulating Reality: The FCC and Industrial Design"

Thomas Streeter ✦ UNIVERSITY OF VERMONT ✦ "Copyright and Convergence: How Intellectual Property Is Replacing Channels as the Underpinning of Market Power in Electronic Media"

Mari Castaneda Paredes ✦ UNIVERSITY OF MASSACHUSETTS ✦ "The Importance of Digital Tuner Policy in the Broadcast Transition to DTV"

John McMurria ✦ NEW YORK UNIVERSITY ✦ "Regulating the Local in Television's Digital Age"

B10 WORKSHOP Getting It Published: Your First Book

ROOM: Salon A

CO-CHAIRS: **Rebecca Gordon** ✦ INDIANA UNIVERSITY
Jon Lewis ✦ OREGON STATE UNIVERSITY

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B11 Screenings

ROOM: Directors Row 1

Amazonia
Nandini Sikand, USA, 2001, 8 min.

The Day I Will Never Forget
Kim Longinotto, UK, 2002, 90 min.

Sponsored by Women Make Movies

THURSDAY, MARCH 6, 2003 ✦ 4:00–6:15 P.M.

Plenary Session

ROOM: Salon E & F

"Performance and the Image"

MODERATOR: **Lucy Fischer** ✦ UNIVERSITY OF PITTSBURGH (PRESIDENT, SCMS)

James Naremore ✦ INDIANA UNIVERSITY ✦ "Digital Actors: Notes on Performance in the Age of CGI and Digital Video"

Michele Wallace ✦ CITY COLLEGE OF NEW YORK AND THE CUNY GRADUATE CENTER ✦ "Blackface in Photography and Film"

John Hanhardt ✦ GUGGENHEIM MUSEUM ✦ "Performing the Moving Image: Performative Practice in Film and Video Installation"

Also included at the beginning of this session is the
SCMS AWARDS CEREMONY

THURSDAY, MARCH 6, 2003 ✦ 6:30–8:00 P.M.

Opening Reception

ROOM: Salon G

FRIDAY, MARCH 7, 2003

FRIDAY, MARCH 7, 2003 ✦ 7:30–8:30 A.M.

Members' Business Meeting

ROOM: Duluth

MODERATOR: **Lucy Fischer** ✦ UNIVERSITY OF PITTSBURGH (PRESIDENT, SCMS)

Refreshments will be provided

SESSION
SESSION
SESSION
SESSION

C

Friday, March 7, 2003
8:30–10:15 A.M.

C1 Radio Form and Aesthetics: Performance and the Imagination

ROOM: Carver
CHAIR: **Michele Hilmes** ✧ UNIVERSITY OF WISCONSIN

Shawn VanCour ✧ UNIVERSITY OF WISCONSIN, MADISON ✧ "The Radio Voice in the Culture of Personality: Toward an Aesthetic of Early Radio"

Daniel D. Gilfillan ✧ ARIZONA STATE UNIVERSITY ✧ "'Wiretapping the Beast': German Radio Goes Hyperspatial"

Alexander Russo ✧ BROWN UNIVERSITY ✧ "Programming via Thesaurus: Formats, Sound-on-Disc Transcriptions and the Meaning of Live Radio"

Jason Loviglio ✧ UNIVERSITY OF MARYLAND ✧ "Radio Subcultures: Who Cares?"

C2 Ethnicity, Race and Stardom

ROOM: LaSalle
CHAIR: **Pamela Robertson Wojcik** ✧ UNIVERSITY OF NOTRE DAME

Pamela Robertson Wojcik ✧ UNIVERSITY OF NOTRE DAME ✧ "Casting Characters"

Elizabeth Haas ✧ UNIVERSITY OF TEXAS, AUSTIN ✧ "Fashioning Whiteness in Hollywood Star Performances-Images"

Roberto Carlos Ortiz ✧ TULANE UNIVERSITY ✧ "Gypsies, Child Stars and Sarita Montiel: Spanish Movie Musicals of the 1950s"

C3 Cinematic Girls and Historical Heroines

ROOM: Marquette
CHAIR: **Sarah Projansky** ✧ UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN

Gretchen Bisplinghoff ✧ NORTHERN ILLINOIS UNIVERSITY ✧ "Precedents and Prototypes: Influences of a Silent Film Heroine"

Antje Ascheid ✧ UNIVERSITY OF GEORGIA ✧ "Post-Feminist *Her*stories? Women and Romance in the Heritage Film"

Raiford Guins ✧ UNIVERSITY OF CALIFORNIA, IRVINE ✧ "Low-Tech as Creative Nostalgia: The Audio-Visual Culture of *Sonic Grrrls* and *The PowerPuff Girls*"

Sarah Projansky ✧ UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN ✧ "Cinematic Girls"

C4 Regulating TV Sex: Past and Present

ROOM: Hennepin
CHAIR: **Elana Levine** ✧ UNIVERSITY OF WISCONSIN, MILWAUKEE

Elana Levine ✧ UNIVERSITY OF WISCONSIN, MILWAUKEE ✧ "The Threat of the 'X': U.S. Television and 'X-rated' Culture, 1969–1975"

Ron Becker ✧ UNIVERSITY OF WISCONSIN, MADISON ✧ "Straight But Narrow: Queer Television after the Gay Nineties"

Marsha F. Cassidy ✧ UNIVERSITY OF ILLINOIS, CHICAGO ✧ "Sex in the Afternoon: Matinee Theater and the NBC Censors, 1955–58"

Jacquelyn Vinson ✧ UNIVERSITY OF WISCONSIN, MADISON ✧ "Big Love: Sizing Up Sexuality and Desire in Primetime"

C5 Representations of War I

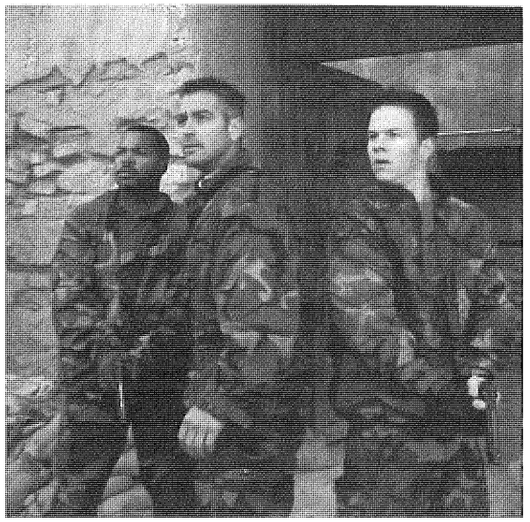
ROOM: Rochester
CHAIR: **Robert Silberman** ✧ UNIVERSITY OF MINNESOTA

Robert Silberman ✧ UNIVERSITY OF MINNESOTA ✧ "*Three Kings*, The Contemporary War Movie, and the Art of Ideological Finesse"

Erik Hedling ✧ LUND UNIVERSITY, SWEDEN ✧ "Neutrality Reconsidered: The Representation of War in Modern Swedish Cinema"

Lisa Parks ✧ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ✧ "De-Militarizing the Airwaves: Oxygen, CNN and Fox News and the War in Afghanistan"

Karen J. Hall ✧ SYRACUSE UNIVERSITY ✧ "The New War Story Begins at Home: Combat Missions and Constructions of the New War Warrior"



C6 South of the Digital Divide: The Digital "Revolution" in Latin America

ROOM: Directors Row 3
CHAIR: **Dolores Tierney** ✧ TULANE UNIVERSITY

Tamara Falicov ✧ UNIVERSITY OF KANSAS ✧ "Digital Dogme in Argentina: The Case of *Fuc*land*"

Dolores Tierney ✧ TULANE UNIVERSITY ✧ "Digital Dreams and Dystopian Dramas: *Our Lady of the Assassins*"

Sponsored by the Latino/a Caucus

C7 Comic Performance: Silence, Absence, Subtlety, and the Quotidian

ROOM: Directors Row 4
CHAIR: **Joanna Rapf** ✧ UNIVERSITY OF OKLAHOMA

Kevin W. Sweeney ✧ UNIVERSITY OF TAMPA ✧ "Comic Gesture in Buster Keaton's Silent Comedy"

Joanna Rapf ✧ UNIVERSITY OF OKLAHOMA ✧ "Doing Nothing: Harry Langdon & The Performance of Absence"

Kristine B. Karnick ✧ INDIANA UNIVERSITY-PURDUE UNIVERSITY, INDIANAPOLIS ✧ "Subtle Acts of Slapstick"

Kirk Ashworth ✧ UNIVERSITY OF OKLAHOMA ✧ "What's So Funny About Pudding, Love and Adam Sandler? The Comical Quotidian in P.T. Anderson's *Punch-Drunk Love*"

C8 Where's "Vietnam" in the Vietnam War?

ROOM: Duluth
CHAIR: **Sylvia Chong** ✧ UNIVERSITY OF CALIFORNIA, BERKELEY

Elizabeth Bowditch ✧ DEPAUL UNIVERSITY ✧ "History Into Documentary Film: Another Look at *Hearts and Minds*"

Lan Duong ✧ UNIVERSITY OF CALIFORNIA, IRVINE ✧ "'I See My Country as a Young Woman': Female Suffering and the Films of Dang Nhat Minh"

Bernie Cook ✧ GEORGETOWN UNIVERSITY ✧ "Coding and Decoding Death: The Politics of the Representation of Violent Death Across Media in the Vietnam Era"

Sylvia Chong ✧ UNIVERSITY OF CALIFORNIA, BERKELEY ✧ "Towards an Oriental Obscene: Vietnam and the Development of Film Violence"

C9 Workshop: Teaching Film Studies in High Schools

ROOM: Salon B
CHAIR: **Tom Kemper** ✧ CROSSROADS SCHOOL OF ARTS & SCIENCES, LOS ANGELES

PARTICIPANTS:

Tom Kemper ✧ CROSSROADS SCHOOL OF ARTS & SCIENCES
Alison Trope ✧ UNIVERSITY OF SOUTHERN CALIFORNIA
Cynthia Lucia ✧ NEW YORK UNIVERSITY/YESHIVA UNIVERSITY
Susan Hunt ✧ SANTA MONICA COLLEGE

C10 Workshop: Socio-Cultural Approaches to French and Francophone Cinema

ROOM: Salon A
CHAIR: **Geneviève Sellier** ✧ UNIVERSITÉ DE CAEN (NORMANDY, FRANCE)

PARTICIPANTS:

Geneviève Sellier ✧ UNIVERSITÉ DE CAEN
Richard Neupert ✧ UNIVERSITY OF GEORGIA
Winifred Woodhull ✧ UNIVERSITY OF CALIFORNIA, SAN DIEGO

C11 Screening

ROOM: Directors Row 1

Hope Along the Wind: The Life of Harry Hay
Eric Slade, USA, 2001, 57 min.

Co-sponsored by the Lesbian/Gay/Bisexual/Transgendered/Queer Caucus and Frameline Distribution

Session D

Friday, March 7, 2003
10:30 A.M.–12:15 P.M

D1 Innovations in Marketing of Visual Technologies: Pre-Cinema to Internet"

ROOM: Carver
CHAIR: **Eric Freedman** ✧ FLORIDA ATLANTIC UNIVERSITY

Christopher Lucas ✧ UNIVERSITY OF TEXAS AT AUSTIN ✧ "That Ever Absorbing Topic': Movie Exhibition and Electrification, 1900–1915"

Mark Kerins ✧ NORTHWESTERN UNIVERSITY ✧ "*Fight Club*: 'Surround'ing A Psycho"

Madhavi Mallapragada ✧ UNIVERSITY OF WISCONSIN, MADISON ✧ "Transnational Connections: Satellite Technologies and the South Asian Television Market in the United States"

Eric Freedman ✧ FLORIDA ATLANTIC UNIVERSITY ✧ "Home Video, Inc.: iMovie and the Industry of Memory"

D2 Commodity/Pedagogy: Schooling the Consuming Woman

ROOM: LaSalle
CHAIR: **Anne Friedberg** ✧ UNIVERSITY OF CALIFORNIA, IRVINE

Bliss Cua Lim ✧ UNIVERSITY OF CALIFORNIA, IRVINE ✧ "Omni/Martha: Schooling in the Proper Way to Live"

Lauren Steimer ✧ NEW YORK UNIVERSITY ✧ "The Vagina Pedagogues: The Consumer Culture of Menstruation"

Ragan Rhyne ✧ NEW YORK UNIVERSITY ✧ "Wild Lesbian Sex and Hot Anal Play: DIR Video Production's Dildo Education"

D3 Institutional Histories of Avant-garde Film and Video I

ROOM: Marquette
CHAIR: **Michael Zryd** ✧ UNIVERSITY OF WESTERN ONTARIO

Michael Zryd ✧ UNIVERSITY OF WESTERN ONTARIO ✧ "The Academy & the Avant-garde: A Dialectic of Dependence and Resistance"

Sky Sitney ✧ NEW YORK UNIVERSITY ✧ "The Search for the Invisible Cinema"

Amy Beste ✧ NORTHWESTERN UNIVERSITY ✧ "Cinema in Alternative Spaces: The Early Years at Chicago Filmmakers"

James Kreul ✧ UNIVERSITY OF WISCONSIN, MADISON ✧ "Up From Underground: Shirley Clarke's 'Portrait of Jason' and the New Cinema Playhouse"

D4 Silent Film Acting

ROOM: Hennepin
CHAIR: **Lea Jacobs** ✧ UNIVERSITY OF WISCONSIN, MADISON

Jon Burrows ✧ UNIVERSITY OF WARWICK ✧ "The Kinematograph Actor Must be a Master Pantomimist: The First Theory of Film Acting, 1907–1911"

Ben Brewster ✧ WISCONSIN CENTER FOR FILM AND THEATRE RESEARCH ✧ "What Happened to Pantomime?"

Yuri Tsivian ✧ UNIVERSITY OF CHICAGO ✧ "Flying Charlie: Chaplin in Soviet Constructivist Art"

Rebecca Swender ✧ UNIVERSITY OF WISCONSIN, MADISON ✧ "Conrad Veidt, Performance Style and the Problem of the Divo"

D5 Cinema in Passing: The Essay Film and Geopolitics

ROOM: Rochester
CO-CHAIRS: **Timothy Corrigan** ✧ TEMPLE UNIVERSITY
Jonathan Kahana ✧ BRYN MAWR COLLEGE

Jonathan Kahana ✧ BRYN MAWR COLLEGE ✧ "Speaking Indirectly: The Essay Film in the Age of 'Undeclared War'"

Timothy Corrigan ✧ TEMPLE UNIVERSITY ✧ "Derek Jarman's *Blue* or the Sound of Dying"

Christopher Pavsek ✧ HAVERFORD COLLEGE ✧ "Kidlat Tahimik and Transnational Literacy"

RESPONDENT: **John Mowitt** ✧ UNIVERSITY OF MINNESOTA

D6 Subject to "Noir": Desire and the Divided Self

ROOM: Directors Row 3
CHAIR: **Ken Hillis** ✧ UNIVERSITY OF NORTH CAROLINA

Ken Hillis ✧ UNIVERSITY OF NORTH CAROLINA ✧ "Armored Silences: Film Noir's Refusal to Shed Light on the Subject"

Nathan S. Epley ✧ UNIVERSITY OF NORTH CAROLINA ✧ "If I Had Been a Ranch, They'd Have Named Me the Bar-Nothin!: Film Noir Dialogue and the Pleasures of Talking Back"

Bob Rehak ✧ INDIANA UNIVERSITY ✧ "Anxious Heroes, Puzzle Films and the Aesthetics of Digital Noir"

D7 Bollywood Dreams: Imagining an Alternative Cosmopolitanism

ROOM: Directors Row 4
CHAIR: **Priya Joshi** ✧ WASHINGTON UNIVERSITY

Sujata Moorti ✧ OLD DOMINION UNIVERSITY, and **Sangita Gopal** ✧ OLD DOMINION UNIVERSITY ✧ "Dancing to a Different Beat: The Bollywood Idiom as a Transnational Trend"

Edward K. Chan ✧ WABASH COLLEGE ✧ "Food and Cassettes: A Phenomenology of Fetish Objects"

Gayatri Gopinath ✧ UNIVERSITY OF CALIFORNIA, DAVIS ✧ "After the Fire: Queer Representation in Bollywood Cinema and the Perils of Mainstreaming"

D8 Made in China and Japan, Remade in Hollywood, or Vice Versa I: Cross-Over Films

ROOM: Duluth
CHAIR: **Yiman Wang** ✧ DUKE UNIVERSITY

Sasha Vojkovic ✧ HONG KONG UNIVERSITY OF SCIENCE AND TECHNOLOGY ✧ "The Circularity of Influences: Europe-Hollywood-Hong Kong"

Yiman Wang ✧ DUKE UNIVERSITY ✧ "The Phantom Strikes Back—From Hollywood to Shanghai to Hong Kong"

Gerald Sim ✧ UNIVERSITY OF IOWA ✧ "The Man Who Re-Shot John Wayne: Kitano Takeshi's Search for a Globalist Vision"

RESPONDENT: **Poshek Fu** ✧ UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN

D9 Recent Developments in Jungian Film Theory and Criticism

ROOM: Salon B
CHAIR: **Don Fredericksen** ✧ CORNELL UNIVERSITY

Joanna N. Dovalis ✧ PACIFICA GRADUATE INSTITUTE ✧ "Memento Mori: Remember to Die"

Don Fredericksen ✧ CORNELL UNIVERSITY ✧ "Jungian Film Studies and Jung's History of the Symbol"

Christopher Hauke ✧ UNIVERSITY OF LONDON, GOLDSMITH COLLEGE ✧ "Human Being Human: Film, Culture and Individuation"

John Izod ✧ UNIVERSITY OF STIRLING ✧ "What the Camera Took: Bernardo Bertolucci's *Stealing Beauty*"

D10 Workshop: The Pedagogy of Spike Lee

ROOM: Salon A
CHAIR: **Beretta E. Smith-Shomade** ✧ UNIVERSITY OF HOUSTON/UNIVERSITY OF ARIZONA

PARTICIPANTS:

Cynthia Fuchs ✧ GEORGE MASON UNIVERSITY
Karla R. Fuller ✧ COLUMBIA COLLEGE
Paula J. Massood ✧ CUNY, BROOKLYN COLLEGE
Beretta E. Smith-Shomade ✧ UNIVERSITY OF HOUSTON/UNIVERSITY OF ARIZONA
S. Craig Watkins ✧ UNIVERSITY OF TEXAS

Sponsored by the African/African-American Caucus

D11 Screening

ROOM: Directors Row 1

Umm Kulthum, A Voice Like Egypt
Michal Goldman, USA, 1996, 67 min.

Sponsored by Arab Film Distribution

FRIDAY, MARCH 7, 2003 ✧ 12:15–1:15 P.M.

Meetings

Lesbian/Gay/Bisexual/Transgender/ Queer Caucus
ROOM: Directors Row 2

Oscar Micheaux Society
ROOM: Directors Row 3

Cinema Journal Editorial Board Meeting
ROOM: Directors Row 4

London Conference Networking Meeting
ROOM: Duluth

All SCMS members, but especially European scholars presenting papers in Minneapolis, are invited to attend a meeting to brainstorm networking ideas for the proposed 2005 SCMS London Conference. We would like to get the word out to as many European departments of Film Studies as possible so as to ensure the widest possible attendance and submission of proposed panels and papers.

SESSION SESSION SESSION SESSION E

Friday, March 7, 2003
1:15–3:00 P.M.

E1 Cinematic Borrowings: From Early Cinema to the 1930s

ROOM: Carver
CHAIR: **Lucy Fischer** ✧ University of Pittsburgh

Kaveh Askari ✧ University of Chicago ✧ "Pictorialism and Diegesis in Alexander Black's 'Slow Movies'"

Paula Amad ✧ Indiana University ✧ "Filming the 'Face' of the World: Human Geography, Physiognomic Film Theory and Atlas Films"

Petra Dierkes-Thrun ✧ University of Pittsburgh ✧ "Screening Modernist Aesthetics: Challenges to the High/Low Debate in Alla Nazimova's *Salome* (USA 1922)"

E2 Stardom, Race and Globalization

ROOM: LaSalle
CHAIR: **Jia-yan Mi** ✧ The College of New Jersey

Jia-yan Mi ✧ The College of New Jersey ✧ "Globalizing Chinese Beauty: Exotica, Erotica, and the Transnational Capitalization of the Chinese Female Stardom"

Yasmin Nair ✧ University of Illinois, Chicago ✧ "'Her Name Was Helen and Mine Was Not': Eisha Marjara and the Search for Whiteness"

Daisuke Miyao ✧ New York University ✧ "'East Is East and West Is West'?: A Cross Cultural Study of Sessue Hayakawa's Silent Stardom"

E3 Cinematic Panoramas

ROOM: Marquette
CHAIR: **Kristen Whissel** ✧ University of Michigan

Alison Griffiths ✧ CUNY, Baruch College ✧ "Panoramic Vistas in Imax Films"

Anne Friedberg ✧ University of California, Irvine ✧ "Paris 1900: The Cinema and New Mobilities of Spectatorship"

Kristen Whissel ✧ University of Michigan ✧ "Filming the 'City of Living Light': The Panorama, Electricity, and the Luminous View"

E4 Politics, History and Cultism on TV

ROOM: Hennepin
CHAIR: **Greg Taylor** ✧ SUNY Purchase College

Michael Kackman ✧ DePaul University ✧ "In Defense of Failure: Television Historiography and the Pitfalls of Popularity"

Greg M. Smith ✧ Georgia State University ✧ "Next Week, A Very Special Musical Episode: The Musical Within the Primetime Television Series"

Michela Ardizzoni ✧ Indiana University ✧ "Blurring the Boundaries Between Public and Private: Italian Television in the 21st Century"

Greg Taylor ✧ SUNY, Purchase College ✧ "Why Beat the Geeks? Cultism and the Promise of Authority"

E5 Masculinity in International Cinema

ROOM: Rochester
CHAIR: **Peter Brunette** ✧ George Mason University

Peter Brunette ✧ George Mason University ✧ "(Sexual) Politics in Visconti's *Ossessione*"

Andrew J. Douglas ✧ Northwestern University ✧ "Jackie Gleason: TV Stardom Weighs on a Film Career"

Jonna Eagle ✧ Brown University ✧ "Moving Men: Masculinity and Melodrama in the Hollywood Western"

Christine Ramsay ✧ University of Regina, Canada ✧ "Masculinity, Affect and Death in American and Canadian Cinemas: A Cross-Cultural Comparison"



E6 Transnational Circuitry: Genre, Reception, and Representation

ROOM: Directors Row 3
CHAIR: **Barbara Selznick** ✧ University of Arizona

Gloria Monti ✧ Milano, Italy ✧ "'This Ain't You, Girl!': Performing the Orient in Hollywood"

Marijke de Valck ✧ University of Amsterdam ✧ "Transnationality: The Role of the International Film Festival Circuit"

Ann Kibbey ✧ University of Colorado, Boulder ✧ "Dismantling Normalized Terror: Audience Responses to an Iranian-American Film"

Barbara Selznick ✧ University of Arizona ✧ "World Class Budgets and Big Name Casts: The Miniseries and International Co-Production"

Sponsored by the Middle East Caucus

E7 Representations of War (II)

ROOM: Directors Row 4
CHAIR: **Erik Hedling** ✧ Lund University, Sweden

Robert Frame ✧ University of Minnesota ✧ "What Is It Good For? War, Masculinity, and Ambivalence in Pre-World War I Films: Developing a Genre"

Leshu Torchin ✧ New York University ✧ "*Black Hawk Down*: A War Film Like No Other?"

Drehli Andreas Robnik ✧ University of Amsterdam/ASCA ✧ "The Senses, the Survivors, and Traumatic Memory: How Contemporary Popular Film Remembers World War II"

Susan Hunt ✧ Santa Monica College ✧ "The War Between the Mind, Body and Masculinities in *Enemy at the Gates*"

E8 Polish Cinema: Tradition and Discontinuity

ROOM: Duluth
CHAIR: **Paul Coates** ✧ UNIVERSITY OF ABERDEEN

Elizabeth Sophia Nazarian ✧ UNIVERSITY OF CHICAGO ✧ "The Double Life of Totalitarianism: Authority and Subversion in Andrzej Munk's *The Passenger*"

Mike Stevenson ✧ UNIVERSITY OF READING, UK ✧ "Polish Cinema's Exit from History"

Elzbieta Ostrowska ✧ UNIVERSITY OF LODZ, POLAND ✧ "Ethnoscape in the Films of Andrzej Wajda"

Paul Coates ✧ UNIVERSITY OF ABERDEEN ✧ "Evolution in Captivity: Artists, Censors and Socialists in Polish Cinema"

E9 Television: New Highs, New Lows

ROOM: Salon B
CHAIR: **Mimi White** ✧ NORTHWESTERN UNIVERSITY

Mimi White ✧ NORTHWESTERN UNIVERSITY ✧ "Investigating Cheaters"

Christopher Anderson ✧ INDIANA UNIVERSITY ✧ "Season in a Box: Television as A Collector's Medium"

Jeffrey Sconce ✧ NORTHWESTERN UNIVERSITY ✧ "See You in Hell, Johnny Bravo"

E10 WORKSHOP — On the Market: Preparing Yourself for the Job Search

ROOM: Salon A
CHAIR: **Rebecca Gordon** ✧ INDIANA UNIVERSITY

PARTICIPANTS:

Sheila Murphy ✧ UNIVERSITY OF MICHICAN
Neepa Majumdar ✧ UNIVERSITY OF PITTSBURGH
Devin Orgeron ✧ NORTH CAROLINA STATE UNIVERSITY
Patrice Petro ✧ UNIVERSITY OF WISCONSIN, MILWAUKEE
Josh Stenger ✧ WHEATON COLLEGE (MASSACHUSETTS)
Anne Friedberg ✧ UNIVERSITY OF CALIFORNIA, IRVINE
Marsha Gordon Orgeron ✧ NORTH CAROLINA STATE UNIVERSITY
Paula J. Massood ✧ CUNY, BROOKLYN COLLEGE

E11 Screening

ROOM: Directors Row 1

Divine Intervention
Elie Suleiman, France/Palestine, 2002, 92 min.

Sponsored by Avatar Films

Friday, March 7, 2003
3:15–5:00 P.M.

Session F

F1 Musical Realities and Unrealities: Issues of Performance and Space in Film Music History

ROOM: Carver
CHAIR: **Daniel Goldmark** ✧ UNIVERSITY OF ALABAMA

Daniel Goldmark ✧ UNIVERSITY OF ALABAMA ✧ "'Has Anybody Here Seen Kelly?' Music and Early Animated Shorts"

Julie Hubbert ✧ UNIVERSITY OF SOUTH CAROLINA ✧ "Negotiating Music, Performance and Space in the Early Film Soundtrack"

Ivan Raykoff ✧ WHITMAN COLLEGE ✧ "Give Them a Hand: Playback Pianists and the Crisis of Disembodiment"

Neil Lerner ✧ DAVIDSON COLLEGE ✧ "Authoritarian Rhetoric and Williams' Score for *Close Encounters of the Third Kind*"

F2 Hong Kong Cinema: Genre, Style and Distribution

ROOM: LaSalle
CO-CHAIRS: **Jinhee Choi** ✧ UNIVERSITY OF WISCONSIN, MADISON
Lisa Dombrowski ✧ WESLEYAN COLLEGE

Jinhee Choi ✧ UNIVERSITY OF WISCONSIN ✧ "Make Mood, Not Love: Mood Portrayal in Wong Kar-Wai's Early Genre Films"

Lisa Dombrowski ✧ WESLEYAN COLLEGE ✧ "Hong Kong, Meet Harvey: The Role of Miramax in the Distribution and Transformation of Hong Kong Films"

Katherine Spring ✧ UNIVERSITY OF WISCONSIN, MADISON ✧ "Now It's Personal: Johnnie To and The Gangster Narrative"

Kevin Heffernan ✧ SOUTHERN METHODIST UNIVERSITY ✧ "Landscapes of Fear: Urban Space in the Category III Horror Thriller"

F3 Early American Cinema, Racial Diversity, and Migrations

ROOM: Marquette
CHAIR: **Giorgio Bertellini** ✧ UNIVERSITY OF MICHIGAN

Sabine Haenni ✧ CORNELL UNIVERSITY ✧ "Immigrant Domesticity: Silent Film and the Coloring of Private Life"

Diane Negra ✧ UNIVERSITY OF EAST ANGLIA ✧ "Mastering Modernity: Domesticity, Public Space and Irish Femininity in Early Cinema"

Jacqueline Stewart ✧ UNIVERSITY OF CHICAGO ✧ "Race and Risks of Comedy: The Ebony Film Corporation"

Giorgio Bertellini ✧ UNIVERSITY OF MICHIGAN ✧ "Race, Migrations, and the Modernity of Early American Cinema"

F4 Issues of Race and TV

ROOM: Hennepin
CHAIR: **Mark Gallagher** ✧ GEORGIA STATE UNIVERSITY

Mark Gallagher ✧ GEORGIA STATE UNIVERSITY ✧ "*Traffik/Traffic*: Race, Globalization and the Soderbergh Remake"

Jennifer Lynn Fuller ✧ UNIVERSITY OF WISCONSIN, MADISON ✧ "'*Gimme a Break*' and the Limits of the Modern Mammy"

Jon Kraszewski ✧ INDIANA UNIVERSITY ✧ "Country Hicks and Liberal Cliques: Representing, Containing and Masking Racism on MTV's *The Real World*"

F5 Hong Kong Connections: Transnational Imagination in Action Cinema

ROOM: Rochester
CHAIR: **Meaghan Morris** ✧ LINGNAN UNIVERSITY, HONG KONG

Meaghan Morris ✧ LINGNAN UNIVERSITY, HONG KONG ✧ "Transnational Imagination in Action Cinema: The Prequel"

Stephen C. K. Chan ✧ LINGNAN UNIVERSITY, HONG KONG ✧ "Burst into Actions: The Changing Spectacle of Glamour Heroines in Contemporary Hong Kong Cinema"

Siu Leung Li ✧ LINGNAN UNIVERSITY, HONG KONG ✧ "Desiring Internationality: Post-Colonial Hong Kong Action Cinema"

RESPONDENT: **Jenny Kwok Wah Lau** ✧ SAN FRANCISCO STATE UNIVERSITY



F6 Pulling Out Stakes: The Interdependence of Music and Television in the 1950s and 1960s

ROOM: Directors Row 3
CHAIR: **Norma Coates** ✧ UNIVERSITY OF WISCONSIN, WHITEWATER

Robert Simmons ✧ UNIVERSITY OF SOUTHERN CALIFORNIA ✧ "Pop Folk - The Revival Conundrum and Early 60s TV"

Norma Coates ✧ UNIVERSITY OF WISCONSIN, WHITEWATER ✧ "Rocking Primetime in the Early 1960s: The Networks Grapple With Youth Music"

F7 Narrative, Performance, (Inter)Textuality

ROOM: Directors Row 4
CHAIR: **Elena del Rio** ✧ UNIVERSITY OF ALBERTA

Peter Novak ✧ UNIVERSITY OF SAN FRANCISCO ✧ "Silent Narratives: American Sign Language and Shakespeare"

Elena del Rio ✧ UNIVERSITY OF ALBERTA ✧ "Performing the Narrative of Seduction: Claire Denis' *Beau Travail*"

Adrienne L. McLean ✧ UNIVERSITY OF TEXAS, DALLAS ✧ "Ballet, the Body, and Narrative Cinema"

Jodi Brooks ✧ UNIVERSITY OF NEW SOUTH WALES ✧ "Ghosting the Machine: The Sounds of Tap"

F8 Hetero I

ROOM: Duluth
CHAIR: **Sean Griffin** ✧ SOUTHERN METHODIST UNIVERSITY

Sean Griffin ✧ SOUTHERN METHODIST UNIVERSITY ✧ "Hetero"

David M. Lugowski ✧ MANHATTANVILLE COLLEGE ✧ "'Pintele' Queer: Performing Jewish Heterosexuality in Yiddish-American Cinema of the Great Depression"

Stephen Tropiano ✧ ITHACA COLLEGE, LOS ANGELES ✧ "A Hetero in Homo Clothing: Heterosexualizing the Gay Male on Prime Time Soaps"

Sponsored by the Lesbian/Gay/Bisexual/Transgendered/Queer Caucus

F9 Sexuality in Sixties Cinema: Decline, Decay, Obsolescence

ROOM: Salon B
CHAIR: **Elena Gorfinkel** ✧ NEW YORK UNIVERSITY

Elena Gorfinkel ✧ NEW YORK UNIVERSITY ✧ "Looking Forward, Looking Back: Tropes of Obsolescence in Late Sixties Sexploitation"

Ara Osterweil ✧ UNIVERSITY OF CALIFORNIA, BERKELEY ✧ "The Body in Pieces: Flesh Cinema of the Sixties and the Decline of the Part Object"

Lucas Hilderbrand ✧ NEW YORK UNIVERSITY ✧ "Hollywood's Slip Is Showing: Elizabeth Taylor Performs 1960s Cinema"

F10 WORKSHOP The State of Technology in Cinema and Media Studies

ROOM: Salon A
CHAIR: **Lori Landay** ✧ BERKLEE COLLEGE OF MUSIC

Lori Landay ✧ BERKLEE COLLEGE OF MUSIC ✧ "'Watched Over by Machines of Loving Grace,' or A Critical Assessment of Technology in Media Scholarship and Pedagogy"

Christine Becker ✧ UNIVERSITY OF NOTRE DAME ✧ "Avids versus Steenbecks: Do Film Production Schools Still Need Film?"

Vincent Rocchio ✧ SOUTHERN NEW HAMPSHIRE UNIVERSITY ✧ "Deconstructing the Digital Domain: Pedagogy and Practice"

Ellen Strain ✧ GEORGIA TECH ✧ "Next Generation Tools for Film Analysis"

Mark Winokur ✧ UNIVERSITY OF COLORADO, BOULDER ✧ "Being the Moscow Film School: Editing, Digital Technology, and the Classroom"

F11 Screening

ROOM: Directors Row 1

The Inner Tour
Ra'anan Alexandrowicz, Israel/Palestine, 2001, 94 min.

Co-sponsored by Belfilms Ltd. and First Hand Films

Session G

Friday, March 7, 2003
5:15–7:00 P.M.

G1 Politics, Gender and Marketing in Early Film

ROOM: Carver
CHAIR: **Anna Siomopoulos** ✧ ITHACA COLLEGE

Denise McKenna ✧ NEW YORK UNIVERSITY ✧ "Domesticating Labor in the Early American Film Industry"

Heidi Kenaga ✧ UNIVERSITY OF MEMPHIS ✧ "William S. Hart's 'Authentic' Silent Westerns: Industrial Practice and Star Performance"

Anna Siomopoulos ✧ ITHACA COLLEGE ✧ "*Scarface* Over the White House: The New Deal and the Political Gangster Film"

Constance Balides ✧ TULANE UNIVERSITY ✧ "Cinema Under the Sign of Money: Commercialized Leisure, Economies of Abundance, and Pecuniary Madness, 1905–1915"

G2 Workshop: Cultural Analysis of Media Industries

ROOM: LaSalle
CHAIR: **Jason Mittell** ✧ MIDDLEBURY COLLEGE

PARTICIPANTS:

Elana Levine ✧ UNIVERSITY OF WISCONSIN, MILWAUKEE
Jon Lewis ✧ OREGON STATE UNIVERSITY
Amanda D. Lotz ✧ DENISON UNIVERSITY
Michael Curtin ✧ UNIVERSITY OF WISCONSIN, MADISON
Timothy Havens ✧ OLD DOMINION UNIVERSITY
Jason Mittell ✧ MIDDLEBURY COLLEGE

G3 New Modes of Vision

ROOM: Marquette
CHAIR: **Jeffrey Pence** ✧ OBERLIN COLLEGE

Heidi Rae Cooley ✧ UNIVERSITY OF CALIFORNIA, IRVINE ✧ "Getting the Picture: The Camcorder, The Tourist and Screenic Experience"

Steve Elworth ✧ NEW YORK UNIVERSITY ✧ "Off Road Driving; Reconfiguring the Landscape in Kiarostami"

Andrew Syder ✧ UNIVERSITY OF SOUTHERN CALIFORNIA ✧ "The Movie Screen of our Perceptions: The Visual Culutre of 1960s Psychedelia"

G4 Bollywood: Westward Ho!

ROOM: Hennepin
CHAIR: **Renuka Bisht** ✧ UNIVERSITY OF FLORIDA

Priya Joshi ✧ WASHINGTON UNIVERSITY, ST. LOUIS ✧ "Knocking on Heaven's Door: Can Hollywood's Audiences Let Bollywood In?

Alexandra Schneider ✧ FREE UNIVERSITY BERLIN, GERMANY ✧ "Bollywood—A World of Proximity and Elsewhere: The Case of Farhad Akthar's *Dil Chata Hai* (2001)"

Renuka Bisht ✧ UNIVERSITY OF FLORIDA ✧ "Mission Kashmir: If you're Not Nervous, You're Not Paying Attention"

Sponsored by the Asian/Pacific/American Caucus

G5 Out-Rage-Us? Readings

ROOM: Rochester
CHAIR: **Janet Staiger** ✧ UNIVERSITY OF TEXAS, AUSTIN

Anne Morey ✧ TEXAS A&M UNIVERSITY ✧ "A Star Has Died: Affect and Stardom in a Domestic Melodrama"

Richard Keller Simon ✧ CALIFORNIA POLYTECHNIC STATE UNIVERSITY ✧ "Romeo and Juliet Meet the Society of the Spectacle: The Beauty of *American Beauty*"

Janet Staiger ✧ UNIVERSITY OF TEXAS, AUSTIN ✧ "Sophistophobia: *Mulholland Dr.* as Remake of *Meshes of the Afternoon*"

Walter Metz ✧ MONTANA STATE UNIVERSITY ✧ "High and Low Culture at a Crossroads: Mrs. Aphra Behn Meets Miss Britney Spears"

G6 Back in the U.S.S.R.: Revisiting Soviet Cinema

ROOM: Directors Row 3
CHAIR: **Michele L. Torre** ✧ UNIVERSITY OF SOUTHERN CALIFORNIA

Michele L. Torre ✧ UNIVERSITY OF SOUTHERN CALIFORNIA ✧ "Romantic Comedy and Social Satire in the Era of Stagnation: Soviet Film in the 1970s"

Lora Wheeler ✧ UNIVERSITY OF CALIFORNIA AT IRVINE ✧ "Animated Collapse of Soviet Childhood"

Vincent Bohlinger ✧ UNIVERSITY OF WISCONSIN, MADISON ✧ "Realism in Soviet Films of the 1920s: The Discourse Against Montage"

Bill Budd Vermillion ✧ UNIVERSITY OF WISCONSIN, MADISON ✧ "Soviet Socialist Realism and the Cinema of the Thaw"

G7 Teaching Visual and Multicultural Literacy in the High School Classroom: Representations

ROOM: Directors Row 4
CHAIR: **Carole Gerster** ✧ UNIVERSITY OF CALIFORNIA, SANTA CRUZ

Vincent F. Rocchio ✧ SOUTHERN NEW HAMPSHIRE UNIVERSITY ✧ "Beyond Literacy: 'Performativity' and 'Iconicity' in Teaching Multicultural and Visual Literacy"

Jacquelyn Kilpatrick ✧ CALIFORNIA STATE UNIVERSITY, CHANNEL ISLANDS ✧ "Native Americans and Film in an Interdisciplinary High School Context"

Joaquin Alvarado ✧ SAN FRANCISCO STATE UNIVERSITY ✧ "Changing Faces: Exploring Latino/a History, Culture, and Identity Through U.S. Cinema"

Carole Gerster ✧ UNIVERSITY OF CALIFORNIA, SANTA CRUZ ✧ "Representations and Re-presentations"

G8 Subgenres, Pornography and Ideology

ROOM: Duluth
CHAIR: **Harry M. Benshoff** ✧ UNIVERSITY OF NORTH TEXAS

Harry M. Benshoff ✧ UNIVERSITY OF NORTH TEXAS ✧ "Beyond the Valley of the Classical Hollywood Cinema—Rethinking the 'Loathesome Film' of 1970"

Minette Hillyer ✧ UNIVERSITY OF CALIFORNIA, BERKELEY ✧ "Sex in the Suburban: Porn, Home Movies, and the Live Action Performance of Love in *Pam and Tommy Lee—Uncensored and Hardcore*"

Casey McKittrick ✧ UNIVERSITY OF TEXAS, AUSTIN ✧ "Cinematic Structures of Plentitude and The Death Drive in Contemporary Bareback Video"

G9 Female Sexuality and TV

ROOM: Salon B
CHAIR: **Astrid Henry** ✦ SAINT MARY'S COLLEGE

Heather Osborne-Thompson ✦ UNIVERSITY OF SOUTHERN CALIFORNIA ✦ "Locating the 'Single Girls' of 1950s Television"

Julie Arrigo ✦ WAYNE STATE UNIVERSITY ✦ "'Pledge Rule #1: Wear Full Makeup at All Times': Constructing the Female Subject in MTV's *Sorority Life*"

Astrid Henry ✦ SAINT MARY'S COLLEGE ✦ "Orgasms and Empowerment: Sex and Feminism in *Sex and the City*"

G10 Workshop: Revisiting Conventional Theories of Film Performance

ROOM: Salon A
CHAIR: **Cynthia Baron** ✦ BOWLING GREEN STATE UNIVERSITY

PARTICIPANTS:

Sharon M. Carnicke ✦ UNIVERSITY OF SOUTHERN CALIFORNIA
Paul McDonald ✦ UNIVERSITY OF SURREY ROEHAMPTON
Cynthia Baron ✦ BOWLING GREEN STATE UNIVERSITY
Frank P. Tomasulo ✦ SOUTHERN METHODIST UNIVERSITY

G11 Screening

ROOM: Directors Row 1

Justifiable Homicide
Jon Osman and Jonathan Stack, USA, 2001, 86 min.

Co-sponsored by the Caucus on Class, the Latino/a Caucus and Gabriel Films

FRIDAY, MARCH 7, 2003 ✦ 7:00–8:00 P.M.

Meetings

Caucus on Class
ROOM: Directors Row 2

Graduate Student Organization
ROOM: Duluth

FRIDAY, MARCH 7, 2003 ✦ 8:00 P.M.

Special Event

Women with Vision Festival / Walker Art Center

Program presented by Society for Cinema and Media Studies
Introduced by **Dan Streible** ✦ UNIVERSITY OF SOUTH CAROLINA

The Society's Archives Committee has organized this program of 35mm archival treasures, which will have a public screening at the Walker Art Center Auditorium. Thanks to research being done by SCMS members, independent scholars and groups such as Women Film Pioneers, film archives have rediscovered and begun to preserve important motion pictures by women filmmakers, including these early productions.

A Fool and His Money (1912)
Alice Guy Blaché

The first known narrative film with an all African-American cast. A major "lost" work, rediscovered in a flea market in 2000. Preserved by the American Film Institute with a grant from New York Women in Film and Television. Introduced by Alison McMahan (Vassar College), author of the new book *Alice Guy Blaché: Lost Visionary of the Cinema*. (12 mins.)

The Unshod Maiden (1932)

Lois Weber's 1916 feature film *Shoes* is currently undergoing restoration. The only footage from this film in an American archive is the Library of Congress' 35mm print of *The Unshod Maiden*, an early sound-era short from Universal that reduces Weber's expose to a comic send-up. (10 mins.)

The Blot (1921)
Lois Weber

A newly restored print from the Library of Congress. This dramatic exposé about class inequality (and woefully underpaid scholars) is among the most powerful works by the director many consider the cinema's most important woman filmmaker. (95 mins.)

Live piano accompaniment by Karen Pieper.
Post-screening reception in the Walker's Gallery 8 Restaurant.

$5 for the SCMS badge-bearers ($7 otherwise)
Walker Art Center Auditorium is located on Vineland Place (725 Vineland Place), where Lyndale and Hennepin avenues merge.
www.walkerart.org ✦ 612-375-7622 - box office
For more information and directions to the Walker Art Center,
please pick up a flyer about this event at the SCMS registration desk.

SATURDAY, MARCH 8, 2003

SATURDAY, MARCH 8, 2003 ✦ 7:30–8:30 A.M.

Meetings

Latino/a Caucus
ROOM: Directors Row 2

Moving Picture Access and Archive Policy Committee
ROOM: Directors Row 3

Session Session Session Session H

Saturday, March 8, 2003
8:30–10:15 a.m.

H1 Digital/Film Interface

ROOM: Carver
CHAIR: **William Boddy** ✧ CUNY, Baruch College and Graduate Center

Scott Higgins ✧ Wesleyan University ✧ "A New Color Consciousness: Color Design in the Digital Age"

Arild Fetveit ✧ University of Oslo ✧ "Digital Image Manipulation and Fictive Portraits: Refiguring the Body of Photography"

Despina Kakoudaki ✧ Harvard University ✧ "The Body as Special Effect: Computer Generated Images and the 'Truth' of the Body"

William Boddy ✧ CUNY, Baruch College and Graduate Center ✧ "Cinema After Film: Current Prospects for Electronic Exhibition"

H3 Ideologies of Disability and Difference in Hollywood Film

ROOM: Marquette
CHAIR: **Heather Addison** ✧ Western Michigan University

Elaine Roth ✧ Indiana University, South Bend ✧ "Momophobia: Mothers in Late Twentieth Century U.S. Films"

R. Bruce Brasell ✧ New York University, Hunter College ✧ "Genre Formation of Criminal Rurality: U.S. Regionalism, the Hixploitation Film, and *White Lightning*"

Heather Addison ✧ Western Michigan University ✧ "The Constant Threat of Time: Early Hollywood and the Cult of Youth"

H4 Reality TV

ROOM: Hennepin
CHAIR: **Jennifer Gillan** ✧ Bentley College

Jennifer Gillan ✧ Bentley College ✧ "From Ozzie to Ozzy: The Development of the Reality Sitcom"

Arnt Maaso ✧ University of Oslo ✧ "Eavesdropping on 'Live' Performance: Sonic Surveillance in *Big Brother*"

Bjorn Ingvoldstad ✧ Indiana University ✧ "Reality TV, Identity, and Post-Socialist Transition: A Case Study from Lithuania"

Gabriel Wettach ✧ Purdue University ✧ "The Practices of Reality Television: Rosie O'Donnell, Fandom, and Tom Cruise"

H5 History and Memory in Asian and Asian American Film

ROOM: Rochester
CHAIR: **Amelie Hastie** ✧ University of California, Santa Cruz

Amelie Hastie ✧ University of California, Santa Cruz ✧ "Affective Evidence: The Embedded Image in Contemporary Hong Kong Films"

Kent Ono ✧ University of Illinois, Urbana-Champaign ✧ "Strategies of Memory: Rea Tajiri's *History and Memory* and the Role of the Vernacular in Japanese American Film"

Jean Ma ✧ University of Chicago ✧ "A City of Sadness: From Counterdiscourse to Counterhistory"

Guo-Juin Hong ✧ University of California, Berkeley ✧ "Framing Time: Photographic Registering of History in *New Women* (1934, Shanghai)"

H6 The Musical: Ideology and Redefinition

ROOM: Directors Row 3
CHAIR: **David Laderman** ✧ College of San Mateo, San Mateo

David Laderman ✧ College of San Mateo, San Mateo ✧ "Postmodern Performance and Punk Narrative Film"

Michael Newman ✧ University of Wisconsin, Madison ✧ "'Once More, With Feeling': Observations on the New Musical"

Linda Robinson ✧ Northwestern University ✧ "Cinema of Reassurance: The Turn-of-the Century Musical of Post-World War II Hollywood"

Kelly Kessler ✧ University of Texas, Austin ✧ "One Boy, One Special Boy: Bobby Rydell and the Teen Idol's Infiltration of the Hollywood Musical"

H7 Audienceship and "Americanization" in U.S. Cinema, 1912–1930

ROOM: Directors Row 4
CHAIR: **Heidi Kenaga** ✧ University of Memphis

Rob King ✧ University of California, Los Angeles ✧ "Funny Germans and Funny Drunks: Clowns, Class and Ethnicity at the Keystone Film Company, 1912–1915"

Ronald Walter Greene ✧ University of Minnesota, Twin Cities ✧ "The YMCA's Bureau of Motion Pictures and Exhibits: Norms of Citizenship and the Y's Americanization Policy in the 1920s"

Shawn Shimpach ✧ New York University ✧ "Attending (to) the Movies: Constructing Audiences and Americans in the 1910s"

Respondent: **Richard Abel** ✧ University of Michigan

H8 Masculinity in the Me Decade

ROOM: Duluth
CHAIR: **Joe Wlodarz** ✧ University of Rochester

Joe Wlodarz ✧ University of Rochester ✧ "The Macho Centerfold: Burt Reynolds and the Instability of Masculinity and Celebrity in 1970s U.S. Culture"

Derek Nystrom ✧ Skidmore College ✧ "*Cruising*'s Masculine Fantasies and the Class Unconscious of S/M"



H9 Zizek and the Stakes of Contemporary Film Theory

ROOM: Salon B
CHAIR: **Jason Paul** ✧ EMORY UNIVERSITY

Pavle Levi ✧ SUNY, PURCHASE COLLEGE ✧ "Why is (Psycho-) Analysis OF Film Form Worth Fighting For?"

Todd McGowan ✧ UNIVERSITY OF VERMONT ✧ "The Discovery of Desire in Psychoanalytic Theory"

Robert Mikilitsch ✧ OHIO UNIVERSITY ✧ "Flesh for Fantasy: Zizek, Film Noir, and the Frame of Fantasy"

Mark Pizzato ✧ UNIVERSITY OF NORTH CAROLINA-CHARLOTTE ✧ "Cinema's Real Ghosts"

H10 Theory and Politics of "Post-Cinematic" Cinema

ROOM: Salon A
CO-CHAIRS: **Elizabeth Walden** ✧ BRYANT COLLEGE
Michelle Stewart ✧ SUNY, PURCHASE COLLEGE

Tom Roach ✧ UNIVERSITY OF MINNESOTA, TWIN CITIES ✧ "Happy and In Love: Wong Kar-Wai's Alienated Intimacies"

Elizabeth Walden ✧ BRYANT COLLEGE ✧ "Post-Cinematic Cinema and 'Post-Human' Subjectivity"

Michelle Stewart ✧ SUNY, PURCHASE COLLEGE ✧ "Affective Speed: Sound, Subjectivity and 'Techno Cinema'"

Steve Macek ✧ NORTH CENTRAL COLLEGE ✧ "The Shape of Things to Come?: The Politics of the Digital Cityscape"

H11 Screenings
New Releases from California Newsreel

ROOM: Directors Row 1

Strange Fruit
Joel Katz, USA, 2002, 57 min

Ainsi meurent les anges (And so angels die)
Moussa Sene Absa, Senegal, 2001, 56 min

H12 Workshop
The Role of Distance Learning in Film and Television Studies

ROOM: Directors Row 2
CHAIR: **Daniel Bernardi** ✧ UNIVERSITY OF ARIZONA

PARTICIPANTS:

Daniel Bernardi ✧ UNIVERSITY OF ARIZONA
Kathryn Bergeron ✧ UNIVERSITY OF ARIZONA
Yuri Makino ✧ UNIVERSITY OF ARIZONA
Beretta E. Smith-Shomade ✧ UNIVERSITY OF HOUSTON/ UNIVERSITY OF ARIZONA
Barbara Selznick ✧ UNIVERSITY OF ARIZONA

Saturday, March 8, 2003
10:30 A.M.–12:15 P.M.

Session Session Session Session

I1 Gay/Lesbian Issues in International Film and the Internet

ROOM: Carver
CHAIR: **Katrien Jacobs** ✧ EMERSON COLLEGE

Katrien Jacobs ✧ EMERSON COLLEGE ✧ "Female Organs and the Octopus: Japanese Sexuality in New Media Art, Sci-Fi Porn and Digital Networks"

Ronald Gregg ✧ UNIVERSITY OF CHICAGO ✧ "Making Brad and Ryan Heterosexual Again: The Struggle Between Gay Fans and the Hollywood Machine to Control Star Discourse and Male Bodies on the Web"

Tan Hoang Nguyen ✧ UNIVERSITY OF CALIFORNIA, BERKELEY ✧ "The Resurrection of Brandon Lee: The Making of a Gay Asian American Porn Star"

Kelly Hankin ✧ UNIVERSITY OF REDLANDS ✧ "Lesbian 'Making-Of' Documentaries and the Production of Lesbian Sex"

I2 New Technologies: Changing Spectatorship and Exhibition Practices

ROOM: LaSalle
CHAIR: **James Kendrick** ✧ INDIANA UNIVERSITY, BLOOMINGTON

James Kendrick ✧ INDIANA UNIVERSITY ✧ "OAR v. J6P: The Construction of Taste, Knowledge, and Legitimacy on the Home Theater Forum"

Alison Trope ✧ UNIVERSITY OF SOUTHERN CALIFORNIA ✧ "Footstool Film School: Home Education as Home Entertainment"

Jay Douglas ✧ UNIVERSITY OF SOUTHERN CALIFORNIA ✧ "Artificial Intelligence and the Performative Spectator in Film and New Media"

I3 Performance in the Digital Era

ROOM: Marquette
CHAIR: **Mary Desjardins** ✧ DARTMOUTH COLLEGE

Mary Desjardins ✧ DARTMOUTH COLLEGE ✧ "'Just a Pause Before Rebooting': Star Labor, Star Commodification, and the Emergence of the Synthespian"

Aylish Wood ✧ UNIVERSITY OF ABERDEEN ✧ "Performative Space"

Zabet Patterson ✧ UNIVERSITY OF CALIFORNIA, BERKELEY ✧ "Going Online: Consuming Fantasies in the Digital Era"

Mark J. P. Wolf ✧ CONCORDIA UNIVERSITY WISCONSIN ✧ "The Technological Construction of Performance"

I4 Workshop
The Place of Color Aesthetics in Film Studies

ROOM: Hennepin
CHAIR: **Brian Price** ✧ NEW YORK UNIVERSITY

PARTICIPANTS:

Angela Dalle Vacche ✧ GEORGIA INSTITUTE OF TECHNOLOGY
Richard Allen ✧ NEW YORK UNIVERSITY
Scott Higgins ✧ WESLEYAN UNIVERSITY
Drake Stutesman ✧ *Framework, The Journal of Cinema & Media*
Brian Price ✧ NEW YORK UNIVERSITY

15 Producing and Consuming Latino Cultures and Identities

ROOM: Rochester
CHAIR: **Gilberto M. Blasini** ✧ UNIVERSITY OF WISCONSIN, MILWAUKEE

Yeidy Rivero ✧ INDIANA UNIVERSITY ✧ "The Racial, Gender, Sexual, and Political Ramifications of a Televisual Afro"

Gilberto M. Blasini ✧ UNIVERSITY OF WISCONSIN, MILWAUKEE ✧ "Family=Familia, Verdad?: Queer Latino Identities in 1990's Films"

RESPONDENT: **Chon Noriega** ✧ UNIVERSITY OF CALIFORNIA, LOS ANGELES

Sponsored by the Latino/a Caucus

16 Racial Identifications, Cyborgs, and the Discourse of Liberation in Post 80s Science Fiction

ROOM: Directors Row 3
CHAIR: **Lisa Nakamura** ✧ UNIVERSITY OF WISCONSIN, MADISON

Lisa Nakamura ✧ UNIVERSITY OF WISCONSIN, MADISON ✧ "'If You Could See What I've Seen With your Eyes': Techno-Orientalism in *Minority Report*"

Eva Cherniavsky ✧ INDIANA UNIVERSITY ✧ "*Strange Days* and the Mobile Gaze"

Tom Foster ✧ INDIANA UNIVERSITY ✧ "'That's Life in the Big City': Cyborg Transformations, Historical Trauma, and the Fate of White Masculinity in *Robocop*"

Kim Hester-Williams ✧ SONOMA STATE UNIVERSITY ✧ "'NEO' Slaves: African American Poetics and Apotheosis in *The Matrix* and *Candyman*"

17 WORKSHOP Indigenous Media in the Era of Globalization I

ROOM: Directors Row 4
CHAIR: **Pam Wilson** ✧ REINHARDT COLLEGE

PARTICIPANTS:

Shirley Adamson ✧ NORTHERN NATIVE BROADCASTING, YUKON
Brenda Chambers ✧ CAPILANO COLLEGE/BRENCO MEDIA, VANCOUVER
Kristin Dowell ✧ NEW YORK UNIVERSITY
Moana Sinclair ✧ UNITED NATIONS HIGH COMMISSION ON HUMAN RIGHTS
Michelle Stewart ✧ STATE UNIVERSITY OF NEW YORK
Chris Spotted Eagle ✧ INDEPENDENT FILMMAKER

18 Scared of the Dark: Race and Horror Films

ROOM: Duluth
CHAIR: **Frances Gateward** ✧ UNIVERSITY OF MICHIGAN

Gwendolyn Audrey Foster ✧ UNIVERSITY OF NEBRASKA ✧ "Voodoo as Postcolonial Critique of Colonial Whiteness in Jacques Tourneur's *I Walked with a Zombie*"

Mark Winokur ✧ UNIVERSITY OF COLORADO, BOULDER ✧ "The Fetish and the Freak: The Psycho-Analysis of Race and Horror"

Miriam J. Petty ✧ EMORY UNIVERSITY ✧ "Passing for Horror: Hollywood Pictures the Fear of Blackness"

Frances Gateward ✧ UNIVERSITY OF MICHIGAN ✧ "Day-Walkin' Night Stalkin' Bloodsuckas: Black Vampirism in Contemporary Horror Films"

19 Film and TV

ROOM: Salon B
CHAIR: **Alan Nadel** ✧ RENSSELAER POLYTECHNIC INSTITUTE

Magnus Widman ✧ LUND UNIVERSITY, SWEDEN ✧ "Film and TV: Aesthetic Interaction"

Meghan Sutherland ✧ NEW YORK UNIVERSITY ✧ "'If It's Poetry I'll Walk Out': Cinema and the Bosnian War in Godard's *For Ever Mozart*"

Alan Nadel ✧ RENSSELAER POLYTECHNIC INSTITUTE ✧ "*Rear Window* as Channel-Surfing: Hitchcock Theorizes the Televisual Gaze"

110 WORKSHOP Historical Film Feminism

ROOM: Salon A
CHAIR: **Jennifer Bean** ✧ UNIVERSITY OF WASHINGTON, SEATTLE

PARTICIPANTS:

Patrice Petro ✧ UNIVERSITY OF WISCONSIN, MILWAUKEE
Lauren Rabinovitz ✧ UNIVERSITY OF IOWA
Jane Gaines ✧ DUKE UNIVERSITY
Zhen Zhang ✧ NEW YORK UNIVERSITY
Constance Balides ✧ TULANE UNIVERSITY

111 Screenings Shorts From Video Data Bank

ROOM: Directors Row 1

2@
Tony Cokes, USA, 2000, 6 min.

3#
Tony Cokes, USA, 2001, 4:38 min.

6^
Tony Cokes, USA, 2001, 4:33 min.

Well, Well, Well
Elisabeth Subrin, USA, 2002, 3:45 min.

Anal Masturbation and Object Loss
Steve Reinke, Canada/USA, 2002, 6 min.

Language Lessons
Jeanne C. Finley and John Muse, USA, 2002, 9 min.

There There Square
Jacqueline Goss, USA, 2002, 14 min.

Re: The Operation
Paul Chan, USA, 2002, 27:30 min.

Object 8242600
Anthony Discenza, USA, 2001, 8:30 min.

112 New Horizons in Documentary Historiography

ROOM: Directors Row 2
CHAIR: **José B. Capino** ✧ BOWDOIN COLLEGE

José B. Capino ✧ BOWDOIN COLLEGE ✧ "Peddling Headhunters: The 'Illustrated Lecturers' of Dean Worcester and Questions of Documentary Historiography"

Carl Plantinga ✧ CALVIN COLLEGE ✧ "Money and Power in Documentary Historiography"

Roel Vande Winkel ✧ UNIVERSITY OF GHENT ✧ "German Documentary Shorts (Kulturfilme) and Nazi Propaganda: The Wartime Films of Alfred Ehrhard, 1940–1941"

MEETINGS

TEACHING COMMITTEE
ROOM: DIRECTORS ROW 3

MIDDLE EAST CAUCUS
ROOM: DIRECTORS ROW 4

TELEVISION STUDIES INTEREST GROUP
ROOM: DULUTH

WOMEN FILM PIONEERS PROJECT
ROOM: ROCHESTER

SESSION J

SATURDAY, MARCH 8, 2003
1:15–3:00 P.M.

J1 HISTORIES AND THEORIES OF CINEMA AND CINEMATIC PRACTICES

ROOM: CARVER
CHAIR: **TOM GUNNING** ✧ UNIVERSITY OF CHICAGO

TOM GUNNING ✧ UNIVERSITY OF CHICAGO ✧ "Toward a Cultural Optics"

PAUL MCEWAN ✧ NORTHWESTERN UNIVERSITY/UNIVERSITY OF NOTRE DAME ✧ "Viewing History, Doing History: Historical Theory and Practice in Film Studies"

GLENN MAN ✧ UNIVERSITY OF HAWAII, MANOA ✧ "Realism and the Multi-Protagonist Film"

LUCY FISCHER ✧ UNIVERSITY OF PITTSBURGH ✧ "Cinema, Art Deco and Transnational Style in Hollywood Films of the 1920s and 1930s"

J2 DISSEMBLANCE & ASSIMILATION: THE RECEPTION & INTEGRATION OF ASIAN POPULAR MEDIA IN THE U.S.

ROOM: LASALLE
CHAIR: **PETER X FENG** ✧ UNIVERSITY OF DELAWARE

JEANETTE ROAN ✧ GEORGE MASON UNIVERSITY ✧ "Mandarin in the Multiplex: *Crouching Tiger, Hidden Dragon* and Popular Success"

SCOTT NYGREN ✧ UNIVERSITY OF FLORIDA ✧ "Manga Space: The Graphic Inflection of Digital Imaging"

AARON H. J. MAGNAN-PARK ✧ ILLINOIS STATE UNIVERSITY ✧ "The Self-Bifurcation of Jackie Chan: The Global Orient and the American Oriental"

J3 DOCUMENTARY PRACTICES, ETHNOGRAPHY AND EVIDENCE

ROOM: MARQUETTE
CHAIR: **FATIMAH TOBING RONY** ✧ UNIVERSITY OF CALIFORNIA, IRVINE

IRINA LEIMBACHER ✧ UNIVERSITY OF CALIFORNIA, BERKELEY ✧ "Out of Sync: Buñuel's *Land Without Bread* and "Desirable Accounts of the Real"

FATIMAH TOBING RONY ✧ UNIVERSITY OF CALIFORNIA, IRVINE ✧ "The Body in Conversion: Film, Margaret Mead, and Café Society in Bali of the1930s"

DENISE G. O'MALLEY ✧ MASSACHUSETTS COLLEGE OF ART ✧ "Event, Book, Screen: *Black Hawk Down* and the (Re)enactment of History"

J4 COLD WAR MEDIA AND AMERICAN PHILANTHROPY

ROOM: HENNEPIN
CHAIR: **JAMES SCHWOCH** ✧ NORTHWESTERN UNIVERSITY

ANNA MCCARTHY ✧ NEW YORK UNIVERSITY ✧ "The Politics of Better Television at the Ford Foundation: *Omnibus* and the Corporate Liberal Theory of Culture

JAMES SCHWOCH ✧ NORTHWESTERN UNIVERSITY ✧ "Waldemar Nielsen, the Ford Foundation, and the Global Image of Cold War America"

JEN LIGHT ✧ NORTHWESTERN UNIVERSITY ✧ "Cable As a Cold War Technology"

RESPONDENT: **VANESSA R. SCHWARTZ** ✧ UNIVERSITY OF SOUTHERN CALIFORNIA

J5 AFRICAN AMERICANS: BOTH SIDES OF THE CAMERA (SILENT ERA TO PRESENT)

ROOM: ROCHESTER
CHAIR: **J. RONALD GREEN** ✧ OHIO STATE UNIVERSITY

J. RONALD GREEN ✧ OHIO STATE UNIVERSITY ✧ "Sorting Out Micheaux's *Ten Minutes to Live*"

LESLIE CAMPBELL ✧ MICHIGAN STATE UNIVERSITY ✧ "*Julia* and *I Spy*: The Profitability of Model Minorities"

CHRISTOPHER SIEVING ✧ UNIVERSITY OF NOTRE DAME ✧ "'Look Mom! Dogs Have TV Shows, Negroes Don't!': The NAACP's March on Hollywood, 1963"

DONTE L. MCFADDEN ✧ UNIVERSITY OF WISCONSIN, MILWAUKEE ✧ "The African-American Family in Films by the Los Angeles School of Black Filmmakers"

J6 REEL TERROR, REAL TERROR AND THE CINEMA

ROOM: DIRECTORS ROW 3
CHAIR: **BRIGITTE PEUCKER** ✧ YALE UNIVERSITY

BRIGITTE PEUCKER ✧ YALE UNIVERSITY ✧ "Sadistic Cinema: Violence and Affect in the Films of Michael Haneke"

SCOTT COMBS ✧ UNIVERSITY OF CALIFORNIA, BERKELEY ✧ "Insecure Movies: Hollywood's Representations of Execution"

JONATHAN EVERETT HAYNES ✧ INDIANA UNIVERSITY, BLOOMINGTON ✧ "The Electric Highway: Artistic Reclamation in David Cronenberg's *Crash*"

J7 — WORKSHOP: Indigenous Media in the Era of Globalization II

ROOM: Directors Row 4
CHAIR: **Pam Wilson** ✧ REINHARDT COLLEGE

PARTICIPANTS:

Shirley Adamson ✧ NORTHERN NATIVE BROADCASTING, YUKON
Brenda Chambers ✧ CAPILANO COLLEGE/BRENCO MEDIA, VANCOUVER
Kristin Dowell ✧ NEW YORK UNIVERSITY
Moana Sinclair ✧ UNITED NATIONS HIGH COMMISSION ON HUMAN RIGHTS
Michelle Stewart ✧ STATE UNIVERSITY OF NEW YORK
Chris Spotted Eagle ✧ INDEPENDENT FILMMAKER

J8 — The Searchers Reconsidered

ROOM: Duluth
CHAIR: **Peter Lehman** ✧ ARIZONA STATE UNIVERSITY

Gaylyn Studlar ✧ UNIVERSITY OF MICHIGAN ✧ "What Would Martha Want? Captivity, Purity and Feminine Values in *The Searchers*"

William Luhr ✧ SAINT PETER'S COLLEGE ✧ "John Wayne and *The Searchers*"

Arthur M. Eckstein ✧ UNIVERSITY OF MARYLAND, COLLEGE PARK ✧ "Darkening Ethan: *The Searchers* from Novel to Screenplay to Screen"

Peter Lehman ✧ ARIZONA STATE UNIVERSITY ✧ "*The Searchers*: A Film that 'Fits an Awful Lot of Descriptions'"

J9 — HBO Sundays

ROOM: Salon B
CHAIR: **Kirsten Ostherr** ✧ RICE UNIVERSITY

Jane Feuer ✧ UNIVERSITY OF PITTSBURGH ✧ "Situating HBO Dramas in a Tradition of Quality TV Drama"

Kirsten Ostherr ✧ RICE UNIVERSITY ✧ "HBO Sundays and the Digital Revolution

Julie D'Acci ✧ UNIVERSITY OF WISCONSIN, MADISON ✧ "It's Not Death, Drugs, Sex and Insanity, It's *Six Feet Under*"

Elizabeth G. Traube ✧ WESLEYAN UNIVERSITY ✧ "The Value of Family to HBO's *Sopranos*"

J10 — WORKSHOP: Third Cinema Then and Now

ROOM: Salon A
CHAIR: **Azadeh Farahmand** ✧ UNIVERSITY OF CALIFORNIA, LOS ANGELES

Negar Mottahedeh ✧ DUKE UNIVERSITY ✧ "The Shifting Turf of Third Cinema"

Azadeh Farahmand ✧ UNIVERSITY OF CALIFORNIA, LOS ANGELES ✧ "Third Cinema Nostalgia and International Film Festivals"

Alison Fraunhar ✧ UNIVERSITY OF CALIFORNIA SANTA BARBARA ✧ "From *Lucia* to *Ochún*: The Return of Third Cinema, the Turn to Fourth Cinema"

Sponsored by the Middle East Caucus

J11 — Screenings: Works by Gregg Bordowitz

ROOM: Directors Row 1

Fast Trip, Long Drop
Gregg Bordowitz, USA, 1993, 53:58 min.

Habit
Gregg Bordowitz, USA, 2001, 52:23 min.

Co-sponsored by the Lesbian/Gay/Bisexual/Transgendered/Queer Caucus and Video Data Bank

J12 — Performance and the Avant-garde

ROOM: Directors Row 2
CHAIR: **Andrew V. Uroskie** ✧ UNIVERSITY OF CALIFORNIA, BERKELEY

Andrew V. Uroskie ✧ UNIVERSITY OF CALIFORNIA ✧ "'Outer and Inner Space': Mediation and Subjectivity in Warhol's 'Expanded' Cinema"

Federico Windhausen ✧ NEW YORK UNIVERSITY ✧ "Didactic Vision: Ken Jacobs' Nervous System Performances"

Matthew Reynolds ✧ UNIVERSITY OF ROCHESTER ✧ "Strange Attractions: How Underground and Exploitation Cinema Trashed Stardom"

Marc Siegel ✧ UNIVERSITY OF CALIFORNIA, LOS ANGELES ✧ "The Performance of Projection: Wilhelm Hein's Expanding Cinema"

Saturday, March 8, 2003
3:15–5:00 P.M.

SESSION K

K1 — Material Performance: Sound in Avant-garde Film

ROOM: Carver
CO-CHAIRS: **Liz Kotz** ✧ UNIVERSITY OF MINNESOTA
Melissa Ragona ✧ CARNEGIE MELLON UNIVERSITY

Liz Kotz ✧ UNIVERSITY OF MINNESOTA ✧ "Sound Analogues: Post-Serial Music & Structural Film"

Melissa Ragona ✧ CARNEGIE MELLON UNIVERSITY ✧ "'No Frame Lines': Permutational Structures of Language and Sound in the Work of Paul Sharits"

Roni Shapira ✧ UNIVERSITY OF MINNESOTA ✧ "Flicker, Drone, Pulse"

K2 — Economics and Marketing in Cinema

ROOM: LaSalle
CHAIR: **Robert Eberwein** ✧ OAKLAND UNIVERSITY

Tom Kemper ✧ CROSSROADS SCHOOL FOR ARTS AND SCIENCES ✧ "The Flesh Peddler's Branch: The Role of the Agent in the Classical Hollywood Studio System"

Mark Betz ✧ UNIVERSITY OF LONDON, KING'S COLLEGE ✧ "McMovies"

Brian Taves ✧ LIBRARY OF CONGRESS ✧ "Toward a Business History of Thomas H. Ince"

Chris Simmons ✧ MESSIAH COLLEGE, GRANTHAM, PENNSYLVANIA ✧ "A Cinema for WASP's: Thomas Ince's Rhetorical Posturing Regarding the Feature Film in the Post-Progressive Era"

K3 Reconsidering French Cinema

ROOM: Marquette
CHAIR: **Dudley Andrew** ✧ YALE UNIVERSITY

Christopher Faulkner ✧ CARLETON UNIVERSITY ✧ "What Did You See in the War Daddy (and Mummy)?"

Tim Palmer ✧ UNIVERSITY OF WISCONSIN, MADISON ✧ "Breaking the Waves: Rethinking the History of the French Nouvelle Vague"

Brian Price ✧ NEW YORK UNIVERSITY ✧ "Tolstoy, Black and Blue: Bresson's *L'Argent* and the Politics of Adaptation"

Dudley Andrew ✧ YALE UNIVERSITY ✧ "The Fabulous Destiny of French Cinema: Orchestrations of Performance"

K4 Philosophy and Film

ROOM: Hennepin
CHAIR: **Maureen Turim** ✧ UNIVERSITY OF FLORIDA

Maureen Turim ✧ UNIVERSITY OF FLORIDA ✧ "Cool Desires, Godard Drives"

Sam Ishii-Gonzáles ✧ NEW YORK UNIVERSITY/HUNTER COLLEGE ✧ "Fassbinder/Deleuze/Artaud: 'We Are Not Yet Thinking'"

Amelia S. Holberg ✧ THE CATHOLIC UNIVERSITY OF AMERICA ✧ "The Possibilities of Nothing"

Craig Rinne ✧ UNIVERSITY OF FLORIDA ✧ "The Cinematic Sketch Aesthetic: Bazin, Rivette, Rossellini"

K5 New Orientalism: Asian-ness in American Popular Culture

ROOM: Rochester
CHAIR: **L. S. Kim** ✧ UNIVERSITY OF CALIFORNIA, SANTA CRUZ

Jane C. H. Park ✧ UNIVERSITY OF TEXAS ✧ "Performing Oriental Style: East Asian Representation in the Spaces of *Blade Runner* and *The Matrix*"

Kin-Yan Szeto ✧ NORTHWESTERN UNIVERSITY ✧ "Choreography of Asian-ness in Contemporary Hollywood Cinema"

Christina Klein ✧ MASSACHUSETTS INSTITUTE OF TECHNOLOGY ✧ "The Asia Factor in Global Hollywood"

K6 Performing Blackness: African Americans and Prime-Time Television

ROOM: Directors Row 3
CHAIR: **Aniko Bodroghkozy** ✧ UNIVERSITY OF VIRGINIA

Aniko Bodroghkozy ✧ UNIVERSITY OF VIRGINIA ✧ "Good Times in Race Relations? *Good Times* and the Legacy of the Civil Rights Movement in 1970s Prime-Time Television"

Christine Acham ✧ UNIVERSITY OF CALIFORNIA, DAVIS ✧ "Is It Something I Said?: Televising Richard Pryor"

Amanda Lotz ✧ DENISON UNIVERSITY ✧ "Segregated Sitcoms: Institutional Causes of Disparity Among Black and White Comedy Images and Audiences"

K7 Body Horror in U.S. and Japanese Film

ROOM: Directors Row 4
CHAIR: **Jay McRoy** ✧ UNIVERSITY OF WISCONSIN, PARKSIDE

Jay McRoy ✧ UNIVERSITY OF WISCONSIN, PARKSIDE ✧ "Taking Time to Smell the Flowers of Flesh and Blood: Body Horror, Pseudo-Snuff, and the Politics of Cultural Transformation in the *Guinea Pig (Za ginipiggu)* Films"

Kate Sullivan ✧ LANE COMMUNITY COLLEGE ✧ "Babelicious and Angry: Readings of John Fawcett's *Ginger Snaps*"

Ian Olney ✧ UNIVERSITY OF NEBRASKA, LINCOLN ✧ "Hammer in Drag: Spectatorship, Performance, and Transgendered Horror in *Frankenstein Created Woman* and *Dr. Jekyll and Sister Hyde*"

Karen Williams ✧ NEW YORK UNIVERSITY ✧ "The 'Hauntology' of Generic Historicity: Trauma and the American Gothic in *Beloved* and *Stir of Echoes*"

K8 Trauma Theory and The Holocaust

ROOM: Duluth
CHAIR: **James Morrison** ✧ CLAREMONT MCKENNA COLLEGE

James Morrison ✧ CLAREMONT MCKENNA COLLEGE ✧ "Hollywood and the Holocaust: The Case of *The Diary of Anne Frank*"

Jennifer Fay ✧ MICHIGAN STATE UNIVERSITY ✧ "Pornography, History, Trauma"

Broderick Fox ✧ UNIVERSITY OF SOUTHERN CALIFORNIA ✧ "In Search of 'Visual Testimony': Amateur Photography and The European Holocaust"

K9 Performance, Race, Genre: Rethinking John Ford

ROOM: Salon B
CHAIR: **Gilberto Perez** ✧ SARAH LAWRENCE COLLEGE

Gilberto Perez ✧ SARAH LAWRENCE COLLEGE ✧ "Saying 'Ain't' and Playing 'Dixie': Rhetoric and Comedy in *Judge Priest*"

William Rothman ✧ UNIVERSITY OF MIAMI ✧ "*Stage Coach* and the Quest for Selfhood"

Alan Cholodenko ✧ UNIVERSITY OF SYDNEY ✧ "In Ford's Theater: The Image *As* Performance"

Diane Stevenson ✧ UNIVERSITY OF SOUTHERN MISSISSIPPI ✧ "Why Are Scar's Eyes Blue? Race in John Ford's *The Searchers*"

K10 Memory, Cinema, and the Ineffable

ROOM: Salon A
CHAIR: **E. Ann Kaplan** ✧ SUNY-STONY BROOK

Gabriel M. Paletz ✧ COLLEGE OF WILLIAM AND MARY ✧ "Memories on the Outside: The Documentary and Narrative Films of Hirokazu Kore-eda"

Alanna Thain ✧ DUKE UNIVERSITY ✧ "A Painted Moon: Love and Memory in Kore-eda's *Afterlife*"

K11 Screenings
Works from Sixpack Film

ROOM: Directors Row 1

Mountain Trip
Siegfried Fruhauf, Austria, 1999, 4 min.

Et in Arcadio Ego
Kerstin Cmelka, Austria, 2000, 3 min.

Egypt
Katrin Resetarits, Austria, 1996, 10 min.

HKG
Gerard Holthuis, Netherlands, 1999, 14 min.

3 Films
Thomas Draschan, Austria, 1998, 9 min.

FILM IST. 1–6 (w/o part 4)
Gustav Deutsch, Austria, 1998, 52 min.

Exposed
Siegfried Fruhauf, Austria, 2001, 9 min.

Happy End
Peter Tscherkassky, Austria, 1996, 11 min.

SESSION L

K12 Exhibition Practices in International Cinema

ROOM: Directors Row 2
CHAIR: **William Paul** ✧ WASHINGTON UNIVERSITY, SAINT LOUIS

William Paul ✧ WASHINGTON UNIVERSITY, SAINT LOUIS ✧ "Not for sale to motion picture theaters at the present time"

Paul McDonald ✧ UNIVERSITY OF SURREY ROEHAMPTON ✧ "Globalizing Film Exhibition: Transnational Ownership of Cinemas in Britain"

Deron Overpeck ✧ UNIVERSITY OF CALIFORNIA, LOS ANGELES ✧ "The Great Exhibition Makeover: Modernization, Political Power and the Demise of the Independent Theater"

Dag Asbjornsen ✧ UNIVERSITY OF OSLO and **Ove Solum** ✧ UNIVERSITY OF OSLO ✧ "The Best Cinema System in the World?"

Saturday, March 8, 2003
5:15–7:00 p.m.

L1 Cinematic Cosmopolitanism(s)

ROOM: Carver
CHAIR: **Angelo Restivo** ✧ EAST CAROLINA UNIVERSITY

Angelo Restivo ✧ EAST CAROLINA UNIVERSITY ✧ "Gesturing Towards the Unspeakable: Visconti's *Death in Venice*"

Bhaskar Sarkar ✧ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ✧ "Time-Borne, Timeless: The Melodramas of Globalization"

David Pendleton ✧ UNIVERSITY OF CALIFORNIA, LOS ANGELES ✧ "The Cosmopolitan Outlaw: Gay Men in Recent Films from China and Hong Kong"

L2 Operation Television: Disney, Consumer Culture, and 1950s TV

ROOM: LaSalle
CHAIR: **Susan Ohmer** ✧ UNIVERSITY OF NOTRE DAME

Susan Ohmer ✧ UNIVERSITY OF NOTRE DAME ✧ "The Wonderful World of Promotion: Disney, ABC, and 1950s Television"

Mark Langer ✧ CARLETON UNIVERSITY ✧ "Shameless Self-Promotion As Entertainment: *One Hour in Wonderland* and *Operation Undersea*"

Sarah Nilsen ✧ UNIVERSITY OF WISCONSIN, OSHKOSH ✧ "'Be Sure You're Right, Then Go Ahead': Race and the Davy Crockett Craze"

L3 Workshop
Teaching 9/11

ROOM: Marquette
CHAIR: **Louise Spence** ✧ SACRED HEART UNIVERSITY

PARTICIPANTS:

Wheeler Winston Dixon ✧ UNIVERSITY OF NEBRASKA
Henry Jenkins ✧ MASSACHUSETTS INSTITUTE OF TECHNOLOGY
Gilberto Perez ✧ SARAH LAWRENCE COLLEGE
Louise Spence ✧ SACRED HEART UNIVERSITY

L4 Made in China and Japan, Remade in Hollywood–Or Vice Versa II: Cross-Over Figures

ROOM: Hennepin
CHAIR: **Ramona Curry** ✧ UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN

Chika Kinoshita ✧ UNIVERSITY OF CHICAGO ✧ "Conflicts of Voices: Josef von Sternberg's *Saga of Anatahan* (1953) and Japanese Film Culture"

Joanne Hershfield ✧ UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL ✧ "Audrey Hepburn as Japanese Movie Star"

Ramona Curry ✧ UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN ✧ "From Bruce to Eddie and Butch and Thence? The U.S. Marketing of Jackie Chan"

L5 Performing the Female Body in Film

ROOM: Rochester
CHAIR: **Lauren Rabinovitz** ✧ UNIVERSITY OF IOWA

Lauren Rabinovitz ✧ UNIVERSITY OF IOWA ✧ "Writing the Body Back Into Feminist Film History: Slapstick Comedy, Physicality, and *Jouissance*"

Karen Backstein ✧ INDEPENDENT SCHOLAR ✧ "Dance, Girl, Dance: Film, Feminism and the Dancing Body"

Lindy Leong ✧ UNIVERSITY OF CALIFORNIA, LOS ANGELES ✧ "Streetwalking to Destiny and Other Crimes of Passion: The Prostitute as Flâneuse in *Nights of Cabiria's* Rome and *Rouge's* Hong Kong"

Mark Garrett Cooper ✧ FLORIDA STATE UNIVERSITY ✧ "Berkeleyesque Performance as Legitimate Pleasure"

L6 Was Paris a Woman? Gender and Cityscapes in Avant-garde French Film 1926–1966

ROOM: Directors Row 3
CO-CHAIRS: **Sam DiIorio** ✧ UNIVERSITY OF PENNSYLVANIA
Margaret Flinn ✧ HARVARD UNIVERSITY

Margaret Flinn ✧ HARVARD UNIVERSITY ✧ "There's No Place Like Paris: City Space As *non-lieu* in Jean Vigo's *L'Atalante*"

Rebecca Graves ✧ HAVERFORD COLLEGE ✧ "Streetwalkers: Paris In Kirsanov's *Ménilmontant*"

Sam DiIorio ✧ UNIVERSITY OF PENNSYLVANIA ✧ "Godard's Spatial Poetics: *2 ou 3 choses que je sais d'elle*"

L7 Historicity, Ideology, Ethnicity: Cultural Studies of American Film in the 1930s and 1940s

ROOM: Directors Row 4
CHAIR: **Chuck Maland** ✧ University of Tennessee

John Raeburn ✧ University of Iowa ✧ "Revising History: Hollywood and the Crises of the Thirties"

Chuck Maland ✧ University of Tennessee ✧ "Chaplin, Boris Shumiatsky, and *Modern Times* (1936): Dilemmas of the Hollywood Left During the Great Depression"

Thomas Doherty ✧ Brandeis University ✧ "Joseph I. Breen and the Jewish Question"

RESPONDENT: **Sarah Kozloff** ✧ Vassar College

L8 Female Stars and Public Discourse

ROOM: Duluth
CHAIR: **Virginia Wexman** ✧ University of Illinois, Chicago

John P. Welle ✧ University of Notre Dame ✧ "Creators of Mourning and Ruin: Discourse on the Italian Diva"

Tamar Jeffers ✧ University of Warwick, UK ✧ "Performances of Desire and Inexperience: Doris Day's Fluctuating Filmic Virginity"

Kristen Hatch ✧ University of California, Los Angeles ✧ "'But on Most Days Just a Child': Mary Pickford and the Politics of Transgression"

L9 Whose National Body?: Race, Sex, and Gender in the Construction of Nationhood

ROOM: Salon B
CHAIR: **Jane M. Gaines** ✧ Duke University

M. Elise Marubbio ✧ University of Arizona ✧ "Psychic Trauma/American Ambivalence: the Native American Woman's Violent Exclusion from the National Body"

Jeff Turner ✧ Hamline University ✧ "A Queer Sort of Whiteness: Circulations of Deviancy and Desire in *Paradise Lost: The Child Murders at Robin Hood Hills*, *Gummo*, and *Boys Don't Cry*"

Hector Amaya ✧ University of Texas, Austin ✧ "Strawberries at Nightfall: Sexing the Cuban Revolution"

Jodi Kelber-Kaye ✧ University of Arizona ✧ "No Gene for the Human Spirit: U.S. Nationalism and Reproductive Technologies Within the Symbolic National Body"

L10 Workshop: Women's Avant-garde Cinema

ROOM: Salon A
CHAIR: **Robin Blaetz** ✧ Mount Holyoke College

PARTICIPANTS:

Robin Blaetz ✧ Mount Holyoke College
Chris Holmlund ✧ University of Tennessee
Kathleen McHugh ✧ University of California, Los Angeles
MM Serra ✧ The Film-Maker's Cooperative/ New School for Social Research
Maureen Turim ✧ University of Florida
Kathryn A. Ramey ✧ Temple University

L11 Screenings: Works from First Run/Icarus Films

ROOM: Directors Row 1

Cul de Sac: A Suburban War Story
Garrett Scott, USA, 2001, 56 min.

The Internationale
Peter Miller, USA, 2000, 30 min.

L12 Set Design, Studios and Performance in 1930s and 1940s European Cinema

ROOM: Directors Row 2
CHAIR: **Sarah Street** ✧ University of Bristol

Sarah Street ✧ University of Bristol ✧ "'Sets of the Imagination': Set Design and Performance in Lazare Meerson's British Films of the 1930s"

Sue Harris ✧ Queen Mary ✧ University of London ✧ "The End of the Affair: The 1930s Studio Aesthetic in Post-War French Filmmaking"

Ben McCann ✧ University of Bristol ✧ "'A Discreet Character?': The Performativity of 1930s Poetic Realist Set Design"

Saturday, March 8, 2003 ✧ 7:00–8:00 p.m.

Meetings

African-American Caucus
ROOM: Directors Row 2

Women's Caucus
ROOM: Directors Row 4

SUNDAY, MARCH 9, 2003 ✦ 7:30–8:30 A.M.

MEETINGS

FRENCH/FRANCOPHONE SPECIAL INTEREST GROUP
ROOM: DIRECTORS ROW 3

ASIAN/PACIFIC/AMERICAN CAUCUS
ROOM: DIRECTORS ROW 4

SESSION M

SUNDAY, MARCH 9, 2003
8:30–10:15 A.M.

M1 SPECTATORSHIP AND SHAME

ROOM: CARVER
CHAIR: **DANIEL HUMPHREY** ✦ UNIVERSITY OF ROCHESTER

DANIEL HUMPHREY ✦ UNIVERSITY OF ROCHESTER ✦ "Watching Ingmar Bergman: 'Caught Between the Same of Looking and the Shame of Being Ashamed to Do So'"

MARY WILES ✦ FLORIDA ATLANTIC UNIVERSITY ✦ "Shame and the Crisis in Male Subjectivity: Laurent Cantet's *L'Emploi du Temps*"

TARJA LAINE ✦ UNIVERSITY OF AMSTERDAM ✦ "'Here I Sit Like This With My Legs Apart.' Shame, Embodiment, and Intersubjectivity in Eija-Liisa Ahtila's *If 6 Was 9*"

CLAIRE SISCO KING ✦ INDIANA UNIVERSITY ✦ "Acting Out: Performances of Femininity and Masculinity in *Alice, Sweet Alice*"

M2 HETERO II

ROOM: LASALLE
CHAIR: **DAVID LUGOWSKI** ✦ MANHATTANVILLE COLLEGE

VICTORIA STURTEVANT ✦ UNIVERSITY OF OKLAHOMA ✦ "Stop the Wedding! William Haines and the Comedy of the Closet"

DAVID A. GERSTNER ✦ CUNY, COLLEGE OF STATEN ISLAND ✦ "The Ins and Outs of Masculine Performance in Minnelli's *Home from the Hill*"

JON LUPO ✦ UNIVERSITY OF MASSACHUSETTS, AMHERST ✦ "'Stifler's a Fag!': Queerness and Masculinity in the Films of Seann William Scott"

Sponsored by the Lesbian/Gay/Bisexual/Transgendered/Queer Caucus

M3 CHINESE LANGUAGE, CINEMA AND GLOBALIZATION

ROOM: MARQUETTE
CHAIR: **JOSEPH CAMERON** ✦ UNIVERSITY OF ROCHESTER

JOSEPH CAMERON ✦ UNIVERSITY OF ROCHESTER ✦ "Globalization and Films From Mainland China in the United States"

CHIA-CHI WU ✦ UNIVERSITY OF SOUTHERN CALIFORNIA ✦ "My Mundane Cultural Experience Is Your Realm of Fantasy—Camp and Cult Appropriation of Hong Kong Cinema and International Film Festivals"

WEIHONG BAO ✦ UNIVERSITY OF CHICAGO ✦ "The Utopia and Dystopia of Haptic Reality: Fruit Chan's *Hollywood Hong Kong* and the World Beyond Image"

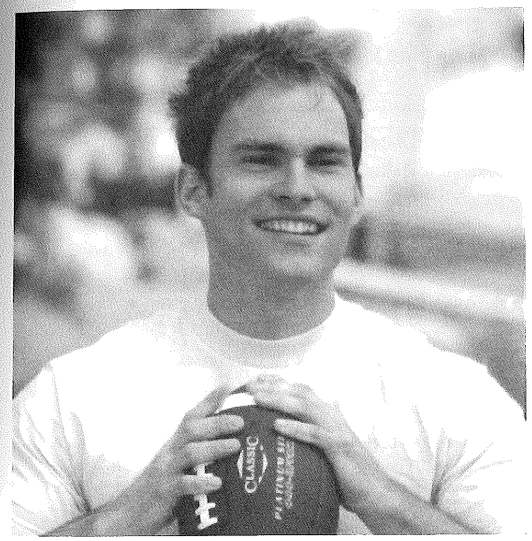
M4 ROMANTIC COMEDY: TRANS-MEDIA, TRANS-NATIONAL

ROOM: HENNEPIN
CHAIR: **JANE M. GREENE** ✦ UNIVERSITY OF WISCONSIN, MADISON

SARA ROSS ✦ UNIVERSITY OF HARTFORD ✦ "Heiress on the Lam! Filmic and Literary Antecedents for the Screwball Runaway"

ROCHELLE MABRY ✦ UNIVERSITY OF FLORIDA ✦ "'Like a Woman . . . Like a Little Girl': The Meg Ryan Comedies as New 'New Romance'"

TINA OLSIN LENT ✦ ROCHESTER INSTITUTE OF TECHNOLOGY ✦ "The Uses of Enchantment . . . and Chocolate: An Analysis of the Marvelous in the Romantic Comedy and the Fairy Tale"



M5 QUESTIONS OF NATION IN INTER-NATIONAL CINEMA

ROOM: ROCHESTER
CHAIR: **KATHLEEN MCHUGH** ✦ UNIVERSITY OF CALIFORNIA, LOS ANGELES

KATHLEEN MCHUGH ✦ UNIVERSITY OF CALIFORNIA, LOS ANGELES ✦ "Masculinity, Masochism and Mimesis in Jane Campion's Films"

BRUCE WILLIAMS ✦ WILLIAM PATERSON UNIVERSITY, NEW JERSEY ✦ "Imaginary Geographies: Stateless Cinema and the Refiguration of Nation in the Films of Tony Gatlif"

SARAH MATHESON ✦ BROCK UNIVERSITY ✦ "Ruling the Inner City: Television, Citizenship and the King of Kensington"

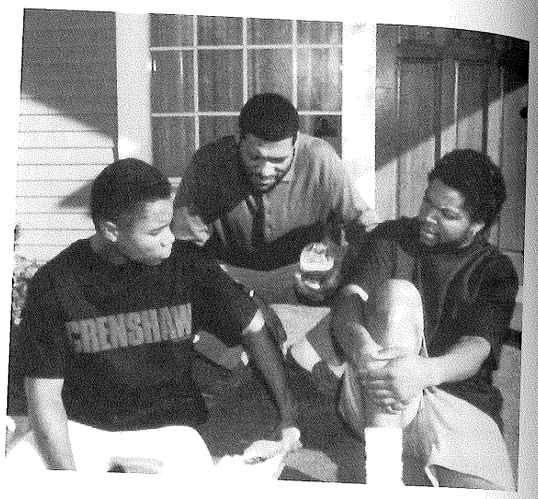
MAEVE CONNOLLY ✦ DUBLIN CITY UNIVERSITY ✦ "Film History Out of Synch: Narrative Disruption in *Traveller* (Comerford 1982).

M6 Black Masculinity

ROOM: Directors Row 3
CHAIR: **Josh Stenger** ✧ Wheaton College (Massachusetts)

Charlene Regester ✧ University of North Carolina, Chapel Hill ✧ "The Feminization of the African American Athlete in *Boyz 'N the Hood*, *Cooley High*, and *Cornbread, Earl, and Me*"

Josh Stenger ✧ Wheaton College (Massachusetts) ✧ "From Baadassss Watts to Tinseltown'sTinker Bells: Mapping Race and (Homo)sexuality in Los Angeles in 'Blaxploitation' Films"



M7 Action Cinema and The Mojo of Race

ROOM: Directors Row 4
CHAIR: **Mary C. Beltrán** ✧ University of Texas, Austin

Mary C. Beltrán ✧ University of Texas, Austin ✧ "Mas Macha: The New Latina Action Heroine"

Krin Gabbbard ✧ State University of New York, Stony Brook ✧ "To Die For: Black Violence in White Cinema"

Chris Holmlund ✧ University of Tennessee ✧ "WHAM! BAM! PAM!: From Action Queen to Action Queen 'Mum,' Pam Grier as *Mojo* Model"

Charles Ramírez Berg ✧ University of Texas, Austin ✧ "How Action Got Gendered and Raced: Notes on the Evolution of Movie Narratives"

War on Film: Ideology and Genre — M8

ROOM: Duluth
CHAIR: **Rahul Hamid** ✧ New York University

Rahul Hamid ✧ New York University ✧ "Theorizing Holocaust Film as Genre"

Suk-Young Kim ✧ Northwestern University ✧ "How Shall We Remember the Forgotten Korean War?"

Amy Corbin ✧ University of California, Berkeley ✧ "The Missing Wars: Representation of Conflict in *Three Kings* and *No Man's Land*"

Mina Shin ✧ University of Southern California, Los Angeles ✧ "From Postcolonial to Transnational: The Americanization of John Woo's War Films"

M9 Workshop: Performing Disability on Film and Television: Theory and Practice

ROOM: Salon B
CHAIR: **Susan Crutchfield** ✧ University of Wisconsin, Lacrosse

PARTICIPANTS:

Alex Lubet ✧ University of Minnesota
Sharon L. Snyder ✧ University of Illinois, Chicago
David T. Mitchell ✧ University of Illinois, Chicago
Chris Anne Strickling ✧ University of Texas, Austin

Cinema, Love, Memory — M10

ROOM: Salon A
CHAIR: **Kristi McKim** ✧ Emory University

Susan Felleman ✧ Southern Illinois University, Carbondale ✧ "Avatars of Ava: The Birth and Death of a Love Goddess"

Kristi McKim ✧ Emory University ✧ "In Loving Memory: Agnes Varda's *Jacquot de Nantes* and the Cinematic Elegy"

Jason Paul ✧ Emory University ✧ "Living at the Limit of the Image: Technologies of Mourning in Godard"

Angelica Fenner ✧ University of Minnesota ✧ "Blinded By Love: Haptic Visuality in Lars von Trier's *Dancer in the Dark*"

M11 Screening

ROOM: Directors Row 1

Gaza Strip
James Longley, USA, 2002, 74 min.

Sponsored by Arab Film Distribution

Performing the Couple: Modern Romance as the Dress Rehearsal for Heterosexual Identity — M12

ROOM: Directors Row 2
CHAIR: **Vicki Callahan** ✧ University of Wisconsin, Milwaukee

Suzanne Leonard ✧ University of Wisconsin, Milwaukee ✧ "Performing the Real: The 'True Love' of Elizabeth Taylor and Richard Burton"

Kelley Conway ✧ University of Wisconsin, Milwaukee ✧ "Romance in Contemporary French Film"

Michele Schreiber ✧ University of California, Los Angeles ✧ "Misty Water Colored Memories of the Way We Were: The Temporality of Romance in Contemporary American Film"

Vicki Callahan ✧ University of Wisconsin, Milwaukee ✧ "'It's a Nice Day for a White Wedding': The Public Performance of Celebrity Weddings"

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Sunday, March 9, 2003
10:30 A.M.–12:15 P.M.

N1 Sex Sells: Gender and American Film Promotion, 1910s–1970s

ROOM: Carver
CO-CHAIRS: **James Latham** ✧ NEW YORK UNIVERSITY
Charlie Keil ✧ UNIVERSITY OF TORONTO

James Latham ✧ NEW YORK UNIVERSITY ✧ "Gender and the Promotion of Early Hollywood"

Mary Beth Haralovich ✧ UNIVERSITY OF ARIZONA ✧ "American and Exotic Independent Women: Norma Shearer and Marlene Dietrich in Early 1930s Film Advertising"

Eric Schaefer ✧ EMERSON COLLEGE ✧ "It's All for Sale: Advertising and Promoting Sexploitation Films in the 1960 and '70s"



N2 Cinema and the Asian City: Performing Modernity within the Global Metropolis

ROOM: LaSalle
CO-CHAIRS: **Adam Knee** ✧ BUCKNELL UNIVERSITY
Gina Marchetti ✧ ITHACA COLLEGE

Adam Knee ✧ BUCKNELL UNIVERSITY ✧ "Representations of Urban Space in the Thai Crime Film"

Gina Marchetti ✧ ITHACA COLLEGE ✧ "Gangland Taiwan in the Transnational Imagination: Performing the Urban in *Mahjong* and *Good-bye South Good-bye*"

Anne Ciecko ✧ UNIVERSITY OF MASSACHUSETTS, AMHERST ✧ "Locating Bollywood"

Joseph Chrisopher Schaub ✧ COLLEGE OF NOTRE DAME OF MARYLAND ✧ "Drawing Humanity's Last Breath: A Look at Architecture, Anatomy, and Annihilation in Osamu Tezuka's *Metropolis*"

N4 Natural History in Film and Television

ROOM: Hennepin
CHAIR: **Stephen Groening** ✧ UNIVERSITY OF MINNESOTA

Cynthia Chris ✧ WASHINGTON UNIVERSITY, ST. LOUIS ✧ "Animal Sex: Showing and Telling"

Stephen Groening ✧ UNIVERSITY OF MINNESOTA ✧ "Motion Pictures at the James Ford Bell Museum of Natural History, 1915–1946"

Emily E. Pullins ✧ "Creature Features: Interdisciplinary Studies of Wildlife in Film"

N5 National Discourse and Cinema

ROOM: Rochester
CHAIR: **Jennifer L. Gauthier** ✧ VASSAR COLLEGE

Jennifer L. Gauthier ✧ VASSAR COLLEGE ✧ "Silencing the Death Knell: National Cinema in Australia, Canada, and New Zealand"

Caryl Flinn ✧ UNIVERSITY OF ARIZONA ✧ "Recent Turkish-German and German Depictions of Alterity, Nation, and Trash"

Matthew Fee ✧ NEW YORK UNIVERSITY ✧ "Fantastic Negotiations and European Identity in Contemporary Irish Cinema"

N6 Images of Suffering

ROOM: Directors Row 3
CHAIR: **Mikita Brottman** ✧ MARYLAND INSTITUTE COLLEGE OF ART

Mikita Brottman ✧ MARYLAND INSTITUTE COLLEGE OF ART ✧ "The Fascination of the Abomination: Images of 9/11"

David Sterritt ✧ LONG ISLAND UNIVERSITY ✧ "Representing Atrocity: 9/11 Through the Lens of the Holocaust"

Christopher Sharrett ✧ SETON HALL UNIVERSITY ✧ "Haneke, Repression, and the Horrors of the West"

Ruth Goldberg ✧ SUNY, EMPIRE STATE COLLEGE ✧ "Forbidden Visions: The Politics of Torture in Japanese Horror Cinema"

N7 Genre Surprises or Surprising Genres

ROOM: Directors Row 4
CHAIR: **Alison McMahan** ✧ VASSAR COLLEGE

Alison McMahan ✧ VASSAR COLLEGE ✧ "The New Rules of Engagement: Tim Burton's *Batman*, Total Merchandising, and Audience Interaction"

Jennifer Petersen ✧ UNIVERSITY OF TEXAS, AUSTIN ✧ "Negotiating *The Matrix*"

Joanna Bouldin ✧ UNIVERSITY OF CALIFORNIA, IRVINE ✧ "The Body, Animation and The Real: Race, Reality, and the Rotoscope in Betty Boop's *Bamboo Isle*"

N8 Ethnography and Science in Documentary Film: Early Cinema and Surrealism

ROOM: Duluth
CHAIR: **Vinzenz Hediger** ✧ RUHR UNIVERSITY BOCHUM, GERMANY

Vinzenz Hediger ✧ RUHR UNIVERSITY BOCHUM, GERMANY ✧ "The Permanence of the 'View' Aesthetic. Method and Style in Visual Anthropology and Wildlife Films"

Oliver Gaycken ✧ UNIVERSITY OF CHICAGO ✧ "'Revealing Nature's Closest Secrets': The Urban Popular Science Film"

Shawn Hayward ✧ UNIVERSITY OF CALIFORNIA, SANTA CRUZ ✧ "Incidence of Light: Refraction in Jean Painlevé's Films"

Paige Schilt ✧ UNIVERSITY OF TEXAS, AUSTIN ✧ "'I Would Like to Say This to You, Dr. Schwartz': Positivism, Narrative Address, and Feminist Documentary"

N9 WORKSHOP
Teaching John Sayles' *Sunshine State* in a Variety of Courses

ROOM: Salon B
CHAIR: **Janice R. Welsch** ✧ WESTERN ILLINOIS UNIVERSITY

PARTICIPANTS:

Jerry Delamater ✧ HOFSTRA UNIVERSITY
Eric Pierson ✧ UNIVERSITY OF SAN DIEGO
Janice R. Welsch ✧ WESTERN ILLINOIS UNIVERSITY

N10
Visual Authenticity, Racial Complicity

ROOM: Salon A
CHAIR: **Jerry Miller** ✧ UNIVERSITY OF CALIFORNIA

Nicole R. Fleetwood ✧ VASSAR COLLEGE ✧ "Prison, Poetry, and the Politics of Authenticity in Marc Levin's *Slam*"

Jerry Miller ✧ UNIVERSITY OF CALIFORNIA ✧ "Literality and the Raced Spectator"

Chon A. Noriega ✧ UNIVERSITY OF CALIFORNIA, LOS ANGELES ✧ "A Whisper of Satire"

Sponsored by the African/African-American Caucus

N11 Screenings
Works by SCMS Members

ROOM: Directors Row 1

Internal Combustion
Alisa Lebow, USA, 1995, 7:30 min.

2nd Experiment in Light, Sound and Space
John Frankfurt, USA, 2000, 3:40 min.

Three Kisses
Johanna Hibbard, USA, 2000, 7 min.

A Woman, A Mirror
Roger Beebe, USA, 2001, 15 min.

Fear
William Whittington, USA, 1993, 3 min.

Columbia River Redux
Michael Annus, USA, 1999, 4:12 min.

A Letter (Reflections on Memory, Movement and Bicycles)
Jason Middleton, USA 2001, 6:40 min.

Home/o Video
Eric Freedman, USA 2002, 12 min.

Back to Misery
Heidi Mau, USA, 2001, 4:15 min.

The Fancy
Elisabeth Subrin, USA, 2000, 36 min.

SUNDAY, MARCH 9 ✧ 12:15–1:15 P.M.

Meeting

Caucus Coordinating Committee
ROOM: Directors Row 2

Sunday, March 9, 2003
1:15–3:00 P.M.

O1
Stardom and Marketing

ROOM: Carver
CHAIR: **Christina Lane** ✧ UNIVERSITY OF MIAMI

Chris Jordan ✧ PENNSYLVANIA STATE UNIVERSITY ✧ "Sylvester Stallone and the Role of the Star in Global Hollywood"

Hideaki Fujiki ✧ UNIVERSITY OF WISCONSIN, MADISON/NAGOYA UNIVERSITY ✧ "*Benshi* as a Star"

Lisa K. Stein ✧ OHIO UNIVERSITY ✧ "Taking the Show on the Road: Performing the World Publicity Tour, 1920–1932"

Mark L. Berrettini ✧ UNIVERSITY OF NORTHERN COLORADO ✧ "Animal Rights, Apex Predators, and Celebrity Activists"

O2
New Aesthetics in Recent International Cinema

ROOM: LaSalle
CHAIR: **Suzanne Gauch** ✧ TEMPLE UNIVERSITY

Kristin Barnes ✧ DUKE UNIVERSITY ✧ "Mothers' Memories: North African Female Subjectivities in Yamina Benguigui's *Mémoires d'immigrés*"

Suzanne Gauch ✧ TEMPLE UNIVERSITY ✧ "Nacer khemir's Visions of Loss"

Ethan de Seife ✧ UNIVERSITY OF WISCONSIN-MADISON ✧ "Brutal Mathematics: Narrative Structure in the Films of Chang Cheh"

Christian Keathley ✧ MIDDLEBURY COLLEGE ✧ "Simulating Transitional Cinema"

O3
Experiments in Cross-Cultural Diversity

ROOM: Marquette
CO-CHAIRS: **Joshua Malitsky** ✧ NORTHWESTERN UNIVERSITY
Michael Booth ✧ NORTHWESTERN UNIVERSITY

Michael Booth ✧ NORTHWESTERN UNIVERSITY ✧ "The 'Great Ruin' as Time Image: Maya Deren's Unfinished Ethnographic Film and the Politics of Difference"

Rita Gonzales ✧ UNIVERSITY OF CALIFORNIA, LOS ANGELES ✧ "Doubling History: Recent Latino and Mexican Experimental Documentaries"

Joshua Malitsky ✧ NORTHWESTERN UNIVERSITY ✧ "Simply Working for the Archives"

Catherine Zuromskis ✧ UNIVERSITY OF ROCHESTER ✧ "Tobias Schneebaum's Cannibal Tale: Ethnography and Identity in *Keep the River on Your Right*"

O4
Institutional Histories of Avant-garde Film and Video II

ROOM: Hennepin
CHAIR: **James Kreul** ✧ UNIVERSITY OF WISCONSIN, MADISON

Malte Hagener ✧ UNIVERSITY OF AMSTERDAM ✧ "Everything Revolves, Everything Moves. Networks of Art, the Film Avant-garde, and the Coming of Sound"

Margot Bouman ✧ UNIVERSITY OF ROCHESTER ✧ "Redressing the 'Utopian Moment': Institutions, the Avant-garde and Experimental Television"

Kathryn A. Ramey ✧ TEMPLE UNIVERSITY ✧ "Economics of the Contemporary Avant-garde Film Community: Networks and Strategies"

Chuck Kleinhans ✧ JUMP CUT/NORTHWESTERN UNIVERSITY ✧ "Producing the Field of Experimental Film"

05 Youth and Media: Use and Abuse

ROOM: Rochester
CHAIR: **Timothy Shary** ✧ Clark University

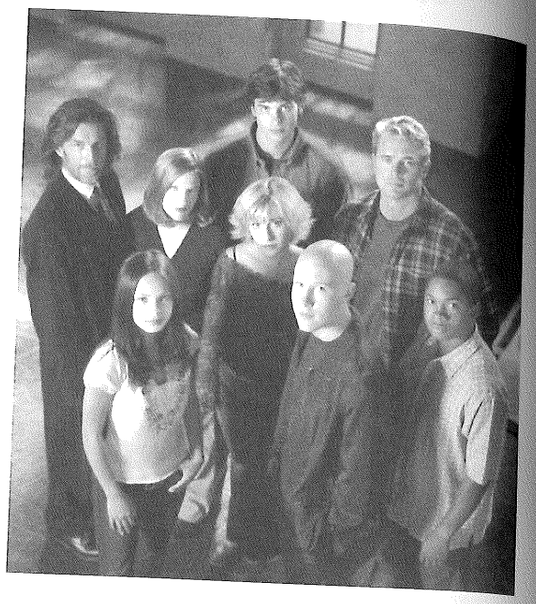
Timothy Shary ✧ Clark University ✧ "Male Pattern Badness: The Receding Image of Juvenile Delinquency"

Alexandra Seibel ✧ New York University ✧ "The Imported Rebellion: Screen Images of Youth in Postwar Germany and Austria"

Louisa Ellen Stein ✧ New York University ✧ "It's a Bird, It's a Plane, It's a Rip-Off?! *Smallville* and Genre Evolution"

Mary Celeste Kearney ✧ University of Texas, Austin ✧ "Calling All Girls: Telephony and Postwar Female Youth Culture"

RESPONDENT: **John McMurria** ✧ New York University



06 Pedagogy and "Performance"

ROOM: Directors Row 3
CHAIR: **Ted Hovet** ✧ Western Kentucky University

Jeffrey Middents R. ✧ American University, Washington, D.C. ✧ "Teaching Cinephilia"

Ted Hovet ✧ Western Kentucky University ✧ "Teacher as Performer, Teacher as Exhibitor: Presenting the Image in the Classroom"

Jerry Mosher ✧ University of California, Los Angeles ✧ "Why Fat is Funny: The Excessive Body and Comic Performance"

Global North: Nordic Cinema and Globalization — 07

ROOM: Directors Row 4
CHAIR: **Trevor G. Elkington** ✧ University of Washington

Mette Hjort ✧ Hong Kong University ✧ "Globalizing Strategies in Nordic Filmmaking"

Andrew Nestingen ✧ University of Washington ✧ "Criminal Belonging: Popular Genre Film and Nordic Social Imaginaries"

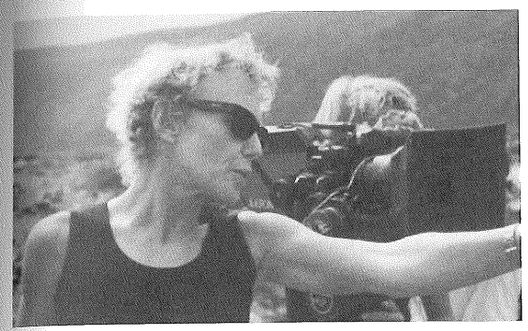
Trevor G. Elkington ✧ University of Washington ✧ "Dogmatic Rhetoric: Dogma 95, Digital Filmmaking, and the Global Discourse of Authenticity"

08 Workshop: Psychoanalysis and the Films of Claire Denis

ROOM: Duluth
CHAIR: **Hilary Neroni** ✧ University of Vermont

PARTICIPANTS:

Hilary Neroni ✧ University of Vermont
Sarah Nilsen ✧ University of Wisconsin, Oshkosh
Todd McGowan ✧ University of Vermont



Film and Soundtrack — 09

ROOM: Salon B
CHAIR: **Chuck Berg** ✧ University of Kansas

William Whittington ✧ University of Southern California ✧ "Sonic Spectacle: Emergency of Spectacle in the Contemporary Film Soundtrack"

Kyle Barnett ✧ University of Texas, Austin ✧ "David O. Selznick and the Marketing of Film Music"

Chuck Berg ✧ University of Kansas ✧ "Junkie Chic: Fashion Photographer Bruce Weber's Cinematization of Jazz Icon Chet Baker in *Let's Get Lost*"

James Wierzbicki ✧ University of California, Irvine ✧ "Structured Soundtracks: Sonic Design in Early Hitchcock Films"

010 Othering the Swede: Race, Ethnicity, Nation

ROOM: Salon A
CHAIR: **Arne Lunde** ✧ University of California, Berkeley

Arne Lunde ✧ University of California, Berkeley ✧ "Charlie Chan is Swedish: Warner Oland's Asian Racial Masquerade and the Nordic Other in Classical Hollywood"

Mariah Larsson ✧ Lund University, Sweden ✧ "Not Really Swedish at All: Mai Zetterling's Return to Sweden in the Sixties"

Olof Hedling ✧ Lund University, Sweden ✧ "Swedes and 'Swedishness' in Recent Swedish Cinema"

Rochelle Wright ✧ University of Illinois ✧ "Multicultural Representations: New Trends in 'Immigrant Film'"

Screenings: Works By SCMS Members — 011

ROOM: Directors Row 1

The One and All
Christopher Pavsek, USA, 2001, 6 min.

Mother Tongue
Irina Leimbacher, USA, 1992, 3:30 min.

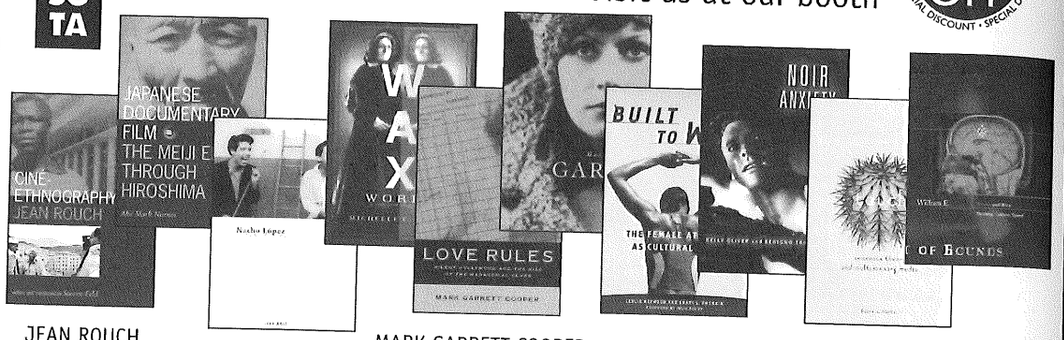
Bayaning 3rd World (Third World Hero)
Mike de Leon, Philippines, 1999, 91 min.

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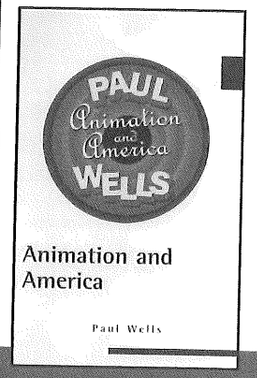
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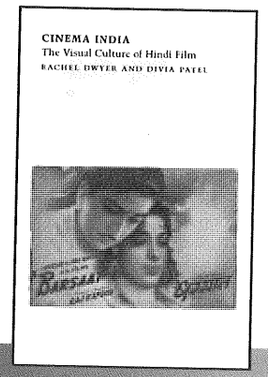
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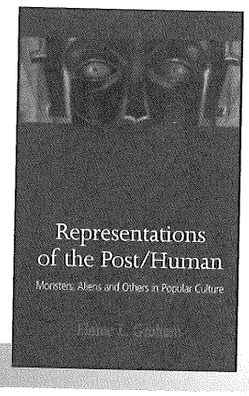
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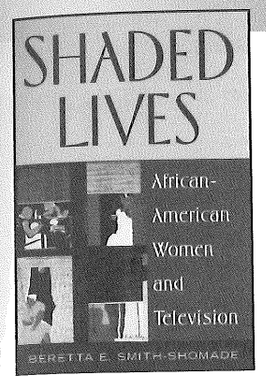
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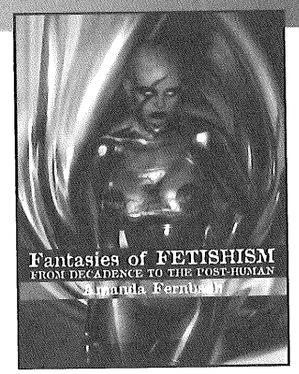




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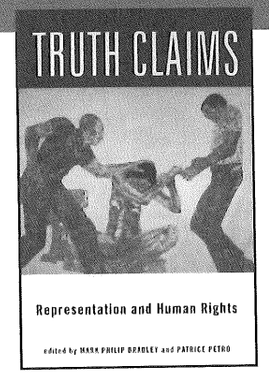
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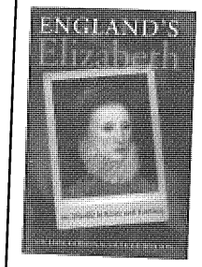
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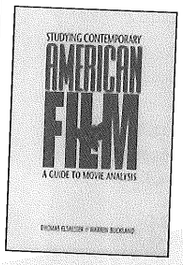
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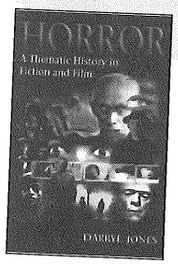


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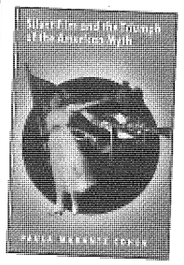


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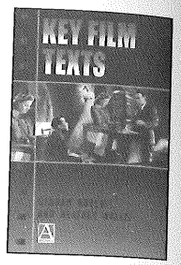


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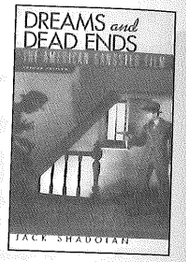
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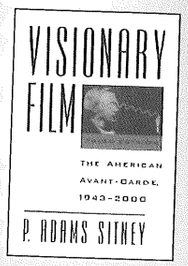
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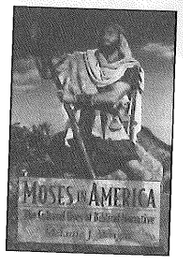
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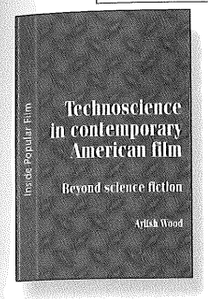
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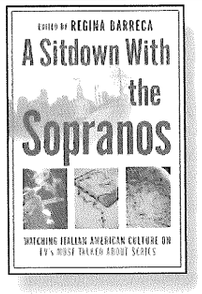
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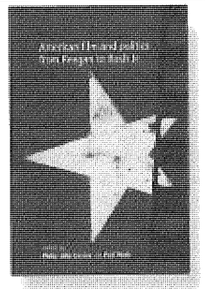
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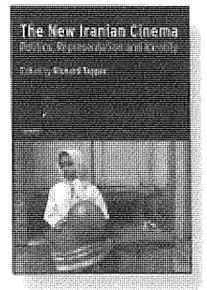
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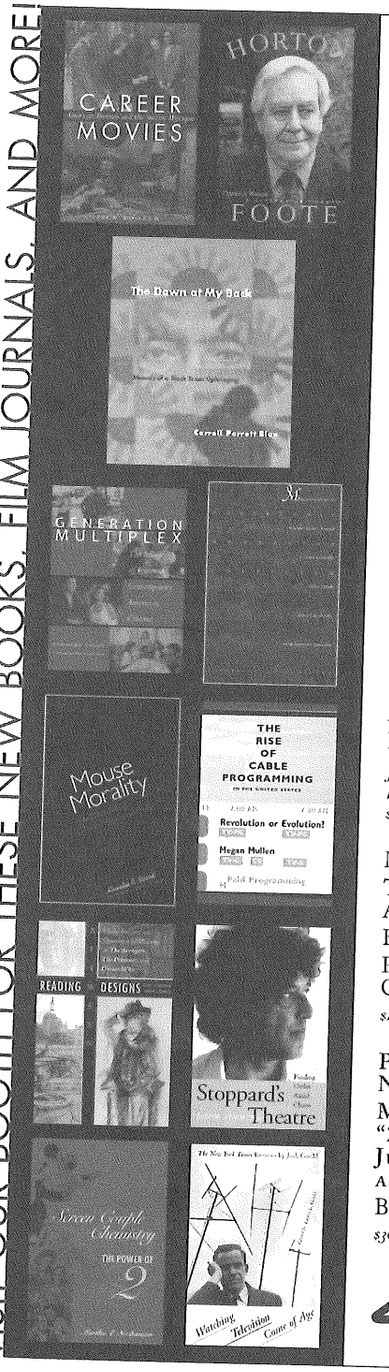
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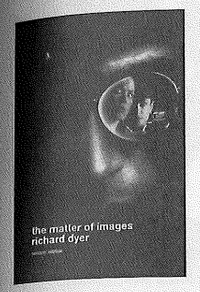
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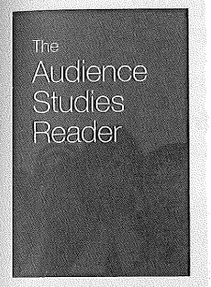
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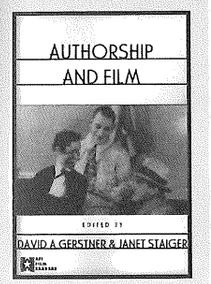
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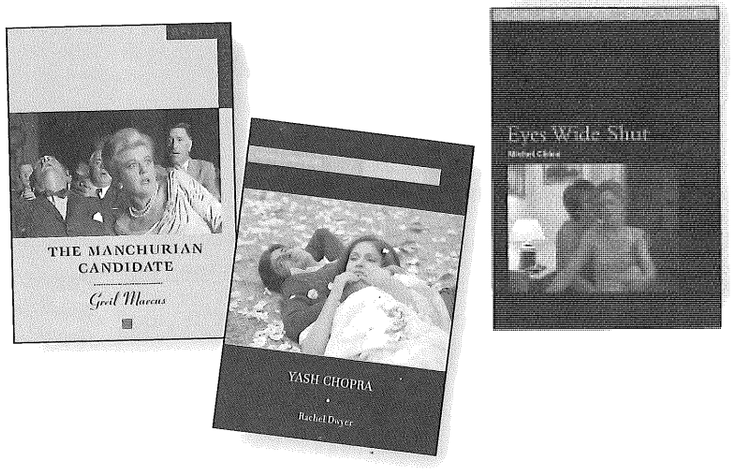
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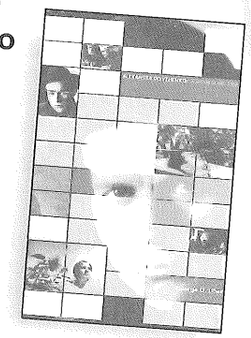
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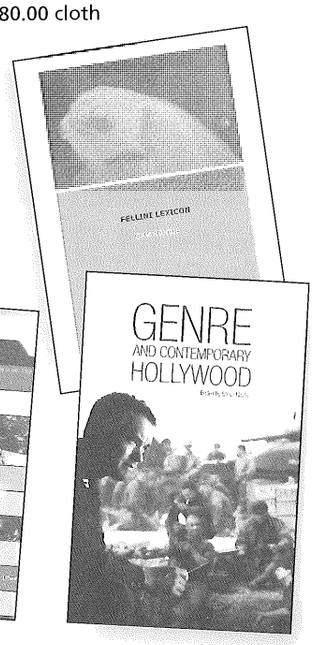


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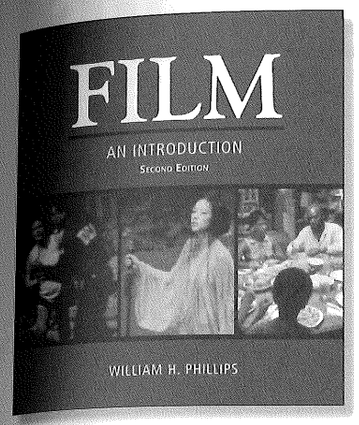
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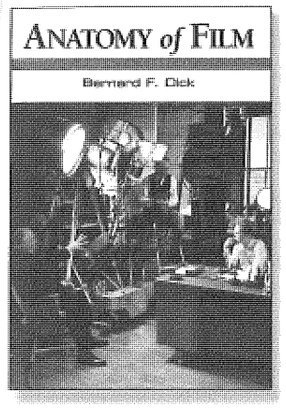
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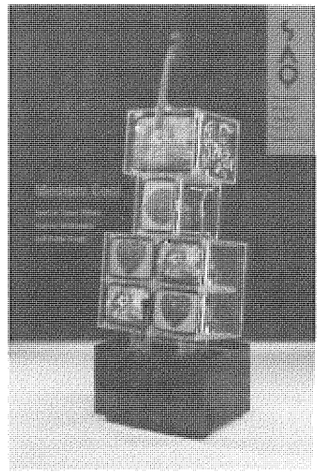
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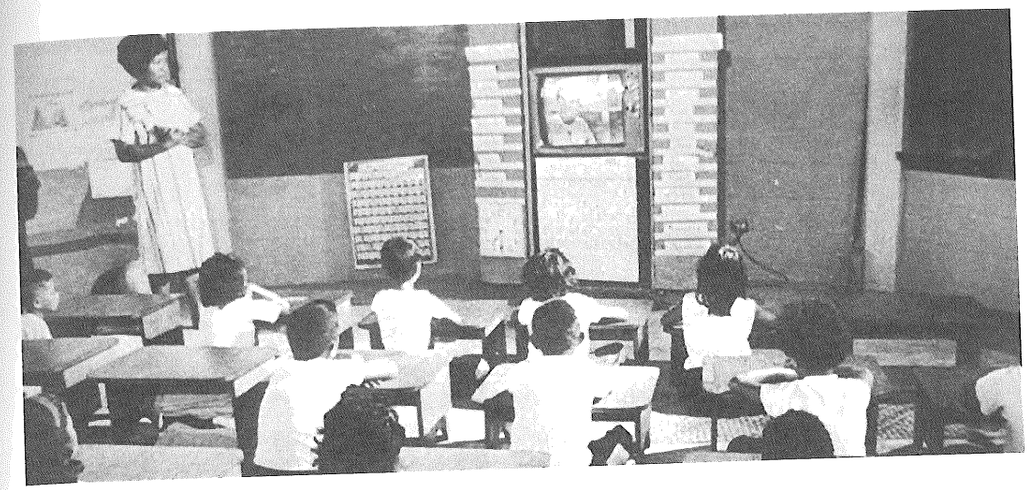


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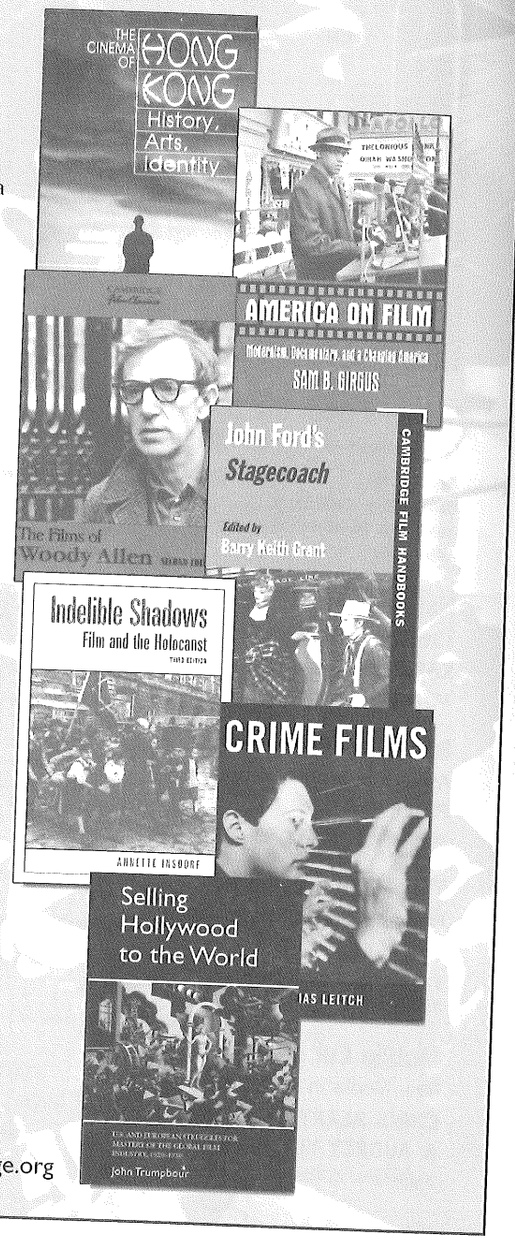
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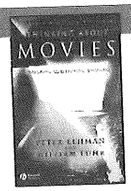
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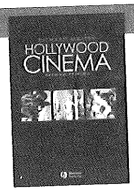
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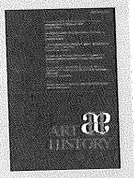
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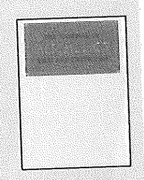
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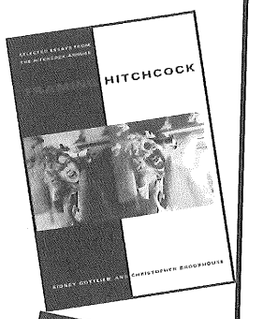
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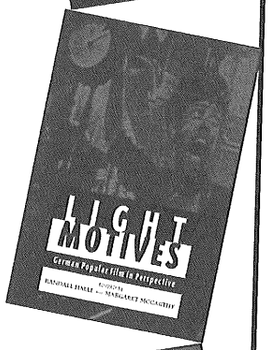
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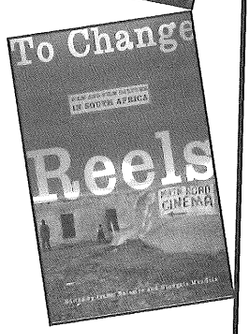
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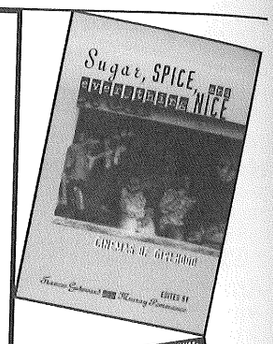
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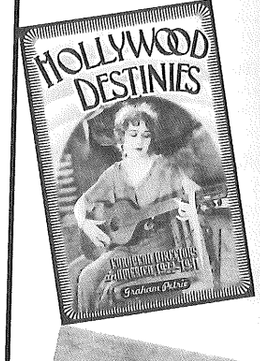
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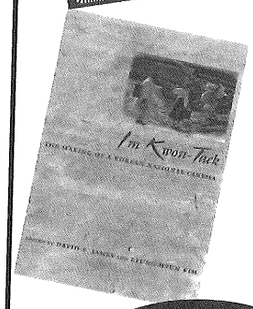
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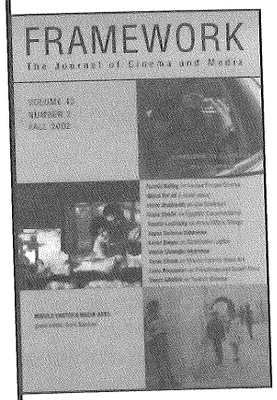
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